Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE
Can't Get Along Without It

George K. Zinsc, proprietor of the Harbor Theatre, Corpus Christi, Texas, expresses his views on Motion Picture News Booking Guide.

He writes: **** "The Booking Guide was my bible for several weeks, and I honestly don't know what I would have done without it.**** I find now that we are open, that it is even more valuable. **** Thanks for the valuable hints, helps and suggestions I have derived from the Booking Guide."

The News is Filed Throughout the Field
For Independent Producers

"The service couldn’t have been better had we owned the plant," says Rollin Sturgeon, director of "What Is Your Daughter Doing?" The picture is an independent production made by Sturgeon and Lucien Hubbard. Both men know the film business. Sturgeon as a director and Hubbard as an author are among the best known of their respective professions. They realized at the start the laboratory’s importance in making their picture an artistic and commercial success. So they came to THE STANDARD FILM LABORATORIES.

"Standard Service is the best I’ve ever known," says Dallas Fitzgerald, who directed "Her Price" for Belasco Productions. Fitzgerald has made many good pictures for some of the industry’s biggest producers. He knows the film business, too. So he also came to THE STANDARD FILM LABORATORIES. Other independent producers are profiting by our service from camera to screen. They know the organization making one picture at a time gets the same high standard of work and the same friendly co-operation extended to the big studios with many units going constantly.

Standard Film Laboratories
John N. Nikolaus
S. M. Tompkins

"Our New Number"
Phone Hollywood 4366
Seward and Romaino Streets
Hollywood California

Standard Prints
One Problem that Needn’t Worry You

NEWSPAPER advertising is one thing the exhibitor doesn’t have to worry about.

The newspaper ads prepared by Paramount are used by the largest and the smallest theatres in the country, and they produce results.

They are prepared by a staff of experts, and are supplied in all suitable sizes, in mats or electros, at your exchange.

Below is the four column advertisement on "My American Wife."

GLORIA SWANSON in

"My American Wife"

PRESENTED BY
JESSE L. LASKY

A Paramount Picture

ABREEZY American girl winning love and happiness amid hot Spanish passions and intrigue—that’s Glorious Gloria in this silken romance. Never was the star so wonderfully gowned, so warmly alluring.

By Monte M. Katterjohn, based on the story by Hector Turnbull

A SAM WOOD Production

Cast includes ANTONIO MORENO and WALTER LONG

A Paramount Picture
Newspaper Ads That

FOR the small theatre that can’t afford an expensive advertising staff, and for the exhibitor who is too busy to take care of his own newspaper advertising—even if he has the necessary experience. Paramount supplies an advertising staff which works for the exhibitor. No exhibitor has to worry about his advertising. It’s all done for him.

ADOLPH ZUKOR
PRESENTS

“DRUMS OF FATE”

WITH
Mary
Miles
Minter

A STORY of a woman’s passions, a woman’s sacrifice. Starting in a gilded society ballroom, sweeping with intense dramatic force into the jungles of Africa, to a breathless climax.

Adapted by Will M. Ritchey from the novel "Sacrifice" by Stephen French Whitman. Directed by Charles Maigne.

A Paramount Picture

Supported by
George Fawcett
Robert Cain
Bertram Grassby
Maurice Flynn

This is the fourth of the SUPER 39
Get the People In!

PARAMOUNT press ads come in one, two, three and four column sizes, in cut or mat form. You can write your own copy, or use the copy that is supplied. You can use the ads as they come, or adapt them to local needs.

The Rivoli and Rialto, in New York, and hundreds of other big houses use them. They catch the eye and arouse interest.

Order them from your exchange.

BEAUTIFUL Dorothy Dalton as a spoiled society darling, suddenly taught the meaning of life through suffering and love. With the gay palaces of the rich and glamorous Cairo as the settings. Robert Ellis and Jose Ruben in the cast.

From the story by Edmund Goulding. Directed by Victor Fleming.

ADOLPH ZUKOR PRESENTS

Dorothy Dalton in "Dark Secrets"

This is the second of the SUPER 39
As a Book It Sold In Millions—
As a Play It Drew More Millions—
As a Picture It Will Draw Most Millions

MARIE CORELLI’S
Greatest Romantic Love Story Made into a Box-Office Bonanza

"THE"

The SERVICE F. B. O. gives you with "THELMA" is merely a sample of the SERVICE you get with every F. B. O. release. The "THELMA" press sheet is cram-jam full of practical ideas for putting over a big picture in a big way—smashing newspaper ads, flaming heralds, sure-fire novelties, powerful posters, lobby displays, etc., guaranteed exploitation stunts—everything that a showman needs to pull the crowds and get the profits.

STARRING BEWITCHING
JANE

Distributed by FILM BOOKING OFFICES of America, Inc., 723
HERE'S the made-to-order crowd-getter of the season—the picture with the showman’s smash advertising angle that will attract and satisfy an eagerly waiting audience of MILLIONS—the millions who read the book and the further millions who saw the play.

FOR, sensational as was “THELMA” as a book, overwhelmingly successful as it was as a stage play, as a motion picture it is a Goliath of entertainment that dwarfs even its own gigantic ancestors.

PRODUCED with lavish splendor and supreme artistry, Marie Corelli’s immortal love story of the beautiful Norwegian girl who left her bleak, native hills to become the glorious idol of brilliant London society has been brought to life on the screen in a dazzling blaze of smashing drama, stirring spectacle and glittering color.

AND, just as nothing has been left undone in the making of the picture, nothing has been left undone by F. B. O. in furnishing you with a press sheet whose aids will help you sweep “THELMA” on a tidal wave of inundating profits. BOOK IT—PLUG IT!—AND SMILE AT THE RECEIVING TELLER.

NOVAK

Seventh Avenue, New York. BRANCHES EVERYWHERE
Booked by the Beautiful MISSION THEATRE, Los Angeles, For an Indefinite Long Run

"MAN vs. BEAST"

Has Taken Critics and Public by Storm in Many Representative Theatres All Over the Country

ONE OF THREE GREAT NEW Educational Pictures SPECIALS including

"THE ENCHANTED CITY"
By Warren A. Newcombe

"VIA RADIO"
Produced Under Supervision of SCIENTIFIC AMERICAN

KINOGRAMS
Give ALL the News of ALL the World

Educational Pictures Are Being Constantly Advertised Nationally

EDUCATIONAL FILM EXCHANGES, INC. E. W. HAMMONS, President
Can Always Be Counted on to Please the WHOLE FAMILY in ANY THEATRE ANYWHERE

"IN DUTCH"
and Other Recent CHRISTIE COMEDIES Have Won Unusual Praise From Newspapers Everywhere

JAMES W. DEAN,
writing for hundreds of newspapers through the Newspaper Enterprise Association Service, says:
"If ever a fellow were initiated into a high school or college frat, or if ever a girl wore a frat pin, they ought to see 'In Dutch'. This Christie Comedy is just about as ludicrous as any that has been made."

New York Morning Telegraph—"There are lots of funny things in the comedy ('Ocean Swells'). It is thoroughly enjoyable."
Cleveland Plain Dealer—("Let'Er Run"). "Eighteen months ago a feature picture with a race such as this would have placarded the town."
Chicago Tribune—"'Pardon My Glove' is a funny that made me laugh ...lots of action and funny subtitles,"
Fort Worth Telegram—("That Son of a Sheik"). "It is a knockout."

Book KINOGRAMS
ALL the News of ALL the World

NATIONALLY ADVERTISED to YOUR Patrons

EDUCATIONAL FILM EXCHANGES, INC.  
E. W. HAMMONS, President
IMMEDIATE BOOKING

THE BIRTH OF A NATION

D.W. GRIFFITH'S

Great spectacle as shown on Broadway.
The same New York presentation that drew
150,000 people in two weeks.
Now booking in New York, Pennsylvania, Michigan, Indiana, New Jersey, Maryland, Massachusetts, Oklahoma, Arkansas, Texas, Mississippi, Louisiana, Alabama, Tennessee, Florida, Georgia, South Carolina, North Carolina, Virginia and Kentucky.

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
High-class Romantic Melodrama

Is more popular to-day than ever—both on the screen and on the stage. And for all classes of the public in all sections of the country the big entertainment hits are melodramas.

Jack Pickford’s “Garrison’s Finish”

Is just as chock-full of thrillingly melodramatic scenes as any well-made picture can be. And there’s also a corking love story, wonderful racing scenes, beautiful horses and still more beautiful women, splendid acting and perfect photography.

Everything For Every Audience

JACK PICKFORD

in

“GARRISON’S FINISH”

Based on W. D. M. Ferguson’s novel of the same name
Supervision and screen version by Elmer Harris
Direction by Arthur Rosson - Photography by Harold Rosson

Allied Producer and Distributors Corporation
729 Seventh Avenue, New York City
— A Branch Office located in each United Artists Corporation Exchange —

It’s all here
Melodrama
Adventure
Romance
Mystery
Intrigue
Revenge
MARSHALL NEILAN
PRESENTS
THE STRANGERS' BANQUET
BY DONN BYRNE
CO-DIRECTED BY
MARSHAU NEILAN
AND FRANK URSON

A Happy New Year
MAURICE TOURNEUR’S
THE
CHRISTIAN
FROM THE FAMOUS NOVEL AND PLAY BY
Sir HALL CAINE

From Goldwyn
"One Week of Love from an audience viewpoint, is made on platinum and set with pearls"—Film Daily, Nov. 12-'22.
IT'S A FIGHTIN' PICTURE

-the Kind that Has Appealed to Motion Picture Audiences Everywhere Ever Since the Birth of the Photoplay

Remember the fight in "The Spoilers"?

SELECT PICTURES
LEWIS J. SELZNICK, President

J. PARKER READ, Jr., Presents:

"PAWNED"

By FRANK L. PACKARD
Author of The MIRACLE MAN
Directed by Irvin V. Willat
with
TOM MOORE
and EDITH ROBERTS
From Every Critical Quarter Comes Praise of

THE SUPER-SEX

A Frank R. Adams Production from a Cosmopolitan Magazine Story
Presented by Pascal H. Burke
A Novelty in Story Treatment
Directed by Lambert Hillyer
A Superb Cast Including ~

ROBERT GORDON  CHARLOTTE PIERCE  TULLY MARSHALL
LYDIA KNOTT  GERTRUDE CLAIRE  GEORGE BUNNY

New York Globe: "A faithful reproduction of things that happen in a family where there is an only son. A picture of this sort may not be art but it is a more worthy contribution to the cause of entertaining the public than a majority of pictures seen in the movie theatres."


New York Sun: "Depicts in amusing fashion the hopes, fears, trials and tribulations of a boy of twenty whose self-consciousness of his age brings about his revolt against family and friends."

Journal: "The adventures of a youth who knows, or thinks he knows, all about women is bound to be of interest on the screen; appeals to both sexes equally."

New York Telegraph: "A nice picture that we predict will be well liked in most theatres where it is shown."

New York Telegram: "A picture full of delightful human qualities and excellent comedy."

Moving Picture World: "This story carries an appeal to those who appreciate fine attention to details; the characters ring true. The picture holds fine entertainment for discriminating patrons of motion picture theatres."

Exhibitors Trade Review: "A good picture of American home life told without any unnecessary embellishments. The story will appeal to people of all races and classes and should prove a good box-office attraction in any locality."

Moving Picture World: "Lambert Hillyer has been directing many, many years and he knows how to dress up a story to sustain the interest. You cannot call the 'Super-Sex' a knockout but it will serve its little hour and bring the breath of romance at the end of the day, which is certainly in its favor."
"The Best Show on Broadway This Week," said the New York American. And there was "Star Competition."

The New York public and the newspaper critics are getting tired to death of flabby stories overloaded with big casts of players labelled "stars." Besides Mary Pickford and Harold Lloyd and two new American Releasing productions every other picture on Broadway in the so-called big first runs has been panned to a fare-you-well for the past month. One of the American Releasing productions liked and widely-praised is the Halperin Production

The DANGER POINT

A Human Picture from a Human Story

By Victor Hugo Halperin

Directed by Lloyd Ingraham

with

CARMEL MYERS - JOSEPH J. DOWLING - W. P. CARLETON - VERNON STEEL

The story of what happened to a young wife whose husband found himself "too busy to love"

Here Is What the Critics Said:

New York American: Constantly vibrating activity, the sense of something always happening; a greatly improved Carmel Myers. A story that sweeps across the screen; the important scenes vivid in brevity without unloosing the grip of the main theme for a moment. A triangle story with a woman moving between two men as restless as a drop of quicksilver on an unsteady surface.

New York Sun: Here is a new phase of the marriage triangle.

Variety: It has dramatic suspense and develops convincingly to a forceful climax. It also has two capital screen punches—the burning of a big oil tank and a realistic train wreck.

Atlanta Film Review: An all-star cast; striking scenic effects; a great oil fire; the crashing of trains in a big wreck scene. A picture above the average attraction.

"There's a good human interest element in 'The Danger Point,'" says Moving Picture World; "Presented with a new angle introducing bits of drama in a gripping way and commendable directness," says Motion Picture News; "It registers at high water mark; a well-told love story," says Exhibitors Trade Review; "Offers unusual opportunities for exploitation; the cast in this is your best bet," says Film Daily.
As 1922 draws to a close, Motion Picture News takes this opportunity to thank all of those who have extended it their support during the year and to wish them for 1923 a truly

Happy New Year
For Exhibition January 1, 1923

6 NEW SPECIALS
— Presented by WILLIAM FOX —
Which insures to Exhibitors the beginning of
A HAPPY and PROSPEROUS NEW YEAR

Book Now for January and February

1- THE VILLAGE BLACKSMITH
   FROM LONGFELLOW’S FAMOUS POEM
2- LUPINO LANE in
   A FRIENDLY HUSBAND
3- THE CUSTARD CUP
   WITH MARY CARR
4- THE FACE ON THE BARROOM FLOOR
5- THE NET
6- DOES IT PAY?

Ready for Review and Booking at all Fox Exchanges
FOR DETAILS SEE FOLLOWING PAGES

FOX FILM CORPORATION
Read What The New York Newspapers Said

"Hits the mark for which it was meant as unerringly as though it were aimed by a rifle."—The Herald.

"This picture is one of the best of the season . . . a brilliant cinema."—The Journal.

"An honest motion picture entertainment and we liked it."—The Daily News.

"It does for father what 'Over the Hill' did for mother. It is a wholesome and interesting story of family life."—The Telegram.

READY NOW FOR JANUARY AND FEBRUARY PLAYDATES.

The Players

John Hammond . . . . William Walling
Alice, His Daughter . . . . Virginia Valli
Rosemary Martin . . . . . . . Bessie Love
Ezra Brigham, The Squire . . . Tully Marshall
The Blacksmith's Wife . . . Virginia True Boardman
Gideon Crane, The School Teacher . . . Leon Poff
Bill, The Son . . . . . David Butler
Brother Johnnie, as Child. . . . Pat Moore
AND OTHERS

DIRECTED BY

JACK FORD

FOX FILM CORPORATION
WILLIAM FOX presents

A Super Comedy in 5 Great Acts
LUPINO LANE - IN
A FRIENDLY HUSBAND

Lupino Lane — "It's a Bear."

Directed by JACK BLYSTONE

REAL SHOWMAN'S ACCESSORIES

Drew the way to success in this super-comedy

Twenty-four sheet
Six sheet
Two three sheets
Three one sheets
Window cards
Colored lobby display
Circus heralards
Folder heralds
Two slides
Press book extraordinary
Special exploitation book
Special newspaper cuts
Novelty publicity cuts
Mats available on all cuts
Black and white stills

READY NOW FOR JANUARY AND FEBRUARY PLAYDATES

FOX FILM CORPORATION
A Drama of Women's Conventions and Men's Intentions
—A Daring Brilliant Romance of Bohemian Life in the Artists' Studios of the Latin Quarter.

READY NOW FOR JANUARY AND FEBRUARY PLAYDATES

Story by
MARAVENE THOMPSON
WILLIAM FOX presents

THE FACE ON THE BARROOM FLOOR

Directed by

JACK FORD

READY NOW FOR JANUARY AND FEBRUARY PLAYDATES

Sensations, thrills, prison escapes, startling storms at sea—A 1923 melodrama with a glorious, fighting romance. Every man, woman and child in your town knows this title.—Cash In.

THE PLAYERS

Robert Stevens...Henry B. Walthall
Marion Von Vleck Trevor...Ruth Clifford
Dick Von Vleck...Walter Emerson
Lottie..............Alma Bennett
Governor Rankin...Kooci McGregor

FOX FILM CORPORATION
William Fox presents

**Does It Pay?**

A DRAMA OF DOMESTIC RELATIONS OF TODAY
Directed by
CHARLES HORAN
Screen Version by
HOWARD IRVING YOUNG
WITH
HOPE HAMPTON
AND A NOTABLE CAST INCLUDING
FLORENCE SHORT  PEGGY SHAW
ROBERT T. HAINES  MARY THURMAN

FOX FILM CORPORATION
The Custard Cup

With
Mary Carr

READY NOW FOR JANUARY AND FEBRUARY PLAYDATES

A Sparkling, Scintillating Story, Bubbling with Sunshine and Optimism, with A Surprise Climax That Follows A Succession of Sensations and Thrills.

It's a New Type of Story for Mary Carr

William Fox Presents

Story by Florence Bingham Livingston
Directed by Erbert Brenon

Fox Film Corporation
"The biggest thrill seen on any stage at any time, in picture or out."—The Journal.
"The storm is a masterpiece of realism, so vivid one expects the theatre to be swept away in the path of the raging torrent."—The Mail.
"There was a marvelous storm, in 'One Exciting Night,' and again in 'The Sin Flood,' but these put together would just about equal the deluge in 'The Town That Forgot God.'"—The Tribune.
"The storm of storms...we forgot such a thing as a motion picture camera ever existed."—The World.

BUNNY GRAUER
"Rarely has there flashed across the screen such a remarkable boy actor as this one."—The Mail.

WILLIAM FOX ANNOUNCES
The motion picture presentation of

IF WINTER COMES

The picture all America is waiting for from A. S. M. Hutchinson's story

The most widely read book of recent years
Directed by
HARRY MILLARDE
It will make a wonderful picture

Carl Laemmle
A Tremendous
of remarkable
The F

Remarkable!
*Says Reeland Reviews*

"It is a picture that will be remembered for a long time. A remarkable motion picture. It is a pleasure to state that 'The Flirt' as a picture is quite as good as 'The Flirt' as a book—even a little better, perhaps."

First Rate!
*Says N. Y. Globe*

"A REMARKABLE piece of work in every respect. First rate entertainment. Hobart Henley has handled the Tarkington story with rare skill and intelligence. I hope Mr. Tarkington writes Hobart a letter and tells him so."

Powerful!
*Says N. Y. Eve. Mail*

"A POWERFUL, well acted picture."

One of the Best!
*Says N. Y. Telegraph*

"ACTED by a flawless cast, it is a picture with tremendous human interest. If it meets with the success it deserves it should be one of the best pictures of the year."

Good for Any House!
*Says M. P. News*

"ADAPTED to the screen, it (The Flirt) retains its values—its charm—its human appeal, and all its lifelike incident. Good for any house in any locality."

A Big Hit!
*Says N. Y. Eve. Journal*

"'THE FLIRT' at the Rialto makes a big hit. A significant production. A serious and commendable effort to interpret honestly a good piece of literature."
Us Ovation praise greets

A Hobart Henley Production

You'll Like It!
Says N. Y. Eve. World

"We thoroughly enjoyed the whole show. It must be said for 'The Flirt' that it has everything in it a movie ought to have, and that's a strong statement coming in these days of thrills. We enjoyed 'The Flirt' and think most movie goers will agree with us. We think you'll like 'The Flirt'; we did!"

Excellent!
Says N. Y. World

"All who like Tarkington's works may find this picture worth their while. Most of it is excellent."

For Every Family!
Says Photoplay

"Listed as one of January's seven best pictures. Of a family, for a family. It might be the slogan of this picture. For every family, in fact!"

Wonderful Exploitation Possibilities!
Says Ex. Herald

"Delightful entertainment. Worthy of extra effort on the part of every exhibitor who plays it and has wonderful exploitation possibilities. No doubt about its appeal in any theatre."

A Big Box Office Attraction!
Says M. P. World

"One of the most intensely human stories ever presented on the screen. Every one of the characters seem real living persons. Strikes home. Exceptionally well selected cast. Should appeal to every class of spectator. Should appeal to every type of audience, and prove a big box-office attraction."

Jewel
Presented by Carl Laemmle
'No Exhibitor should lose an opportunity to book them"
EUGENE ROTH California Theatre
San Francisco.

"There never was a big picture made to compete with them"
RALPH WETTSTEIN
Ascher's Merrill, Milwaukee

"These New Leather Pushers are as fascinating as the first series.
I for one rejoice that they are back."
ROB REEL
Chi. Eve. American

The New Leather Pushers
presented by CARL LAEMMLE
Starring
REGINALD DENNY

From the Collier's Weekly Stories by H.C. Witwer
DIRECTED BY
Harry Pollard

COLLIERS SERIES
BOOKED
by Metropolitan
LOEW CIRCUIT

See this Picture Yourself
before you book it!

JOHANN
BOJER'S
Internationally
famous novel

"The
Power
of a
Lie"

DAVID TORRANCE
Directed by
GEO. ARCHAINBAUD

MABEL
JULIENNE
SCOTT

MADE GEORGE
EARL METCALF

JUNE ELVIDGE

Presented by CARL LAEMMLE
with an
Extraordinary Cast

Universal Pictures Corporation
"The Inner Man"

Syracuse Motion Picture Co.—Five Reels
(Reviewed by Glenn Watkins)

Going into widely different fields for its second contribution to the industry, the Syracuse Motion Picture Company has made an entertaining production based on a stirring story laid in the Blue Ridge. Wyndham Standing and Dorothy Mackail again top the well-balanced cast and both put over convincing interpretations. Miss Mackail proves to can act in this picture and is an attractive mountain maid. Mr. Standing is a sterling actor and can always be depended upon for something worth while. The stars are fortunate in having a fine supporting cast.

There is much action in the picture, especially when it gets under way in the mountain locale. The "bad men" of the district, in which the hero owns a mine, set out to frighten away the youth, but instead they set off the spark of manhood and there are some stirring fistic and gun battles.

There is an amusing scene introduced when the hero on his first night in the mountains has a weird dream and we are shown glimpses of maidens dancing on the greensward and then follows our hero clad in pajamas rollicking forth with the slow motion camera brought into play to bring out the laughs.

The hero makes such a success of running things for father that the lad is made general manager of the mine and after Sally, the Blue Ridge belle is clad in one of milady's modern gowns, love springs forth and in the end all is happiness. During the action of the piece the audience is treated to some fine natural scenery. The photography is flawless.

The Cast

Thurlow Michael Barclay..........Wyndham Standing
Thurlow Michael Barclay, Sr. ........J. Barney Sherry
Old Man Wolf..............Louis Pierce
Bob..........................Leslie Hunt
Sally..........................Dorothy Mackail
Jud Benson....................Gustave Von Seyffertitz
Randall.........................Arthur Dewey
Ned Sawyer.....................Martin Kinney


The Story—Thurlow Barclay is a young man more given to deep and scientific study and feminine sports than he is to business and his father is much put out because of this fact. He, however, succeeds in getting him to take a vacation and go to inspect Dad's mine, in the Blue Ridge. On his arrival there he meets up with real life, has a list of stirring adventures and is made into a real man, ending up by marrying a fair mountain maid.

Classification—A comedy-drama possessing several melodramatic moments and some stirring mountain gun battles.

Production Highlights—The attractive natural settings, "in the Blue Ridge." Wyndham Standing's interpretation of the role of the man who is made over by contact with real life. The kidnapping of Sally by Jud and the ensuing gun play attending her rescue. The fight between Jud and Thurlow. Dorothy Mackail's convincing portrayal of the mountain maid.

Exploitation Angles—This one has a cast of well-known players. Use the names big in your ad. Might put a man on the street dressed in conspicuous golf suit, large horn rim glasses, college hat, etc., and appropriate sign on back of coat, about "the outer man has nothing to do with the 'Inner Man' at the Strand theatre all week."
The picture opens with views of life at a seaside resort near Paris and we see Miss Vidor aquaplaning, swimming and indulging in other red-blooded sports. The action shifts to America and then quickly to the South Seas. The fights which David Butler puts up during the 'shanghaing' moments are real stuff. The island life is well pictured and there are a number of amusing situations here.

The chase of two ships through the seas is a bit of excitement. Miss Vidor and Mr. Butler do most of the work in the picture and do it well. The supporting cast is adequate. The photography is clear and artistic, while the subtitles are snappy and excellently worded.

The picture is so good to look at and made up of such a variety of interesting scenes that will please, that the more or less stereotyped plot will not detract as much from the feature's entertainment value as it might under a less careful production. King Vidor has secured numerous pleasing locations that have been artistically photographed and the atmosphere throughout is one of pictorial appeal. Florence Vidor's . . . . pleasing personality and ability to hold her audience regardless of what she has to do, is another redeeming feature for Henry C. Rowland's theme.

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"Florence Vidor has always been one of this reviewer's screen favorites. She soothes the eye and satisfies the intelligence. Ear rings, negligees and exaggerated eyelids have not figured unduly in her success. And so it is easy to be entertained when Miss Vidor fills the camera eye. 'Conquering the Woman' is entertaining, sprightly and well cast."

The Morning Telegraph

"Florence Vidor in 'Conquering the Woman' is a good, entertaining feature, built along a theme that is familiar, but which is, at the same time, thoroughly pleasing in its unfoldment and picturization. David Butler plays the hero role and is well cast. The picture was directed by King Vidor from a story by Henry C. Rowland. Six reels.

"This newest Florence Vidor feature should not fail to register pleasantly with any audience. There is a genuine, pleasing vein to the story which makes the picture satisfying entertainment of a light, easy-to-follow variety.

"Miss Vidor is appealing and winsome at all times and in selecting David Butler to play opposite her, in the role of the hero, Director Vidor made a particularly effective choice. In this story the two make a great combination."

EXhiBITORS HERALD
Selling the Picture

Warner Bros.
Classics of the Screen

Mr. Exhibitor!
This advertisement is devoted especially to YOU

On these two pages you will find illustrated a few of the many novelties designed to aid you in properly exploiting "The Beautiful and Damned."

You will find NO "sales talk," NO "bull"—just facts.

Liithographed window cards, six colors, regulation size.

Beautifully colored sticker, actual size.

Every Way to Make Your
TO THE PUBLIC-

Every Novelty shown on these two pages is fully explained in the 8-page campaign broadside on "THE BEAUTIFUL AND DAMNED." All are available at your nearest exchange distributing

GWARNER BROS.
Classics of the Screen

4 Page Rotogravure Supplement.

Beautifully colored telephone doll, size 6 x 11, suitable for use on the mouthpieces of all telephones.

Lithographed blotter, four colors, size 4 x 8½.

Business Better and Better
CROWDS!

CROWDS!!

CROW

Benj·B·Hampton Productions
CROWDS! CROWDS! CROWDS!

and BIG PROFITS FOR EXHIBITORS!

The demand for these thrilling, gripping westerns continues to be so great that we found it necessary to offer to exhibitors the

1923 EDITIONS OF

"The Westerners" - "The Sagebrusher"

ZANE GREY'S

"Riders of the Dawn" - "Desert Gold"

Re-edited, Re-titled—JUST LIKE NEW!

With good prints available on these four and the three recent ZANE GREY releases, "The U. P. Trail," "The Mysterious Rider," and "The Man of the Forest," exhibitors have a series of seven of the GREATEST MONEY-MAKERS BEING OFFERED TODAY.

HODKINSON PICTURES
THE BOOKING GUIDE

Volume III—October Issue

Contains

All Pictures Released Between
March 1st and September 1st, 1922.

During that time there were issued:

285 Feature Subjects
220 Comedies (Short Length)
  64 Dramas (Short Length)
117 Miscellaneous (Short Length)
  16 Scenics (Series)
   6 Serials
  5 Series of News Reels

There are a lot of “good bets” in this list that you were forced to let go by because of no “open dates.” Many of them are not being currently advertised. The GUIDE will recall them to memory and furnish exploitation aids and assistance. In many cases, it is the only place you can secure this information.

With your copy of the GUIDE and NEWS file you can capitalize on these “new-old” pictures.

Every theatre-subscriber gets a copy of the GUIDE with his NEWS subscription. It is a complete and comprehensive index to the regular editions of the NEWS and does away with lost motion in locating data on pictures and technical advice in the conduct of your theatre.

It is the reason why:

THE NEWS IS FILED THROUGHOUT THE FIELD
HERE he comes in a swirling cyclone of action a pulsating, staccato of dramatic punches produced from the

Big Sat. Eve. Post Story

by Richard Matthew Hallett. It’s hand-made to attract and enthrall the millions who read the story as well as the millions of Carey followers and other fans.

One sequence alone is worth the price of admission to anyone—that crunching, pulse-stopping series of unforgettable scenes showing the bursting of the dam—the mad rush of an unleashed ocean of angry water swooping down into the basin battlefield where hundreds of horsemen are fighting with machine guns and rifles—the black, devouring stream carrying everything before it—

Man, Oh Man—THIS IS WHAT THEY WANT. GIVE IT TO ‘EM—and give yourself a picture that spells MONEY. Book it—NOW!

Keep your Eye on

F.B.O.

Distributed by F. B. O.

FILM BOOKING OFFICES
OF AMERICA, Inc.
Main Offices F. B. O. Building, 723 Seventh Avenue, N. Y. C.
EXCHANGES EVERYWHERE
Reproduced from Variety

Philadelphia, Nov. 22.

First National—"Skin Deep" (First National). Good notices and friendly word of mouth advertising brought gross to about $1,500. Held for another week.

San Francisco, Nov. 22.

Strand—"Skin Deep" (Thos. Ince.) (Seats 1,700; scale, 40-55. Milton Sills and Florence Vidor featured. There has been much advance talk on this film, which was supposed to go to several other houses, but which finally landed in Strand. Business got off big and held up strongly all week, showing decided improvement for the house, with the statement showing $11,000.

Buffalo, Dec. 6.

Lafayette—"Skin Deep" and vaudeville. (Capacity, 3,400. Scale, mats, 20-25; nights, 30-50.) Show rounded into good form and extra holiday sent gross to top. Belle Storey and Ernest Evans featured in billing, but scarcely up to touting. Picture highly spoken of. House using billing, "Ultimate in entertainment," formerly used by Hipp. Doing steady business with the 50c top playing important part in high grosses. Well over $14,000.

Kansas City, Dec. 6.


Written by Marc Edmund Jones; Directed by Lambert Hillyer; Supervised by Thomas H. Ince.

Distributed by Associated First National Pictures, Inc.

Thos H. Ince presents

"SKIN DEEP"
Big Booking Bulletin No.1

When Balaban and Katz screened "The Hottentot" they set it immediately for Christmas week at their big Chicago Theatre and the following week day and date in their Tivoli and Riviera Theatres.

DOUGLAS MACLEAN and MADGE BELLAMY

in the comedy drama special, taken from Willie Collier's rollicking stage success.

Directed by James W. Horne and Del Andrews under the personal supervision of Thomas H. Ince.

Distributed by Associated First National Pictures, Inc.

Thos. H. Ince presents

"THE HOTTENTOT"
Screen Version
one of the greatest
STAGE CLASSICS

THE CAST
Guy Bates Post
Virginia Brown Faire
Nigel de Bruliere
Noah Beery
Rose Dione
Patsy Ruth Miller
Douglas Gerrard
Will Jim Hatton
Boris Karloff
Maurice B. Flynn
Edward M. Kimball
Walter Long
Evelyn Selbie
John Gribner
Gordon Mullen
George Rigas

Adapted by Richard Walton Tully from his stage success.
Art Director—Wilfred Buckland.
Photographer—Georges Benoit.
Directed by
JAMES YOUNG

CHARACTER OF STORY
A story blending the rare brilliance of the Orient with the shadings of real life. Pathos, romance and a thrilling theme that will grip any audience.

POINTS OF APPEAL
Author, star and supporting cast in a story more romantic and enthralling than the Arabian Nights. With some of the most remarkable photography ever seen.

A TASTE OF THE PLOT
Omar, most daring poet of ancient Persia, secretly wooed the beautiful, the forbidden Shireen, destined to be the bride of the Shah. Fleeing in the night, the Shah's slaves tear them apart. Follows thrill, romance and conflict before the lovers are reunited in a most spectacular and smashing climax.
FACTS ABOUT THE PICTURE

One of the most successful Oriental plays ever produced.

Road showed four years in city, town and hamlet.

A gorgeous spectacle and one of the most entrancing love stories ever filmed.

More thrilling and exciting than the Arabian Nights—more enthralling than Romeo and Juliet.

Scenes of rare beauty in Persian gardens, Oriental temples and palaces with the beauties of the Shah’s harem.

Hundreds of horsemen and foot soldiers in fierce hand-to-hand battles.

Love, romance and thrills aplenty.

Three full page ads have been prepared for the Saturday Evening Post. They appear Dec. 9, Jan. 6 and Feb. 3.

Advertising in other national mediums reaching a total of more than 10,000,000 readers.

Think of it. More than 10,000,000 will see these ads. Your audiences are ready made.

Richard Walton Tully’s master production.

Guy Bates Post’s supreme triumph.

A First National Picture
OFFICIAL ANNOUNCEMENT
TO FRANCHISE HOLDERS

OF ASSOCIATED FIRST NATIONAL PICTURES, INC.

It is now almost three years since Associated First National Pictures, Inc., put into effect the franchise system. Though First National has never contended that the Franchise method of selling pictures is entirely perfect, and that all the problems involved in establishing stable and sound methods of dealing between Distributor and Exhibitor have been settled, First National has no apologies to offer for its efforts. I believe that in the Franchise Plan First National has made a great forward step.

First National is as firmly convinced as ever that a great many exhibitors who have invested large sums of money in motion picture theatres desire to be assured of protection for their film supply and placed in a position where they can maintain their independence as exhibitors. The motion picture industry will be firmly established only when there is a proper balance between Producer, Distributor and Exhibitor, which leaves them all secure, both in their policies and investments.

Independence and protection still remain the basis of our franchise, and therein it has been eminently successful. Moreover, in establishing the franchise, First National has made the first notable effort to do away with the old system of individual barter and unfairly varying prices, and to substitute in place firm and properly adjusted prices.

It has been and still will be, our organization's constant effort to bring about more equitable methods of dealing between Producer and Exhibitor, and we are hopeful that the great majority of our franchise holders will realize that their cooperation with us will continue to maintain an organized continuity of effort for the object which means so much to us all.

I feel confident that those franchise holders who believe the plan unsuited to their peculiar circumstances should not be asked to continue under franchise. So, if there are franchise holders who do not share my faith in the First National franchise, I wish to announce the willingness of our organization to cancel the franchise of such exhibitors. Moreover, it is the desire of First National that those franchise holders who are released, if they have faithfully and fairly lived up to their franchise obligations in the past, should suffer no loss on account of the money they paid out in the purchase of the voting trust certificates involved in the sale of the franchise.

Any franchise holder who is not in default under his franchise, who desires to terminate his franchise, as of June 30, 1923, or any subsequent time can do so by giving First National six months notice at any time. It makes no difference whether the notice is given before January 1, 1923, so long as six months notice is given to First National and provided that the termination cannot become effective prior to June 30, 1923.

Therefore, First National is willing, at this time, in cancelling such franchises, to refund to the franchise holder who is not in default under his franchise the consideration he paid for the voting trust certificates in the form of film service consisting of such pictures as First National determines are available in each instance, which must be taken advantage of within six months of notice of cancellation.

First National will, of course, account to its producers for this service just as if it had received the rentals in cash.

In making this voluntary statement (which goes far beyond First National's legal obligations under the franchise) I request that notice be sent immediately by any dissatisfied franchise holders to the manager of the exchange by whom they are being served, so that it may be determined by First National as to whether such franchise holder has been in default and is entitled to this adjustment. Needless to say, I include in this suggestion franchise holders who have sent in their notice prior to January 1st, 1923.

So there may be no misunderstanding, I would say that, under this arrangement, the franchise holder when cancelling will have to forego all his rights in the voting trust certificates.

In making this announcement I wish to say that First National has no other motives than those herein expressly stated. I believe that the great majority of our franchise holders have sufficient confidence in the future of First National, and in the forward looking and perhaps somewhat bold effort First National has made in establishing franchise, to continue with us. I invite such franchise holders to remain members of the First National "franchise family." But those franchise holders who do not wish to continue will, I hope, appreciate the fairness of our voluntary suggestion and terminate their franchise with the same friendly feeling toward First National that First National has, and will have, toward them.

The motion picture industry requires, more than anything else, the spirit of goodwill and fair dealing between all engaged in it. It is in this spirit and with high hopes for the future of First National as an organization grounded on the principle of fairness toward both independent exhibitors and independent producers, that I am making this announcement, and I hope it will be received in the same spirit by all our franchise holders.

ASSOCIATED FIRST NATIONAL PICTURES, INC.

By Robert Lieber, President

6 West 48th St., New York City

December 28, 1922
Motion Picture News

What Do Pictures Lack?

In our recent "Hall of Fame" contest we asked a number of prominent people outside of the industry to contribute selections of notables.

The replies were disquieting. Nearly all wrote back that they couldn't think of anybody.

In the oil, steel, automobile and other industries there are at least two or three names on everyone's tongue; probably no more. But it does seem strange that an industry, whose product is itself publicity—whose millions of feet of film put names and personalities daily in the public eye should have made no impression whatsoever upon the well-read, thinking man.

One of the best known editors in the United States wrote back:

"I don't go to one moving picture show a season. I have been to only one in 1922 and here it is nearly December. I have never seen Douglas Fairbanks' work nor Mary Pickford's nor the Gish girls' nor Bill Hart's."

At least he knows the names of a few film people. He must have read about them in newspapers.

But we can't help wondering what is the matter with the exhibitor in this editor's town that he can't get such a man into his theatre at least once a year.

And we can't help wondering in a general way why this great agent of publicity—the motion picture—doesn't publicize itself more forcefully, in itself and through the public prints.

* * *

Is picture entertainment the basic fault? Are pictures making only a superficial impression?

When the New York World says of the picture: "the same old hokum, the same lumbering plots, the same dull made to order situations and flat sub-titles, the same atmosphere of second-hand and fifth rate which hung over the cinema in its infancy all cling to it in 1922."—there is room for much argument and analysis. The statement is not intelligent, not true to the facts at hand. Nevertheless so scathing an indictment from what many regard as the soundest editorial page in this country is to be weighed—thoughtfully.

It is difficult to please the so-called intelligentsia with any kind of entertainment. It is, in fact, a commercial impossibility.

But—why so bitter, contemptuous and downright an indictment as this? What basis has it?

The writer has studied the motion picture for ten years—very seriously and always with sympathy and optimism.

Yet he can truthfully state that while today pictures are decidedly better than ever before they are as a whole hitting far short of their true mark. That is his sincere opinion. And he is not optimistic.

That they are failing to get to the heart of the American public is not an opinion. It is a fact.

* * *

And, in the writer's opinion, the broad trouble is this: pictures, the mass of them, are not telling the public anything, certainly nothing new, stirring, awakening and certainly not with the scope and vivid appeal of which pictures alone are capable.

Save for the war period when pictures did rise to their opportunities, we have had no great pictures, great in concept, since "Intolerance."

Many screen personalities have been made; some great pantomimists have been created; good screen acting has been evolved here and there; daring expenditures have been made; great effects created; technical triumphs have been scored.

But—pictures are not telling the public anything. The themes of the best are the themes of the stage and the book and often little more than bald illustrations. Pictures are in a dramatic groove, and the public will look elsewhere for inspiration.

The world today is rocking with the great currents and cross-currents of a new era. From the great problem of Internationalism down to the new problems of each nation and thence to the new problems of every home there are truths to tell, situations to be dramatized, thought to be crystallized; and it is the duty and the privilege of the motion picture to rise to these vast opportunities.

To one who knows the commercial and economic insides of this industry these production paths are not so easily trod as the newspaper editorial may see them; but the New York World is largely right in saying:

"The trouble with the films is not so much lack of morals as lack of brains."

Emerson Johnston

Vol. XXVII

DECEMBER 6, 1923

No. 1
We give in this issue the verdict of the man in the street on the Arbuckle films. It is our idea of an editorial. We let the public write it because the public and the public alone will give the verdict. The rest of us, especially the self-appointed savours of the public, will only rant. There is no law to put people into the theatre or to keep them out. Will they laugh at Arbuckle’s comedies?—that’s the practical question; should Arbuckle come back to the screen?—that’s another question. But the first will settle the latter. We give these opinions of Mr. and Mrs. and Miss Average Citizen at length, because each one is pithy and enlightening, and the whole gives a feel of the public pulse which exhibitors want to have.

Joe Plunkett of the New York Mark-Strand is giving his patrons a great show this Christmas week. The genial Joe is too modest to tell the world that he is something of a showman, but if there is any exhibitor who knows more about providing screen entertainment we would like to be given his name. Week after week, the Mark-Strand has been hitting the high places with its program. The Fokine ballet, a fine orchestra, atmospheric prologues, and worth-while pictures are features which have brought appreciation from its patrons.

This week Joe Plunkett has outdone himself in furnishing his program de luxe. There is an imaginative prologue carrying on a true Christmas spirit followed by the gifted Harold Lloyd in his latest opus, “Dr. Jack.” And to be in the audience and noticing the faces of the patrons wreathed in smiles, one cannot help but give Joe Plunkett credit for his showmanship in fashioning a program which appeals to everybody, young or old, poor or rich.

George Fitzmaurice is coming out on his own. The director will soon launch an independent company. Just recently he has completed “Bella Donna,” starring Pola Negri, and will soon begin work upon his last production for the Paramount banner which will be an elaborate re-filming of “The Cheat,” a picture once spoken of as the ideal playphot. Pola Negri will appear in Funnie Ward’s original role.

The Rialto and Rivoli theatres in New York are housing attractions written by two talented Hoosiers, Booth Tarkington and George Ade. “The Flirt” is one of Tarkington’s early stories—a life-like document of small-town life which has been faithfully adapted to the screen. Hobart Henley, the director, has retained all its humanism and appeal. The commonplace family that is exposed here will be recognized as genuine. George Nichols as the father gives one of the most inspired performances of the shadow stage. The character Hedrick, the irresistible young brother, played with considerable spirit by Buddy Messenger, was our first introduction to Tarkington’s study of pre-adolescence. His immortal Penrod was founded upon the boy, Hedrick.

George Ade wrote an original story for Tom Meighan in “Back Home and Broke.” This is also an expression of small-town life, revealing a different slant than Tarkington’s story. Here we have the youth who applies the acid test to his friends—to discover the genuine from the false. He strikes it rich, but returns home masquerading as broke, and has the satisfaction of showing up the pseudo friends in a manner which will be appreciated by every spectator. The villagers do not know the identity of the man who is doing so much for the town. He is to make his appearance with considerable pomp and ceremony. The entire population turns out at the station. It is a grand welcome home. The train arrives and from the rear platform of the special car appears the youth. You may well imagine the astonishment of the crowd when they see him. This finale is one of the most delightful scenes ever recorded by a camera. It is typically George Ade—conceived with all the subtle humor that has made the author of “Fables in Slang” famous. Tom Meighan’s performance is admirable. He takes such advantage of every opportunity that the spectator lives the role.

We advise ever exhibitor not to overlook such sterling pictures as “The Flirt,” and “Back Home and Broke.” They represent screen story telling at its best.

Al Christie stepped off the boat from Honolulu the other day with his face wreathed in smiles and full of Christmas cheer principally because he brought back his company and a large assortment of moving pictures taken on the picturesque island, in plenty of time for all concerned to have Christmas dinners at home. The Christie comedy program for 1923 contains some departures from the usual procedure in that there will be still more of the scenic educational factors combined with merriment in the pictures made by Christie and his associates. The picture made in Honolulu, for example, is one of the new program, and the lengthy trip was undertaken for the comedy, “A Hula Honeymoon,” for the purpose of bringing new backgrounds and unusual pictorial beauty into the comedy subjects which are being prepared for the coming year.

Joe Pinicus, well known in vaudeville and theatrical circles along Broadway for the last twenty-five years, and recently in charge of comedy scenarios at the Fox studios in Los Angeles, has returned to New York for a short business trip.

Our old friend Canon Chase has bobbed up again. The New York Times in its By-Products column of a few Sundays ago has something to say concerning the Canon’s newest band-wagon and says it in terms which cannot be misunderstood—not even by that dignitary.

We quote the Times article: “Meanwhile, a more experienced reformer than Dr. Stratton has swung aboard the Ku Klux band wagon. This is Canon William Sheafe Chase, veteran of a dozen holy wars and a publicist of great variety. His last appearance in print before this Klan excitement was as character witness for a gentleman who needed all the character witnessing he could get, and a good deal more. Now Canon Chase says he thinks well of the Klan because it is hated by bootleggers, gamblers, producers of films (the italics are ours), Sabbath breakers and corrupt politicians. Maybe so. But Canon Chase had the soul of a Klansman long before he began to preach for the Klan. He is best known as the enemy of the moving picture business, and it seems open to doubt whether he hates the movies because they are made by Jews, or the Jews because they make the movies. At any rate, his ‘Catechism on Motion Pictures’ says that ‘the few producers who control the motion pictures are all Hebrews. If they should petition Congress for an effective and just law regulating their business’ (and Canon Chase has that law already written) ‘it would be a conspicuous public-spirited act that might begin a movement which would minimize the anti-Jewish feeling which exists in the United States. If the Klan can use Canon Chase, Canon Chase also can use the Klan.’
RODOLPH VALENTINO has been talking over the radio. And it wasn't a bedtime story. At the Grand Central Palace Exposition last Friday night the star of "Blood and Sand" in a speech concerning the trouble with the screen, said in part: "Seventy-five and more per cent of the pictures shown today are a brazen insult to the public's intelligence—that only a few of the leaders, such as Griffith, Fairbanks, Pickford, Chaplin and Barthelmess and a few other independent stars, directors and producers realize that motion pictures can be an art. Independent companies are loath to follow the factory cut-and-dried methods of motion picture artists who are a decided menace to motion pictures as an art as well as an industry."

WHEN D. W. GRIFFITH begins production upon "The White Rose," one of his discoveries, Max Marsh, will be back in the fold. This will be great news to the followers of the star who helped make "The Birth of a Nation" such a memorable achievement.

FIRST NATIONAL, over President Robert Lieber's signature, has made an official announcement to its franchise holders to the effect that "independence and protection still remain the basis of our franchise, and therein it has been eminently successful. Moreover, in establishing the franchise, First National has made the first notable effort to do away with the old system of individual barter and unfairly varying prices, and to substitute in place firm and properly adjusted prices."

"I feel confident that those franchise holders who believe the plan unsuited to their peculiar circumstances should not be asked to continue under franchise. So if there are franchise holders who do not share my faith in the First National franchise, I wish to announce the willingness of our organization to cancel the franchise of such exhibitors."

OFTENTIMES exhibitors hear that certain incidents shown in pictures are impossible of achievement—just hokum stuff. At a private showing of "Skin Deep," recently several prison officials attended. It was prison stuff and they were invited to give their opinions. They saw Bud Doyle, a "frame-up" gunman, played by Milton Sills, make a dramatic escape from prison, scale penitentiary walls and board a moving train, from the top of which he seized a rope ladder attached to a confederate's airplane and got away.

The prison officials smiled, shook their heads and said: "Very thrilling, but quite impossible."

Yet fact outrivalled fiction when Clara Phillips, convicted of the murder of Alphonse Ferrara, one of the most sensational cases in history, was cut to pieces by an electric chair at the Massachusetts State Prison in Boston.

What about the convict who made a sensational getaway from Sing Sing on the other day? He was in the show given by the prisoners. He donned a greasy suit and made a break to escape a convict's airplane and got away.

The prison officials smiled, shook their heads and said: "Very thrilling, but quite impossible."

WALTER HIERS, Paramount's newest star, is going to double in brass. Simultaneous with his production activities, the rotund comedian will be the star of the new (real) wedding to take place in Syracuse, N. Y. The end of this month. It is then that he will lead Adah (Peaches) McWilliams to the altar, bringing her to New York for a honeymoon and then back to Los Angeles, where they will establish their home.

JACK ALICOATE of the Film Daily has collaborated with Buster Collier in dashing off a play called "Extra," which is now in rehearsal. Jack incidentally is to become a benedict in the near future. Congratulations.

AMONG the screen celebs who are in New York from locations to talk business with the big boys behind the glassop desks, or to shop or to search for new film material are Bill Hart, who is looking for appropriate stories; Rex Ingram, Alice Terry, Montagu Love, Charles Gerrard, Harry Morey, Ruby de Remer, Alice Brady, Diana Allen, Ramon Navarro, Dick Barthelmess, Dorothy Gish, Juanita Hansen, Alfreed Green and Herbert Brennon.

BILL FARNUM has taken up golf. Possessing a pair of powerful fists, he is able to swing a mean stroke with a two-ton pressure. The Fox star may be found most any afternoon when the megaphone is silent chasing the little white pills over the green of one of Hollywood's best courses.

TIE many friends of Joseph W. Farnham in and out of the industry were shocked to learn of the death of his wife, Alma, on Tuesday of this week.

WE are all waiting anxiously in New York for Dr. Reisenfeld's program which will include the Einstein theory of relativity. According to all the publicity "dope," one does not have to be a student of geometry, calculus and higher mathematics to understand what the learned German doktor reveals in his justly famous theory.
Hays Action on Arbuckle Brings Criticism

Opinions Vary, with Majorities in Favor of Keeping Permanent Ban on Comedian

FROM all parts of the United States comes comment on Will Hays' avowal to give "Fatty" Arbuckle a chance to "come back" because of the comedian's exemplary behavior of the past nine months or more. These comments vary from condemning Hays for the Christian spirit he has shown in the matter to claiming that he has turned all the good he has done since his connection with the industry.

One almost unanimous opinion comes from the women of America. Organized bodies of women throughout the United States have condemned the comedian from appearing on the screen. Their action seems to be more concerted than that coming from other quarters. Church groups have also combined against Arbuckle.

Mayors of cities, in certain instances, have proclaimed against the showing of Arbuckle pictures, while in some cases city executives are inclined to leave the issue with the picture-going public as to whether or not they will patronize Arbuckle films as these films are released.

From Los Angeles, the home of pictures, comes a wire from the correspondent of Motion Picture News as follows:

"Hays' statement lifting his ban on Arbuckle has brought a storm of protest from newspapers, women's clubs, ministers and societies. The Motion Picture Directors' Association, which extended an honorary membership to Hays during his recent visit, adopted a resolution at a special meeting December 22 and sent a copy to Hays.

"Under no circumstances should any person or persons who by their actions have proven a menace to the well being of our industry be tolerated or excused. The aim of this association is to exert every influence to improve the moral, social and intellectual standing of persons connected with the producing business."

Mayor Cryer in a wire to Hays said Arbuckle films could not be shown in Los Angeles. Local women's club officers are extending the fight to every section of the nation. Ministers are belittling Hays as the hired man to do the bidding of producers who have money invested."

In reply to messages from the Westlake Presbyterian Church and ministers of Los Angeles urging him to reconsider the Arbuckle case, Will Hays dispatched the following answer:

"Just now I have your telegram and appreciate it. Everything which I said last Sunday night is reiterated and emphasized. At that time I declared and do now again and have always and shall always insist, 'Any evil which is in motion pictures can be removed and all the good retained at the place where the pictures are made, at the time they are made, and by those who make them and no alibi is possible.' The purposes of our Association are 'Establishing and maintaining the highest possible artistic and moral standard of motion picture production and developing the highest possible artistic and moral value and the general usefulness of motion pictures.'

About nine months ago I suggested to those who owned the Arbuckle pictures that they do not release them, but that they should give such consideration to the matter as the condition warranted. This they did, and it resulted both in the holding up of the pictures already made and the elimination of Arbuckle from work in his profession. I was sure then that no suggestion I made to them was right and that their answer was right, and the only doubt otherwise at that time was whether or not we might be doing an injustice to the individual Arbuckle. I was sure, however, that we were not, but that the whole action was best for the whole situation and best for him. This has proven correct, and from all sources has come the word that his conduct in the last nine months has evidenced an honest and successful effort to do right. This was one of the elements, of course, in causing me to make the statement I did, of which I again ask your careful consideration.

"Every man in the right way and at the proper time is entitled to his chance to make good. It is apparent that Roscoe Arbuckle's conduct since his being released has proven that chance. So far as I am concerned there will be no suggestion now that he should not have his opportunity to go to work in his profession. In our effort to develop a complete co-operation and confidence within the industry I hope we can start the New Year with no yesterdays. Live and let live is not enough; we will try to live and help live.

"This is no re-statement of Arbuckle nor anything of that sort. I say this just as I told you. I can do that. This is simply a declaration that I shall not stand in the way of this man having his chance to go to work and make good if he can. I neither sponsor him nor stand in his way, but I am a spirit of Christian charity and American fair play I propose that as far as I am concerned he shall have his chance, and I am sure that we are doing the right thing to accomplish the greatest good in the end. In seeking the end I do not seek my own reputation or humiliation, strive to live and help live as well as live and let live. I offer no apology for the statement and neither do I presume to insist that my ideas should be accepted by others, but I am sure that in your consideration of the matter you will not be unkindful of the words of Him who first taught us to forgive. That there will be some misunderstanding of the motive of the statement until all of the problems are worked out, I have no doubt, but it is eternally right, and while I shall endeavor to avoid mistakes, yet from my knowledge of the whole situation I know it is right and I am content."

(Signed) "WILL H. HAYS."

The National Board of Review is among those taking the stand that the matter of Arbuckle's release is strictly up to the public, and his return to the films can be decided only by the public.

A statement from this board follows:

"The National Board is still of the opinion that Mr. Arbuckle having been tried by a jury of his peers and found innocent of the charge brought against him, justly deserves he should be allowed to go before the bar of public opinion. The National Board is still of the firm conviction that it is for public opinion, and public opinion alone, the first account shall be.

"Mr. Arbuckle as a public entertainment."

The soundness of this attitude of the National Board is fully upheld by the conflicting opinion in regard to the matter of Mr. Arbuckle's release, which is rushing in from all parts of the country. The general public's feelings, needs and wishes constitute the only criterion which can safely be considered as adequately expressing the situation.

"The National Board holds no brief for Mr. Arbuckle personally—the fact remains that his pictures have been consistently free from questionable matter. We are glad that the public, the club women of the country are so alive to their power to formulate and express a verdict, which when it is rendered will unquestionably reflect wholesome mindedness and the justice to which every one is entitled."

From St. Louis comes the following:

"The Committee of Fifty, an organization comprising reform associations of every denomination in St. Louis, has announced that it will again endeavor to put through reform bills at the next session of the state legislature, including censorship of moving pictures. The new legislature convenes at Jefferson City in January."

"The St. Louis Church Federation, a Protestant organization, through its executive secretary, Rev. A. H. Armstrong, has sent appeals to similar bodies in the forty principal cities of the country asking that they unite in a drive against the Arbuckle films. Enclosed in the letters are copies of a telegram sent to Rev. Charles S. MacFarland of New York, general secretary of the Federal Council of Churches of Christ in America, protesting against the release of Arbuckle films."

"Rev. Lansing F. Smith, chairman of the Committee of Fifty, said: 'We are absolutely opposed to the reappearance of the Arbuckle films. I approve of the first order of Hays, and I can not understand why the second order and all the rest of them, should not be followed."

Commenting on the Arbuckle reinstatement, Charles A. McMahon, director of the Motion Picture Bureau of the National Catholic Welfare Council, and a member of the Executive Committee of Public Relations organized by Mr. Hays to cooperate with the motion picture
industry, gave out the following statement, in part:

"The announcement of Arbuckle's reinstatement by Mr. Hays comes as a decided shock to those who have been led to believe that there was no longer any room in the motion picture industry for the Arbuckle type. I feel that Mr. Hays has misjudged the temper of the American people if they think they will agree with his action in the Arbuckle case. Mr. Hays and his employes are guilty not only of an error of judgment which is certain to arouse condemnation, but are likewise guilty of failing to keep faith with the American people in making good on the incorporated aims and purposes of the National Association of Motion Picture Producers and Distributors, as frequently repeated by Mr. Hays—namely, to elevate the moral and artistic standards of the screen."

"The Motion Picture Bureau of the National Catholic Welfare Council, while affiliated with the Committee on Public Relations formed some time ago to cooperate with the motion picture industry to elevate the standard of the screen, condemns this decision to reinstate Arbuckle and will call upon its affiliated organizations throughout the country to work in their respective communities throughout the United States to prevent the showing of the Arbuckle films."

Mr. Hays has stated to members of the Public Relations Committee:

"My statement is not a reinstatement of Arbuckle. It is simply that I will not in this position which I occupy longer autocratically stand in the way of this man having a chance to go to work in some capacity in the motion picture industry and make good if he can. There is no more opposition for the release of the films already made. Mr. Schenck, who will employ Mr. Arbuckle, is a member of our Association and in determining just what he will do with Mr. Arbuckle he will, of course, consult us. The whole matter will be carefully considered in all its phases by those who are interested in it."

District of Columbia Commissioner Oyster intends to await developments before taking any action himself. He is to make a statement, pending a crystallization of public opinion.

"On one hand, I have a great respect for Will Hays' judgment. On the other, I want to serve the people of the District, and I'm going to do it without the counsel of the Council."

One of the National Educational Association protests to Hays took the stand that the actor on the screen was an idolized teacher, and that the Arbuckle background was too notorious to permit his return. Miss MacGregor, of Minneapolis, now in Washington, said that she spoke for half a million teachers of 20,000,000 American school children, and although appreciative of film co-operation in producing child photoplays, they resisted the tendency to lower the standard of film in view of its unsavory past.

Milwaukee exhibitors, members of the Wisconsin Exhibitors Association, in a meeting have taken action in the matter of the "Fatty" pictures. At a meeting, Walter J. Bauman, executive secretary, made the following statement in part: "Will Hays means nothing to us. He represents the producers and the distributors of films, but decided individualities, as well as the conception or attitude of the exhibitor, the theatre owner who shows the film, and is therefore in direct contact with the public. We do not feel that he should arrogate to himself the power to speak for the entire industry, as is his custom."
Mr., Mrs. and Miss Average-Citizen's Opinion

As a result of the wave of public agitation and newspaper comment which followed on the heels of the announcement that Arbuckle was free to return to the screen if he could, so far as he (Will Hays) was concerned, Motion Picture News last Saturday wired each of its correspondents throughout the country to go out and interview ten persons, chosen absolutely at random, getting an expression of their opinion as to Arbuckle's return.

The ten persons interviewed were to include five men and five women, and persons connected with the motion picture industry were to be barred. It was hoped in this way to get a representative consensus of public opinion that would be of great interest to those in the industry.

Returns in this "straw vote" have been received from fourteen cities to date, and are presented below in alphabetical order. In cases where less than ten opinions are presented, the nearest city is given, and correspondents have sent in less than ten. In no case has the News exercised any censorship or selection, and each opinion is printed here just as it was recorded by the correspondent.

Albany, N. Y.

An elderly woman: I would not only refuse to see any film in which Arbuckle appears, but I would remain away from that theatre for all time. To my way of thinking, a murderer, and no good can come from showing such people on the screen.

A business man: I rarely think the screen has any place for such types as Arbuckle has shown himself to be. His life apparently was as low as his comedies, and I certainly would not spend so much as a cent to see any of his pictures.

A salesgirl: Give him a chance. He is the victim of circumstances. Simply because he erred once, it's no sign that he should be kept from the screen for ever.

A housewife: Don't talk of elevating the motion pictures when they would allow such men as Arbuckle to be flouted before us. To my way of thinking, Arbuckle's pictures were always objectionable, and his cleverness or brains and simply showing a mushy man who later on revealed to us just what he was. I never want to see Arbuckle again on the screen.

A middle-aged woman: To me Arbuckle is disgusting. He thought that money could do everything. Apparently it did save his neck, but I am never going to pay money to see a man whose life outside of the screen was such as was revealed by the newspapers. The sooner we get such characters off the screen the sooner we will get rid of censorship and its hampering influences on our best authors.

A railroad man: Give him another chance. I think the newspapers only told one side of the case, and never Arbuckle's.

A business man: Let's have clean comedies by clean people.

Principal of school: Arbuckle should have more sense than try to force himself upon the public. Let him get some other work. Perhaps it will pay him so well, but any pecuniary loss should be checked up by the man whose indiscretions brought it about.

Street car conductor: Why not leave it to the general public and let it decide by either attending or staying away from theatres showing Arbuckle pictures?

Atlanta, Ga.

A young flapper (who says she occupies a clerical position in an uptown office): Arbuckle pictures decidedly should not be released and I, for one, would not look at one he appeared in.

A mother: Of course, my opinion is founded only on the newspaper stories, but from these it is my belief that Arbuckle's character is of a very low level, and I do not believe that after the publicity which was given this case he should be allowed to return to a profession that has such a following of young girls and children, and personally my daughter can never see one of his pictures, and I myself shall not.

A young college student: Is more generous in passing judgment and thinks that his pictures should be released, basing his opinion on a "Loose repute.

A young newspaper man: Is still more generous and thinks that the pictures should be released. For, he says, it is only the publicity which has been attached to this case that has made it worse than others, which occur every day everywhere. Of course, those that don't want to see them don't have to. Arbuckle's pictures have always furnished clean, wholesome amusement, which is something that cannot be said of quite a few of our present day luminaries.

Baltimore, Md.

Housewife: I don't think Arbuckle should be allowed to return to the films. His very appearance is bound to have an unwholesome effect, even though the films themselves may be perfectly proper.

Stenographer: I shouldn't go out of my way to avoid an Arbuckle film, although I shouldn't go out of my way to see one. Really I can't see much difference on one way or the other.

Stenographer: Personally I shouldn't care to see an Arbuckle film. I don't think people want him—they're through with him.

Housewife: Why shouldn't he come back if he can? I don't believe the man was responsible for that girl's death anyhow.

Student: Arbuckle comedies ought not to be taken away just because Arbuckle, the man, has been in trouble.

Laywer: No man ought to be deprivet by any arbitrary force from seeking to make a living. Personally I don't see that Arbuckle's private life should have anything to do with his public one. It is not allowed to in other cases of scandal.

Clerk: Let him come back—if he can. I don't believe he can. People will be thinking of the Rapp case. His work won't get over.

Clerk: I wouldn't mind seeing him particularly, but I wouldn't let my wife go.

Clerk: Arbuckle has had a tough time. I'd be glad to see him on the screen again.

Real estate dealer: If everybody was like me, they'd be too much disgusted with Arbuckle to want to see him on the screen.

Bridgeport, Conn.

Police official: I have no objections. They are all funny pictures that Arbuckle appears in, and the public seems to like them. If the public wants them, it should have them. This great big public of ours should have something to cry on.

Corporation counsel: It seems to me that a man's personal character can be differentiated from his professional character, particularly so in Arbuckle's case, as his pictures are designed purely for amusement and not for educational purposes. If the people enjoy his pictures I don't see where they would do any harm. Mr. Hays has pardoned him; I believe the people should give him an opportunity to earn a living at his profession.

Buffalo, N. Y.

A minister: I have no hesitation in asserting that a man with the ability to entertain the public as Roscoe Arbuckle can, should be allowed to come back and give the people the benefit of his talent, providing that he keeps free from future moral entanglements.

A bond salesman: It's perfectly all right. There's no reason why he shouldn't come back.

A manufacturer: Don't let him come back. I couldn't let my children go to see him.

A man: I am definitely opposed to Arbuckle's return to the screen. The re-establishment as a screen idol of this man after the sensational episode he was mixed up in would be a very much worse thing than to go to the theatre to be entertained, and as long as a comedian's pictures entertain me I'm willing to pay money to see them. He, personally, may be behind the bars for all I care; it's his pictures I'm interested in, and I'm not going to shut both of us and the company handling his pictures to bar them from the screen.
on Arbuckle's Contemplated "Come-Back"

Cleveland, Ohio

A broker: That Arbuckle has a right to an- other chance and that it is up to the public now either to condemn him or to support him. A prominent judge: Thinks that, from the standpoint of the industry, it is highly unsatisfactory for Arbuckle pictures to be exploited on the ground that the public will think it presumptuous for the producers to offer him as an entertainer. This judge feels that a producer will take it as a personal reflection on his own morals if it attends any Arbuckle films, and that whatever stigma may exist in the case of the Arbuckle pictures is apt to spread to other motion picture producers. If Arbuckle makes a wrong step, he thinks the comedian should have a chance to come back, but that it would be a poor business move. "I’m not the editor," he expressed the opinion that Arbuckle had paid enough, and that he should come back to the screen.

Local manufacturer: Says let him try it again. He was a good entertainer. If the public still enjoys his comedy, it is up to the public to decide. A leading physician: Stated as his opinion that Arbuckle should have another chance. But only if the newspapers will co-operate with the producer of his pictures and not keep on rehashing the Arbuckle scandal every time a picture is released. Bringing up the scandal for public airing has a bad effect on the adolescent audience, and gives added stimulus to the morally weak. "I’m not the editor," he expressed the opinion that Arbuckle had paid enough, and that he should come back to the screen.

St. Louis, Mo.

A machinist's helper: Personally, I will go to see "Fatty," but I think Hays pulled a "boner," as he has given the fanatics something more to rave about. I am afraid that it may hurt the movies. But it won't make any difference to me.

A girl stenographer: I don't see why Mr. Hays had to revive that matter. It was dropped some time ago. I thought Arbuckle was dead. I don't think Hays has guessed the sentiment of the public at this time. There isn't any call for Arbuckle or his films.

From an attorney: Poor "Fatty" got caught. That's his hard luck. He isn't any different than thousands of others. Rev. Dr. Hall, for instance. Why don’t the ministers clean their own house and let the movies alone for a while. I believe in giving "Fatty" another chance.

A housewife and mother: It is an insult to the good name of America to bring back Arbuckle. I thought that Hays was supposed to clean the movies. It doesn't look like it. I certainly won't let any of my children see the Arbuckle films or attend a theatre that shows them.

A chauffeur: We all believe that Roscoe has repented. It is Christmas time and we shouldn’t forget that the first virtue of real Christians is charity. "Let he who is without sin cast the first stone." But, after all, it isn’t the artist but the art we go to see. If the public likes Arbuckle films they will patronize them regardless of what Arbuckle himself is.

Girl office clerk: Although a jury finally adjudged Arbuckle innocent the American people shall always hold him morally guilty. They don’t want to see him again. Mr. Hays had better not fly in the face of public opinion.

A building mechanic: Hays has done more to bring censorship of moving pictures in Missouri than any other man. Did you see how quickly the ministers seized this opportunity? Why didn’t he stick by his first stand? Judge Landis hasn’t receded in the case of the Black Sox, even if a jury did acquit them. The film industry needs a Ben Johnson and not a politician like Will Hays. The Arbuckle case proves conclusively that he is incompetent. A few more moves like it and we will have national censorship. Personally, I won’t go to see the Arbuckle films.

A bank cashier: I don’t think that Arbuckle has a chance to come back. None of us are without our faults. It is true that he was a party to a terrible scandal. If he slips again I say banish him for all time. But why not be charitable to the extent of giving him another chance? I say, yes.

Milwaukee, Wis.

Newspaperman: I will never go into a pic-

(Continued on page 53)
Stiffer Penalties For Violations
Pennsylvania Plan Would Increase Fines For Breaking Censorship Laws

NEWS of an official plan to stiffen the penalties for violations of the Pennsylvania Motion Picture Censorship law has been revealed through the publication in Harrisburg of the report of the Commission for the Reorganization of the State Government, which was appointed by Governor William C. Sproul.

This news is likely to stir Pennsylvania exhibitors and others interested in the industry to a realization that with the assembling of the new biennial session of the legislature on January 2 it is high time for the industry to take measures for organized efforts for self-protection against a probable repetition of the flood of hostile legislation such as has been proposed in recent legislative sessions in the Keystone State.

This commission, which was created under authority of the 1921 legislature, has prepared recommendations affecting practically every department of the State Government. That part of the report concerning the censorship law is as follows:

"An amendment is submitted to the motion picture industries, pp. 52, 534, to provide for additional penalties in cases of second and subsequent offenses. Under the present law the penalty for a first offense against the act is not less than $25 and not more than $50. The amendment proposes a fine for a second offense of not less than $50 and not more than $100, and for a third and subsequent offense of not less than $100 and not more than $200."

While the term of Governor Sproul, who appointed the commission, expires on January 16, or two weeks after the new session convenes, there is little doubt but that the report of the commission will receive serious consideration from the lawmakers, as it was the legislature of two years ago that gave the commission its being.

Gifford Pinchot, the governor-elect, who will succeed Governor Sproul, appointed an unofficial commission with much the same object in view during the recent gubernatorial campaign, but it is not yet known whether the Pinhout commission will recommend any changes in the law affecting the motion picture industry.

There have been reports of the intention of the Pennsylvania branches of the M. P. T. O. of A. to hold a convention early in the new year in Harrisburg to consider methods of fighting legislation hostile to the industry and to foster beneficial bills, but the date for the proposed gathering has not yet been announced. It is probable that a legislative committee of the organization will be appointed to keep a line on motion picture measures presented to the lawmakers.

Should Explain Re-Issue Titles, Is Claim

The federal Trade Commission averts that the re-issue of old photoplays under new titles without properly informing the public is an unfair method of competition. In its complaint against the Signet Films, Inc., of New York City, the commission cites a specific instance where the respondent is alleged to have purchased a negative film of an old photoplay and thereafter distributed positive films of the same play with a title different from the original name of the picture.

The film in question, it is alleged, was distributed in such a way and accompanied by such advertising matter as to lead the exhibitors and the theatre-going public into the belief that the picture was a new one instead of an old picture with a new title.

The Signet company has thirty days in which to prepare its answer, after which the case will go to trial.

Hays Envoy Has Mexico Embargo Lifted

BERNARD WOODLIE, who went to Mexico on September 9 as special representative of Will H. Hays to confer with Mexican Government officials in connection with the recent embargo there against the product of several American film companies, has returned to New York after a successful adjustment of the difficulty. The embargo was lifted on November 6th.

The action of Mr. Hays in issuing instructions to prevent the making of any more pictures offensive to Mexico was conveyed in person by Mr. Woodlie to President Obregones. The conferences followed with Secretary of Foreign Relations Pani, resulting in the signing of an agreement with the Mexican Government lifting the ban and stipulating that certain pictures previously released be reviewed.

Meeting Plans Against Film Theft

An important meeting for consideration of the film theft situation was held last week by representatives of the company members of the Motion Picture Producers and Distributors of America, Inc., in which steps are taken to still further tighten the lines of protection against film thieves throughout the country.

A general film theft committee, composed of one representative from each participating company, was appointed and a plan agreed upon whereby the Burns Detective Agency will extend to all exchange centers the service that has operated so successfully in the New York territory. This means that in every city where film exchanges are located locally, Burns agencies will cooperate with exchange managers in the recovery of stolen or damaged prints and in the prosecution of persons accused of film theft.

Among other matters discussed were plans for improving the film delivery system and the adoption of some practical method of identifying prints; also a proposal for junking films at one central point where all companies can cooperate in inuring the total destruction of prints that are no longer fit for exhibition.

New Corporations File With Albany

Corporations entering the motion picture business and filing papers in the secretary of state's office in Albany during the past week, show the following directors and capitalization:


Commerce Dept. Report Shows 127 Producing Plants; Product Value $77,397,000

THE Department of Commerce announces that, according to reports made to the Bureau of the Census in connection with the census of manufactures relating to the year 1921, there were 127 establishments engaged primarily in the production of motion pictures during that year, with products valued at approximately $77,397,000. This does not include establishments which reported production valued at less than $5,000 each.

Of the 127 establishments 83 have been classified as producers of motion pictures, and 44 as producers of projection films (positive), the latter classification including the development of exposed films and other laboratory work. In the first-mentioned class, the majority were engaged exclusively in the production of the pictures, their laboratory work being done by independent companies or in the case of some of the larger concerns, in separate plants of their own.

The "projection films" reported by these establishments included amounts paid for the unexposed films; for building materials for the construction of scenery, etc.; for wardrobe, purchased or rented; expenses for locations, light and storm effects, titles and inserts, scenarios, story, etc. The latter establishments did both kinds of work, though the motion picture work was limited to short scenic subjects, educational, advertising, and business films. The other 44 establishments did positive and negative work, respectively, developing chemicals, dyes, artists' materials, miscellaneous supplies, etc.

The establishments were located as follows: 68 in California; 20 in New York; 13 in Illinois; 11 in New Jersey; 8 in Massachusetts; 6 in Pennsylvania; 3 in Michigan and Minnesota; 2 in Ohio; and 1 each in Indiana, Iowa, Oregon, Rhode Island, and Washington.

California, the leading state in the industry in 1921, reported 61.5 per cent of the total value of products for the year. The combined output of all establishments was approximately 65 per cent of the maximum capacity, based upon a demand requiring full running time.
Opinions on Arbuckle Matter

(Continued from page 51)

ture house as long as Will Hays occupies his present position is a matter I feel in the matter. The public will not stand for it, as the movies are well rid of Arbuckle. Bringing him back without any reason after having repudiated Arbuckle makes it look very much as though their only reason for the public relations was inspired by commercial reasons only in this action.

Manufacturing jeweler: I don't think that it is right to allow Arbuckle pictures to go again. It is bad for the community to return to the pictures, and it is bad to bar him. I know that I would never hire a man no matter how clever a workman he was, and I have been forced to discharge him through public scandal such as occurred in the case of Arbuckle.

Public accountant: I don't favor his return. The people don't want it. It is doubtful if he should ever be allowed to come back. It will help pictures to keep him out. I know that I would not be the only one to see him.

Bond salesman: Arbuckle wouldn't draw any business. We can't talk about elevating the films with such men as Arbuckle. Bringing him back would only re-open wide the old scandal and we are trying to forget it.

Drugist: I wouldn't want my children to see Arbuckle. I don't believe that he ought to come back, for the good of the movies. I also think that Will Hays has ended his usefulness as film dictator by "pardoning" Arbuckle.

Member of Municipal League and a mother: I don't want Arbuckle to come back. I think that it is a bad reflection on Hays to want to let him come back. He ceases to be funny when he has been connected with such scandal. He is not a man of high ideals and it is not just on account of the one offense for which he was tried. Arbuckle's whole career as revealed by the trial. Hays is just a jellyfish in the hands of the producers, and I will never allow my child to see an Arbuckle film.

Member of the woman's club: I don't think that it is a good thing to bring him back at this time. It is all too soon.

Stenographer: I think that he should be given an opportunity, though I think that it would be a bad thing to do at this time.

Baker: I think that it is a better thing to have him come back to the community and the pictures. I think that the return of Arbuckle to the screen is an outrage. It is not a matter of giving him another chance, or of convicting him for the crime for which he was charged. We want to clean up the movies and we can best do it by keeping out those who are not fitted to be national characters. It seems to me that the only ones that are demanding his return are the producers, with many of whom the public is beset by the film stars who have so much influence over us.

Gold star mother: I do not think that it is just the proper thing to bring back Arbuckle films. I feel that he has been made to bear the brunt of all the misdoings in the pictures world, but, nevertheless, he is now unsuited for the screen. I don't think that the effect of his pictures upon the public would be a good thing.

Minneapolis, Minn.

Merchant: Arbuckle should not be allowed to return to the films. Outside of the detrimental effect upon the youth of America, of his appearance following the scandal which barred him in the past, it will be an encouragement to members of the movie profession to continue the practices which at least were partly checked by the barring of Arbuckle.

Clubwoman: I am strongly opposed to Arbuckle, and I hope the women's clubs over the country and American Federation of Women's Clubs take action. Will Hays promised co-operation with the clubs and we are disappointed.

Retired business man: Arbuckle is no worse and much better than some members of the movie colony, He did wrong but suffered from the notoriety more than others. If his repentance is sincere he should have his comeback chance. It is idle to say that he should come back in some other field. The screen is the only place where Arbuckle can come back.

Teacher: Personally, I believe Arbuckle should be kept out of the films, and I believe that he should be allowed to make his comeback. The public is entitled to have his comeback chance. The screen is the only place where Arbuckle can come back.

Washington, D. C.

Real estate man: It's all right with me. Arbuckle is a fine fellow, I am a liberal, but I don't believe in lynching. I think that Arbuckle should be allowed to come back. He had a dirty deal all the way through. At that, I have little sympathy for him. He deserved a jail— but not a death sentence.

A college woman mother: It is disgusting. I don't want Arbuckle to come back. I am also disgusted with Will Hays. I concede that every sinner should have a chance, but not in a way that will advertise and glorify his sin. My view is that Hays has streaked the movies a knockout blow, and I will promote a silent boycott against any theatre that shows an Arbuckle picture. Hays was to reform the movies; they seem to have deformed him.

Prominent Washington correspondent: Hays is right. Arbuckle should be restored. He is in only one of a rotten crowd who happened by a tragic accident to be caught with the goods.

A business man: Hays' decision suits me. Arbuckle, innocent of the crime he was charged with, is the sort of man I can admire. I am of the same opinion as Will Hays looks at it.

A financier: Hays did right to restore Arbuckle. "Fatty" was only human, like the rest of us, was tempted and fell.

Solid merchant: The verdict of the court is good enough for me—and I guess that's the way it will be for Will Hays looks at it.

A young woman, civil service employee: Do I favor "Fatty's" reinstatement? Absolutely. The only trouble with "Fatty" is that he got in bad and was found out in connection with a death that was no fault of his. When they throw away an innocent man who haven't been caught I will turn on "Fatty." In the meantime, I'm just waiting for a chance to see his next picture.

Young married woman: I'm for "Fatty." Give him a chance.

Omaha, Neb.

Government employee: I would say that Arbuckle should have a chance to determine whether he is able to come back. He is entitled to a chance.

Farmer: Give him a chance. He is entitled to that much show.

Printer: I don't want Arbuckle to come back. He is not so bad as he has been painted. A lot of clubwomen are stirring up a fuss; they may be sincere in their agitation, but it is all in their mind. I don't believe Arbuckle is half as bad as they have said he is.

Four students in a group: One said they had discussed the subject between them and agreed that Arbuckle films should be permitted to return. One said: His personal record should be considered. The mother said: He was acquitted, wasn't he? The third: I would see his pictures whether the W. C. T. U. wanted them or not. The fourth: His personal character is all right.

Office man: I always liked his pictures. He may have made a mistake but I have more confidence in him than many others. Give him a chance.

Dentist: How many of us have gone through life without making a mistake? Surely, I would say that Arbuckle should be given a chance.

Wife of cityclerk: All I care to say is that he should be given a chance. I know how professionally our practices are criticized when they make a little mistake.

Housewife: I am for the return of Arbuckle films and am for giving "Fatty" a chance to redeem himself.
Would Stop Use of Inflammable Film
Industry Faces Added Expense of Twenty Millions Annually if Congress Passes Bill

A bill designed to prohibit the importation and shipment of inflammable film in the United States has been introduced in Congress and is at present in the hands of the Committee on Interstate and Foreign Commerce. If passed, it would be the first of its kind to have been referred.

The proposed enactment, known as Bill No. 13448, and reported in the House of Representatives by Congressman Sanders of Indiana, would make it unlawful for any person to "to possess or cause to be deposited in the United States mails, for mailing or delivery, or to deposit by land or water with any express company or other common carrier, for carriage, or to send or carry from one State or Territory of the United States or the District of Columbia to any other State or Territory of the United States or the District of Columbia, or to bring or cause to be brought into the United States from any foreign country any inflammable film."

The law would become effective January 1st, 1926, under the terms of the measure, if adopted in Congress. The bill defines "inflammable film" as those made with nitrocellulose as the base compound or manufactured from materials similar in content, character, and quality to nitrocellulose. It specifically excludes from the bill's jurisdiction such film as is given a protective coating or covering that renders the film flame-proof and protects it from decomposition, combustion, or deflammation upon the application of or when subjected to heat at or above a temperature of seventy-five degrees Fahrenheit."

Violation of any of the provisions of the proposed Act would be punishable, in the event of conviction, by a fine of not more than $1,000 or by imprisonment of not more than one year, or by both penalties.

Motion Picture Golfers Hold First Tourney

Over a course new to all but five of the players and so close to about six days' continuous rain, which ceased but a few minutes before play was begun, about fifty motion picture amateur golfers Sunday, December 17, participated in the first western motion picture golf handicap arranged by Milton E. Hoffman, production manager of Metro Studio, and J. C. Jessen, representative to all motion Picture News. The fifteen top scores were as follows:

1. L. H. Ruehl .............................................. 85—12—73
2. Charles Requa ............................................. 86—6—80
3. Stan Ketchum .............................................. 87—7—72
4. Neil Burns ................................................ 87—10—77
5. Nat Deverich .............................................. 88—12—76
6. C. H. Wellington ........................................... 88—16—72
7. George Ovey ................................................ 89—12—77
8. Harry Harty .............................................. 90—14—76
9. Tom Kennedy .............................................. 90—16—74
10. Milton E. Hoffman ...................................... 91—18—73
11. Eddie Sutherland ......................................... 91—16—75
12. Owen Moore .............................................. 91—8—83
13. Jack Nash ................................................... 91—8—83
14. Brandon Hurst ............................................ 92—12—80
15. Al Crowley ................................................ 93—16—77

Following play over the eighteen-hole course, a meeting of the golfers was held and Motion Picture Golf Association organized, with Nat Deverich, president Fine Arts Studios, president; J. C. Jessen, secretary-treasurer, and Owen Moore, Neil Burns and Larry Semon other members of the Board of Directors. For the best gross and net scores, prizes were awarded. L. H. Ruehl, purchasing agent, Famous Players-Lasky Studio, received the permanent trophy, a handsome twenty-nine-inch silver cup given by Larry Semon. Charles Requa received a low gross and was awarded the cup given by Christie Comedy Company. C. H. Wellington, of Jess Robbins Productions, won low net and the cup given by E. W. Hammons, of Educational Pictures. The second low net was won by Milton E. Hoffman, who received the cup given by Abe Warner.

Tentative plans were made for a semi-annual tournament open for entry to all people engaged in the motion picture industry.

Robert McGrath Named Advertising Chief

Producers’ Security Corporation announces the appointment of Robert McGrath as advertising manager and general purchasing agent. Mr. McGrath, following a successful career in commercial pursuits, entered the employ of the World Film Corporation six years ago. He brings to his new duties not only a complete acquaintance in the business and a knowledge of all the innumerable matters necessary, but an ability and enthusiasm in the business itself that will splendidly reflect in his results.

Associated Exhibitors Declares Dividend

The board of directors of Associated Exhibitors, Inc., at its December meeting, voted to declare a 2 per cent quarterly dividend on the preferred stock for the quarter of 1922, payable to stockholders of record as of December 22.

This is the fourth 2 per cent quarterly dividend declared this year. The directors voted also to declare a 2 per cent quarterly dividend on the common preferred stock for the year 1921 to stockholders of record as of September 1, 1921. Both dividends are payable January 4, 1923.

Cleveland Will Continue Sunday Pictures

Motion picture theatres of Cleveland and its suburbs will continue to operate on Sunday un molested—at least for a time. This is because Justice of the Peace R. R. Hawkins dismissed ten of the eleven cases of "blue law" violators, who were brought before him for violations last Sunday afternoon. The cases were dismissed on the ground of insufficient evidence on the part of J. S. Locks, who has been agitating the Sunday Blue Law in the environs of Cleveland, and his attorney, N. R. Davis.

The case of the Lucier theatre, Lakewood, one of the chain of houses belonging to Scofield-Eslee & Reif, was bound over to the Probate Court. Locks testified that he had personally attended a performance at the Lucier theatre on Sunday and witnessed a complete show.

Attorney Sam Horwitz, representing the Shaw-Hayden theatre, East Cleveland, got a statement from Locks, who had not personally been inside the Shaw-Hayden on the Sunday specified in the indictment, but that he had his information regarding the kind of entertainment offered from others who had attended the show. Justice of the Peace Hawkins refused to accept this second-hand information as of sufficient weight to carry and so dismissed the case. The cases of the other theatres involved, as well as those of the Cleveland theatres, who were also charged with blue law violations, were all dismissed on the ground of insufficient evidence.

Censorship Bill Framing in Nebraska

Exhibitors and distributors were given a thrill that comes about once every two years when announcement came from Lincoln, Nebraska, this week that Lieut. Gov. P. A. Barrows intends to bring before the legislature this winter a bill for the censorship of motion pictures in Nebraska.

Mr. Barrows stated that his proposed bill will contain a provision for a board of censors and that it will provide for the punishment of murder, robberies and a few other activities which will be taboo. In view of the fact that Mr. Barrows goes out of office during the first week of January, speculation arises as to his interest or motive in producing this measure. Gov. S. R. McKelvie, who goes out with Mr. Barrows, vetoed a censorship bill two years ago, after a warm fight in both houses of the legislature. The incoming governor next month is Charles W. Bryan, brother of W. J. Bryan. Just what Governor-elect Bryan will do in the matter also offers material for speculation.

Saenger Company Officers Are Indicted

Officers of the Saenger Amusement Company have been indicted by the Orleans parish grand jury in New Orleans for alleged combination in restraint of trade and ball accepted in each instance of $500.

The indictments were made public by foreman Carroll B. Walsme in a return to Judge Richard Dowling in the criminal district court. The following were named in the charges: H. Saenger, president; E. V. Richards, secretary and general manager; L. M. Ash, treasurer; E. M. Clark, superintendent of the Sobel, president of the Sobel-Richards-Shear Enterprises; Manning Jacobs, manager and Mrs. A. G. Shear.

The indictment charged that the persons named "did on December 20, 1922," the date of an investigation by the grand jury "combine and conspire with each other and unknown parties to monopolize certain parts of the trade and commerce of New Orleans, the motion picture business."

The complaint was filed with the grand jury by George Schmedes, attorney for the Saenger company owners, several of whom appeared before the jury as witnesses.
Lewis J. Selznick Resigns as Company Head
Hands Over Active Management of Selznick and Select Corporations to His Sons

Lewis J. SELZNICK has turned over the active management of the Selznick Pictures Corporation and Select Pictures Corporation to his sons, Myron and David O. The transfer of authority was officially made last week at special meetings of the boards of directors of both the Selznick companies. At these meetings Myron Selznick was elected president and David O. Selznick vice president of the Selznick Pictures Corporation and the Select Pictures Corporation. Lewis J. Selznick will retain the office of chairman of the board of directors, giving the newly elected executives the benefit of his long experience, but acting purely in an advisory capacity. Myron Selznick while headquartered for some time in Los Angeles was summoned last week from the West Coast to attend the meetings.

The retiring president commented as follows on his withdrawal from active participation in the affairs of the Selznick enterprises and the inauguration of the new regime:

"Folks have known for a long time that the name of Selznick was in the picture business to stay. I'm merely carrying out a plan which I formed many years ago. I've been building my business for my sons—and I've been building my sons for the business. It has never been my intention to wait until I died to have the boys succeed to their inheritance of labor and responsibility. I've only been waiting for the day when I could feel that they could handle their bigger jobs satisfactorily. That day has come—and come so completely that I am absolutely confident that Myron and David will do as well, if not better, in the future with both the Selznick and Select companies than I have done in the past. There's been a rest coming to me for a long time—and I'm going to take it."

In addition to the election of Myron Selznick as president and David O. Selznick as vice president, last week's meetings of the boards of directors also resulted in the selection of two new officers for the Selznick companies. A. George Volk was elected vice president in charge of finances of both Selznick Pictures Corporation and Select Pictures Corporation and John S. Woody vice president in charge of sales of Select Pictures Corporation.

The following statement was issued this week from the Selznick home office in New York concerning the retirement of Lewis J. Selznick and the selection of his sons and Messrs. Volk and Woody to the executive offices of the Selznick companies:

"A. George Volk entered the motion picture business some six months ago as assistant to Myron Selznick. Previous to that time he had been prominently identified with important financial and railroad interests. His success with the Selznick company has been quite remarkable, and his election is well deserved. He will be in charge of the finances of both companies."

"The election to the vice presidency of John S. Woody is one which will undoubtedly meet with high commendation throughout the trade. Mr. Woody is one of the best-liked personalities in the distribution end of the business. He has been popular with exhibitors since he first entered an exchange several years ago, and his rise has been watched by them with interest and approval. He became field sales manager of Select five years ago, resigning to become sales manager and then general manager of Realart Pictures Corporation. He returned to Select as general manager. As vice president, he will give up none of the personal contact that he has been one of the most important factors in his success."

"The younger Selzniicks have been trained for the posts which they are now called upon to fill for many years. Myron began his training in an exchange, being at first film cutter, film inspector, shipping clerk and salesman. He entered the home office in the purchasing department, finally becoming Select's purchasing agent. Switching to production, he was general manager of the Norma Talmadge productions while that celebrated star was making her Select successes. He later became production manager of the Olive Thomas unit, and finally production manager of Selznick Pictures Corporation. His most recent works have been 'Reported Missing,' the spectacular comedy melodrama; 'Love Is An Awful Thing' and 'One Week of Love,' co-starring Elaine Hammerstein and George Tarrant. He is now engaged in making 'Rupert of Hentzau' and 'The Common Law,' both of which will, from all indications, be among the biggest productions in many years. The casts which Mr. Selznick has assembled are alone an indication of his enlarged production policies and plans. Mr. Selznick's production plans following the completion this month of both these spectaculars will be so arranged that he may at once take personal charge of Select."

"David O. Selznick's picture experience has been similar to that of his brother, except that where Myron went into purchasing, David entered publicity and advertising. He was associated with the production department under his brother for some time, but a few months ago a second production unit was started under David. He is now engaged on 'The Easiest Way,' starring Theda Bara. About a year ago he was given charge of Selznick News and has been responsible for many innovations and the rapid rise of that reel."
Laemmle Lauds Hays Arbuckle Stand

Universal Chief Thinks Comedian Entitled to Same Chance Others Have Had

C. ARL LAEMMLE, president of Universal Pictures Corporation, this week issued a statement in regard to the Arbuckle situation. He takes the ground that Will H. Hays is perfectly right and prompted by the most sensible and sympathetic of reasons in giving Fatty Arbuckle the same chance that others have had.

This is his statement:

"It is inconceivable that in a land whose cardinal principles are fair play and liberty there should be so many who are ready to condemn Fatty Arbuckle and drive him forever from the only business he knows. A court has found him not guilty of the charge on which he was arrested. Why shouldn't that alone be enough to settle the whole case?"

"I am in the moving picture business, it is true, but, nevertheless, I have nothing whatever to gain by having Arbuckle restored to full citizenship and all that such restoration implies. On the contrary, I even have something to lose because Arbuckle's pictures will compete with comedies produced by my own company. In spite of this, I think that barring him from his right to return to the screen is the unfairness of unfair play.

"Why discriminate against Arbuckle? The American public forgot and forgave the charges that once were made against one of the world's greatest singers. It forgot and forgave charges brought against one of America's foremost comedians. It forgot and forgave charges against one of the greatest of sport promoters. They were acquitted and the public accepted the acquittal at full face value and took the singer, the comedian and the promoter back to its heart. Why not give Arbuckle an equal chance. He has brought joy to millions. Give him a fair chance to do it again.

"In the eyes of the law he has done nothing wrong. He is as innocent as you or I, and as innocent as those who rush into print to damn him forever.

"Another thing, the public can rest assured that Will Hays knows exactly what he is doing when he lifts the ban that he himself placed upon Arbuckle. He does not act hastily. He does not break faith with the people. He is the soul of honor. His heart is charity itself. He represents the people just as carefully as he represents the moving picture industry and he is entitled to be heard respectfully, at least until he has done something to lose his right to public confidence.

"What are we coming to, that we should jump on every man that is down and say to him, 'You're down and you're out, and you shall never rise again?' Where is our charity? Where is our fair play? Where is our ordinary, every day, common decency?"

Hughes Adds to Large Cast For Picture

Rupert Hughes is going after the largest cast record. "Souls for Sale," his story of motion picture life, will have thirty-three principals, to say nothing of a "motion picture crew" of eleven beautiful girls.

The latest additions to this "Who's Who in Filmdom" are Sylvie "Big Mother" Ashton, William Oramond, Snitz Edwards, William Haines, David Imboden, Aileen Pringle, Auld Thomas, Leo Willis, Yale Boss, Walter Perry, Sam Damen, R. H. Jackson, Jack Richardson, Rus Hughes, Fred Kelsey and L. J. L. O'Connor.

Cast Completed for Alice Brady's New Vehicle

Selection of the cast for Alice Brady's next Paramount picture, "The Snow Bride," a French-Canadian story by Sonva Levien and Julie Herne, has been completed. Those who will be with Miss Brady in this tale of love and intrigue are Maurice B. Flynn, Mario Majeroni, Nick Thompson, Jack Bason, Stephen Gratton and W. M. Cavanaugh. The company will leave soon for Montreal.

Warner Bros. Are Building Radio Station on Coast

A huge radio station is being built at the Warner Brothers' West Coast studios. The radio station will be established atop the new additions to the present studio at an approximate expenditure of $50,000.

In order to link up the entire country the Warner Brothers will erect two other stations. Balaban & Katz, of Chicago, will have one erected at their exchange, and the other will be installed on the roof of 1600 Broadway, New York, the Eastern offices of the organization.

The two-fold purpose of the idea is to broadcast general programs, live west coast news and advance information of the production schedule of eighteen pictures to be made by the Warners for next season. Prominent screen players will also speak from these stations.

Norman Kerry Signed by Universal Pictures

Norman Kerry has signed a five-year contract with Universal Pictures Corporation. Kerry will be featured in several productions, and it is then planned to present him in stella roles. His work in the principal romantic role of "Merry-Go-Round," Universal's forthcoming special, is declared by Universal officials to be responsible for his engagement under the long-term contract. He is also slated for a principal role in Universal's prospective film version of "The Hunchback of Notre Dame.

"The Hostage" Is Title of Tom Mix's Next

"The Hostage" will be the title of the next Tom Mix vehicle, Fox Film Corporation announces this week.

It will be directed by Jack Ford, and Alma Bennett will play the feminine lead. In the cast will appear Virginia True Boardman, Edward Piel, Joe Girard, and Lon Poff.
Emory Johnson to Do Railroad Drama for F. B. O.

Emory Johnson, producer of "The Third Alarm," and "In the Name of the Law," two specials released by the Film Booking Offices of America, has started work on "Westbound 99," which will be his third production for F. B. O. As in the case of his two previous successes the story was written by Mr. Johnson’s mother, Emelie Johnson. Likewise "Westbound 99" will feature Ralph Lewis, star of the two preceding subjects.

"The Third Alarm" will open at the Astor theatre, New York, on January 6, for mother’s run, prior to its first-run bookings.

In "Westbound 99" Mr. Ralph Lewis will be featured as a blacksmith and become a locomotive engineer in what Mr. Johnson intends to make the biggest railroad drama ever filmed. Mr. Johnson will direct "Westbound 99" and his organization will be the same as in his past productions. In the cast will be seen Claire Morrell, Johnny Harron, Taylor Graves, Wedgewood Nowell, Red Kirby and Jane Morgan and Ella Hall as leading lady. Ross Fisher will be behind the camera and Charles M. Watt will assist Mr. Johnson in the direction.

"Thundering Dawn" New Title for Bavu

"Thundering Dawn" is to be the screen name of "Bavu" or "The Attic of Dr. Felix Bavu," the weird Russian play written and staged by Earl Carroll in New York last season, and which is being transformed into a photo-drama for Universal’s Jewel release schedule. The picture is now well under way.

Universal will present it with an all-star cast. The featured role is taken by Wallace Beery. Stuart Paton is directing.

In addition to Beery, Forrest Stanley, Estelle Taylor, Joseph Swickard, Sylvia Breamer, Harry Carter, Nick de Ruiz, Jack Rollens, Nell Craig and Martha Mattox take principal parts.

Foster Moore Joins Staff of Al Lichtman

The latest addition to the rapidly expanding force of the Al Lichtman Corporation is Foster Moore, who has been affiliated with the Janus Film Service for the past four years as sales manager and director of publicity. His connection with Lichtman will be for the purpose of handling exploitation particularly in connection with first runs for Preferred Pictures throughout the country.

Moore was connected with various theatrical enterprises before his advent to the picture industry, acting for many years as press agent in a number of different undertakings, which equip him admirably for the post he will fill in the future.

Educational Exchanges Shifts Managers

M. N. Wolf, formerly connected with the Goldwyn Exchange in Los Angeles, has been appointed manager of the branch of Educational Film Exchanges, Inc., in that city. Jules Wolf, who was in charge of this exchange, has assumed direction of Educational’s branch at Denver, handling the business in the Denver and Salt Lake City territories.

"Thundering Dawn" will be released by Universal in connection with the company’s Jewel release schedule.

Producers Busy for First National

Ten Independent Companies at Work on East and West Coast on New Features

Ten independent producers are busy on the East and West coast making pictures for First National release.

Frank Lloyd has started directing the Seehorn production "Within the Law," with Norma Talmadge starring, and with Margaret Leamy in an important role. Miss Talmadge has one of her character roles. She has been for First National release the adaptation of the stage play, "The Voice from the Minaret." This picture was directed by Frank Lloyd.

John Stahl has returned to the coast and is casting for another Louis Mayer production. Stahl's new picture, "Money, Love and the Woman," is from an original story. The cast of this picture will be announced shortly.

Maurice Tourneur is filmng Captain Marriot's "The Isle of Dead Ships," making his headquarters at the Loew's United Studios.

Constance Talmadge is busy getting her gowns ready for the production that will follow "East Is West." The story has been written by John Emerson and Anita Loos. No title has been announced as yet by First National.

Katherine MacDonald is making "Refuge" under the direction of Victor Seherzinger for the B. B. Schulberg company.

Buster Keaton’s "The Balloonatic" has been finished, cut and delivered to First National, the smileless comedian is at work on another fun maker, said to be a five-reeler.

Edwin Carewe, making Edwin Carewe productions, is off for the west to begin filming his new project, "The Girl of the Golden West." Carewe had the scenario all ready when he left New York.

Dick Barthelmess is in Cuba making "The Bright Shawl" under the direction of John S. Robertson.

The Thomas Ince studios are busy on several productions, among which are "Bells Boy 19," "What a Wife Learned." and "Man of Action."

Arthur Trumble and Jane Murfin are working on another for First National. At present it is called "The Sign."

Olga Printzlau Signed By Schulberg

B. P. Schulberg has announced the signing of Olga Printzlau, William de Mille’s former screen star, to prepare the script of "Mothers-in-Law," which Gasnier will direct when "Poor Men’s Wives," the production upon which he is now engaged, is completed.

"Mother-in-Laws" is a screen original by Frank Dazey and Agnes Christine Johnston, who were likewise responsible for the stories of "Rich Men’s Wives," Schulberg’s first special production for release through the Al Lichtman Corporation, and "Poor Men’s Wives," its companion piece, in which Barbara La Marr, David Butler, Zasu Pitts and Richard Tucker will appear.

"Poor Men’s Wives" will be released in February while "Mothers-in-Law" will appear later on in the year.

Cast for "The Common Law" Completed

The complete cast for Selznick’s picturization of Robert W. Chambers’ "The Common Law" has been assembled at the company’s West Coast studios, where the subject has just entered production.

Corinne Griffith, Conway Tearle and Elliott Dexter are to be co-stars in the production. Prominent in their support will be Hobart Bosworth, Bryant Washburn, Doris May, Miss Du Pont, Harry Myers, Phyllis Haver and Wally Van. George Archainbaud is directing.
“Prosperity Dinner” Facts Bared

Promoter Interviewed by Trade-Press
Editors Issues a Detailed Statement

W_ITH a view to ascertaining all the facts connected with the "Welcome Prosperity Dinner," the editors of Motion Picture News, Moving Picture World, Exhibitor's Herald and Exhibitor's Trade Review interviewed David R. Hochreich, treasurer of the enterprise, this week and secured from him a full statement of particulars.

In submitting his statement, Mr. Hochreich admitted that on the stationery used for announcing the dinner the names of Adolph Zukor, Marcus Loew, P. A. Powers, Governor-elect Alfred E. Smith, David Belasco, William Randolph Hearst, D. W. Griffith, and Senator Royal S. Copeland had been used without the authority of the individual designated. He produced letters of acceptance from other prominent men listed on the committee.

At the suggestion of the trade-paper editors, Mr. Hochreich then dictated the following statement:

"Please allow me to place on record the facts and conditions surrounding the 'Welcome Prosperity Dinner,' which I originated and have sponsored.

"The dinner was my individual idea and I sought the support of the prominent business men within the picture industry and outside of the picture industry.

"I can see now that a grave mistake was made in giving premature publicity to the idea, especially insofar as the use of several names on the committees supposed to be in charge of the dinner. One of our early pieces of stationery through an error included several names which I had no authority to use and I wish now to tender an apology to those gentlemen and also to any others who may have been misled by misuse of their names.

"It was perhaps unfortunate that the impression was allowed to be made that the dinner was chiefly sponsored by the motion picture industry.

"We are now going ahead with our plans for the dinner, which will be held at a later date and which will be more representative of other lines of business than the motion picture industry.

"Many leaders in other industries have warmly approved the idea of a dinner to boost prosperity because of the psychological effect and I feel that with the mistakes of the past rectified and the air cleared, that it will be possible to carry the affair through to a successful conclusion.

"The Prosperity League of America is now being incorporated and the dinner will be held under its auspices.

"In view of the above the dinner planned for January 11 at the Astor has been called off.

(Signed) "David R. Hochreich.

"December 27, 1922."

P. B. McNaughton of Shea Amusement Co. Dies

P. B. McNaughton, president of the Shea Amusement Company, is dead. Mr. McNaughton died at Dr. John Kelly's hospital, Baltimore, following a long illness.

Mr. McNaughton was reputed to be one of the richest men in Buffalo. He owned much real estate in the city, including the big Denton, Cottier & Daniels building, adjacent to Shea's theatre. About ten years ago he sold his interest in a number of propositions to become associated with Michael Shea in the operation of the Shea Court Street theatre. Soon after Shea's Hippodrome was built and later Shea's North Park, and it had been the wish of Mr. McNaughton to erect soon another large house in Main street, north of Chippewa. Mr. McNaughton's home was at Big Three on the lake shore near Hamburg. M. Shea will continue to direct the activities of Shea's, Inc., the new name of the company which recently was reorganized, so that Mr. Shea would be in sole charge of the operating end of the business and Mr. McNaughton in charge of the financial end.

Rosengartner Is Goldwyn Met. Sales Chief

S. Eckman, Jr., Goldwyn district manager with supervision over the territory embraced in the New York, Albany and New Haven exchanges, has named David Rosengartner as metropolitan sales manager.

Mr. Rosengartner has a wide acquaintance with men throughout the metropolitan territory, and his appointment has been hailed as a judicious one. For ten years Mr. Rosengartner was supervisor for the Brooklyn districts of the Fox Film Corporation. He was one of several possible candidates considered by Mr. Eckman and was his first choice.

Annual Election Held by F.I.L.M. Club

At an enthusiastic meeting of the New York F. I. L. M. Club on Wednesday night, Dec. 13, the following officers were unanimously elected for 1923: President, Samuel Zieler, Commonwealth; vice president, William E. Raynor, Pathe; second vice president, Henry Siegel, Select; secretary, Jos. Ungar, Assn. First National; treasurer, Louis Rosenbluh, Fox; master of ceremonies, Harry Thomas, Arrow.

Tickets are already at a premium for the annual F. I. L. M. Club dinner and dance, which will be held on January 13 at the Majestic Hotel. The following are in charge of the arrangements: W. E. Raynor, Harry Thomas, Tom Murray, Samuel Zieler and J. Weinberg.

“The Power of a Lie’’ Is Completed

“The Power of a Lie,” Universal’s picturization of Johann Beiger’s prize winning novel, has been completed and has reached New York.

Universal screened it as an all-star picture, directed by George Archainbaud, a French director. In translating it to the screen he was aided by Charles Kenyon, noted American dramatist. Kenyon put it in continuity form.

The leading roles are portrayed by Mabel Julienne Scott, David Torrence, Maud George, June Elvidge and Earl Metallf. Among the other players in the cast are Philip Smales, Winston Miller, Ruby LaFayette and Stanton Hesk.

“Custard Cup’’ Is Title of Mary Carr’s New Film

“The Custard Cup” has finally been decided upon as the title for the new production featuring Mary Carr. Adapted from the widely-read book of the name the picture now bears, the production was previously announced under the title of “Paradise Road” and “Penzie.”
Goldwyn Signs King Vidor

LONG Vidor has been placed under a long-term contract by Goldwyn Pictures Corporation to direct special productions.

His first Goldwyn production, it is announced, will be a highly successful stage play which will soon get under way. In view of the technical resources which will be placed at his disposal by Goldwyn, Mr. Vidor has given Sol Lesser an option on his studio.

Vidor, although only twenty-eight years old, has won the reputation of being one of the most artistic and capable of directors. His motion picture career began when, as a boy of eighteen living in Galveston, Tex., he sold a scenario. He then directed and produced two reels in Texas for two years before going to Los Angeles in 1914. He first came into prominence in 1918 by his direction of "The Turn in the Road," the first picture with a big spiritual theme. Among his best known productions are "The Jack-Knife Man," "The Sky Pilot," "Better Times" and "Love Never Dies." He has just completed a screen version of Harnoy Manners’ play, "Peg O’ My Heart," with Laurette Taylor in the role she created on the stage.

Jackie Coogan Circus Gets $10,000 for Charity

The Jackie Coogan circus scenes used for Jackie’s new production, "Toby Tyler," a First National attraction, were put to good use last week when a special "circus" was opened to the public under the seven tents used by Jackie on the United Artists lot. Admission was a button or old clothes, a can or two of milk, a pair of old shoes, or a hat. All the articles received were turned into the Near East Relief Fund, and when the show was over and the count was made the Coogan Productions’ officials estimated that they had gathered about $10,000 worth of goods for the Near East sufferers.

Circus folks, wintering in Los Angeles lent a hand and worked the big crowds that assembled. Jackie did tricks on a horse and worked with the clowns.

Special Trade Showing of "The Kingdom Within"

A special trade showing was held at the Strand theatre, New York, for "The Kingdom Within," the Victor Schertzinger special release by the W. W. Hodkinson organization. "The Kingdom Within" is from the pen of Kenneth B. Clarke, featuring Gaston Glass, Pauline Starke, Russell Simpson, Ernest Torrence, G. W. Covington, Hallam Cooley, Gordon Russell and Marion Pedauha.

A representative audience attended the showing, consisting of prominent exhibitors from this section, representatives from the trade press, fan magazines, producers and directors and members of the Hodkinson organization.

"Sure Fire Flint" for N. Y. Cameo

C. C. Burr will present Johnny Hines in "Sure Fire Flint" as the initial attraction for the New Year at the B. S. Moss New York Cameo theatre. The engagement will begin on Sunday, December 31st, and is scheduled for one week only.


Cosmopolitan Companies at Work

Four New Productions Are Now Under Way With Many Others Due to Follow

With the starting of work on Marion Davies’ next big special, "Little Old New York," from the play of Rida Johnston Young, the Cosmopolitan Corporation now has four companies working on new productions.

"Little Old New York," directed by Sidney Olcott, is being made at Cosmopolitan’s main studio. In addition to Miss Davies the company includes the following players: J. M. Kerrigan, Mahlon Hamilton, Courtnee Foote, Harrison Ford, Norvel Reedwell, George Barraud, Sam Hardy, Montague Love, Riley Hatch, Charles Kennedy, Spencer Charters, Harry Watson, Charles Judels, Pauline Whitson, Mary Kenneth, Thomas Findlay and Marie R. Burke.

At Cosmopolitan’s Jackson avenue studio Alan Crosland is making the smaller sets for "The Enemies of Women," the principal ones having been made at the main studio and abroad, the author, Vicente Blasco Ibanez, assisting Mr. Crosland at Monte Carlo. Lionel Barrymore is featured in "The Enemies of Women," and the cast includes Alma Rubens, Pedro de Cordoba, George Hughes, Gladys Hulette, Win. H. Thompson, Wm. Collier, Jr., Mario Majeron, Paul Puzer and Betty Bouton.

At the Universal studio in Fort Lee, Director E. H. Griffith is making "The Go-Getter" from the magazine story by Peter D. Kyne. Seena Owen and T. Roy Barnes are featured and the cast includes William Norris, Tom Lewis, Frederick Santley, John Carr, William J. Sorelle, William Strauss, Ann Brady, Ed Elkins, Florence Hadley and Jane Jennings. At the Thomas Ince studio in Culver City, California, Frank Borzage is at work on "The Nth Commandment," from the magazine story by Fannie Hurst. Colleen Moore and James Morrison head this cast, which also includes Eddie Phillips, Charlotte Merriam and George Cooper.

In addition to these pictures now in course of making, "Adam and Eva" has already been completed, and Cosmopolitan expects to make the following specials in which Marion Davies will be starred: "La Belle Marseillaise" from the famous story of Pierre Bertron; "Alice of Old Vineeens," by Mauric Thompson; "Yolanda," from the novel by Charles Major; "The Forest Lovers," from the story by Maurice Hawlett; "Hearts Courageous," from the story by Hallie Erminne Rives, and "Amy Robart," from Sir Walter Scott’s "Kenilworth."


Paramount Representative Here From Stockholm

Walter LeMat, of Stockholm, Sweden, associated with Carl York in the distribution of Paramount pictures in Denmark, Sweden and Norway, arrived in New York last week to confer with E. E. Shaefer, director of the foreign department of the Famous Players-Lasky Corporation regarding distribution plans for the coming year.
Goldwyn Schedules New Releases

"The Strangers' Banquet" and "The Christian" First for Distribution

The Goldwyn schedule for the new year includes what are said to be the biggest pictures yet made by that firm—and this statement is made by them after taking into consideration that the fall and early winter releases included such successes as the John Barrymore picture, "Sherlock Holmes," "The Skin Fiend," "Brothers Under the Skin," "A Blind Bargain" and "Broken Chains."

The coming releases are headed by Marshall Neilan's first production in association with Goldwyn, "The Stranger's Banquet," from Dora Byrne's novel, to be released on December 31st; and Maurice Tourneur's production of Sir Hall Caine's novel, "The Christian," to be released on January 28th. Release dates have not been set for any of the other productions.

The casts for both "The Christian" and "The Stranger's Banquet" are strong in their array of screen talent. In "The Christian" are Richard Dix, Mae Busch, Phyllis Haver, Claude Gillingwater, Cyril Chadwick, Mahlon Hamilton, Beryl Mercer, Joseph Dowling and Gareth Hughes.

In "The Stranger's Banquet" are Claire Windsor, Rockliffe Fellowes, Hobart Bosworth, Eleanor Boardman, Nigel Barrie, Thomas Holding, Claude Gillingwater, Arthur Hoyt, Brinsley Shaw, Stuart Holmes, Ford Sterling, Eugenia Besserer, Lucille Dickson, Cyril Chadwick, Jean Hersholt, James Marcus, Edward McWade, Dagmar Godowsky, Lillian Langdon and Jack Curtis.

Following these come several other pictures, the release date and the order of release of which has not been decided upon. There is a Rupert Hughes picture, "Gimmel," with a cast embracing Helene Chadwick, Gaston Glass, Kate Lester, Henry B. Walthall and David Imboden. Mr. Hughes directed.

Carey Wilson's first picture for Goldwyn, "Lost and Found," a romance of the South Seas, formerly called "Passions of the Sea," is said by the producers to be an unusual picture. R. A. Walsh directed it. He took the entire cast to Tahiti, where the film was made on the island and on board a ship chartered for the occasion. In the cast are House Peters, Pauline Starke, Antonio Moreno, Rosemary Theby, George Seegmann, Mary Jane Irving, William V. Mong, Carl Harbough and others.

Hugo Ballin's production of "Vanity Fair," starring his wife, Mabel Ballin, is now nearing completion at the Goldwyn studios. In the cast, besides Mabel Ballin, are Hobart Bosworth, Earle Fox, Willard Louis, Eleanor Boardman, George Walsh, Harrison Ford, Robert MacK, William Humphrey and Tempe Pigott.

Rupert Hughes is now making the screen version of his Hollywood novel, "Souls for Sale," with a cast embracing Eleanor Boardman in the leading role, Frank Mayo, Richard Dix, Lew Cody, Barbara LaMarr and Mae Busch.

Another Rupert Hughes picture is "Look Your Best," at one time known as "Bitterness of Sweets," with a cast which includes Colleen Moore, Antonio Moreno, William Orlmond, Orpha Alba, Earl Metcalfe, Martha Mattox and Francis McDonald.

Ince Announces First '23 Fall Release

"Her Reputation," it is announced from the Thomas H. Ince studios in Culver City, will be the title of the first Thomas H. Ince release for the Fall of 1923. The picture is now in production under the working title of "News." The cast is headed by May McAvoy and Lloyd Hughes, John Griffith Wray, of the Ince directorial staff, is directing. The story is by Bradley King, of the studio editorial staff.

Besides Miss McAvoy and Mr. Hughes, the cast includes James Corrigan, Casson Ferguson, Eric Mayne, Louise Lester, Brinsley Shaw, George Larkin, Eugenie Besserer, Jane Miller, Gus Leonard and "Charlie," a monkey.

First National Salesmen Win Prize Money

The prize money is now being handed out to First National salesmen who won the district competition during the sales drive that began October 4 and ended November 25. Jacob M. Jacobs, of Chicago, heads the list, with Charles Hamal, of Salt Lake, second; Lewis W. Carter, of Atlanta, third; Fred Wilson, Detroit, fourth; Byron A. Stover, Butte, fifth; and John Golder, Washington, sixth. Jacobs ran nearly 165 per cent over his quota.

The money prizes given out according to districts, there being six districts, amount to in each district, $300 for first man, $200 for second man, $150 for third man and $100 for fourth.

The money getters were:

- Eastern District: John Golder, Washington; Joseph S. Lieberman, Philadelphia; Eugene Marks, Buffalo, and Ralph W. Pinkham, Boston.
- Central District: Fred Wilson, Detroit; Robert Blazer, Indianapolis; John Himmelen, Cleveland, and Herman S. Mandelbaum, Cleveland.
- Mid-Western District: Jacob M. Jacobs, Chicago; John N. Howland, Chicago; Clyde A. Pratt, Des Moines, and William C. Cook, Chicago.
- Western District: Charles J. Hamal, Salt Lake; Byron A. Stover, Butte; Charles F. Harris, Portland, and Carl H. Drane, Los Angeles.

Shirley Mason, Charles Jones to Co-Star

Shirley Mason and Charles Jones will co-star in "The Eleventh Hour," a William Fox production, directed by Bernard Durning.
Among the Exchanges

"THE THIRD ALARM," declared by Manager Jack Sampson, of Eilen Park exchange, to be an outstanding success, was screened for members of the Hamilton Club last week. Roderick Ross, chairman of the club's motion picture committee, arranged the screening with the cooperation of Mr. Sampson, and the audience consisted of nearly seven hundred members and friends, who were well pleased with the picture. President Wirt Humphrey declared he noticed a lot weeping, while many of the women chuckled during the fire scene in the last reel. With the tears and thrills it produced, there can be no doubt that the picture was a success at the club showing.

F. J. Young is now a member of Manager Steinberger's staff and is selling short subjects for Vitagraph. Another addition to Vitagraph's sales staff is G. P. Smith, who has been in the booking office for some time past and is one of the best business getters in the Chicago territory. He will cover the West Side.

Samuel Lamosky of the Vitagraph office, is managing Larry Wagener, who does imitations of Larry Senon, Vitagraph's comedian, and has been on booking sales for appearances until January 13.

The big publicity and exploitation campaign to promote "Broken Chains," which opens at the Chicago on January 7, got under way the day after Christmas when a monoplane circled over the loop district, dropping hundreds of announcement cards and two hundred copies of the Chicago and gold coins. Publicist Nealand of the Goldwyn exchange, has started a twenty-four sheet billboard advertising campaign and store tie-ups during the week.

District Manager Hickey, of Goldwyn Pictures, has returned from Buffalo, his former home, where he spent the Christmas holidays. Another exchange man, who returned to the home town for his Yuletide celebration, was Manager Eichenlaub, of United Artists, who spent the holidays with his family at Chillicohe, Ohio.

District Manager J. M. Duncan, of Vitagraph, held a series of exchanges' meetings this week. On Monday he addressed the executives and salesmen of the Chicago exchange who gathered in the restaurant of the Golden West for St. Louis, then holding meetings at Kansas City, Omaha and Minneapolis. The aggressive sales campaign to put over the twenty-four big specials, the first of which, "The Ninety and Nine," will be released in January, and the new non-deposit system recently announced by Vitagraph was taken up at the various meetings.

Around the Trade

ARON J. JONES, at this season for many years, has issued new conditions in the amusement world and has proved remarkably accurate as a prognosticator. This year he says, "At last the sun of prosperity is peeping over the horizon of the period of discontent and chill for the theatrical industry in general. The patient has passed the crisis and is on the fair road to recovery. The picture has been a veritable slough of despond, but the bright rays of approaching prosperity will dry up all signs of worry and dejection, and the year of 1923, without doubt, will be the greatest normal theatrical season on record in the history of the nations of the world that were steeped in the recent war. Belgium is the first to be untroubled by the abnormal desire of the public for entertainment in which to bury the grief of war, and under these conditions the industry in general produced some rather mediocre plays and pictures in their rush to supply the demand. We have only ourselves to blame for the slump that attended the industry following this time, but now producers are correcting their mistakes and proof of this is found in the large crowds attending the better motion picture theatres. "1923 will be a year of values and the public will shop for entertainment with a care which means a normal attitude and hence a normal profit for the films which deliver entertainment in a dignified manner. Plays will be better, pictures will be better, actors will work regularly—at normal salaries, expenses will be down, and thus business on the whole will be vastly improved. The sun is peeping over the horizon, now, ye pesky shewmen, get into the sunshine."

Frank B. Smith, of the James A. Hill Manufacturing Company, Minneapolis, stopped off in Chicago last week en route back to New York to his headquarters. Mr. Smith's company manufactures film companies, and he states that business is rapidly getting back to normal with a splendid increasing demand for this product.

The expected falling off in the theatre business the week before Christmas was expected to be greater than usual in Chicago and vicinity; although Christmas day attendance picked up to a marked degree, especially at the larger houses. The return of general prosperity in the Chicago district, strange as it seems, appears to have been the cause of the slump. Usual patrons of the picture houses were plentifully supplied with money and, according to reports from retail merchants, the Christmas buying was the greatest ever recorded, therefore the people did not have time to attend the movies as usual. This condition, however, is a foundation for the prediction of good theatre attendance from now on.

"Tess of the Storm Country" got away to a good start on its release Monday, and was given splendid reviews by all the movie critics of the Chicago daily press.

One thousand homeless men and boys, who otherwise might have gone hungry Christmas day, were guests at a splendid dinner and Christmas celebration at Hobo College, 915 West Washington Street, on Christmas day through the kindness of Lee, our Chicago movie star, who wired his father, Charles Appel, owner of the North Side Turner Hall, to arrange a big holiday affair at her expense. Mr. Appel obtained Dr. Ben Reitman's aid in the management of the affair and, in addition to what was given to the guests as a gift, the club tree with presents for all the guests.

President L. M. Rubens, of the Illinois Motion Picture Theatre Owners' Association, made the following answer to newspaper reporters' questions as to how the organization stood on the action of Will Hays in the Fatty Arbuckle matter. We believe that the public should be allowed to judge of what it wants. The court action of acquired Arbuckle in the case involving the death of Virginia Rappe and now he must face the high court of public opinion."

J. Eichenlaub, booking office chief, and head of the censorium, announced that his department would continue its policy of examining all productions to determine if they are of a nature to be shown in the theatres.

Conference have been under way between the officials of the Motion Picture Operators' Union and the Theatre Owners for a new working agreement, as the present one expires on January 10. At the first meeting between the representatives of the two bodies the union officials made the demand for a 10 per cent wage increase and changes in working conditions, which would entail the hiring of additional operators in several theatres. This demand which will be considered at a general meeting of exhibitors next week, followed the proposal of the theatre owners, that wages be cut 25 per cent for 1923 and a later proposal that the present scale be continued in force, both of which were turned down flatly by the union officials. Among those present at the meeting were: Committee for the Operators' Union, Thomas Reynolds, Thomas Malloy, Hal Johnstone, James Sloneker, Frank Clifton, Louis Mereuert, Chief Day, Eugene Atkinson, Arthur Lyons, Benjamin Hannabert and Jack Wolfberg, and the committee for the Illinois Motion Picture Theatre Owners, Mr. Abrahams, Norman E. Field, M. Katz, L. Siegel, M. Siegel, Sid Selig, Nathan Wolf, Vorn Langdon and J. B. Bibelka.

QUESTIONS & ANSWERS

"Down to the Sea in Ships" was advertised this way in Detroit, Mich., when it showed at the Orpheum.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.
What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

When Knighthood Was in Flower—
Holdeing on to a run with steady patronage. Best picture of the year. (West.)

Wonderful production. Played to full houses for three consecutive weeks. Could use another picture like that. (Middle West.)

Thirty Days—
Good light comedy. Reid in familiar role, well liked. He has large following here. (Middle West.)

A very good box office attraction. Wallace Reid always draws the crowds. (Middle West.)

To Have and to Hold—
Cold weather did not prevent this one from doing a good week's business. (Middle West.)

Pride of Palomar—
Fine feature with lots of action and sustained interest. Business good. (Middle West.)

The Ghost Breaker—
Better than some of Reid's recent features and comedy went over big. Did good business. (Middle West.)

The Young Rajah—
Business continued for ten days run with some slack days. Picture pleased those who had never seen Wallace Reid before. Established no records. (Middle West.)

Pink Gods—
Satisfactory and seemed to please generally. Business wasn't rushing but it averaged very well in spite of Christmas shopping. (Middle West.)

The Outcast—
Elise Ferguson miscast as a street waif, but seemed to take fairly well. A few were pleased with it and the rest didn't complain. (Middle West.)

FIRST NATIONAL

Omar, the Tentmaker—
Did not come up to "The Masqueraders." Holiday shopping probably affected business, however. Little enthusiasm. (Middle West.)

Wonderful picture from the artistic standpoint. Very well liked by patrons who care for art, but not such a big drawing card as it deserved to be. (Middle West.)

Brown of the North—
Good picture; average box office value. (Middle West.)

It is too bad all actors cannot deliver the goods as well as Strongheart, the dog star. My patrons liked this better than "The Silent Call."

A remarkable production from every angle. Scenery beautiful. Plot, action and direction all fine. The dog is the big drawing card, however. Big business all week.

East Is West—
This has a real kick in it. Conny Talbot is still a favorite. Nice business. (Middle West.)

Dangerous Age—
One of the best pictures in a long time. Did better business than we have done for weeks. (West.)

UNIVERSAL

The Jilt—
It's a good box office attraction. Enough snap to appeal. Done throughout. Fair business for the week before Christmas. (Middle West.)

An average program picture attracting average business and not enthusing the audience one bit. (East.)

One Wonderful Night—
Very good business. Not such a great picture, but drew well. (West.)

The Kentucky Derby—
Don't fail to book this one. It packs them in. The horse race scene as thrilling as the real thing. Say local followers of Sport of Kings who journey every year to Louisville to see the Derby. (Middle West.)

FOX

A Self Made Man—
Fair all around. (Middle West.)

Moonshine Valley—
Interesting picture for patrons of this theatre. A lot of bunk handed out by William Farnum which went over in fine shape with the fans. (East.)

METRO

Sherlock Brown—
Not such a good offering. At least, it didn't please my patrons so well. (Middle West.)

Trifling Women—
Feature which pleased our audience and did good business. (Middle West.)

Went over big with my patrons and they are not so easy to please. (West.)

Forget-Me-Not—
A superior offering that was well received and which recorded excellent totals at the box office for the week. (Middle West.)

GOLDFYN

Sherlock Holmes—
Barrymore is fine in this exciting story, which went over big. (Middle West.)

Brothers Under the Skin—
Exploitation helped this one greatly and the attendance for the week was good. (Middle West.)

The Sin Flood—
A fine story well put over and which brought a full house at each showing for the seven days' run. Well advertised. (East.)

Far above the average picture. Played to good business.

VITAGRAPH

The Ladder Jinx—
A nice program picture. Satisfactory receipts.

UNITED ARTISTS

Tess o' the Storm Country—
Mary Pickford at her best. All who saw the old one came to see if she looked any different. Those who didn't see the first one came so they wouldn't miss anything so I played to good houses for three weeks' run. (West.)

Going strong on seventh week. (West.)

Douglas Fairbanks in Robin hood—
With Doug's usual popularity and such a great picture, the answer is S. R. O. (West.)

The Man Who Played God—
Fine picture; drew good business. Artist a real artist. (Middle West.)

A Tailor-Made Man—
This picture was a big disappointment. The production had been thought to be big enough for a week's run but it was pulled off in the middle of the run when it did nothing more than average business, following a Sunday opening. It will take three or four of these good Ray pictures to restore the star to public confidence. (East.)

FILM BOOKING OFFICES

Good Men and True—
Harry Carey is a favorite here. The attendance for the week with this one was good. (Middle West.)

If I Were Queen—
Ethel Clayton's popularity would carry a mediocere picture, and she was well received in this one, which wasn't a masterpiece, but a pretty good offering. (West.)

The Kickback—
Not an exceptional Harry Carey. Business rather slow. Matinées had the fewest. (Middle West.)

Thelma—
Fine dramatization of the novel. Picture pleased generally and did fine business. (Middle West.)

Went beyond expectations. Mighty well liked by those who had read the book. They said the characters were fine. (West.)

No complaint to offer. Good picture. Good business. (West.)

AL LICHTMAN

Shadows—
All profits and capacity audiences at each performance agreed that this is a great picture. (Middle West.)

Rich Men's Wives—
Hit home in a good many places. Wasn't so popular with some, but did good business. (West.)

SEZLICK

One Week of Love—
Stars are popular here and business was good. (Middle West.)

A good drawing card. Big houses for a week's run. (Middle West.)

Great picture. Fine story value. Went over big with both Hammerstein and Tearle fans. (West.)

PATIE

Dr. Jack—
A sure fire box office attraction. Pack 'em in with it. (West.)

HODKINSON

Other Women's Clothes—
With help of style show did a fair business, in spite of holiday festivities.

ASSOCIATE EXHIBITORS

Till We Meet Again—
Great audience picture. (Middle West.)

STATE RIGHTS

What's Wrong with the Women—
A very good picture. (Middle West.)
PROGRAMS FOR THE WEEK OF DECEMBER 24

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—"Merry Wives of Windsor"—Capital Grand Orchestra.
Added attraction—Christmas Fantasy musical, dance and vocal numbers.

Rivoli Theatre—

Rialto Theatre—

Art ad, with minimum of wording, prepared by Richard J. Addison of the Pickwick theater, San Diego, on "Ebb Tide".


Criterion Theatre—
Feature—When Nighthood was in Flower—Marion Davies—Paramount—closing week.

Lyric Theatre—
Feature—Douglas Fairbanks in Robin Hood—United Artists— indefinite.

Astor Theatre—
Feature—The Town That Forgot God—Fox—indefinite.

Forty-fourth Street Theatre—
Feature—Over the Hill—Fox—Real—two weeks run.

Mark-Strand Theatre—

Mark-Strand Theatre—
Overture—"Symphony of Christmas," and a Prizma colored art pantomime, The Good Spirit, "Silent Night" rendered off-stage by the Russian Imperial Quartet. Novelty—"Waltz de Fleur," an interpretation of Tchaikovsky's composition, by Mark Strand Ballet Corps, garbed to represent various flowers. Current Events in Christmas in Many Lands, Mark Strand Topical Review in Christmas Dress, accompanied by a Lyman Howe yuletide greeting. Vocal—The Russian Imperial Quartet: (a) "Night," from the opera "Demon" (Rubinstein); (b) "Song of the Boatmen of the Volga" (Tschaikovsky). Scene—Canyon of Dreams—Music, (a) "Woodland Whispers," (b) "From the Land of the Sky Blue Waters," Edna Burhans, soprano, off-stage; (c) "Indian Summer" (Hermo).

Vocal—Charlotte Burgh, coloratura soprano: The Mad Scene from Donizetti's "Lucia." Specialty—Christmas Dreams—Scene: Canopied crib, interior of child's bedroom window, with winterly outlook, through which Santa Claus enters; (a) "Sleep Baby" (Vannah); (b) "Arrival of Santa Claus," "Sleigh Ride" (Hindley); (c) Folies of the Dolls; overture, "Babes in Toyland" (Herbert), Mark Strand Ballet Corps. Feature—Wesley Barry in Heroes of the Street—Warner Bros. Recessional—Organ solo, Halleva- jah Chorus from "The Messiah." (Handel).

Pantages Theatre—
Feature—The Hunch.

Mission Theatre—

Symphony Theatre—

Kineana Theatre—

California Theatre—

BROOKLYN

Mark-Strand Theatre—
Overture—"Symphony of Christmas," and a Prizma colored art pantomime, The Good Spirit, "Silent Night" rendered off-stage by the Russian Imperial Quartet. Novelty—"Waltz de Fleur," an interpretation of Tchaikovsky's composition, by Mark Strand Ballet Corps, garbed to represent various flowers. Current Events in Christmas in Many Lands, Mark Strand Topical Review in Christmas Dress, accompanied by a Lyman Howe yuletide greeting. Vocal—The Russian Imperial Quartet: (a) "Night," from the opera "Demon" (Rubinstein); (b) "Song of the Boatmen of the Volga" (Tschaikovsky). Scene—Canyon of Dreams—Music, (a) "Woodland Whispers," (b) "From the Land of the Sky Blue Waters," Edna Burhans, soprano, off-stage; (c) "Indian Summer" (Herbert). Vocal—Charlotte Burgh, coloratura soprano: The Mad Scene from Donizetti's "Lucia." Specialty—Christmas Dreams—Scene: Canopied crib, interior of child's bedroom window, with winterly outlook, through which Santa Claus enters; (a) "Sleep Baby" (Vannah); (b) "Arrival of Santa Claus," "Sleigh Ride" (Hindley); (c) Folies of the Dolls; overture, "Babes in Toyland" (Herbert), Mark Strand Ballet Corps. Feature—Wesley Barry in Heroes of the Street—Warner Bros. Recessional—Organ solo, Halleva- jah Chorus from "The Messiah." (Handel).

LOS ANGELES

Grauman's Theatre—

The Stillman theatre, Cleveland, used this art ad on "Peg o' My Heart."
Attractive use of stock material in "Brothers Under the Skin" ad run by the Rivoli theatre in Baltimore papers. Current Events—International News.

Loew's Theatre—
Feature—Quincy Adams Sawyer—Metro—Second week.

Grauman's Rialto Theatre—
Feature—When Knighthood was in Flower—Marion Davies—Paramount—Eleventh week.

Grauman's Hollywood Theatre—
Feature—Douglas Fairbanks in Robin Hood—United Artists—Tenth week.

Miller's Theatre—
Feature—Tess of the Storm Country—Mary Pickford—United Artists—Eight week.

Hill Street Theatre—
Serial—In the Days of Buffalo Bill.
Feature—Yukon Trails, Dustin Farnum—Fox.
Cartoon—Aesop's Fable—Pathé. Five acts of vaudeville.

CHICAGO

Chicago Theatre—
Overture—Selected. Scene—Specialty—The Sheik, the Arabian Horse.

Tivoli Theatre—
Comedy—The Man from the South.

Riviera Theatre—
Comedy—The Man from the South.

Roosevelt Theatre—
Feature—Mary Pickford in Tess of the Storm Country—United Artists.

McVicker's Theatre—
Overture—"William Tell."

Specialty—Paul Whiteman's Orchestra.
Feature—"A Man Who Talks"—Jack Holt—Paramount.

Randolph Theatre—
Current Events—International News.
Coming Feature—The Fritter.

BUFFALO

Shea's Hippodrome—
Overture—"The Angels"—Hadley. Organ Recital—"Pinafore," Christmas novelty with special scenic effects.
Feature—The Impossibly Mrs. Belmore—Gloria Swanson—Paramount.
Comedy—When Summer Comes—Mack Sennett.
Current Events—Hippodrome Review.
Next Week—East is West. Constable Talmadge—First National.

Lafayette Square Theatre—
Feature—The Lie in the Dark, Hope Hampton—First National.
Comedy—Sudden Pollard. Novelty—Starland Revue.

Loew's State Theatre—
Feature—"The Cowboy and the Lady," Mary Miles Minter and Tom Moore—Paramount.
Comedy—Hallroom Boys. Cartoon—Mutt and Jeff.
Next Week—Just Tony.

Mark-Strand Theatre—
Comedy—A Day's Pleasure—Chaplin revival.
Next Week—Brothers Under the Skin.

Olympic Theatre—
Feature—One Wonderful Night. Comedy—Me and My Mule—Queenie, the trained horse and Muley, the mule.
Current Events—International News.
Novelty—The Leather Pushers—Round Two.

Palace Theatre—
Feature—The Probation Wife—Norma Talmadge revival.
Shea's North Park Theatre—
Feature—The Impossible Mrs. Belmore—Gloria Swanson—Paramount.

ST. LOUIS

Missouri Theatre—
Overture—"The Christmas Spirit." Missouri Symphony Orchestra.
Specialty—Parade of the Toy Soldiers. Eight live dolls that walk and dance.
Comedy—Making Movies. Specialty—Kittens of the Keys, with "the Kittens" in person.
Feature—Back Home and Broke—Thomas Meighan.

Comedy—Fresh Heir—Sunshine. Feature—The Village Blacksmith—Fox.

Rivoli Theatre—
Comedy—Sting 'Em Sweet—Century.
Feature—Under Two Flags—Prista Dean—United States.

Del Monte Theatre—
Feature—Shadows—Al Lichtman.

Columbia Theatre—

PHILADELPHIA

Stanley Theatre—
Feature—Oliver Twist—Jackie Coogan—First National.
Next Week—Back Home and Broke.

Stanton Theatre—

Arcadia Theatre—
Next Week—Thirty Days.


Comedy—Fresh Heir—Sunshine. Feature—The Village Blacksmith—Fox.

Rivoli Theatre—
Comedy—Sting 'Em Sweet—Century.
Feature—Under Two Flags—Prista Dean—United States.

Del Monte Theatre—
Feature—Shadows—Al Lichtman.

Columbia Theatre—

MACK SENNITT
Regent Theatre—

Karlton Theatre—

Aldine Theatre—

Palat Theatre—

Victoria Theatre—

Capitol Theatre—

CINCINNATI

Walnut Theatre—

Strand Theatre—

Capitol Theatre—

Palace Theatre—

CLEVELAND

Stillman Theatre—

Allen Theatre—

Park Theatre—

Reade’s Hippodrome—

Standard Theatre—

KANSAS CITY

Newman Theatre—


Liberty Theatre—

BOSTON

Loew’s State—


Loew’s Orpheum—

Modern Theatre—

Beacon Theatre—

OMAHA

Strand Theatre—

Rialto Theatre—

Sun Theatre—

DALLAS

Palace Theatre—

Old Mill Theatre—

Alba Theatre—

SEATTLE

Coliseum Theatre—
Overture—Babes in Toyland—Orchestra.

Current Events—Pathe and Kino-grams.
Cartoon—Felix Comes Back.
Vocal—"Roses of Picardy.
Feature—Rags to Riches—Wesley Barry—Warner Bros.
Recessional—Organ.
Next Week—Pride of Palomar.

Column Theatre—
Overture—"Babes in Toyland.
Current Events—International News.
Feature—The Flirt—Universal.
Recessional—Organ.

Strand Theatre—
Overture—"Largo.
Vocal—"Fuzzy Wuzzy Bird.
Comedy—The Frozen North—Buster Keaton—First National.
Recessional—Organ.
Next Week—Omar the Tentmaker.

Blue Mouse Theatre—
Overture—Special music introducing the feature.
Feature—One Exciting Night.

Liberty Theatre—
Overture—Orchestra.
Scenic—Pathe Review.
Comedy—Once Upon a Time at the University of Washington Quartette singing Christmas Carols.
Feature—Oliver Twist—Jackie Coogan—First National.
Recessional—Organ.

Winter Garden Theatre—
Overture—Orchestra.
Current Events—International News.
Novelty—Screen Snapshots.
Comedy—Aladdin, junior.
Short Subject—The Life of Alexander Hamilton.
Feature—The Half Breed—First National.
Recessional—Organ.
Next Week—Divorce Coupons.

SAN FRANCISCO

California Theatre—
Comedy—Col. Heeza Liar. Added Attraction—Ben Black's Band.
Feature—The Pride of Palomar.
Recessional—Organ.

Loew's Warfield Theatre—
Overture—"Tannhauser.
Current Events—Loew's Minute Views.
Specialty—The Sherwoods playing "Dancing on the Farm," and ten musical numbers.
Novelty—Dream of the Sea.
Cartoon—The Bull Fight.
Novelty—Topics of the Day.
Feature—Quincy Adams Sawyer—Metro.

Granada Theatre—
Overture—"The Holy City."—Organ.
Current Events—Granada News Film.
Cartoon—Felix Minds the Kids.
Musical—Piano Solo—"The Country Gentleman" and "Rigoletto Paraphrase." Novelty—Pathe Review.
Specialty—"Learn to Smile." Vocal, followed by cornet solo and dance number.
Novelty—Fun From the Press.
Feature—Broken Chains—Golden.
Recessional—Organ.

Imperial Theatre—
Overture—"Pilgrim's Chorus" and "Love in the Louvre.
Current Events—International Screen News.
Novelty—Pathe Color Process—Paris Decreases.
Feature—Tess of the Storm Country.
Recessional—Organ.

New Portola Theatre—
Feature—Dr. Jack—Harold Lloyd—Pathe—Second week.

Tivoli Theatre—
Feature—Omar, the Tentmaker.

DESMOINES

Des Moines Theatre—
Overture—"Il Guarneri," by Des Moines Theatre Orchestra.
Current Events—International News.
Novelty—Fun from the Press.
Added Attraction—Man Versus Machine.
Feature—Clarence, Wallace Reid—Paramount.
Next Week—The Hottentot.

Strand Theatre—
Current Events—Educational Kino-grams.
Comedy—High and Dry—Clayde Cook—Fox.
Novelty Organ solo—"Just a Little Blue.
Feature—The Impossible Mrs. Belvedere—Gloria Swanson—Paramount.
Next Week—Back Home and Broke.

Garden Theatre—
Comedy—Christmas.
Feature—Sure Fire Flini—Johnny Hines.
Next Week—Nancy from Nowhere—Rebe Daniels.

Palace Theatre—
Comedy—The American Plan—LeG Moran.
Feature—Do or Dare—Tom Mix—Fox.
Next Week—Moonshine Valley.

WASHINGTON

Grandal's Central Theatre—
Comedy—Choose Your Weapons.
Feature—Broken Chains—Goldwyn.
Next Week—Blind Bargain and Burn 'Em Up Bagels.

Grandal's Metropolitan Theatre—
Overture—"Santa Claus"; "Babes in Toyland.
Current Events—Pathe News—Fun from the Press.
Feature—The Educator.
Feature—The Hottentot—First National.
Next Week—The Dangerous Age.

Loew's Columbia Theatre—
Feature—Peg o' My Heart—Laurette Taylor—Metro.
Next Week—Test of the Storm Country—United Artists.

Loew's Palace Theatre—
Cartoon—Colonel Heeza Liar and His Treasure Island.
Feature—The Outcast—Paramount.
Next Week—The Pride of Palomar.

Moore's Rialto Theatre—
Overture—"Yuletide.
Current Events—Fox News—Topics of the Day.
Comedy—Christmas.
Feature—Here of the Street—Wesley Barry—Warner Brothers.
Next Week—Singled Wings.

ATLANTA

Howard Theatre—
Overture—"The Only Girl!"—Howard Orchestra.
Current Events—Pathe News.
Prologue—Miracle Scene, with the Howard Chorus singing "To a Wild Rose" and "A Birthday.
Feature—Back Home and Broke—Thomas Meighan—Paramount.

Metropolitan Theatre—
Overture—Three duets by different members of the Metropolitan Symphony Orchestra—"Butterflies," "Caprice Venoise" and "The Reconciliation.
Current Events—Kino-grams.
Novelty Literary Digest's Fun From the Press.
Prologue—"A Garden in Algeria.
Feature—Under Two Flags, Priscilla Dean—Universal.

Rialto Theatre—
Overture—Rialto Melody Artists.
Current Events—International News.
Prologue—"The Animated Doll.
Comedy—Selected.
Feature—The Young Diana—Marion Davies—Paramount.

BALTIMORE

Rivoli Theatre—
Overture—Rivoli Symphony Orchestra.
Current Events—Rivoli Topical Review.
Comedy—The Counter Jumper—Larry Semion.
Novelty—Screen Magazine, selected.
Vocal—Solo.
Feature—Oliver Twist, Jackie Coogan—First National.
Recessional—Organ.

Century Theatre—
Overture—Century Symphony Orchestra.
Current Events—Century Topical Review.
Comedy—Selected.
Specialty—Christmas Prologue.
Feature—Back Home and Broke—Thomas Meighan—Paramount.

Metropolitan Theatre—
Overture—Metropolitan Orchestra.
Current Events—Metropolitan Topical Review.
Comedy—Married Life—Ben Turpin.
Specialty—Vocal solo.
Feature—The Headless Horseman—With Rogers—Hodkinson.

New Theatre—
Overture—New Theatre Orchestra.
Current Events—Pathe News.
Comedy—Selected.
Feature—Nero—Fox.

Parkway Theatre—
Overture—Parkway Theatre Orchestra.
Current Events—Parkway Topical Review.
Comedy—Selected.
Specialty—Christmas carols—Parkway Quartet.
Feature—Thelma—F. B. O.

WIZARD THEATRE—
Overture—Wizard Orchestra.
Current Events—Topics of the Day.
Comedy—His Royal Slyness—Harold Lloyd.
Feature—Daddy Long-Legs, Mary Pickford—First National.

DETROIT

Adams Theatre—
Overture—"Around the Christmas Tree.
Specialty—Orville Griffith—tenor.
Feature—To Have and To Hold—Paramount.

Rivoli Theatre—
Overture—Orchestra.
Specialty—Emmons and Colvin.
Feature—The Tenors of the Storm Country, Mary Pickford—United Artists.

Capitol Theatre—
Overture—Slavic Rhapsody.
Current Events—Pathe Weekly.
Vocal—Mary Fabian—soprano.
Feature—Oliver Twist, Jackie Coogan—First National.
Comedy—A Luny Day at Luna Park.
Recessional—Organ.
Next Week—Dangerous Age.

Fox Washington Theatre—
Overture—Orchestra.
Current Events—Fox News, Mutt and Jeff.
Feature—Village Blacksmith—Fox.
Comedy—My Hero—Lapino Lane.
Next Week—Who Are My Parents?

Madison Theatre—
Overture—Orchestra.
Current Events—Madison Weekly.
Vocal—Tenor solo.
Feature—Thelma—F. B. O.
Comedy—The Counter Jumper—Larry Semion.
Recessional—Organ.
Next Week—Trifling Women.

Orpheum Theatre—
Feature—Down to the Sea in Ships.

NEWARK

Branford Theatre—
Overture—"Christmas Echoes.
Current Events—Branford Review of Events.
Novelty—Topics of the Day.
Vocal—"Vivi di Primavera."—Hazel Moore—Coloratura Soprano.
Comedy—The Steeplechaser.
Prologue—Heroes of the Street.
Feature—Heeza Liar of the Street—Wesley Barry—Warner Bros.
Buffalo Exploiteers Omitted from List Through Error

THROUGH a printer's error at the time of going to press, the names of the Buffalo, N. Y., exploiteers were omitted from the list headed "The Exploiteers and Their Bosses." The paragraph omitted read:

Buffalo, N. Y.—Famous Players-Lasky—Harry Royster.
Film Booking Offices—Gilbert P. Josephson.
First National—H. L. Beecroft.
Goldwyn—Irwin Zeltner.
Universal—T. C. Leonard.

This error is a regrettable one, since it was hoped to make this list absolutely complete and comprehensive, but in the press of work in getting out the large holiday number, it slipped through.

Thanks should be extended at this time, also, to the publicity men in the exploitation departments of the five companies represented, who co-operated in compiling this list and bringing it up to date.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.
H. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Leo A. Landau, Alhambra and Garden theatres, Milwaukee.
E. H. Rogers, Managing Director, Tivol and Rialto theatres, Chattanooga, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard G. Patterson, Criterion theatre, Atlanta.
P. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Eugene H. Roth, California theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Herbert J. Thatcher, Strand theatre, Sault, Kan.
Geo. Rotzky, Managing Director, Allen theatre, Montreal, Canada.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
William Johnson, Director of Exploitation, South ern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myers, Managing Director, Palace theatre, Hamilton, O.
L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Ray Grumbacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmhurst, N. Y.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Fort Worth, Mich.
Harold E. Franklin, Director of Theatres, Famous Players-Lasky.
J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.
Paul A. Noble, Manager, Liberty theatre, Portland, Ore.
William J. Sullivan, Manager, Rialto theatre, Butte, Mont.
Appropriate Street Ballyhoo
Used on “Wild Irish Rose”

Duluth, Minn.—W. N. Abrahamson, of the Zelda theatre, employed a street ballyhoo on “My Wild Irish Rose,” which was appropriate and served its purpose well.

Abrahamson dressed a man as he thought an Irishman would dress and sent him into the streets of Duluth with a small pig on a bed of straw in a wheelbarrow. Attached to the wheelbarrow was a large placard reading, “The pig for sale to raise the kale to take my spalpeens to ‘My Wild Irish Rose’ at the Zelda theatre.” The pig was auctioned at every prominent corner, and the following day the man went out again with the same wheelbarrow minus the pig and trailed by a half-dozen youngsters of various ages who carried banners reading, “The pig is sold, we’ve got the gold, and here’s my spalpeens in a row, to see a Knockout of a Show.”

Mr. Abrahamson also worked a bridal idea. He had an elaborately decorated limousine with a bridal couple inside and several yards of tin cans tied behind, driving through the principal streets of Duluth. A huge banner on the back of the automobile announced “Just Married ‘My Wild Irish Rose.’ We’re on Our Way to the Zelda.”

He also arranged about fourteen windows in which were displayed a miniature stage with an automatic dancing doll dressed as Pauline Starke as she appears in “My Wild Irish Rose,” with cut-outs of the other characters in the picture grouped about on the stage.

“Trifling Women” Is Tied Up with Apple Week

TOLEDO, Ohio.—Eddie Zorn, manager of the Temple theatre, and C. C. Deardorff, exploitation man for Metro, took advantage of National Apple Week for their publicity on “Trifling Women.”

Zorn and Deardorff got a truck, decorated it with bunting, filled it with boxes of the most alluring apples they could find, and sent it all over Toledo with a big sign saying “National Apple Week—The Fruit That Tempted Man. See ‘Trifling Women,’ Temple Theatre, Tomorrow.”

Two boy scouts accompanied the truck, and in the most congested parts of the downtown district the boys tossed apples from the truck to the people on the sidewalks. They tossed some 1,500 apples during the stunt.

Kritic Kontest Boosts Run of “Oliver Twist” at Billings

Billings, Mont.—Al H. West, manager of the Babcock theatre, in his advance campaign on “Oliver Twist,” put over a contest in which youngsters who have always imagined themselves the peer of any newspaper film critic, were invited to review the picture and an autographed book of “Oliver Twist” was the award for the best review. The Kritic Kontest was handled under the auspices of the schools with the co-operation of the Billings Gazette.

Lobby Cartoonist Novel Stunt on “Love Is An Awful Thing”

Fort Worth, Texas.—Public love to watch an artist draw cartoons, and Manager Harry Gould of the Hippodrome theatre, capitalized this fact in exploiting “Love Is An Awful Thing.”

On Saturday, one day in advance of play date, a local artist was hired to stand in the lobby of the theatre and draw cartoons about the coming picture. His drawings were clever and large crowds were attracted to the front of the theatre. Each cartoon worked in the title of the picture foreboding.

All Around Campaign Put Over on “Days of Buffalo Bill”

FORT COLLINS, Colo.—That exploitation can be put over in a big way in a town of 10,000 inhabitants was demonstrated recently by the success of the drive put back of “In the Days of Buffalo Bill” at the Lyric theatre.

First, arrangements were made through the newspapers and the local dancing master to tie-up with the regular Saturday night dance for a Buffalo Bill ball. Announcements were made through specially written stories that “in celebration of the coming to the Lyric theatre the following week of Universal’s great historical chapter-play ‘In the Days of Buffalo Bill,’ the Community Dance would include a mammoth Buffalo Bill costume ball and that all persons attending costumed as characters of ‘In the Days of Buffalo Bill’ would be admitted free and would be entered in the competition for the prizes offered for the best impersonations of the famous men and women of Buffalo Bill’s day.

While one paper carried the stories of the Buffalo Bill ball and told of its connection with the Universal chapter-play, the other paper was pounding away on the regular advance stories.

Monday before the opening the window displays were put in, and tie-ups with clothing stores, furniture houses and a novelty shop were effected. The novelty shop supplied a windowful of old muskets and a buffalo head as attractions.

On Tuesday Manager M. C. Gerhart sent invitations to prominent citizens, educators and members of the Woman’s Club and other associations. The next day the papers carried the story with the list of persons invited.

Manager Ross D. Rogers of the Mission theatre, Amarillo, Texas, used this automobile, similar to that used in the picture, as a street ballyhoo on “Manslaughter.”

Unusual lobby, reproducing an interior scene, prepared by Manager P. W. Griffith of the Palace theatre, Macon, Ga., on “Mrs. Leffingwell’s Boots”
Play Writing Contest Put Over As "Oliver Twist" Stunt

Louisville, Ky.—Manager George A. Sine, of the Mary Anderson theatre, gained unusual publicity for "Oliver Twist" when he offered a $50 prize for the best twenty-minute one-act play based upon any incident in Dickens' "Oliver Twist."

The Mary Anderson remained in the background, the contest being sponsored by the Louisville Theatre Guild and publicized by the two most powerful papers, the Times and the Courier-Journal.

The campaign to educate the public in "better plays and play writing" received direct support from the University of Louisville Players' Club through Director Boyd Martin, the organization agreeing to put on the one-act play as a prologue when "Oliver Twist" was shown at the Mary Anderson.

Stuart Walker, famous stock producer, and two local dramatic critics were the judges. At the time of writing more than thirty manuscripts had been received, with the end of the contest only a few days off. In the interim between the closing of the contest and the announcement of the judges' decision, interest is being kept alive by the two newspapers by a special twice-a-week column outlining dramatic points that have been suggested by the manuscripts and brief lessons on drama writing.

Capsules Provide Novel Ads for "East Is West"

MIDDLETOWN, Conn.—Dope capsules were distributed by Manager H. T. Browning of the Grand theatre as a novelty throwaway on "East Is West."

Patrons knew they contained "Dope" because it was so printed on the outside of the paper that showed against the gelatine covering of the capsule. The dope, however, was dope about the coming attraction at the Grand, for the paper rolled up inside the capsule contained a few boosts for Constance Talmadge's latest picture.

It was effective as a novelty and it meant getting the message on "East Is West" over to hundreds of people whose curiosity would make them open the capsules to see the "dope."

Teaser Card Used to Exploit "The Kentucky Derby"

Seattle, Wash.—Over three thousand cards, two and a half by five inches in size, bearing only fourteen words altogether, were used recently by Manager R. W. Case of the Columbia theatre to exploit "The Kentucky Derby."

The cards bore the words, "Are You Going to the Races?" in large letters in the upper center. In the lower left-hand corner were the words, "Get Tickets at 1414 Second Avenue" in smaller type. This is the address of the theatre. And in the lower right-hand corner the card read, "The Kentucky Derby."

The name of the theatre was mentioned in no place on the card. The name of the picture, the street address and the query, "Are You Going to the Races?" was enough to put the stunt over. The cards were printed the same on both sides, and were distributed into automobiles parked on downtown streets, where they did not fail to attract the attention of every pedestrian, as well as the owner of the car.

Three thousand letters, sent through the mail personally to members of Seattle horse and riding clubs emphasizing the racing scenes in the plotplay, also brought Mr. Case their share of attendance.

Players' Photos Lend Novel Angle to "Remembrance" Ad

WARREN, OHIO.—A page of co-operative advertising was used by the manager of the Duchess theatre to exploit the showing of "Remembrance."

He persuaded each merchant to include in his ad the picture of one of the leading actors in "Remembrance." The name was not given, however, and readers were requested to call at the place of business of the advertiser to get the name of the player whose face appeared in his ad. To prove that the person handing in the ad with the names of the players correctly filled in had visited each store advertising, it was required that the page be signed by each advertiser.

This stunt created a lot of talk and about 150 persons took the trouble to go to each advertiser, get the name and have him sign. The first prize was four pairs of tickets to "Remembrance," with nine other prizes of tickets.

The Daily Chronicle also offered prizes of ten pairs of tickets daily for the best answers to questions relative to the early history of Warren which it propounded.
Stone Castle Front is Used on "Prisoner of Zenda"

SUMTER, S. C.—A stone castle front was built up by Manager Oscar White of the Rex theatre for the showing of "The Prisoner of Zenda."

The front of the lobby was closed, except for entrance and exit openings, with a cloth covered frame painted and stripped to give the stone masonry effect. Near the top was a small window with grating and a cut-out just behind the "bar." Massive doors with iron hinges and locks were painted in the center and a dummy soldier stood on guard. A clothier's dummy was used, dressed in a soldier's uniform and provided with a compound battle-axe painted black.

This display was placed Saturday night after the last show started and was seen by the last audience as it left the theater.

“Brothers Under the Skin” Is Tied-Up with Recruiting

SAN FRANCISCO, CAL.—A tie-up with the navy recruiting squad was gotten on "Brothers Under the Skin" by the management of the Granada theatre and Goldwynner William A. Burke.

A special poster was prepared and used on every navy signboard in the city. The poster read:

"Nowhere are all men 'Brothers Under the Skin' as on a cruise in the U. S. Navy. Full particulars of a cruise in the navy, at U. S. Navy Recruiting Station, Claus Spreckles Blvd., 703 Market St., 'Brothers Under the Skin' now playing Granada theatre. Anniversary show."

Original Costumes Used in "Knighthood" Campaign

WASHINGTON, D. C.—The southwestern premiere of "When Knighthood Was in Flower" was well exploited by Paramount Exploiters Weyland. His campaign included: A tie-up with the Times, before and during the engagement, display window tie-up of the Marion Davies costumes in Kafka's window on F street, and the initial-day appearance of Victor Herbert as guest-conductor on Monday and Tuesday.

Exploits Laughs and Thrills on Novel "Molly O" Card

Kingport, Tenn.—The film strip mailing card used to exploit "Molly O" was given a new angle by Manager H. Gillespie of the Rialto theatre. He used film strips to advertise the picture but gave his patrons a contrast to show the picture's varied lines of appeal.

Two frames were shown. One was a cut from a comedy scene and read: "This is one of the 98 breath-taking punch scenes in 'Molly O.'" The other: "This is one of the 276, and possibly, funny scenes in 'Molly O.'" Manager Gillespie stated that he got his totals by using a pad and pencil when he previewed the picture and putting down a check for each laugh or thrill. He invited his patrons to check up on his check.

Horseshoe Ad Admits Children to See "Fighting Streak"

Brandon, Manitoba.—A Lucky Horseshoe, admitting children free on certain days to see "The Fighting Streak" at the Strand theatre, was made the centre of a co-operative ad published on that picture.

A full page advertisement appeared in one of the local papers, with large headings, announcing Lucky Horseshoe days on Thursday and Friday of that week. In the center of the page appeared a large advertisement of the picture, surrounded by ten two-column box ads of the different stores and firms parties to the tie-up, and displaying a large horseshoe within an inset of William Fox.

Any youngster who clipped any of the Lucky Horseshoe ads on the page, the announcement ran, could see the Tom Mix picture free with an adult.

Duluth Poets Compete in Verse Contest on "Omar"

Duluth, Minn.—No one realized just how many embryo poets Duluth held until the Garrick theatre, with the co-operation of the News-Tribune, staged a contest on "Omar the Tentmaker," in which Duluthians were invited to rival Omar Khayyam in writing quatrains.

The answers came in so fast that the News-Tribune was able to fill a column a day on this item, and it ran an entire week.

The awards were $20 to the writer of the best quatrain, a season pass for the second best and a bound copy of the "Rubaiyat" for the third best. In case of a tie the prize stipulated was to be awarded to each of those concerned.

"Human Hearts" Given Kindness Contest Tie-Up

BUFFALO, N. Y.—Manager T. C. Leonard of the New Olympic theatre, tied up on "Human Hearts" with the Buffalo Commercial on a contest which netted satisfactory space.

It was called a "Kindest Act" contest, and offered rewards to those readers of the paper who reported the kindest acts they had ever witnessed. The contest was tied up to the picture by reason of the "human hearted" action depicted in the film.

The newspaper devoted two columns a day to the contest, including an illustration from the picture, on each of ten days.
Newspaper Aids Story Contest on "Human Hearts"

Houston, Texas.—Manager C. A. McFarland, of the Queen theatre, obtained plentiful free space for the showing of "Human Hearts" through a contest on which he tied up with the Houston Chronicle, in which prizes were offered for the best stories embodying plenty of "human heart interest."

The theatre offered a season pass as first prize and the newspaper offered a year’s subscription as second prize.

Old Time Circus Paste Wagons Exploit "Buffalo Bill"

Des Moines, Iowa.—Real old-time circus methods were revived by Roland G. McCurdy, Universal exploiter, is putting over "In the Days of Buffalo Bill" at the Family theatre.

Fitting up two bally-hoo wagons like the old circus paste wagons, he sent them on a tour of the neighborhood streets. The wagons were labelled Paste Wagon No. 1 and No. 2.

They were loaded with heralds, feathers, souvenir hats, etc. A phonograph and amplifier were installed in these ballyhoos and sleighbells on the horses.

The wagons visited the newspapers during the rush hours and delivered advertising copy, hung one-sheets, sniffed and distributed heralds. All schoolhouses were serenaded and the feathers and hats given to school children as school let out for the day.

Three Hundred Stores Tie Up with "Lorna Doone"

Pittsburgh, Pa.—Something of an exploitation record was set here recently when more than 300 stores displayed "Lorna Doone" biscuits and advertising matter in connection with the showing of this attraction at the Grand Opera House and Regent theatre. The National Biscuit company established a precedent by participating actively in the campaign.

The company offered five dollars for the best dressed window display and also an award to the salesman responsible for the most and best window tie-ups made by retailers on his sales list. Even in nearby McKeesport and Homestead the movement took root, about 50 windows being reported in each city.

"Future of Columbus" Contest on "Man Who Saw Tomorrow"

Columbus, Ga.—Manager I. C. Holloway of the Rialto theatre stirred up considerable interest in "The Man Who Saw Tomorrow" through a contest on "The Future of Columbus."

Through the Enquirer-Sun a contest was inaugurated with a prize of $10 to the person submitting the best 300-word article on "The Columbus of Tomorrow." People were instructed to take into consideration the geographical location and natural resources, water power, etc.

This proved a very timely subject, and naturally one of interest to the residents of the city. And the responses proved their interest, for the contest went over with a bang. All announcements of the contest were published in the newspaper and tied up with the show, by giving just a hint of the story and mentioning the meeting of Thomas Meighan with the man who unlocks his future.

Perfumed Card Is Tie-Up Used for "Over the Hill"

Perth, Western Australia.—Jack Anderson, of the Theatre Royal, arranged a clever tie-up with a local drug company on "Over the Hill."

On a small piece of white cardboard was printed a bookmark with the compliments of the theatre and the announcement that the article, which exuded a sweet odor, was perfumed with the drug company’s "Lily of the Valley" essence. The latter stood the expense of the printing.

Dark Theatre Utilized to Aid "Impossible Mrs. Bellew"

Columbia, S. C.—Manager C. W. Irwin of the Imperial theatre, took advantage of the fact that the theatre across the street was closed in exploiting "The Impossible Mrs. Bellew," and put over a stunt which other exhibitors could copy in any desirable location, or in their own lobby.

The theatre across the street from the Imperial being dark, Mr. Irwin mounted a 24-sheet in the lobby, made a sand beach in front of it and placed on the "beach" a big beach umbrella. This was put in a week in advance with the Imperial play dates displayed prominently.

Silver Cards Distributed For "Silver Wings" Showing

Oil City, Pa.—A successful bit of street exploitation was worked recently by the Lyric theatre in putting over "Silver Wings."

Several thousand cards in the shape of wings and printed on silver cardboard bearing the legend, "A Photoplay That Breathes Life—Interesting Life—at the Lyric Theatre," were printed.

These were distributed about the city by two women attired in emulation of Mary Carr, the mother in the picture.

Sewing machine tie-ups in retail stores were effected about town, and the women walked from one display to another distributing the cards on the streets.

Street ballyhoo used by the Clinton Square theatre, Albany, on "Notoriety." This was illuminated from the inside at night, bringing the color out brilliantly.
Usherettes Display Kimonos As “East Is West” Is Shown

Butte, Mont.—Through a tie-up with a local store dealing in Oriental goods, Manager C. C. Pratt of the American theatre, during the run of “East Is West,” was able to dress his usherettes in kimono costumes that not only made a distinct hit but also served as a style show for this kind of feminine apparel. For the ordinary pedestrian to whom a kimono is a strip of dress extending from shoulder to shank, the varying array was a revelation.

Legion Membership Drive Put Over on “Skin Deep”

Louisville, Ky.—Manager George A. Sine of the Mary Anderson theatre not only tied up with the American Legion on “Skin Deep,” but turned the theatre over to the Jefferson Post and let them put on the show.

The Legionnaires were given control of the house one night for a rally and membership drive in conjunction with a showing of the picture.

The result was that after the film had been screened half a hundred new Post members were able to line up in front of the theatre with the older members to have their photographs taken.

Old Fashioned Photographs Exploit “Remembrance”

OMAHA, Neb.—The management of the Sun theatre, aided by Goldwynner Howard J. Phillips, used an old-fashioned photograph contest to good advantage in exploiting “Remembrance.”

The contest called for the submission of old photographs of objects, persons or events in the history of Omaha. The Omaha Daily News tied up with the theatre. The best of the photographs submitted were printed in the News during the showing of the feature picture.

The prizes in the Oldtime Photo contest were in money, while 1,000 tickets to “Remembrance” were offered for the person who sent in the best short rhymed reminiscence of old times in Omaha. These were printed along with the photos in the other contest.

Greased Pig Chase Exploits “Human Hearts” Showing

PATerson, N. J.—Widespread publicity was obtained for “Human Hearts” when that picture played at Fox’s American theatre, through a greased pig race, staged just before a big interscholastic football game. Jack Staub, Universal exploiter, obtained permission to stage the pig chase a few minutes before the game, and while the stands were packed with Paterson football enthusiasts. A dozen or more boys participated in the chase, and their antics caused the stands to rock with laughter and shouts of encouragement.

In addition to the pig race, the grandstand and every post around the athletic field were sniped with “Human Hearts” cut out from the posters. Also, two sandwich men bearing big cut-out hearts, walked through the stands between the halves of the game, and 100 balloons were turned loose, each containing a pass to the picture.

Window tie-up arranged by the Olympia theatre, Pittsburgh, on “The Young Rajah,” in which effective use is made of a large cut-out from the 24-sheet and of Beauty boxes with star portraits

Thirty-Year-Old Posters Are Used on “Old Homestead”

COLUMBUS, Ga.—Major L. C. Holloway, manager of the Rialto theatre, ran into a bit of luck when he started advertising “The Old Homestead” thirty years ago. Of course Mr. Holloway borrowed them and put them on display with a card telling all about it.

And he made these lithographs the subjects of two special write-ups in the local papers.

Postcard Stunt Employed For “To Have and to Hold”

Columbus, Ga.—The campaign on “To Have and to Hold” was started by Manager L. C. Holloway of the Rialto theatre three weeks in advance with small teaser ads, which he followed with a postcard stunt.

Two cuts were made, postal card size, reading, “To Have and to Hold, It’s Great . . . See It!” They were written out in long hand and one was signed by Mr. Holloway, the other being signed by a fictitious “Betty.” The first was used in the newspapers; a number of postal cards were printed from the other and sent to Birmingham to be mailed.

Mile Long Parade at No Cost on “Lorna Doone”

Boston, Mass.—When “Lorna Doone” played at Gordon’s Olympia theatre a street parade approximately a mile in length was obtained without cost through the national tie-up with the National Biscuit Company on Lorna Doone Sweetbread.

There were more than 200 delivery wagons in line when the morning shipments were dispatched from the company’s factory. Each one of these wagons carried signs advertising the attraction at Gordon’s Olympia. At an estimated length of ten yards for each wagon it gave the picture a street parade ballyhoo that covered a mile at the start and every part of the city before the finish.

Pleasing front obtained with cutout material and paper on “The Sin Flood” at the Rialto theatre, Loveland, Colo.
Special Morning Matinee Given on “Heroes of the Street”

New York, N. Y.—A special morning performance of “Heroes of the Street” at the New York Mark Strand theatre was attended by more than 2,000 children of members of the New York police department.

The youngsters at the Strand showing were particularly thrilled when Wesley Barry appeared in person to greet them.

A special permit was secured from the police, and a brass band composed of 100 boys marched from Columbus Circle to the Strand, headed by Barry, who was arrayed in the uniform of a juvenile policeman. Behind this procession came the Warner Brothers’ float.

Special Lobby Effect Gotten For “Eternal Flame”

Maryville, Tenn.—Manager J. H. Everett of the Palace theatre prepared an attractive front and got a unique lighting effect in his lobby in connection with the showing of “The Eternal Flame.”

He got Sunday showing by putting it in Saturday night before the opening Monday. The entire front of the lobby was closed with beaver board, only one opening being left for entrance and exit. This front was painted stone castle effect and an old-fashioned wrought iron lamp was hung over the door.

Unusual publicity was obtained in the local college by inviting the French class to attend in a body. This they did on the first afternoon, and then spread the news.

Chinese Coin Builds Interest in “East Is West”

Pittsburgh, Pa.—The management of the Chinese Coin Liberty theatres used five thousand throwaways, illustrating a Chinese coin of antique origin, to exploit “East Is West.” Feminine curiosity was the mark at which the exploiting managers aimed, for passes were offered to the first 25 women who could tell just what the illustration meant. The coin was known as “Cash,” and the manager took a chance that the credit stores were sufficiently well patronized in Pittsburgh so that not many women would be familiar with the term.

Freckles Admit Children Free to “School Days” Showing

Seattle, Wash.—A special free matinee for every Seattle school child with one or more freckles was one of the ideas used to good advantage last week by John Dannza at the Colonial theatre for his showing of Wesley Barry in “School Days.”

The stunt was put over with the assistance of the motion picture department of the Seattle Star. The Star awarded a free ticket to every child that presented himself at the newspaper office to exploit his crop of freckles. In addition to the free tickets, the contestant with the largest crop of rust-spots was awarded a year’s pass to the playhouse.

Drinks Are Served in Lobby on “Ten Night in a Bar Room”

Atlanta, Ga.—For the run of “Ten Nights in a Bar Room” Manager G. M. Phillips of the Strand tied up with a local bottled of Bud- wine and served drinks over a regular bar.

Signs such as “Vote for Joe Morgan, Sheriff,” and others of similar variety were hung on the bar. In fact everything in the lobby was arranged to give an effect of a real, old-time barroom. The walls, painted on heavy props, showed signs of breaks, the painted mirror showed cracks, a number of old whiskey bottles were stacked around on the table back of the bar, etc.

Patrons leaving the theatre were informed by a large sign that “Drinks were on the house,” so both the Strand and the local bottle profited, the bottler on the advertising and the Strand on the realization attained at a small cost which, of course, was advertising, too.

“Under Two Flags” Is Tied Up with Cigarette Campaign

Washington, D. C.—A tie-up with a national tobacco company for window display on “Under Two Flags” was the means of obtaining a large number of windows during the run of the picture at the Rialto theatre, Washington, as well as for other runs throughout the territory. The tie-up was arranged by Miss Hattie K. Merrill, Universal’s exploitation “man” in the Washington territory.

Due to the fact Priscilla Dean plays the role of “Cigarette” in “Under Two Flags,” Miss Merrill sold the tobacco company the idea of using a three-sheet cut-out of Miss Dean to advertise a new brand of cigarettes. The stunt was used in Washington in about fifty tobacco and drug stores during the run.

Weather Insurance Policy Aids “Eternal Flame” Campaign

Lancaster, Pa.—Manager G. M. Krups, of the Hamilton theatre, got unusual publicity for “The Eternal Flame” by taking out an insurance policy to protect himself against rain or any other sort of Providence that might mitigate against a good attendance.

So at least ran the story, which, with a cut of the policy, was used under a three-column head in the Lancaster Examiner-News. The truth of the matter was that Manager Krups took out the policy as a publicity stunt.

Manager Wadsworth of the Republic theatre, Great Falls, S. C., prepared this elaborate boat in his lobby for “A Sailor Made Man.”

Weather insurance policy aids "Eternal Flame" campaign.
Pre-release Reviews of Features

"West vs. East"
Sanford Productions—Five Reels (Reviewed by Laurence Reid)

The cowboy star, Pete Morrison, has quite a departure from his usual material in "West vs. East," a picture which presents him as a cultured and polished westerner. The characterization is much better than the plot which, while it serves up considerable excitement in its lighter moments and carries a suitable background of exteriors and atmosphere, struggles through a story which reminds one at times of a serial.

Morrison is a rancher here who will forfeit his property unless he—presents a star who can be versatile in or out of the saddle.

What he does to get his job with the result that the hero gives her a home with his sister. Coincidence figures when one of his sister's servants, a prison escapee, helps the hero to perform the timely rescue. And the property is saved.

The serial touch is exposed in the several complications, the kidnapping and imprisonment of the heroine, the burning bridge which separates her from her rescuer—and the fight over the property of the accused one of the lawyer. The girl is kidnapped and held a prisoner because she has some claim to the property, but the hero arrives in time to perform the timely rescue. And the property is saved.

This picture should go well in houses where Morrison has a following, since they will not miss the formula of the material is rather conventional and will enjoy seeing him demonstrate his versatility in a new sort of role and characterization.

The production, as a whole, is well made, Marcel Perez, who directed, has built up his suspense well in such scenes as the rescue of the heroine, the kidnapping and imprisonment scenes, and the like.

The Cast
Harry Atteridge........................Pete Morrison
Dorothy Wood...........................Dorothy Wood
Mrs. DeWylde Jenkins................Gene Crosby
Mrs. DeWylde Jenkins................Gene Crosby
Renée Darri.........................Renée Darri
Murray Brierton .......................Robert Gray
Prances ..................Bessie DeLitch
Sato .................................Lorenz Gillette

Directed by Marcel Perez.

"Three Who Paid"
Fox—1395 Feet
(Reviewed by Laurence Reid)

This is an "up and at 'em" western recording a departure from the usual material of the old-fashioned variety. It's a made to order picture for the star who, while he has not had very good material of late, manages to come through this time with a fairly exciting picture. Dustin Farum plays a he-man type of character and it is his job to polish off a few of his enemies which he has chased off in the early days of westerns. Oh, there is nothing new about the story. It's simply a tale of vengeance directed against the villains by the hero, interwoven with romance.

The hero's brother is deserted by his companions in the desert and left to die. This enrages the young man to such a degree that he forgets everything in his mission to avenge his brother's death. One of the three villains pays when confronted by the hero—pays via the bullet. The other is cut down by the hero in self defense. With two of the bad boys out of the way it is up to the author to follow the other as the home is bought up in the town. He is rescued by the hero from a fire in order that a confession will clear the latter from the blame charged as the murderer of the second man.

This violent action is not entirely wholesome some it is also up to the author to balance it out. This part of the story is unconvincing. The heroine masquerades as a man while teaching school. But no, not even the hero, suspects that she belongs to the feminine sex. This is not unusual being that in the excitement of the scene there are very few women capable of getting away with such a masquerade— and who would think of the murder they have done up the stupidity of the male characters. And surely Besse Love is too dainty—to feminine to give anything resembling young manhood in her portrayal.

However, this romance will not destroy the interest in the hectic plot. The picture carries a first appearance in a western and it is appropriate. There are several long shots which are stimulating and the acting is competent enough. The picture will furnish a greater appeal to the boys than it will to the girls.

The Cast
Riley Sinclair.........................Dustin Farum
Virginia Cartwright..................Besse Love
Jim Dudge.........Frank Compeau
Ed Sanderson.........................Sam Lowery
Jude Cartwright.....................William Compton
Harl Sinclair.........................Robert Agnew

By George Owen Baxter. Scenario by Joseph Franklin Poland. Directed by Colin Campbell. Photographed by Don Short. Produced by Fox.

"Only a Shop Girl"
C. B. C.-State Right—6400 Feet

Charles E. Blaney stage success widely popular for many years; an all-star cast with such names as Wallace Beery, Gladys Hulette, Margaret Hamilton, Estelle Taylor, William Scott, Willard Louis, Claire Du Brey and Josephine Adair; and a rattling melodrama of realistic fire scenes, prison cells, love and intrigue all combine to make "Only a Shop Girl" a genuine, old-fashioned melodrama with practically every selling angle an exhibitor asks for.

Certainly the list of names of the screen personalities is a complete answer to most every exhibitor's first question of: Who is in it? For the theatre that wants this type of picture, there are many of them these days—this picture has every stamp of sure-fire box-office success. The action is rapid, the plot logically unfolded with all necessary suspense and the box-office angle is taken advantage of in practically every situation.

There are many opportunities here for telling exploitation. It is simply up to the exhibitor.

The Cast
Estelle Taylor............................Wallard Louis
James Morrison..........................Josephine Adair
Mae Moch.........................Claire Dubrey

Adapted from Charles E. Blaney's play of the same name. Directed by Edward G. Le Saint. Produced by Harry Cohn.

The Story—Watkins, department store manager, goes about with Mame, a shopgirl. Her brother, Danny, is released from prison and rejoins his sweetheart, Josie, employed in the same store. Police attempt to "frame" Danny again, through Watkins' efforts. His wife learns of his affairs with Mame. Watkins selects Josie as his next victim, and when she returns to store at night, makes advances. Danny, Mrs. Watkins and Mame are hidden, watching. The light goes out and Watkins is killed. Danny confesses to save Josie, but Mame is injured in a fire, and he is also in danger of being left. Leaving Danny and Josie to their happiness.

Classification—Melodrama, with strong heart interest.

Production Highlights—The work of the all-star cast. The fight in the dance hall. The murder of Watkins, The fire. The surprise ending.

"Drawing Power"—The title. The famous play on which it is based. The all-star cast.

Drawing Power—Properly exploited, it should go well almost anywhere.

Directed by Marcel Perez.

"Headlights"—The story of a rancher blowing up his enemies, protecting his young niece, killing the man who had been his partner in crime, taking care of his sister's children. The first girl he has seen in a long time is his own niece, who has been brought up by a aunt. She is about to leave the ranch when a highwayman robs the rancher and his niece, and makes them pay for his money. The highwayman is caught by the hero, and he and the niece are married. The story is well told, the acting is excellent, and the whole production is well done. The heroine is played by a girl who has been in a number of films, and she does a good job. The hero is played by a young man who has been in a number of films, and he does a good job. The production is well done, and the whole picture is a real winner.
"They are full of pep and will not fail to please audiences that like plenty of action." — Film Daily

Leo Maloney in Range Rider Series

Two-Reel Westerns

"These two-reel Westerns are among the best short reels Pathé is releasing. They are full of pep and will not fail to please audiences that like plenty of action." — Film Daily

"It is commonly believed that it is a difficult matter to maintain a standard of production, especially on short subject Westerns. The Range Rider Series however keep an even pace, every story embraces some unique play and they are consistently entertaining... 'His Enemy's Friend' makes a splendid offering. Is full of action, good riding, pleasing backgrounds and presented with a 'finish' not always identified with this class of picture." — M. P. News

"The high standard of interest and suspense set in previous issues is well maintained, and there are excellent dramatic moments in 'His Enemy's Friend'." — M. P. World

Written and directed by Leo Maloney and Ford Bebe
The incomparable serial star in the scintillating, seat-filling Patheserial

Pearl White

in

Plunder

There are serials and serials.
There are stars and stars.
There is only one Pearl White, the peerless, fearless heroine of many Patheserials, and as a serial star admittedly on a par, in drawing power, with the greatest feature stars in the business.
Now presented in a brand new continued story with feature production, the work of those same experts associated with Miss White's greatest Patheserial successes of the past.
Terrific drawing power, plus preeminent merit as a production, make it the Patheserial for you.

Ask for a screening.
Some of the incomparable paper on Plunder

Produced and Directed by
Geo. B. Seitz

Written by Geo. B. Seitz and B. Millhauser

Pathéserial
Are you fishing for an attraction?
Here's one that's real—the

REVILLON FRERES production

Nanook of the North

Read the exhibitors' comments below. Pathe has had hundreds just like them!

"We put over 'Nanook' wonderfully. I actually believe this product made more honest-to-God friends for the Belasco than any feature I ever bought. It's a great and wonderful entertainment."—Will H. Sohn, Belasco Theatre, Quincy, Ill.


"Most unique picture we ever played, making a host of friends and more than satisfactory from a box-office standpoint."—I. H. Ruben, Ruben-Finkelstein Circuit, Minn.

"Here is a real special. Record business. Everyone pleased." Fred Jones, Rialto Theatre, Nelson, Neb.

"Exceptional picture.... The offering gave better satisfaction than any we have shown in some time."—Jack Hartigan, Jack's, Paynesville, Minn.

"Broke record in Bakersfield in 4 days showing. Did the same thing in Pomona."—Harry C. Arthur, General Manager, West Coast Theatres, Los Angeles.

"Most interesting and educational picture we have ever shown. Please patrons 100 per cent. It's wonderful."—J. L. Sedlak, Bee Bee, Neb.

"Standing room was at a premium for the two days showing and 'Nanook' was the talk of the town. We heard more favorable comments on it than any picture we have ever shown. It was the most natural and life-like entertainment we have ever seen."—John H. Raven, Colonial Theatre Co., Mich.

MANY EXHIBITORS ARE GETTING REPEAT BOOKINGS. ANY EXHIBITOR WHO DOESN'T PLAY THIS PICTURE IS PASSING UP THE SENSATION OF THE YEAR.
January 6, 1923

Dr. Jack—Five Reels
(Reviewed by Laurence Reid)

HAROLD LLOYD has a message in "Dr. Jack," and he puts it over to the accompaniment of much common sense, a lot of humor, and a comic sentiment. It is situated in a small town, and the hero is a druggist who becomes a medical man. It is a deliberate attempt upon Lloyd's part to subordinate horse play for a demonstration of his sententiousness. He's a man of humor and his treatment is not standing still. "A Sailor Made Man," proved it. So did "Grandma's Boy," and Dr. Jack proves not only a comic Mr. Lloyd but a Mr. Lloyd. He is ever in search of fresh treatment. If the ideas behind his stories are familiar yet the spectator will always respect him. She is the supply of humor, the tricks and stunts which are given a deal of thought and executed with precision.

An aged Dr. Lough, the New York Strand howled with delight over the merry pranks performed by the boy with the trick spectacles. He can't find himself and has to get his humor from his mind. He is the screen cue here—a doctor who cures a boy of the "tummyache" by telling his mother that he is a horrid horrible, another youngster nearly jumps out of bed. Does he get a spanking? Well, watch that scene; it is a nifty one. It is only nifty when the genial doctor hoves into sight, and when he meets the Sick-Little-Well Girl he promptly opens the windows and lifts the shades. He is an insensitive of a "kill or cure" physician who keeps her an invalid because her father is wealthy. This medic is in such high favor with her that he pays his own way to her house. So the smiling doctor impersonates an escaped lunatic and jumps around the rooms, frightening the occupants but enjoying himself. Here is zippy comedy which hits on high all the way. The grating physician gives up the case, and the girl gives up her heart to the young doctor who is the good cheer and sunshine. Some of the humor is real subtle while some of it is broad burlesque. But with the exception of Lloyd's "Dr. Jack" can be called one of the richest hits of the season. It is well produced, excellently tinted in its presentation. The poker game will knock them dizzy and the lunatic scenes will convulse them. Get the picture as quick as you can—and smile as you go out the door.

The Cast
Dr. Jackson, "Dr. Jack" for Short—Harold Lloyd
The Sick-Little-Well Girl—Mildred Davis
Her Father—John T. Prince
Dr. Lough—Eric Mayne
The Lawyer—C. Normand Hammond
His Mother—Anna Townsend

Directed by Fred Newmeyer. Produced by Hal Roach.

The Story—Young Doctor believes in giving out good cheer instead of medicine. He prescribes plenty of sunshine and tells his patients to forget their troubles. He is a man with a girl with who is treated as an invalid by a doctor whose object is get rich at her father's expense. The hero comes to her home and frightens the entire household and the girl forgets her troubles. The grasing physician throws up the case.

Classification—Romantic comedy with plenty of novel high jinks.

Production Highlights—The new comedy trick employed by Lloyd in this production which amuses nearly every scene. The poker game. The antics in the girl's home when the young doctor frightens them all.

Exploitation Highlights—Taking advantage of getting this quick and playing it up as one of Lloyd's best—a picture equal to "Grandma's Boy." Big enough to put over a special campaign and worthy of an elaborate prologue.

Drawing Power—Will go big everywhere. Harold Lloyd can pack any house.

Back Home and Broke—Six Reels
(Reviewed by Laurence Reid)

IT'S a great fairy story that George Ade has written—a story which will be appreciated by anyone who has spent a BIG FOAM in it, there isn't a fellow who has left his own home town to make good in the outside world who is not familiar with the incidents which give three cheers for George Ade and three more for Tom Meighan. After the first two reels which are rather dull, made so by introducing the characters, when planting the incident, it picks up and releases a fine human note which gets right inside of you. There is its only fairy tale.

And what is this idea? Simply the exploitation of the huge dream that every young fellow who has ever left home— to return to it, to live in it, to show the folks at home that he has put himself over. The humor is admirably commingled with the pathos and the wonder of the latter element—while the fun is of a deft and subtle quality. The youth is accepted everywhere because his father is supposed to be one of the big "poobahs" of the town. He does it is shown that he hasn't a cent to his name. The youth's false friends desert him; the whole town turns against him. During the last—of course one of these is a GIRL.

So he goes west to develop one of his father's oil wells—a property exposed as being one of the "Flaming Hour" and immensely wealthy. Here he conceives the grand dream of coming back home, palming himself as a rich friend of the real friends from the false. Those who continue to snub him incur his enmity. How does he strike? By having his college friend from another city as an ambassador for him here. The rich man carries a nom de plume. He will place banks, grocery stores, and parks in the town—eventually the town is a gusher and reward his friends. A fine fancy, isn't it? We've all dreamed it. You identify yourself with it; you understand the plot; you accept it as enjoyable. The climax is rich with surprise and humor when the youth discloses his real identity from the rear platform of a train because you are living the part played by Meighan. The story has been worked over carefully, which is noticeable in the ease and grace of the acting. It is bright and must be called one of the most entertaining documents of the season.

The Cast
Tom Redding—Thomas Meighan
Alice Lee—Cherry Lake
Osa Grimsley—Frederick Burton
Estella Grimsley—Cyril Ring
H. Crockett Abbe—Alec Borell
Aggie Twinkle—Florence Dixon
Olivia Hornby—Cynthia Martin
John Thorne—Richard Carlyle
Mrs. Redding—Maudie Turner Gordon
Billy Andrews—Laurence Taylor
Herschel Bloom—Ed Burton
The Policeman—James Marlowe
The Collector—Edward Borden

By George Ade. Directed by Alfred Green.

Produced by Famous Players.

The Story—Treats of a young man in small town who learns upon his father's death, that he is heir to a gusher. He is accepted with open arms, turns against him with the exception of a few friends. So he leaves for the West to develop one of his father's oil wells—and strikes it rich. He comes back to the small town to see who are his real friends and who are false. He masquerades as a Mendelsohn.

Production Highlights—The refreshing treatment and well-developed character parts. The surprise in the climax. The subtle humor admirably commingled with the pathos. The fine acting by Meighan, Wheat, Marlowe and Fred Burton. The excellent atmosphere. The human values.

Exploitation Angles—Here is a great title. Play it up. Play up author and star.

Drawing Power—Will be appreciated everywhere, especially in big cities.

The Flaming Hour—Universal—4508 Feet
(Reviewed by Laurence Reid)

FRANK MAYO has another interesting story even though its formula is a familiar one. It is the story of an employee who is in conflict with the crooks working to ruin the business. Here the character is well developed—which carries a line of rousing action and considerable suspense. And the climax is truly spoken as it shows the fireworks plant being destroyed. Hence the title.

Mayo gives a good account of himself in his production manner. The early scenes present him in constant battle with a group of unscrupulous employees. He has fire and finesse of them. Yet the business is dragging off in sales and the ringleader is the sales manager who covers his tracks. The boss himself is an impulsive man who is ever quarrelling with his staff. At a party he loses his head in a card game and fires the honest hero. Inasmuch as the daughter is in love with the production manager she leaves home and marries him.

The next scene introduces the happy couple in a snug little bungalow, and the triangle figures when the crooked sales manager, during his husband's absence and times his exit just at the moment that the hero arrives home. He plans to arrest him, and Mayo does it with the result that the bride leaves him.

Completely discouraged the young man becomes a derelict but realizes his chance to redeem himself in finding out the details of the villainy which is threatening to wipe out the fireworks plant. So disguised as a beard and carrying himself as a cripple, he becomes the sweeper of the factory and discovers the plot which involves the substitution of material. The crooks plan to destroy the company and his daughter is rescued by a vault of the crooks who are caught in their dirty work by the sweeper. The latter is a target for a bullet, but saves his own life. Mayo's old friend meets him with the result that the bride returns.

There are no gaps in this story which contains a healthy punch and maintains the interest all the way. Helen Ferguson, Charles Clary, and Melbourne McDowell are others in a cast which is well rounded to a fine degree to the star. An excellent program picture.

The Cast

The Story—Youthful executive in fireworks factory has argument with boss which results in his being discharged. His baby daughter clings to him but leaves him later when he upbraids her for being seen with rival. There is deep-seated villainy in the factory and after the hero pulls himself together gets a job at the plant to clean up the crookedness. He exposes the crooks but the conflict between them destroys the factory. He becomes reconciled to his wife and her father is happy again.

Classification—Melodrama involving crooks and their doings in feeding the big business. Calls for much action and suspense.

Production Highlights—The realistic detail. The suspense climax which shows fireworks going up in flames. The good work of Mayo.

Exploitation Angles—Would suggest playing this story up. Easy to get attention to the fact that the action is real. Play up Mayo as a star who always gives his best and谁 is fortunate in being given good material.

Drawing Power—Every second class downtown house will like it. Good for any program house.
Motion Picture News

Regional News

From Correspondents

Buffalo Brevities

The Criterion has closed. This house was leased from Moe Mark, Walker, and Thalby by Max Spiegel, who recently failed in New York. The Shubert attraction, "Success," suddenly closed in the middle of the week, many of the company finding themselves stranded. Harry Marsey, of Niagara Pictures Corporation, and Sol Myers, manager, had also been showing pictures on Sunday. The house undoubtedly remains closed for some time unless the owners of the building decide to operate it themselves with pictures.

A suit of ejectment has been begun before Justice Hinkle by the Golde Clothes Company, which seeks to have the Loew's management restore to it the Main street lobby of the big new theater, formerly occupied by the Golde firm, and which they claim to hold by lease until February 21, 1926. The appellate division last June reversed the lower court and supreme courts ordering the Golde company to vacate. Attorney for the Golde company has motioned for an examination of the client on the grounds that the answer does not make denial of the facts presented by the Golde company.

The Allendale, one of the houses owned by the General Theatres Corporation, has been leased by the Buffalo Players, Inc., for use as a "little theatre," where local amateur plays will be presented.

Representative Clarence MacGregor has written J. H. Michael, manager of the Grand and chairman of the executive committee of the New York State Motion Picture Theatre Owners, Inc., that he is prepared to bring all calling for the cancellation of the war tax on tickets up to 25 cents and calling on the entire industry to make a movement to develop sentiment in favor of the bill. Unless this sentiment is developed Representative MacGregor declares that there is no use pushing the measure.

Manager Fred M. Shafer of the Lafayette Square theatre has signed up Houdini, in person and in his picture, "The Man From Beyond" as his two attractions for the week of January 15.

Shea's Hippodrome will show all the biggest new Paramount pictures for the new year, according to an announcement by Vincent McFaul, manager of the Hippodrome. The theater will show "Dr. Jack" the week of January 7.

Manager Howard Smith of the Palace is adding vaudeville to his picture bill this week. It is a radical change in policy.

Around Buffalo's Film Center

BILL GEHRING, one of the handomest salesmen along Film Row, has been assigned to the regular Fox sales staff, and is now covering the Rochester district. Bill was formerly in the Educational Department, but Hugh has succeeded to this position. W. R. Sheehan, general manager, came to town for the Christmas holidays, so that he could be with his mother and brothers at the old homestead. Home office visitors last week were: Col. M. S. Reems and Clyde Eckhard, assistant general manager. Charles N. Johnston, branch manager, has resigned. Clayton F. Sheehan has landed at Rio, and has begun his work as special representative for the Fox Company in the South American countries.

Joseph T. Daly, office manager for Hodkinson, has resigned, to accept a position with the Golf Exchange in Minneapolis. Pete Dana and Mrs. Dana went back home for the holidays. "Broadway Home" is New York City. There are rumors that Pete may be promoted to office manager on his return.

Branch Manager Levey, of W. B., announces the resignation of a model from the Buffalo office, and the return to New York of Martin Solomon, special sales representative.

Topping the Operating Cost Efficiency Column, third in Selznick News and fourth in Film Daily, is Reynolds. The efficiency is the grand record of the local Select Exchange, and reason why Manager Harry Reynolds is feeling good during the holidays. It is one of the best known Fox salesman in Missouri.

Most of Paramount's "39" will go to Shea's Hippodrome, Manager Allan S. Moritz having closed bookings for the biggest attractions for the season. "When Knighthood Was in Flower" is included in the bookings.

Among the former Nu-Art employees who have been retained by the Bond Photoplays Corporation are Art Young, booker; W. Ferguson and J. L. Cook, salesmen, and C. Ross, bookkeeper. H. Webster, who has been booker for Grand and North for a long time, is about to go on the road for the new company. Sydney Samson announces the signature of "The Chatting Stock," for showing at the Lafayette Square and "Shadows at the Sights." F. C. Zinerman is sending in a lot of contracts on the new company's big productions.

Bill Gentile, formerly with Select, is now covering the Southern Tier for the New Graphic Exchange. Manager Jack Berkowitz is now signing up contracts on the Mutual-Chaplin reissues.

Universal office employs welcomed Jim Savage, assistant manager, back on the job last week. Jim was confined to his home on account of sickness. He is now fully recovered and as full of pep as ever. The recent resignation of Jim Fater and Charlie Faust has resulted in a rearrangement of other salesmen in the territory. Jess Kaufman has been assigned to the Syracuse district. Bob Wagnor to Utica, Charles Goodwin to Rochester, and "Iszy" Cobe to the Southern Tier.

Chester A. Saunders, local United Artists' manager, received a visit last week from T. Y. Gordon, former-Kansas City. Saunders was manager for Associated Exhibitors, has accepted a position as sales manager for the Kansas City Sales office.

Herbert Weil, sent out by the home office of F. B. O., made his debut as exchange manager in Missouri last week. He is busy preparing for the picture, "Third Street".

Will Hays is scheduled as the principal speaker at the National Convention of the Phi Delta Theta fraternity in Kansas City, December 26 and December 30. Mr. Hays will address jointly the visiting fraternity members and the Kansas Chamber of Commerce Wednesday noon at the Hotel Baltimore.

Kansas City Items

L. A. Wallace has purchased the Bankcroft Theatre, Kansas City, from W. L. McDowell, while Robert E. Pemberton, recently, has leased his Gillham Theatre to the Gillham Amusement Company and will go to California for a rest. "Dusty" Haskell has leased the Gillham for nine years, formerly having been an "ace" on the pitching staff of the Kansas City American Association baseball club.

The Empress Theatre, Kansas City, which has housed a stock company for many months, has been leased by Richards & Flynn, state rights, for the presentation of "Murder Is a Fine Line and "Tonight?" A symphony orchestra and an extensive advertising campaign have started the picture off on an indefinite run.

The playroom of the Royal Theatre, Kansas City, was decorated and arranged for the entertainment of children attending the show Christmas week. Each child was given toys and candy. The theatre, a combination motion picture and vaudeville house, has announced that each boy and girl attending Christmas week will be given a novelty prize and a box of candy, while a large walking and talking doll was given away to one of the children.

While no direct editorial attack has been made, Kansas exhibitors feel that the much publicizing regarding the enforcement of Sunday closing laws in Kansas City, Kansas, played up on the front page of the Kansas City (Mo.) Journal, is for the mere purpose of stirring up agitation in the matter. At least that is the belief of Kansas exhibitors.

Considerable space has been given to rumored reports that Charles B. Griffith, attorney-general-elect of Kansas, intends to enforce Kansas blue laws to the letter. The stories, played up under special headlines and stories, also delve into the history of Kansas blue laws and point to the fact that Kansas City, Kansas, theatre owners assert that closed houses on Sunday will mean $10,000 weekly to Kansas City, Mo., theatre owners. The facts in the case are these:

Kansas exhibitors never were more happy." Khodosevich min-
isterial and educational organiza-
tions than at present; Kansas City, Kansas, received a daily newspaper of its own, which handles exclusively all theatrical ad-

All of which, of course, did not ac-
count for the aroused interest of the Journal in Kansas blue laws.

D. M. MAJOR, former city sales-
man and assistant manager of the Kansas City Vitagraph office, has resigned and will join the Crescent Film Exchange Monday in Kansas City as representa-
tive. Mr. Major, who has been with Vitagraph for five years, is one of the best known in film sales-
men in Missouri.

Quite a number of changes have been made in personnel of Kansas City exchanges. Robert Carnie, who has been selling Edu-
cational pictures, is now traveling in Kansas for First National, while M. J. Meyer, formerly with Rich-
cliff, is now with Vitagraph forces. Joe Bloutine, who has been selling First Na-
tional product, has been placed in

charge of the contract department of the Kansas City office. James Boland formerly Kansas City manager for Associated Exhibitors, has accepted a position as sales manager for the Kansas City Sales office.

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Around Kansas City's Exchanges

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In Omaha's Branch Offices

Max C. Brodsky is working in Southern Iowa territory for the Fox Film Corporation, and C. W. Endert and his staff of the Western exchange representatives have recently returned from California, where they attended the convention of Western exchange representatives.

Robert Bender, publicity and exploitation manager for the Seattle branch, has been working especially hard the past week arranging for the house's opening in Seattle, which was scheduled for manager R. W. Case's Columbia Theatre in the Northwest territory.

Bob Greenblatt, formerly sales manager for the Boston branch, is now head of the Universal Short Subject Department.

A recent three-day visit to Seattle by John Endert, assistant publicity manager for the Northwest territory, resulted in a slight decrease in business among the motion picture houses.

The first snow of the season fell in this city the week of December 3 and in conjunction with a decreased patronage, the business decreased, resulting in a greater decrease in business among the motion picture houses. After several disagreeable days, however, the extreme bad weather abated and theatre attendance returned practically to normal.

Mrs. L. A. Winkler, one of the two women exhibitors in this city, who owns and operates the Yesler Theatre, one of the neighborhood houses, recently announced her consolidation with W. T. McLaren, owner and manager of the Home theatre, a second theatre of the residential districts. Mrs. Winkler recently broke all her attendance records at the Yesler during a three-day engagement of "School Days."

"Shadows," the second of the Al Lichtman productions to be shown in Seattle, was booked for the Coliseum theatre for the week of January 6, according to Frank Steffy. Goldwyn's production of "The Christian" is another feature announcement by Mr. Steffy for early showing at the Coliseum.

John Hamrick, president of the Blue Mouse circuit, which recently broke all house attendance records during the first week of "The Frozen North," which was released a couple weeks in succession and was the first picture of the season, announced that the $20,000,000 fire that destroyed the business district of the city.

Hamrick has leased the second floor of the Lovell Garage, the only building left standing after the blaze, and has constructed a temporary theatre for the circuit's operation.

In Omaha's Branch Offices

A weekend event in Omaha's motion picture business was the transfer of the Associated Artists' Exhibitors' Neon Pictures, Inc. from temporary quarters in the Film Building, with the Fontenelle Film Company, to 1511 Chicago Street. The new location is in the same block with the Film Building, and has all modern conveniences. Commodious office space is provided for E. L. Alperson manager, and the territory manager, Cashier. Mr. Alperson is, by the way, the youngest branch manager in the service of First National.

Members of Mr. Alperson's organization are: Robert Gisham, advertising manager, and John Winkler, manager for the Los Angeles branch, has been with the first National staff for two years.

Leon Endert, general sales manager for the group of Omaha's movie colony, who has been in the service of the local exchange for fifteen years, was recently appointed branch manager for the "Foehn Wives," and manager of short subjects department, has been with the company for fifteen years.

Louis Rosenberg, sales manager for the De Luxe Feature Film Service, has been with the company for three years, and has been kept busy with the one thousand houses, and nine devoted to the legitimate stage. These are located chiefly in Pennsylvania and New Jersey, New York, and have been recently added to the theatrical offices in Georgia and Virginia.

Three Wilmer & Vincent theatres in Harrisburg—the Colonial, Victoria and Majestic—are dedicated to the poor children of the city on Christmas.

William G. Swope and Miss Eliza K. Foose, both of Harrisburg, are making their annual trip to Hollywood, California. They have already selected three from among eight couples that applied, in answer to an advertisement in the Victoria Theatre, that city, in connection with the exploitation of the film play "The Wizard of Oz," which had a week's run there. They marched down the main aisle of the theatre and were married in front of an altar on the stage. The theatre management presented them with a purse and other valuable gifts.

Western Penn. Notes

Floyd Hopkins, Harrisburg manager of the Wilmer & Vincent theatres, has just been promoted to have supervision also over the same company's theatres in Reading. He is now in charge of the destinies of ten theatres—six in Harrisburg and four in Reading.

The appointment was made with the approval of the Wilmer & Vincent company's intention to produce five plays in the coming year, which will be given in the company's twenty-four theatres, including thirty-one houses and nine devoted to the legitimate stage. These are located chiefly in Pennsylvania and New Jersey, New York, and have been recently added to the theatrical offices in Georgia and Virginia.

Three Wilmer & Vincent theatres in Harrisburg—the Colonial, Victoria and Majestic—are dedicated to the poor children of the city on Christmas.
Washington Snapshots

When Sidney Cohen of the M. P. T. O. A. was in Washington recently, he called on several former associates and lodged complaints against the "Music Trust" with Attorney- General F. M. L. Reed and the General Trade Commission. He visited Capitol Hill and saw Chairman Florian Lampert of the House Post Office and Post Roads Committee, who assured him that a hearing on the music royalty clause of the patent law, and proposed amendments, would be granted in January if that were possible. Representative Lampert is understood to be in favor of a "Tin Pan Alley" bill being the matter of assessments against theater owners.

The Citizens Association of Georgetown, on the other hand, last week passed a resolution authorizing the appointment of a committee to induce the Capital Picture Theatre to establish a "moving picture" in Georgetown.

Dr. Oscar A. M. McKinnie, father of Wyatt C. McKinnie, who lost his life in the Knicker- bocker disaster, had the last word. His lawyer, asked the Probate Court for letters of administration on his son's estate this week. This means an end to the investigation into the Knickerbocker corporation.

Edwin S. Hege, new president of the Illinois Citizens' Association, when installed this week, brought on the matter of inadequate congressional appropriations for the building inspector's office of the District (city) government. President Harding is to be told personally of the stand of the association and the need as shown in the Knickerbocker disaster.

Local theatres had a very festive appearance Saturday afternoon and evening, the patrons throwing other shrubs and flowers to the patrons. The pre-holiday week is always considered the slack week in the evenings. Mr. Hege's perceptible falling off was noticeable in the evenings. No doubt the last minute gift buyers decided to rest at the movies, as they win on other Saturday evenings. The Columbia announces the second week of the Laurette Taylor "Peg o' My Heart" following, commencing Sunday, December 24 and continues in competition with the blending of wreathe, small, large green trees and hedge shrubbery. The Rialto has the threat of the second week in "Brothers Under the Skin," while the more serious picture, "Children of the Fox" will be an industrial picture, with scenes of the industries and beauty spots of the different cities which will be unfair selling methods by producers.

Detroit Close-Ups

The individual members of the M. P. T. O. of Michigan are whole-heartedly backing their organization in its fight of what is claimed are unfair selling methods by producers.

A feature of the Saturday evening performance at the Rialto, Tom Moore's, was the presentation of the director Wild of a beautiful gold chimes clock that strikes every quarter hour. This clock is the property of the famous Rialto Symphony orchestra, which was recently distributed in the form of a clock as a gift.

At the December board meeting of the Crandall corporation A. E. Beitzel presented his resignation as president. The corporation, which has held continuously since his incorporation, was elected secretary of the company. Mr. Beitzel was made vice-president. Since the resignation of Colonel Barry Bulkeley there had been a vacancy in the secretary.

Directors at the meeting were Harry M. Crandall, William Henry White, Howard Swanson, Thos. Salter, Captain C. C. Calhoun, A. E. Beitzel, Joseph P. Morgan, Fritz D. Hoffman and Nelson Bell.

Florida Flashs

J. E. Sparks, of Jacksonville, head of the Lynch Enterprises in Florida, was a visitor in Tampa last week. He was accompanied by Jesse Clark, who is manager of their Palace Theatre in Jacksonville.

Ground was broken last week for the new theatre which is to be built by the Lynch Amusement Company of Sanford. The occasion was observed with fitting ceremonies. The Florida Infantry, Florida National Guard, turned out in force and entered with sev- eral bands, and speeches were made by several of the prominent men of the city.

C. D. Cooley, manager of the Grand Theatre of Tallahassee, has all arrangements to give the poor children of the city a real treat on Christmas Eve. He booked some special children's films arranged for a big tree and was going to give every child who attended the party, a present. He plans the Salvation Army and the Children's Home were both preparing free presents of the same sort with the exception of the pictures, so he decided to call off his show and to make a good contribution to their funds. In addition to the personal contribution, he had announcement made in his theatres and exhibited pictures, and wrote to the audiences, which was the means of turning in a very tidy sum to the Empty Stocking Fund.

Paul Gilmore has completed a tour of the state in the interest of an advertising film he is going to make. The title of the picture, he announces, will be "Fox and Hounds," which will be an industrial picture, with scenes of the industries and beauty spots of the different cities which will be unfair selling methods by producers.

Detroit Close-Ups

The individual members of the M. P. T. O. of Michigan are whole-heartedly backing their organization in its fight of what is claimed are unfair selling methods by producers.

A list of the resolutions was published in the News of December 16, 1922.

To date one hundred and eleven cars have run, all putting themselves on record, pleading that no United Artists Pictures will be shown in their houses until such plays are presented by this particular distributing company. The trouble started with the sale of Douglas Fairbanks in "Robin Hood" to the Shadukim Grotto, a fraternal organization. The latter is now having "Down to the Sea in Ships" after the conclusion of the six weeks' run of "Robin Hood."

Eastern New York Briefs

The Barcli, in Schenectady, has cut its admission prices and is now charging 15, 22 and 25 cents instead of 20 and 30 cents, as before. The move was made in an effort on the part of J. J. Walker, owner of the house, to offset the drawing power of the new State, a Strand, and a third all other theatres in Schenectady, both in size and magnificence. The first show in the theatre is dispensed with its orchestra of five pieces, and from now on, an organ will provide the music. A policy of split weeks, two features to the week, instead of a double feature running throughout the week, will also prevent from now on.

The State, in Schenectady, has issued booklets of ten admission tickets at a price slightly below the regular cost. Many of these were given as gifts on Christmas Day.

Paul Alberts, of the Albany, in Schenectady, paid a visit to New York last week.

The new State theatre, in Schenectady, announces split weeks, no prologues and no printed programs.

F. S. Hopkins, sales manager in the Universal exchange at Albany, spent the holidays in Buffalo.

Elmer Crowninshield opened up a new house in Watertivle the past week. The theatre will be known as the "Friends," instead of the "Right" was the opening feature.

According to all reports, there is a possibility of opening in Troy, in the very near future. The house is owned by Battaglia brothers, and was opened eighteen years ago. It has a seating capacity of 900 persons and cost about $30,000.

Junior movies are again to prevail in the Schenectady, and the auspices of the Mothers' Club.

C. R. Halligan, manager of the Universal Kinesky Corporation in Albany, had the handsomest exchange in the city during Holiday Week. In one of the windows there was a Christmas tree surrounded by photographs of Universal stars.
Lillian Hackett to Play Opposite Conley

Lillian Hackett, well known comedienne, has been signed by Jack White to play opposite Lige Conley in forthcoming Educational- Mermaid Comedies. Miss Hackett has appeared in several of the Lyons and Moran Comedies and with the Hallroom Boys and also with the Pathe Pictures Company. Her first appearance as Lige Conley’s screen sweetheart will be in “Hold Tight,” now nearing completion.

Boy Star Is Ready for Next Picture

Buddy Messenger, Century Comedies’ leading boy star is getting ready for his next picture after finishing “Boyhood Days,” which was directed by Harry Edwards. It is understood that Edwards, who is in San Francisco on business, will direct the boy star again in a picture for which his director returns, Buddy is appearing in “The Absalom Bruite,” a Jack London story, for Universal.

Edith Grant will play the role of the big sister of the mischievous youngster to be depicted by Messenger. Miss Grant is a newcomer to Century.

Universal Completes New Serial

“The Social Buccaneer” with Jack Mulhall as Star January Release

A NOTHER of those fact-thrill combinations in the chapter play line for which Robert F. Hill is noted as a director has been finished at Universal City. Jack Mulhall is the star of “The Social Buccaneer,” a romantic serial based on the novel of the same name by Frederic Isham, laid chiefly in New York and an imaginary kingdom in central Europe. The original novel has been very popular and the setting, costumes, backgrounds and lighting the plot to the proportions of a twenty-reel story, promises to be one of the most successful continuation features of the day. Hill previously directed such melodramas as “Tarsan,” “Robinson Crusoe” and “The Radio King.”

The serial scenario department at Universal City is under Renfield Dillon, famous for his historical chapter plays and educational subjects, prepared the screen situations. Anthony Goldoway and Frank Howard Clark wrote the continuity.

Margaret Livingston appears opposite Mulhall, while Robert An- derson, well remembered for his work in “The Heart of Humanity” and other big productions, has the role of the hero’s chum. Sidney Bracy, Fontaine LaRue, Percy Pembroke, Tote DuCrow, Wade Boteler, Lucille Ricksen and other players of class character supporting roles.

The Social Buccaneer” is based by Universal officials to be one of the big class chapter plays ever made. It is said to be well in keeping with the atmosphere of Isham’s story, which deals with the adventures of a young New York clubman and his small European kingdom threatened by financial ruin and usurper plots.

It will be released late in January.

“Hurry Up” on Program of N. Y. Rivoli

“I Hurry Up,” an Educational Cameo Comedy, with Jimmie Adams and Virginia Vance, is on the program at the Rivoli, New York, for Christmas week.

New Effects in Bray Comedies—Hodkinson

It is said that some highly ingenious effects never before seen on the screen are introduced in the new Bray Comedies, released by the W. H. Hodkinson Corporation. All the Bray Comedies are played by a combination of living and photographed actors and drawings. In addition to the four living characters, or five, if you count Tribby, the studio cat, which has an important part, there are no fewer than three thousand anima- tions of the creatures of the art department in a single reel. The apparatus by which these effects are produced is a carefully guarded secret of Bray Productions. Its possibilities in weird and startling effects are said to be limitless.

Bruce Editing Scenic Shots of Northwest

Robert C. Bruce, creator of Wilderness Tales for Educational, is busy cutting and editing the hundreds of feet of film taken during his recent sojourn in the wilderness country of the Pacific Northwest and along the less inhabited portions of the Pacific Coast.

Mr. Bruce covered over nine thousand miles in securing the material for a series of subjects. The series will comprise sea and shore views and scenic dramas taken in the heart of the Oregon and Washington mountains and lake country.

Baby Peggy Queen at Xmas Benefit

ABY PEGGY was queen of a gorgeous Christmas benefit given by two of the largest amalgam- ated clubs in California, namely the Council and the Community clubs which were held December 15th at the Hotel Alexandria, Los Angeles. Fred Niblo and his wife, Enid Bennett, opened the show as king and queen, and after the opening the honors went to Baby Peggy and Jackie Coogan as king and queen.

Another appearance of Baby Peggy was at the Children’s Hospital on December 12th where the little Century starlet gladdened the hearts of many kiddies. In addition, she took prominent part in the Los Angeles Examiner Christmas Fund benefit and the Business Women’s benefit.

Several other dates are pending for Peggy.

Watch Out For

A Front Page Story

The Truth About Gorham

COMEDIES, EDUCATIONALS—SCENERIES

Short Subjects and Serials

ITEMS CONCERNING NEW PRODUCTIONS
Contents of the News Weeklies

Many Attractive Features Mark Numbers Available for Holiday Season

San Francisco Theatres Feature Educationalists

Managers of San Francisco’s leading theatres, including six of the most representative first-run houses in the city, established a National Educational Week last week.

The California theatre, the Tivoli, Strand, Granada, Imperial and Warfield, all downtown houses, booked Educational short subjects for this week, the California and Granada featuring the comedy and educational subjects on their twenty-four sheets and in their marquees.

Vitagraph Releases a Novelty Short

“Dwellers of the Deep,” the Urban Populists Classic released by Vitagraph, shows the rare specimens that inhabit the Aquarium, once Castile Garden, at the Battery in New York City. The short features the strange life of the deep, from the sea lions to the piranhas.

For the first time in the history of the New York Zoological Society, a baby lion has been successfully photographed in motion pictures. This baby lived only 24 hours and because sea lions must learn to swim and this one never had a chance he was named “Vole-Steady the Dynamo.” Children will find this Urban Populists picture quick to it will bring to thousands to whom the sea is unknown a glimpse of the strange world.

Asia’s “Hermit Kingdom” in Pathe News

EVENTS in Korea, Asia’s “Hermit Kingdom,” are reported on the motion picture screen for the first time in Pathe News No. 102, now current. Heretofore camermen have not been welcomed in that country, but the knowledge that the Koreans were making significant advances in mental and physical education along modern civilized lines tempted a Pathe News man to make a fresh attempt, by way of Japan, and it succeeded.

All-Comedy Approved in Ohio House

Frank Murphy, manager of the Murphy Theatre, Wilmington, Ohio, recently staged a novel all-comedy bill, consisting of four excellent comedies. The subjects chosen for the program of the three-day run were “The Electric House,” “Penny Burster, Keaton;” “The Steeplechaser,” a Mermaid Comedy, with Lige Conley and Jimmie Adams; “The Agent,” with Larry Semmon and Lloyd Hamilton in “The Speeder,” the first of his new Educational-Hamilton Comedies.

Mr. Murphy was delighted with the success of his novel bill and was the recipient of many congratulations from the patrons of his beautiful theatre for giving them the opportunity of seeing such fine comedies.

Canada Booking Short Subject Programs

Eager to duplicate the success of the Cum-Bac Theatre, of Toronto, which broke house records during a three-day run of an All Educational Short Subject program, other theatres have hurriedly booked Short Subject programs, according to word from the Educational office.

The Regent Theatre, Bridgeburg, is installing the All-Short Subject Program as a weekly feature, and has booked fifteen such programs from the Toronto Educational Exchange.

Short Subject programs have also been booked to the Wonderland Theatre, Acton, and the Rex Theatre, Georgetown.

Al St. John Comedy Given New Title

“YOU NG AND DUMB” has been selected to replace “The Bridegroom” as the title of the forthcoming Al St. John special two-reel fun-maker, according to announcement by Fox Film Corporation. The comedy promises to be one of the best bits of humor the versatile comedian has ever injected into his long series of successes.

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Production-Distribution Activities

Six for First National Release

The Dangerous Age" Starts Schedule on Way for the New Year

First of F.B.O.-Witterer Series Due Soon

Earl announcement will be made by L. Witterer, vice president of Film Booking Offices of America, of the release date of the first of the "Fighting Blood" productions which are now in production at the R-C studios in California. Five of these two-reelers have already been completed and rapid progress is being made on the sixth. There will be twelve in the entire series, each picture being adapted from a story by H. Yoder, which appeared originally in Collier's Weekly.

George O'Hara, who has appeared in several Sennett special productions, will be seen in the leading role in the entire "Fighting Blood" series. The leading lady is Claire Turner. The supporting cast includes Arthur Lake, M. E. Ryan, William Court- right, Albert Cooke, Kit O'Neil, and John Miljan.

Mal St. Clair, who formerly directed the Carter De Haven comedies, will direct the entire series of "Fighting Blood."

Jack Pickford Back in "Garrison's Finish"

Critics everywhere proclaim "Garrison's Finish" one of the best all-around motion pictures of several seasons, according to United Artists, and all seem to agree that the love story, romantic Jackie Pickford shines his brightest in the role afforded him, that of a jockey around whom rotates a most exciting story. It is a race horse story, and the big racing scenes were actually taken at the Kentucky Derby in Louisville. Jack's supporting cast in this picture is worthy of note. Madge Bellamy enacts the principal femme role. Others who are known in the cast are: Charles Ogle, Ethel Grey Terry, Lydia Knott, Charles A. Stevenson, Tom Guire, Frank Elliott, Clarence Burton, Audrey Chapman, Dorothy Manners and Herbert Prior.

Burr Pictures Awarded High Honors

Signal honor was awarded C. B. Burr, president of Astrodome Films, Inc., last week, when his picture, "I Am the Law," received the highest rating among pictures produced for the state rights field last season in a compilation of averages culled from exhibitors' reports in Picture News. "I Am the Law," received an average rating of 70 per cent.

Watch Out For A FRONT PAGE STORY

THE TRUTH ABOUT GORHAM
Metro Will Distribute Barker Productions

METRO PICTURES CORPORATION announce the additional distribution of the Frederic Niblo productions presented by Louis B. Mayer, it will soon be made the responsibility for Reginald Barker's production, another important unit of the Mayer forces.

The first Fred Niblo production is the James Forbes stage success, "The Famous Mrs. Fair," with a cast including Myrtle Stedman, Hunley Gordon, Marguerite de la Motte, Helen Landis, Carmel Myers, Ward Crane and Helen Ferguson.

Entertain Workers for "Better Films"

Harry Crandall, of Washington, and Jules Mastbaum, of Philadelphia, entertained the leading women's departments--men's department--of the first series of "Better Films," known as the American Home Life Series, on Thursday morning.

The program, presentations, were given to the department's workers in the department's management, and Albert St. Peter of Aral- ma Films, producers of the pictures, came to the Crandall theatres management.

Crandall and Mrs. Locher, his wife, worked out the program, the first of the two pictures of the series and listened with interest to talks by Miss Lane and Mrs. Eschmann of the Women's Home Condominium, on the papers and articles by those in the newspaper field.

In Philadelphia an elaborate pro- gram for the entertainment and encouragement of the women was arranged by Frank W. Buehler for Jules Mast- baum. They were taken on a tour covering the cities over the week-end. Gertrude B. Lane, editor of the Home's Woman's Companion, accompanied by Anna Seese Richert of that maga- zine and Albert St. Peter of Aral- ma Films, producers of the pictures, gave indirect answers to questions admitted to the Crandall theatres management.

In answer to the question: "The National Board of Review has submitted to the Al Licht- man Corporation an analysis of the replies to questionnaires sub- mitted at the recent Town Hall showings of the pictures, and a sense of the questionnaires of the Exceptional Photog- ophs' Committee of the board. The consensus of opinion places the picture in the class of exceptional photoplas.

Pathé Bookings Show Big Jump

Fifth Week of Eschemm Sales Con- test Brings Changes in Standing

At the close of the fifth week of the Eschemm Sales Con- test Pathé notes still further re- gard of some of its books, which have been continuously before the public for three more years, in- spired the compilation of a chart showing the relative feature business in different sections of the country attributable to the fact that the production is "popped up" the field forces.

The chart shows Portland, Ore., leading with its quota practically achieved. Next, in the order named, come Salt Lake City, Omaha, Milwaukee, Spokane, Se- attle, Denver, Washington, Des Moines, and Alton, making up the first ten.

The production whose bookings exceed those of any other item, "Pathé's "The Dr. and Mrs. Jerrold Lloyd's new feature comedy, which is under contracts completed or in negotiation with practically all leading Bob.

The contest standing of the differ- rent branches at the close of the fifth week showed Portland and Los Angeles holding their pos- itions of first and second.

Motion Picture News

Covered Wagon" Is Commended

Jesse Lasky and Other Production

Chiefs Laud Film as Cruze's Best

"THE COVERED WAGON" is creating unusual enthusi- asm among the executives of the Paramount producing staff on the West Coast. The earlier comments based on the daily run of the sub- ject in the editing room are of a most laudatory character. It is classed as the best work ever done in the West by Jules Cruze in his directorial career.

Among those most enthusiastic over Cruze's work is Jesse Lasky. "Perfect realism," said Mr. Lasky; "a strong love theme, big- ments, location, acting, and the background of real newness to the screen, where the camera has never before been used; all these facts coupled with the splendid cast of virtually 3,000 men and women, certainly indicate a picture worthy of any director's enthusiasm, and James Cruze is enthusiastic. He has believed in the picture from the start and with each day of shooting, sometimes under conditions almost unbelievably dif- ficult, the enthusiasm has increased. Nor is he alone, for every last per- son in the drama of the old time Western days shares his convic- tions.

The great wagon train leaving Westport Landing, the fording of the Kaw River by entire train, the Indians running the cattle fire, the scenes at Fort Bridger, the parting of the trains--one for Oregon, the other for Fort Laramie--are all successful, and are skillfully interwoven with the more intimate and no less thrill- ing incidents in the drama itself.

I believe that exhibitors and the American public will agree with me in saying that the "Covered Wagon," that this picture marks the greatest and most thoroughly satis- factory undertaking of any film produc- ing organization anywhere."

"Shadows" In Exceptional Class

National Board of Review Favor Inclusion of Lichtman Product

The indirect answers brought out such expressions as "fine of its kind," "most convincing," of the few pictures without objecti- ons," "higher class than most," reply in connection with it for considerable praise. The consen- sis of opinion places the picture in the class of exceptional photoplas.

Big Comedy-Drama For Walter Hiers

People who expected that Walter Hiers would be handed a very light comedy drama for his first starring vehicle for Paramount will be most surprised when they have the opportunity of seeing, "Mr. Billings Spends His Dime." For it is a very big, money-making picture in that photoplay, says a statement from Paramount.

First, there is all the comedy that the admirers of Hiers expected and a little more added just for good measure.

Second, there are innumerable thrills in the picture, something that was perhaps not expected--a bull fight, real and not a snap shot; one gash and a near assassination of Walter when he takes part in a running fight.

Finally, one of the strongest casts assembled for some time aids Walter in putting across both the throttle and the laughter included in the cast are Jacqueline Logan, who is featured in support; George Fawcett, Robert McKim, Patricia Palmer, Joseph Swickard, Clarence Burton, Guy Oliver, Lucien Little- field, George Field, Edward Patrick and others.

Much Exploitation for "Only a Shopgirl"

Every possible exploitation angle for "Only a Shopgirl" has been used by the sales department of C. B. C. Film Sales Corporation. Joe Brandt and his exploitation staff have used suggestions made through the country, have incorporated all of their own expert ideas, which are of- fered wherever the picture is to be shown.

As a result of this doubt if any picture has a greater number or variety of exploitation angles than "Only a Shopgirl"--angles that have "tried out," says Jack Cohn of C. B. C.
Selznick Plans Big Production
Will Make "The Common Law" Rival "Rupert of Hentzau" in Magnitude

MYRON SELZNICK is planning a big feature picture to be released this spring. This will be a veiled rival in magnitude both to stars and elaborateness the screen version of Sir Arthur Conan Doyle's novel, "Rupert of Hentzau," to the screen, has also done the scenario for the "Common Law." The new version of this story will be made by S. B. Kay, who will play the part of the stars. The new version of the Robert Chambers' story will of course be done on a more elaborate scale than its predecessor, and many big names are now under way at the United Studios, as Mr. Selznick hopes to make this one of the outstanding productions of the year.

Goodman Completes Production
Equity Will Release Picture Under the Title, "Has the World Gone Mad?"

DANIEL CARSON GOODMAN this week completed the filming of his second production, "Has the World Gone Mad?" This title was selected by a committee of Equity officials, state right buyers, and exhibitors, after weeks of deliberation.

In "Has the World Gone Mad?" Mr. Goodman presents a society drama enacted by an all-star cast. The story was written by Mr. Goodman, who started his motion picture career as a screen writer. Direction was by J. Searle Dawley. Every name in the cast is familiar to exhibitors and public alike, so the picture will be one of the leading male roles; Hedda Hopper, who played in "All That's Wrong With the World," and the wife of the star, and Elinor Fair has the in-again role. Vincent Coleman, among the most popular juveniles, is opposite Miss Fair. The cast is completed by Charles Richman, a star in his own right, and Mary Alden, one of the most famous portrayals of mother roles.

"Has the World Gone Mad?" is the new title of Goodman's second production for "Has the World Gone Mad?" will now be edited and titled by Mr. Goodman. It will be offered on the independent market by Louis Baum, general manager of Equity, in a short time.

Portola Re-opens with "Dr. Jack" Featured

According to newspaper reports, first run theatre statements and Pathe reports of book club sales, "Dr. Jack" continues as the outstanding coast to coast current picture success. The important West Coast film event of last week was the reopening of the newly remodeled and redecorated Portola theatre in San Francisco, starting its extended run of the new Harold Lloyd five-reeler comedy, "Dr. Jack." The Branch Manager Baratte's telegram from Salt Lake City reads: "'Dr. Jack' being held over second week. Pantages starting Wednesday. First time in history of Salt Lake this was ever attempted."

Milwaukee branch report from Manager W. A. Ashman reports of the Strand theatre's two weeks run of "Dr. Jack." Each engagement has proved not only that "Dr. Jack" is a bigger box office attraction than "Tobacco Road," but is by far a better audience picture.

Fires of Youth in Preview Form

"Fires of Youth," the C. C. Barr picture featuring James Kirkwood, Doris Kenyon, and Mary Carr, will be in preview form within the next several days, according to reports from the offices of the Mastodon Film Company. It is now in the process of titling and editing.

Ship Hulks Salvaged for Picture

Tourneur Making Extensive Preparations for "Isle"

MAURICE TOURNEUR is making extensive preparations for the filming of Crichton Marriott's famous sea story, "The Isle of Dead Ships," a First National for Loew. He is busy salvaging the hulks of ships from their graveyard outside of San Francisco to add to his cast of sea folk, and he is shipping the coast to the spot selected for the big action of the picture.

According to an superstition that there was a place in the sea where derelict ships came together and were saved and kept this tale of dead ships floated on forever. Tourneur secured his location, after a conference with Admiral E. W. Eberle, Commanding Officer of the Pacific fleet, and knows every inch of the west coast. The admiral was also of help to the director as he described graphically and explained the various types and size of hulks, and took him to the site of the hulks. The kelp beds that Tourneur will use are off Juan de Fuca, and the film was to have been shot there, but the admiral also told him of the hulks in the San Francisco graveyard and that he would be able to move these to his Sargossa Sea.

Those of the cast of "The Isle of Dead Ships," announced so far, are Avedon Sills, Anna Nilsson, and Frank Campeau. "The Isle of Dead Ships" is a Mike Levea production.
Generous Praise Given "A Front Page Story"

The unanimous praise accorded "A Front Page Story" by all the critics of the trade papers, as well as screening audiences in the key cities where prints have been received, has resulted in scores of glowing reviews. A reporter is asking an early release date on this Jess Robbins comedy-drama.

Jess Robbins created a new style of screen comedy when he began to produce features under the Vitagraph banner. They are distinctly different from any other type of screen entertainment, and in "A Front Page Story" he has excelled his others, according to the critics. It is the story of a small town and a small town newspaper and chuckles and laughter begin in the first hundred feet and never end until the last flash.

The unusual demand for prints has speeded up the laboratory in Brooklyn, where the force is working day and night rushing extra prints for the exchanges.

Vice-Suppression Head Approves Picture

Unqualified approval of "Breaking Home Ties," the Associated Exhibitors feature, presented by SEZ S. Haldeman, was given this week by John S. Sumner, secretary and active head of the New York Society for the Suppression of Vice. As it is Mr. Sumner's duty to seek out faults in books and pictures and endeavor to secure their elimination he can hardly be suspected of a predisposition in favor of any given offering.

As reviewer, "Breaking Home Ties" Mr. Sumner said: "I consider this an excellent picture in every way. It tells an appealing story, is splendidly acted and directed, and is well done generally. I did not discover an objectionable feature in the way of morals or taste, and it seems to be well adapted to gatherings of every age.

Roumanian Life Is Pictured for First Time

For what is said to be the first time in the history of motion pictures, the colorful life of South-eastern Roumania—the home of the Tartar and gypsy—has been filmed in "The Law of the Lawless," Dorothy Dalton’s latest Paramount picture.

Gypsy stories have been filmed in the past but never in the colorful and true life setting of the little known and romantic Roumanian province which numbers many native gypsy tribes among its inhabitants.

Konrad Bercovici, the Roumanian author, has written the original story of "The Law of the Lawless" for the screen from his personal experience in that native land.

Watch Out For "A Front Page Story" The Truth About Gorham

Press Praises Barry Picture

Freckled Youngster Lauled For His Work in "Heroes Of The Street"

In REVIEWING the latest Warner Brothers’ classic of the screen, "Heroes of the Street," a Harry Rapf production, starring Wesley Barry, at the Strand Theatre, New York, during the week of December 19, the trade paper and newspaper critics are unanimous in the opinion that the attraction is an audience picture that adds lustre and fame to the freckled youngster.

According to the critics this latest Warner special represents the best picture in which Theodore Wharton has starred, and furnishes excellent entertainment.

Moving Picture World said: "If you cashed in on "Go and Get It," "Penrod," "School Days" and "Rags to Riches," you’ll mop up with "Heroes of the Street," for this latest Warner Brothers special represents the best picture in which the picture star has appeared, and furnishes excellent entertainment.

"Heroes of the Street," according to Edward Barry, said: "This Harry Rapf production, starring Wesley Barry, furnishes excellent entertainment and should be popular because of its varied appeal."

"Heroes of the Street," in its Evening Journal: "Heroes of the Street should add great lustre to Wesley Barry’s reputation. This picture, at the Strand theatre, gives the young star the best opportunity of his career, and he realizes upon that opportunity of the very first frame."

Harrison’s Reports: "A good melodrama; it not only arouses and holds the interest from beginning to the end, but also thrills. The picture should have universal appeal."

Daily News: "We like young Mr. Barry on the screen. Hence we enjoyed his comedy bits. They (the jokes) are still at the critic’s expense."

Tribune: "Heroes of the Street," ought to be interesting. The Strand theatre echoed with the laughter of the spectators.

New York American: "Wesley Barry admirable in ‘Heroes of the Street.’ For a solid hour his work is so admirable and the picture itself touches such high spots that universal applause is certain."

Telegram: "‘Heroes of the Street,’ adapted from the play by Len Parker, has lots of fun, a good story, and many Christmas scenes and, most important of all, Wesley Barry himself.

"Heroes of the Street" Wesley Barry is bigger and better in ‘Heroes of the Street.”

Mail: "The picture is good entertainment with a mixture of fun, pathos, heart interest and thrills that will hold the interest."

Burr Plans Extensive Campaign

National Advertising Methods Outlined by President of Mastodon Films

Plans made public last week by G. M. Burr, president of Mastodon Films, Inc., outline an extensive advertising campaign to be carried in mediums of national circulation. Last year, four productions sponsored by that organization.

Advertising to appear early in the new year that will have a reader value of over 11,400,000 has been contracted for. It is proposed in this way to reach personally the prospective patrons of thousands of motion picture theatres all over the country and thus aid the exhibitor very materially in getting extra business for his house.

With the enlargement of the advertising and publicity department of Mastodon Films, Inc., Mr. Burr has been able to carry on a very wide circulation will be given to special articles, stories, photographs and news notes regarding the many features and short subjects made by the organization as well as the stars and players who appear in them. This special attention will be paid to aiding individual exhibitors by supplying them with material. Therefore, the star and special campaigns and assisting them in every possible way to gain more patronage for their houses, is a way needed for special campaigns and assisting them in every possible way to gain more patronage for their houses.

An additional press sheet will soon be ready on "Secrets of Paris," the screen adaptation of Eugene de Glehn’s famous novel, which special material is now being prepared on other forthcoming releases such as Johnny Hines’s newest comedy de luxe, "Luck”; the Edward Sloan production, "The Last Son," starring Edward Barry and Carmen Myers, as well as a feature now being completed under the title of "Criminals of Wall Street.”

" Service to the exhibitor,” said Mr. Burr, "will be our middle name and we are going to give every exhibitor every possible aid in putting our productions over.”

"If Winter Comes" Due Shortly on B’way

"If Winter Comes,” A. S. M. Hutchinson’s dramatic creation, will show early next month on the screen of a Broadway picture palace, according to word from Fox Film Corporation. Definite announcement of the date of the premier presentation of the picture will be made within the next few weeks.

"It is in the main story of "If Winter Comes,” which has been nearly a year in the making, have just been completed, and that the visual interpretation of Hutchinson’s novel will be a faithful version of the book, is indicated by the major portion of the photodrama was photographed in England, in locations which closely correspond with the description of the author.

Dayton Gives Approval to "Grandma’s Boy"

Dayton, Ohio, has just joined the long list of cities and towns in which the Harold Lloyd-Associated Exhibitors super-attraction, "Grandma’s Boy," has made havoc with existing records, according to the newspapers of that city. Lloyd is making his first five part comedy as the feature for the reopening of his Strand theatre, and the duration of the film was held over for a second week. Near the close of the first week, the "Strand Journal" said: "A screen attraction has been the rule at this Strand theatre, with the formal opening of this popular film being run as a feature play. Harold Lloyd in "Grandma’s Boy" has been the attraction all week, and this prince of entertainers has kept up his record for presentation of only the highest form of amusement. "Grandma’s Boy is the best the film industry affords.”

"One Stolen Night" is New Sheik Story

"One Stolen Night,” which is now being titled and edited at the Vitagraph studios in Brooklyn, is a "different” desert story. The story is that of the Sahara in scenes and in locations is there and some of the most thrilling Bedouin horseback riding ever photographed, but some of the tale differs from the usual "sheik” yarn.

"One Stolen Night” is a healthy, wholesome story of a girl who is venturesome but not adventurous. The romance of the sand wastes draws her into its vast panorama but from the moment she escapes from her guardians on the night before her wedding the story is unique in its appeal. "One Stolen Night” provides a novel and exotic background for "Love of the White People,” which is in it. Vitagraph has staged the picture lavishly and the contrasts of life in the East are singularly fascinating, so true are the types.

N. Y. Crippled Children See Fox Special

One thousand crippled children saw the performance of "The Town That Forgot God,” the Fox special, at the Astor theatre, New York, on December 21, as the guests of the officers of the Seaside Home for Crippled Children.

City buses brought them to the theatre from public schools in every borough of Greater New York, as friends of their teachers and principals. To avoid any possible confusion incident to the congested traffic a special detail of police were assigned to the committeemen assigned by Miss Evelyn Goldsmith was chair man. As a further safeguard each youngster wore an arm band bearing the color a miniature of his school.

One thousand Christmas presents, the gift of the officers of the organization, were distributed during the intermission.
“Radio to Broadcast Hottentot Song”

The latest song hit to be broadcasted by radio is “The Happy Hottentot,” dedicated to Douglas McLean and Madame Bellamy who play the leading roles on Thomas Ince’s new racing comedy feature, “The Hottentot,” a First National release. Harry Von Tilzer, who has countless ballads and songs successes to his credit, wrote the music and William Jerome, the words.

Title Is Announced for Fire Picture

Phil Goldstein announces the definite release title on the second Richard Talmadge special to be “Thru the Flames.” This is a fire picture and will be released in six reels. The cast includes Richard Talmadge, Charlotte Pierce, Fred Kohler, George Sherwood, Ruth Langston and Miss York.

“Thelma” Booked for First-Runs

Among the big first run bookings on Capitol, Detroit, is “Thelma,” starring Jane Novak, which are reported from the Film Booking Offices of America Home Office, is the Capitol Theatre, Detroit.

This is only one of the many exhibitor responses which have reached the F. B. O. Home Office. From every exchange it is reported that “Thelma,” an elaborate production is arousing the keen appreciation of all picture fanatics. Novak has herefore appeared almost exclusively in Northwestern dramas in all of which she appeared in “outdoor” costumes. After her career as leading lady in many big productions, notable among which was “The River’s End,” Miss Novak started her starring career under the Chester Bennett banner. Her first two pictures, “The Snow Shoe Trail” and “Colleen of the Pines,” two Northwestern dramas which gave her parts as which she is well-beloved, however, in the historic ability of Miss Novak, Mr. Bennett began his search for an elaborate society drama which would permit the star greater emotional possibilities. And as a result he acquired the rights to Marie Corelli’s novel, “Thelma.”

To make the production outstandingly one of the most notable to be presented on the screen in several months, “Thelma” includes such favorites as Barbara Tewlman and June Elvidge. Vernon Steel is in the leading masculine role. Wedgewood Norrell is an important character. Playing the part of the father is Bert Bellamy and Jack Hullock plays “Sigurd,” the dwarf. The cast is completed by Peter Burke and little Virginia Novak, daughter of the star, is also in the picture.

N.Y. Books Hodkinson Releases

Exclusive Broadway Houses will Show Special and Feature Attractions

As evidence of the value contained in the Hodkinson releases it is of interest to note that several of Broadway’s largest and most exclusive motion picture theatres had added several of Hodkinson special releases and feature attractions to their program.

The most notable announcement is to the effect that “The Kinde Dom Within,” the Victor Scherzinger production, which has been booked over the entire Loew Circuit in New York and vicinity, is to be scheduled to play the Loew State Theatre, New York, on January 29. The Headless Horseman, “The Legend of Sleepy Hollow,” the adaptation of Washington Irving’s widely read story featuring Will Rogers as Ichabod Crane, was the attraction at the Capitol Theatre, New York, for Christmas Week.

Another large theatre circuit to take advantage of the Hodkinson attractions is the Fox Theatre Circuit, which has booked “Bulleid’s Drummond” to play in the Fox houses in New York and New Jersey.

Not losing sight of the value of the Hodkinson short subjects, the announcement further states that the Rialto Theatre, New York, recently showed the first of the All Star Comedies produced by C. F. K. and featuring and starring Rayma, Mary Anderson and Raymond McKee. Owing to the exceptional interest contained in “Rayma’s 46,” the one-reel novelty produced by Charles Urban, the Rialto Theatre signed contracts for the appearance of this one-reeler in that theatre for one week.

Furthermore, the announcement states that the Rivoli Theatre has booked the Brany Romances and Bray Comedies.

Bowes Returns From Coast Trip

Goldwyn Vice-President Enthusiastic Over Additions to Organization

Edward Bowes, vice president of Goldwyn Pictures Corporation, who has been at Goldwyn Studios in Culver City for the past ten weeks, has returned to New York. Mr. Bowes, president F. J. Godsol, who is still at the studios, and Mr. Bowes, in conjunction with Abraham
er the president of production, were instrumental in making important additions to the Goldwyn producing organization that is following a policy of securing the biggest and people attainable to produce superior pictures. William Stroehm, the famous director of “Poltish Wives” and Century to Add Three New Producing Units

Plans to add three more producing units to the three now making comedies for Century Film Corporation will be completed upon the return of Julius and Abe Stern, heads of Century, to Hollywood. The new producing units will be supplied by three new directors of long experience in the industry. At present the Stern brothers are in New York, on the lookout for new first class material.

Special announcements will be made at an early date both as regards the new additions to the producing units and the rights to certain screen material to be used for the series both of Baby Peggy and of Buddy Messenger.

Exploitation Aid Sheet on “Only a Shopgirl”

A novel exchange and exhibitor help has been made up by the C. B. C. Film Sales Corporation in connection with its release on “Only a Shopgirl.”

The company has taken the various exploitation aids which they have prepared for this feature, and has had them all photographed on a single sheet and sent out to every territorial holder of “Only a Shopgirl.”

In this way the buyers do not have to go through the press book with their exhibitors to show them the exploitation aids that are ready for their use, but bring out this one photograph of them all and the exchange man and the exhibitor sees at a glance just what he has and which of them are best suited for his use.

Exchanges are sending them out broadcast throughout their territory to exhibitors.

“Lion’s Mouse” Ready for Showing

These days the Producers Society is providing quite happy. “Lion’s Mouse,” another special melodrama, has been received, titled and illustrated.

This is the production for which Wyndham Standing and Marquette Marsh were engaged as the leads and sent to England for exterior work. No announcement has been made as to the medium of release.
Corinne Griffith Wires Approval of Plan

Following upon the heels of the announcement of the premiere of the Corinne Griffith Productions which are to be released during the new year under the Hodkinson label, a congratulatory telegram has been received by W. W. Hodkinson from Miss Griffith which expresses pleasure that the Hodkinson Corporation has been selected as the distributors for her product and further comments that the association will be a most happy one.

Miss Griffith is now busily engaged on the Coast, finishing up a work preparatory to coming East where she will immediately start work on her own productions under the direction of Edward Small and Charles R. Rogers.

It is understood that the film dramas in which Miss Griffith will appear and which fit the dramatic abilities of the star will constitute some of the best read novels adapted to the films.

Laurette Taylor Highly Praised

New York Critics Laud Actress for Screen Work in "Peg O'My Heart"

PRELIMINARY warning of the first-water success Laurette Taylor and "Peg O'My Heart" is screened before the general public is found in New York. The film was released yesterday and has already enjoyed a month's run on Broadway, New York.


"The Face on the Barroom Floor" also directed by Jack Ford is a screen adaptation of a widely read novel of that name. It was produced by and presented by Charles B. Bronson and boasts an excellent cast. A. Marion Burton is credited with the direction.

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Fox Announces Six Specials

Big Super-Special Productions Head List for January and February

Six recently announced super-special productions for January and early February release program of Fox Film Corporation. Four star series features two brother comedies, two Mutt and Jeff Animated Cartoons and the regular bi-weekly issues of Fox News complete the list.

The specials, which are the second group of super-specials for the Fox company for distribution for the current season will be released during the first to score as soon as "Peg o' My Heart" while the other pictures will all be released during January.


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Watch Out! For A FRONT PAGE STORY

THE TRUTH ABOUT GORHAM

"Ninety and Nine" Gets Many Bookings

Bookings on "The Ninety and Nine," Vitagraph's specialized from the play of Ramsay Morris, are being reported at the general offices in such gratifying numbers that it looks as if the picture will top any of the recent specials offered to the trade. Exhibitors in each city have been assured that they have a box office attraction, a picture that the public will like from every angle.

From the exhibitor's standpoint "The Ninety and Nine" will offer it has exceptional exploitation features. The story is thoroughly modern in atmosphere and the racing through miles of burning forest is one of the most thrilling scenes ever attempted in any motion picture production. The hero, played by Warner Baxter, drives a locomotive through crashing timbers and the direction will be led right up to the blazing right way.

Collin Moore, who played the lead and the critics have credited her with giving one of the finest performances of her career. Her performances in the cast are Lloyd Whitlock, Gertrude Astor, Robert Dudley, Arthur Jasmine and Ernest Butworth, Jr.

"Strongheart" Duplicating Early Success

"Strongheart," in his latest picture, "The Latest Word," is more than duplicating the success of "The Silent Call," in the matter of getting the crowds, according to reports from First National's home office.

George Fowler, proprietor of the Lux theatre, Banff, has this to record for his troupe, Trimble and Jane Murfin production:

"Broke all summer and winter records with showing of "The Latest Word" in Banff. Patrons demanded return showing, which I am booking. Passed record for "Jungle Busters," "Snow Blind," "Valley of Silent Men," etc. Opportunity to make each picture the talk of the town, due to the star owner's life worth living. Believe you have the world beaten."

The records for the past few years at the American theatre, Butte, Mont., were broken during the showing of the Strongheart picture. The American has a seat capacity of 900 and on a recent Saturday showing drew 5,400 persons.
Chicago Critic Praises "Trifling Women"

Chicago, like New York, has found that Rex Ingram’s production "Trifling Women" excels even the biggest earlier successes such as "The Four Horsemen of the Apocalypse" and "The Prisoner of Zenda," according to Metro.

After the recent presentation of this Metro picture at the Chicago theatre, Observer, the motion picture critic of the Chicago Herald and Examiner, said:

"The name of Rex Ingram is becoming a fetich standing for the unusual, the photoplay and brilliantly handled productions. There appears to be no limit to the genius of this man who gave us "The Four Horsemen" and "The Prisoner of Zenda," and in "Trifling Women" he has given another splendid photoplay which in many ways surpasses both of the others."

"Trifling Women" was written and directed by Rex Ingram. Set Represents Heaven for Baby Peggy

Billy Francy, who has attracted attention for his facile work in "Quincy Adams Sawyer," has been added to the Baby Peggy Company. He is at work on the picture in which she is being directed by Raymaker.

Set Represents Heaven. The gates which open into the Milky Way are guarded by the giant Jack Earl, who plays the part of St. Peter. Herman C. Raymaker is directing Baby Peggy.

Mae Marsh Scores in Philly

Stanley Company Books "Till We Meet Again" in Second Down Town House

The Associated Exhibitors feature "Till We Meet Again," with Mae Marsh, played the Karlton Theatre, Philadelphia, last week, and is said to have scored such a hit that before the run was fairly started the M.K. Ryan Amusement Company booked it for another week’s showing in the Capitol, another of its downtown houses.

The second engagement will be played at an early date.

The Karlton is known as the "elite" picture theatre of Philadelphia, while the Capitol, in the heart of the shopping district, attracts the crowds from the leading hotels. To select a feature to run in one of these houses so soon after its showing in the other as an addition of a competitive nature is a week’s run is so unusual as to be almost unprecedented.

"Immensely entertaining" was the Public Ledger’s description of "Till We Meet Again" after the opening of the run at the Karlton. The newspaper has in the past too far trained its pen and has claimed with enthusiasm Mae Marsh’s return in a feature well worthy of her talents.

"It is agreeable to welcome an old, yet still young friend," said the Public Ledger.

"It has been a long while since Mae Marsh was seen on a local screen. Her present vehicle, a vigorous and exciting melodrama, full to the brim with action, was written and directed by William Christy Cabanne. So speedy is the tempo, so varied the incidents and locales and so capable is Miss Marsh and her supporting company that one finds the picture immensely entertaining. Special attention should be paid to the excellent portrayal given by Walter Miller as head of the crooks’ band."

Another markedly successful week’s run of "Till We Meet Again" was that in E. J. Davis’s American Theatre, Salt Lake City, where crowds are said to have packed house daily.

Breadway to Be Shown "Secrets of Paris"

Closely following the announcement by C. C. Burr that Johnny Hines in "Sure Fire Flint," would be presented at the Cameo theatre, beginning December 4th with the word that the same producer is completing arrangements whereby "Secrets of Paris," a screen version of Eugene Sue’s widely read novel, "The Mysteries of Paris," was produced by Whitman Bennett and directed by Kenneth Webb.

Numbered among the players are Lew Cody, Gladys Hulette, Mon- gey, love. Dolores Cassattelli, J. Barney Sherry, Walter James, William Collier, Jr., Rose Coghlan, Elfie Shannon, Harry Sotherton, Bradley Barker and Jane Thomas.

Lichtman Closes Big Foreign Deal


Belated Prints Rushed by Aeroplane

Educational has established what is perhaps a record for delivery of a short length subject. The Sunday program for the Met Theatre, Lawton, Oklahoma, was conveyed by way of astrovite on shipment from Educational’s Dallas branch. The nearest prints were in the Oklahoma City exchange, and of course it didn’t take long for the branch to appeal to by long-distance phone. The distance was too far too fast a train or auto, as it was then 5:30 and the show was scheduled to start at 8 p.m. A commercial aviator was called into service. The film was delivered to him at 6:30 p.m., and he covered the sixty-six miles in less than one hour. The Met Theatre was able to open its show on schedule.

Romance in Business

American Film Company has proved its ability to put romance into Industrial Photography.

Talented Scenario writers are at your disposal. These men instill the spark of life into any and all commercial pictures.

It will be a pleasure to fully explain the superiority of American-made productions.

NEGATIVES STORED FREE
Write for full particulars

American 10 Points:

1. QUALITY. Prints known for brilliancy and cleanliness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2. REPUTATION. Gained in 10 years of experience.
3. PRINTS OF EXCELLENCY. A concern of strong financial standing.
4. LOCATION. In the proper geographical location, assuring delivery and exhibition.
5. EQUIPMENT. All of the most modern type.
6. CLEANLINESS. Within two blocks of Lake Michigan, Away from engine dust.
7. SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8. PROMPTNESS. Accustomed to serve serving requirements.
9. PRICES. Reasonable and competitive.
10. GUARANTEES. Write for our unique guarantee of quality work.

American Film Company
Incorporated
Laboratories
6229 Broadway
Chicago, Illinois
and London, England

Samuel S. Hutchinson, President

American 10 Points:
East and West with Fox

Production of "The Eleventh Hour" began this week under the direction of Bernard Durning. The complete cast includes Shirley MacLaine, Grace Jones, June El- 
vidge, Richard Tucker, Allen Hale, Edward Mandinale, Harvey Claibon and many others.

The story for Tom Mix will be "A Modern Monte Cristo," an original by Bernard McCon- 
ville, with Vic Morrow directing and the cast also includes Claire Adams, Donald McDonald, Ed- ward Piel, George Siegman, Hector Peart, Arizona and Reed and directed by Albert Austin. Chuck Reis- ner is the second twin.

Clara Kimball Young's next subject with Piel directing is "The Magnificent," by Leroy Scott.

Viola Dana is now working in "Her Fatal Millions." She com- pletes filming her part with this subject and hereafter will appear in all-star specials.

Rex Ingram, with Alice Terry and Marjorie Rambeau, will begin work on the 15th of January to produce "Scaramouche."

Hunt Stromberg has begun production of "The Two Twins," starring Al St. John, and directed by Albert Austin. Chuck Reiser 

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The Motion Picture Theatre of the Future and Its Equipment

Interesting Predictions by S. L. Rothafel of Capitol Theatre, N. Y.

By S. L. Rothafel, Capitol Theatre, N. Y.

I am not going to read from a paper, because I like to do things extemporaneously. Before going into the general talk, I think it would be in order to tell you that about ten years ago, after I really became interested in the work, while I was my nation in the largest theatre in the world, I had a distinct vision, and I believe it has been a matter of accord that the speaker prophesied the Capitol theatre ten years before its inception. I mean to make this statement to you, to give you some idea that it was not altogether a dream. It became a reality.

Remarkable Prophecy

I am here this morning to make another prophecy, a prophecy more remarkable even than the one ten years ago. I have seen the motion picture theatre grow from my start in a little room back of the bar room in a small mining town of 7,000, where I had to borrow twenty-five undertakers chairs. I believe that several people in the room saw the start, and I have seen it grow slowly but surely to the magnificent palaces in New York and many other splendid theatres throughout the country. To tell you again the old bromide that the motion picture is in its infancy would be superfluous. I tell you gentlemen, the motion picture is going to grow, and with it the theatre will grow to a point beyond the realization of any one here. I prophesy that the motion picture theatre will parallel, in both its artistic endeavor and in its magnitude, the entertainment value and educational value of grand opera or any other artistic entertainment the world has ever known. I prophesy that the Government, as well as different states and municipalities, will endow a big motion picture theatre. I prophesy that the motion picture theatre will be a great force for education, both in the elementary education of the school child as well as the recreation and education of the grown-up. I prophesy that the motion picture theatre is going to make this nation the most cultured nation in the world. I prophesy that the motion picture theatre is going to create and develop a musical taste that will be marvelous. It is going to create for us American folk-songs; it is going to create many new and wonderful composers; it is going to develop a new form of entertainment.

The writer of the article herewith presented, Mr. Rothafel, is of the opinion that the motion picture theatre of the future will be comparable to the greatest opera houses of the world. The future of the motion picture holds out great promise of rivalling or running in parallel form to grand opera. Towards this end an equipment far in excess of that which is now used will be necessary. Great improvements in projection and lighting are to be expected. New developments in apparatus will provide flexibility and ease in controlling the lighting effects. It is probable that some type of “color organ” will be used. The contour of the theatre will undergo a change to accommodate new developments in the acoustical equipment.

All these developments naturally will need new and different equipment. We will begin with the theatre. The motion picture theatre of today, as it is built, is entirely inadequate. It is merely a development of the old fashioned theatre with its boxes, its balconies, its lower floor and its stage. The new motion picture theatre will be built along highly scientific lines. In my opinion, it will be built more like the shape of an egg, with a huge stage, without any overhanging balconies, as much as possible without an amphitheatre effect, and on one floor. I believe that the theatre will be of tremendous size, with probably 5,000 or more seats. It will not necessarily be located in the advantageous positions that have heretofore been the rule, but will be located in spots where the real estate value will not be quite so high, and where greater development in space and more attention to its construction can be carried out.

Importance of Lighting

One of the greatest and most important adjuncts to the motion picture theatre, which is related to the motion picture presentation, is the lighting. Toward this end we are perhaps to make our greatest strides in the next five years. I prophesy to you that the motion picture theatre of tomorrow will be lighted and controlled in an entirely different manner from the motion picture theatre of today. I prophesy that the lighting of the future motion picture theatre will be almost entirely by the projected rays upon a highly sensitized surface in different parts of the theatre. Color will play a most important part, and will be under the control of one operator, who will have a central station somewhere in the auditorium, preferably in the orchestra. This operator will be a highly developed and trained individual, who will know dramatic psychology and music, and that man will play upon a keyboard very similar to a piano, in which there will be a development of the four primary colors, red, blue, yellow and green. These colors will be so divided on this keyboard that every new development in presentation by the orchestra, or any other desired effect, will be created by a single note along the octave of the piano—color piano we will call it—and the octaves represented by different shades of each respective color, or such mixtures of color as may be necessary to obtain the desired effect. For instance, the very last note on the piano may be very dark, deep blue, almost black, and running up to lighter shades of blue, until a light steel blue is reached. There have been very remarkable developments along this line.

Audience Psychology

It will readily be seen what an important part this will have in the development of the motion picture theatre. I might digress for just a moment. Audience psychology of today is a remarkable study and we have had a great opportunity to study it from every angle. I say this to you; that grand opera will never be popular, that is, universally popular among the masses of this country; because they are living too rapidly; they think too rapidly; they are restless and nervous. They want everything quickly, and they want it in good taste. They have got to get a thrill out of everything, and the color, plus the new theatre, the new ideas in presentation, a huge magnificent orchestra, augmented by wonderful organs and other equipment, and wonderful projection, will help to satisfy this desire.

Color, therefore, will play a most wonderful part. We have even now in New York taken the ordinary switchboard, such as you know it, and with it we try to play with color as far as our capacity will permit. We are handicapped now simply by a primary system and the ordinary switches to make them, but by careful development and careful training we have been able to get some very remarkable effects. We have used that in conjunction with projection. We have attempted projection on serins, with a tableau background, during Armistice week, in connection with one of

(Continued on page 96)
Theatre of the Future and Its Equipment

(Continued from page 95)

Mr. Kelley’s pictures, “Where Poppies Bloom” and were successful. It was a new thought, a new idea, and was received with a great deal of favor. We were further encouraged to try a new thing in scrim work in another presentation with the aid of projection, which puzzled many people, and which was all done by means of color.

We can create mood by color and we can raise the dramatic climax by color, as we so often do in the theatre and at home. For instance, we try to depict in color the dramatic effect of the overture to Tanhauser. We paint pictures. In other words, we paint our scenery with color, and then as the strains of that overture rise and come to a climax, the lights gradually rise with it, until the last chords are struck, and the brilliancy of the entire ensemble is heightened to such an extent that we have seen audiences fairly rise out of their seats at the combination of light, music and the picture.

Advancement in Projection

Now we come to the projection. There has not been as much advance in projection in the past five years as I should like to see, although there has been some advancement, and we believe that we have done our share towards bringing it to the industry. We are now using what is known as the high intensity lamp. We were compelled to use it because of the tremendous physical disadvantage of the long throw and the obscured atmosphere. We tried everything until we secured the high intensity lamp. We found that we could not use the arc exactly as it was, but after much experiment and trial, we secured a satisfactory form of filter. We then came upon a new shutter that was developed by Mr. Runcie, which did away with the opaque plate entirely, and once more we use color. But at no time during the travel of the picture before the aperture does the light ever leave the screen. The result is very satisfactory, and is a decided step forward.

I had the great pleasure of watching a machine a few weeks ago that had a new idea in film movement. I believe it is a decided step forward, but I think that the projected picture of tomorrow will be entirely different from that of today. I think it will be so controlled by automatic devices that it will require highly trained men. I believe the manipulation of these machines will be entirely automatic, and synchronized by either sound waves, or original photography, so that it will develop and change its own speed according to the respective action. I think it will be so highly sensitized that the slightest action will be developed and projected automatically.

Highest Form of Entertainment

Now, when this is done, we will begin to get the motion picture of the morrow where we will present motion pictures in a way that will be comparable to any form of entertainment or art before the world. The motion picture is not an art, and I doubt very much, gentlemen, if it ever can be, but the motion picture development, wedded to light, color and music, will be a new art, and I hope that I may live to see its culmination. We are working very hard, gradually, slowly. We have seen many wonderful things; we are dreaming of very wonderful things. We have every reason to tell you what we have told you this morning, but we have so developed that it will be practically demonstrated within the course of the next ten years. We believe that the motion picture theatres are going to charge not on dollar which we are now getting, but will be able to charge a motion picture presentation. You will see the prejudices against the motion picture entirely eliminated. Censorship will be eliminated. The real backbone of the motion picture is going to be that step forward that I have spoken to you about. There will be many auxiliary branches, the development of the commercial branch, the development of the educational branch, the development, as I saw in an article yesterday morning, of the motion picture by radio. That is not at all impossible, and I firmly believe it is coming. Then there will be the development of the motion picture in medical science, the development of the motion picture in the science of teaching almost any study. I want to tell you that whatever we have done in the past to bring the picture to its present state has only been a stepping stone and the foundation to something finer and bigger in the future.

I thank you.

Discussion of the Paper

The following is a part of the discussion that took place concerning Mr. Rothafel’s paper:

Mr. Campe: I should like to ask Mr. Rothafel if he has done any experimental work using various experimental work using various experiments of the same color, that is by changing the intensity in such a way as to utilize all the different tones of that color.

Mr. Rothafel: I will answer that by saying that we have. May I illustrate to you just what we have done? For instance, we have here a series of four strips of different kinds of blue because there happened to be that many octaves on the piano. We simply called the first octave a certain kind of blue. We had different densities up to that one octave. Each note represented a light of gradation, you might call it, running up the scale, so that when we struck a certain note in that octave there was always the same color. Then we had, as I spoke about, the three primary colors, and these were mixed automatically. If I wanted purple, I simply threw the red and the blue together and struck whatever note I wanted and got the exact density of purple that I wanted, except that it would be by the mixture of the two colors. We tried that in connection with the Swannee River, and it almost made one feel the Swannee River.

Utilization of the Senses

Now, there is another thing I forgot to speak about, the utilization of the senses. We are using two now, the eye and the ear. We have gone even further. We are using the sense of scent. We are trying to get to a point where we can create almost a perfect elusion, without destroying the greatest charm of the motion picture, by letting your imagination work. But we grasp you in such a spell—we try to at least—that you forget everything else, judging from the different comments that come to us voluntarily, and they invariably say this: “We have been restless,” which is, after all, the real function of entertainment. Now, if we were wrong and if we did not function properly, we never would rest.

That is a grand study, and it applies—you may think I am digressing—but I mean it.

(Continued on page 106)
POWER'S PROJECTORS
USED EXCLUSIVELY

a new form of entertainment

On Wednesday Evening, Dec. 27, there will be presented at the SELWYN THEATRE, Broadway and 42nd St., New York, an absolutely new form of entertainment.

This will be the world premiere of binocularly stereoscopic cinematography, presenting for the first time in history a medium by which Nature may be seen in natural, solid form, instead of "flat" pictures on a screen.

Every seat in the Selwyn Theatre is being equipped with an electrical instrument—THE TELEVIEW—through which you will see living people re-created on a phantom stage, out over the heads of the audience.

Nothing like it ever has been seen before, and cannot be seen except at the Selwyn Theatre, New York City.

The initial TELEVIEW offering will be a fanciful comedy, "M. A. R. S.,” with Grant Mitchell and Margaret Irving, and a program of innovations made possible only by means of this marvelous invention.

TO MEET THE EXACTING REQUIREMENTS OF THE TELEVIEW

NICHOLAS POWER COMPANY
EASTERN MANUFACTURING
37 NORTH CLINTON ST., NEW YORK, N.Y.
Alimar, Live Oak, Fla., Opens

The Alimar theatre, Live Oak, Fla., is an excellent type of a modern house in a small town as shown by views on page 96. Though the town has a population of only 3,000 yet much support is drawn from nearby towns and counties by giving big productions. Manager Lon Burton reports a fine business since opening. The Alimar has a capacity of 1,000, is of brick and concrete construction, has an ample stage and dressing rooms, handsomely finished. A unique feature is the drop curtain which is a splendid painting of the famous Swanee River, as it looks a mile from Live Oak, of which everyone there is very proud. Rich hangings set off the scene nicely.

—Hutson

“Roseland” Opens in Omaha, Nebr.

“The Roseland,” a new $250,000 motion picture theatre was christened recently. This cinema temple is located in the South Side of Nebraska’s metropolis and no doubt will enjoy a large patronage. Samuel and Louis Epstein are the lessees. They already operate the Besse and the Magic, also in the South Side district.

The new theatre has 1,200 seats, 900 being on the first floor. The equipment includes a fine organ. The management intends to show pictures only, at least for a while.

Metropolitan Theatre Co. Opens New Metropolitan in Baltimore

THE Metropolitan theatre, Baltimore’s newest neighborhood house, opened last Saturday under the supervision of the Metropolitan Theatre Company, officers of which are Frederick W. Schanz, president; August Malthan, vice-president; John Ament, secretary, and J. Alan Fledderman, treasurer. Dr. Schanz is managing director, and the bookings will be looked after by Bernard Depkin, Jr., who also is director of the Boulevard theatre.

The Metropolitan was designed by Otto Simonson & Company, architects, and was built by the Consolidated Engineering Company. It is in Colonial style, and the structure cost a total of $325,000. Two entrances have been provided, with a marquee for each, and the remainder of the first floor has been taken up with store-fronts. Bowling alleys are in the basement, and on the upper floors are billiard rooms and meeting rooms for lodge purposes.

Terra cotta, granite and red brick have been used for the façade. Lobbies and foyers are finished with a wainscoting of green Italian marble and have floors of terraza. Indirect lighting is used throughout. Mulberry, ivory, gray and gold are used in the interior decorations, and the chairs are of ebony tone, with mulberry colored upholstery. A mezzanine promenade has been furnished with wicker furniture, and the decorations and draperies match the floor covering, which is of heavy taupe velvet.

The theatre has a seating capacity of 1,450, a balcony providing seats for 550 of this number.

Present plans call for the showing of first-run pictures at the Metropolitan, runs to continue for one week. Walter Lee will direct the orchestra, and Mrs. Josephine Abbott Schanz and George Finster have been engaged as organ soloists.

Pacific Coast House Most Complete of Those in Small Towns

ONE of the most up-to-date and complete houses in any small town of the Pacific coast was opened recently with the dedication of the $175,000 Whiteside theatre, at Corvallis, Oregon, by George and Samuel Whiteside, owners and managers.

The house seats about eight hundred persons, including main floor and balcony. Loges are in the rear of the main floor and the first four rows of the balcony. The color scheme of the house is green and old rose.

The outside is finished in plain brick, with a large marquis and spotlights on the front. The ticket booth is equipped with a three-unit automatic ticket machine.

The foyer is decorated and carpeted in old rose and black. Openings from the foyer to the auditorium are glass enclosed with drapes on both sides. At one end of the foyer is a check room and at the other end a drinking fountain. Stairs at both sides lead to the mezzanine floor.

On the mezzanine floor are the writing room, general men’s and women’s rest rooms and the ladies’ room. The general rest room is fitted with rose-colored cretonne drapes, with an overdrapery of rose velour. Blue and gold reed furniture is used.

The ladies’ room is furnished in blue and gold, with old ivory fixtures.

The stage is equipped with full stage settings. The main drape curtain is made of rose-tinted taupe. This will absorb any color thrown upon it from the foot and side lights, and will carry out any color scheme that the electricians wish to portray. The auditorium and loges are fitted with specially constructed Heywood-Wakefield opera chairs. At each side of the stage is an electric flower garden, equipped with four circuits of electricity controlled by dimmers from the projection room. All house lights and the curtains are controlled from a central board in the room.

Equipment in the projection booth at the rear of the balcony includes two type “S” Simplex projectors with Broukert Dissolving Stereopticon and Spotlight, and also a specially constructed film cabinet and re-wind table with a Transverter and Cutler Hammer Dimmers.

The total cost of the building and furnishing of the theatre was practically $175,000, including a Wurlitzer organ. The architect was H. Ryan of Seattle. The house was equipped, lighted, furnished and decorated by B. F. Shearer Theatre Equipment Company of Seattle.

Community Theatre for Caldwell, N. J.

In order to properly insure the character of and retain local control of amusement and entertainment for the community, it has been proposed that an organization be effected for the purpose of erecting and operating a theatre and amusement centre for Caldwell, N. J., which will be of considerable value in the future. A meeting for the discussion of this project was arranged where a definite plan of action was to be fully discussed in order that the best solution possible may be arrived at.

Employees of the Standard Film Laboratories, Hollywood, Cal. John W. Nickolans, vice-pres., and superintendent is seated in the center of the second row from the bottom. Mr. Nickolans is wearing a large black bow tie but no coat.
Do your patrons get their money's worth?

Are you sending your patrons home with the feeling that their evening has been well and profitably spent? Are they happy and smiling—or do you send them away with eye-strain?

Selecting the program is only part of the job of displaying pictures. Putting it on the screen is the other equally important part and depends on the light and light control. Poor projection of an interesting picture annoys an audience—good projection of a less interesting picture will hold them. How much more important than elaborate decorations is proper light for projection? A well displayed picture will make them forget the surroundings, but no decorations will compensate for eye-strain caused by poor lighting.

The most intense light that can be selected is that of the direct current arc. And the most improved type of apparatus to convert the usual alternating current into direct is the Wagner White-Light Converter. It gives a brilliant white light which is also steady, easily controlled and perfectly dissolving at change over.

Installing a Wagner White-Light Converter is assuring clear cut pictures, freedom from flicker and from its consequent eye strain.

How the Wagner White-Light Converter performs this is described interestingly in a book entitled "Light For Motion Picture Projection" which you can get simply by filling in the coupon and forwarding it to us. Light is the important accessory in your business even though it is a minor item in the total expense of the theatre. The many advantages and conveniences connected with the Converter are explained in plain language with just enough of the technical to answer any questions that arise. Shall we send you a copy?

Wagner Electric Corporation
(Formerly known as Wagner Electric Mfg. Co.)

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Please send me, without obligation on my part, a copy of your book, "Light For Motion Picture Projection."

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Distributors

New York City—Howells Cine Equipment Co., 740 7th Ave.
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Pittsburgh, Pa.—The S. & S. Film & Supply Co., Forbes St.
Denver, Co.—The Denver Theatre Supply Co.
Omaha, Neb.—Cole Theatre Supply Co.
Kansas City, Mo.—Cole Theatre Supply Co.
Dallas, Texas—Lucas Theatre Supply Co.
Los Angeles, Cal.—Pacific Amusement Supply Co.
Portland, Ore.—Service Film & Supply Co., 78 W. Park St.
Seattle, Wash.—The Theatre Equipment Co.
Atlanta, Ga.—Lucas Theatre Supply Co.
Auburn, N. Y.—Auburn Film Co.
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These distributors are dealers in equipment for the motion picture theatre.
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SOME ADVANTAGES OF WESTINGHOUSE
MOTION PICTURE MOTOR-GENERATOR
EQUIPMENT—

1. Projection of motion pictures, projection of
slides, and use of spot or flood light
simultaneously.

2. Reliable source of the proper direct-current
supply for up-to-date theatres.

3. Liberal design, which means plenty of addi-
tional capacity for a short time.

4. Change-over accomplished with a steady
illumination of the picture on the screen.

5. Specialists in motion picture projection ready
to serve you.

Westinghouse Electric & Manufacturing Company
East Pittsburgh Pennsylvania
Grauman’s Projection Dept.

Mechanics and art join hands to make a perfect screen display of motion pictures and that is why Sid Grauman pays so much detailed attention to the projection rooms in his theatres. Grauman long ago realized that good pictures, if poorly projected, will not be a popular success and this understanding of the screen art is responsible for the minute care with which the projection rooms of Grauman’s theatres are equipped.

The very best of projection equipment has been provided for the new Grauman-Egyptian theatre at Hollywood which opened October 18 with Douglas Fairbanks in “Robin Hood.” Mr. Grauman spared no expense in fitting up the mechanical booth with the very latest designs of moving picture machinery. More than $5,000 has been spent on the equipment alone, while the effect of environment on the projectionist has been given rein to in the decorative features. Carrying out the Egyptian motif of the theatre, the projection room has been finished in a three tone color scheme. The border of the side walls is studded with hieroglyphics similar to the ones that once made picture paintings on the border of the Sahara, while the ceiling is toned to the night blue of the sky. With indirect lighting, the booth presents not only an attractive interior, but one also calculated to inspire the projectionist to artistic work.

Mechanical Equipment

The mechanical equipment is of the latest designs now used. It includes two Powers’ Six B projectors with Powers’ high intensity arc lights, and one Powers’ triple dissolver, with which some of the latest coloring effects will be presented in Grauman’s Egyptian; three spot lamps casting vari-colored hues, a Westinghouse generator with a capacity of 125 amperes. This equipment is operated by the projectionist by means of automatic electrical controls arranged in three stations, from any one of which the projectionist will have complete control of the entire equipment.

The comfort of the projection room has been further enhanced by placing the rheostats in a specially made cabinet. Like the main booth, this is ventilated by a fresh air system that insures a constant circulation. Because the rheostats generate an intense heat, the customary plan of installing them in the projection room was abandoned in Grauman’s Egyptian and a separate compartment provided and in this cabinet has been placed the Enterprise automatic re-wind.

Adjoining the main booth, entry to which is obtained from the roof, thereby adding to the daylight freshness of the projection room, a film vault has been built. Constructed on the order of a bank safe, with a steel door, this vault is absolutely fireproof, and will insure the safety of the films while they are not being used.

Storage of Film

All attraction to be shown at Grauman’s Egyptian will be stored in this vault both before and during their exhibition runs. Every known safety method of handling the film has been installed in this compartment and any untoward accident to the films has been rendered practically impossible by the precautions taken.

As the French say, the projection room of the Hollywood film temple is the dernier cri in the art of screen projection.

Dear Editors:—You will find the enclosed 25c. for a membership button as I am anxious to join the League and help keep the good work going. I have been reading the Forum for some time and I believe I have the object of the League in my head by this time. I am quite willing to do my share in taking care of films. I always inspect my film before I run it and make out a cue sheet for my change-over signal. There are usually plenty of other signals but if I went by them I would have quite a time. I also am inclosing some strips as evidence of some misframe king’s work. Such splices and out of frame to route!

Yours respectfully,
W. G. VANÖSDOLL,
Keokuk, Iowa.

Dear Sir:—The National Anti-Misframe League is doing its share on improving projection. I have been studying the Forum for some time and get some valuable pointers from it. I desire to become a member and am enclosing stamps to cover cost of button.

Good luck to the League and a standard of better picture.

Respectfully,
WILLIAM HOLDBROOK,
Fillmore, Utah.

N. A. M. L.

My dear Editor:—I received the button today. I thank you for giving me the address of a slide manufacturer so I can get a slide made. If every operator took as much interest in N. A. M. L. as I do, the film exchanges would fire all the inspectors.

Yours truly,
J. T. JOHNSTON,
Arcade Theatre, Summerville, S. C.

Dear Editor:

Enclosed find membership blank, also 25c. in stamps for bronze button. I hope you will accept me as a member of the League as I am very much in favor of it and think every projectionist who cares for his profession should join.

I am yours for a larger N. A. M. L.,
MELVIN GRANT,
Liberty Theatre, Chester, S. C.

N. A. M. L.

Dear Sir:—Please send me a supply of labels, also a new bronze button. I have lost my membership card so I would appreciate your sending me a new one. Please send the button C. O. D. as the post office is closed at this time and I haven’t any stamps.

Very truly yours,
GUY K. COON, No. 1298,
Ford Theatre, Lincoln, N. C.

Dear Sir:—Please find enclosed 25c. for which please send me N. A. M. L. button by return mail. Also give me information as how I can get in that organization called the L. A. T. S. E.; also the address.

Respectfully,
EARLE E. JONES, No. 1886,
Box 183, W. Blocton, Ala.

National Anti-Misframe League Pledge

As a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection rooms, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in 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.

New applicants when sending in blanks for membership in the N. A. M. L. please enclose twenty-five cents for a membership button.
Every print deserves all the photographic quality that can be put into it.

**EASTMAN POSITIVE FILM**

has the long scale of gradation that reproduces all the delicate halftones between high lights and shadows—it carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words “Eastman” “Kodak” stenciled in black letters in the transparent margin.

**EASTMAN KODAK COMPANY**

ROCHESTER, N. Y.
Number of Proposed Theatres Continues Large
Weekly Reports on New Building Shows Steady Increase for Year

CALIFORNIA
San Pedro—Building permit has been issued for theatre building to be erected at 7th and Palos Verdes Sts. by Mrs. Rudecinda F. S. de Dodson to cost $260,000. Building to be at 114 West 7th St., 86 x 157. Plans call for structure of concrete and hollow tile exterior with concrete foundation, floors and roof.

Hyde Park—Plans are being prepared by Architect F. J. Soper and A. L. Rogelmaier, for a one-story theatre and store building to be erected for Miss Emma Walter. Theatre will seat 250 and structure will contain three stores.

ILLINOIS
Chicago—J. E. O. Pridmore, 38 S. Dearborn St., has plans for five-storey theatre building, stores, hotel and dance hall at Lawrence Ave. and Winthrop, $1,500,000. Owner, Fleske & Grosby, 2532 N. Clark St., Chicago. Building, brick, stone trim and reinforced concrete, fireproof.

IOWA
Oelwein—A new theatre will be erected here by T. H. Kerwin. Plans are being prepared by H. H. Burr, Commercial Nat'l Bank, Waterloo. Storv City—Architects Buettlcr & Arnold, Grain Exchange Bldg., have filed plans for the new $50,000 community building.

MASSACHUSETTS
Fall River—Architect N. C. Chase, 1 Pleasant St., has plans for one-storey theatre building at 257 Brightman St. Owner, St. Michael's Portuguese Protective Co., c/o J. F. Diniz, 185 Brownell St., Fall River. Building of brick, owner taking bids.

Somerville—Wm. A. Dykeman, 15 Exchange St., Boston, has completed plans for the Magoun Square Theatre.

MICHIGAN
Detroit—George V. Potter is preparing plans for brick theatre, 30 x 177, to be erected on S. Dyke Ave.

Detroit—Architect I. M. Lewis, 503 Congress Bldg., has plans for two-storey and basement theatre costing $80,000, 100 x 100, N. E. corner Shoemaker and St. Clair. Owner, B. Berko-


MINNESOTA

MISSOURI
Kansas City—Plans have been completed for the new theatre for Star Amuse. & Invest. Co., which is to cost $125,000, by Architect Sunderland & Biesecke, 405 Interstate Bldg.

NEW JERSEY

Paterson—F. W. Wentworth, 140 Market St., has plans for one-storey theatre, $150,000, on Church and Market Sts. Owner, Alexander Hamilton Theatre, 200 Main St. Brick, architect taking bids.


NEW YORK


Coudercport—H. H. Crane, proprietor, West St. Theatre, let building contract for the erection of a new theatre building to W. H. Cramer of Emporium. Theatre to be erected on First and Main Sts. Building will be 50 x 94, fireproof, and cost $25,000. Capacity 500, two stores in front of building.

Philadelphia—Hoffman Henon Co., Finance Bldg., Philadelphia, has plans for one-storey, bal. and base. theatre building, 118 x 156, on 11th and Market St., S. E. corner, $1,500,000. Owner, Stanley Co. of A., 1214 Market St. Building, concrete and brick, architect subjets.

Philadelphia—Thos. W. Lamb, 644 8th Ave., N. Y. C, has plans for 12-storey theatre bldg., 63 x 129, S. W. corner 16th and Market, $2,000,000. Owner, Max Film Corp., 126 West 26th St. N. Y. C., Engineer, H. H. Miller, 34 S. 17th St, Philadelphia. Structure, skeleton steel.

Pittsburg—Simons, Britain & English, Magee Bldg., has plans for three-storey and base. theatre, 60 x 170, at Center and Montross Ave., $150,000. Owner, Steel City Amuse. Co., J. L. Branch, 801 Wylie Ave. Brick, stone and terra cotta.

Queens—Architect E. B. Walker has completed plans for $100,000 theatre, Purdy and Catassa Avs. Owner, C. B. Pascoe, Grand Theatre.

Titusville—Eugene De Rosa, 110 W. 40th St., N. Y. C., has completed plans for theatre for W. Spring St. Owner, J. C. McKinney, Titusville.

York—Steve S. Horn of E. C. Horn & Son, Arch, of N. Y. C., has plans for new theatre to be built at 40-48 N. George St., 57 x 114. Nathan Appell.

WISCONSIN
Lancaster—Architects Claude & Starck, 8 S. Carroll St., Madison, Wis., completed plans and awarded contracts for $100,000 theatre. Owner, C. J. Carpenter, c/o John St. Stone, City Clerk, City Hall.

Milwaukee—C. W. & G. L. Rapp, 190 N. State St., Chicago, have plans for six-story and basement theatre and office building, 6th and Grand Sts.

On the left is a view of the newly-opened National Theatre, New York, which can boast of a wide and imposing front, with a marquee covering the entire width of the building.

The display cases, also the Spanjergraph, are so arranged that they can accommodate three sheet posters or photographs of any size.

The house is owned and managed by Messrs. Rosenweig and Katz, who also own and operate the City Line, Ozone Park and the Florence Theatre, shown on right, which also recently opened in New York. The lobby displays were installed by the Libman-Spanjer Corp., New York City.
Theatre Managers Know

That the curtain and draperies of the house exercise a mighty influence on box office receipts.

Harmony of design, consideration of colors, and appropriate materials decide whether a house is elegant or tawdry.

Our long experience and individual study of each theatre enable us to make draperies pay for themselves plus a profit.

Architects, owners and managers are invited to get our ideas—and we manufacture especially good equipment, too.

Haller & Haller
Terminal Building  Columbus, Ohio

Small jobs and releases receive the same careful and personal attention. They are

Empire

PRINTS

EMPIRE LABORATORIES, Inc.

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The Series Arc M-G Set That Produces Perfect Arcs

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.

Only such voltage is generated as is used in the arc itself (no ballast being used).

TransVerteR produces better results and uses less current than any other device.

TransVerteR is ball bearing; 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 West 112th Street, Cleveland, Ohio

THE FACTIONS of the SOCIETY of MOTION PICTURE ENGINEERS may now be secured from the Secretary.
Address 729 Seventh Avenue, New York City, Room 402.
Theatre of the Future and Its Equipment
(Continued from page 96)

applies directly to the color principle of which you spoke. If a mistake is made and the wrong color used, the layman may not be able to say directly, "You are wrong," but instinctively he will feel that it is wrong. That is the peculiar psychology of the audience. They may not be able to put their finger on it and say, "That is wrong," but they will feel it is wrong, and therefore we have had trouble. It is far from being developed, but it is going to be developed along the line of the gradation of color and the inter-change of different colors, making any combination that is desired.

Mr. Campe: Do you make use of gradations in intensity? In other words when you work up to the climax, do you throw on a stronger light?

Mr. Rothafel: Yes, in the same way that you can have gradations of sound on the piano, you can have gradations of light. That will not be done by pressure, but automatically. It will be on exactly the same principle of the pipe organ, except that instead of striking a note you will strike color.

Dr. Mees: I should like to point out to those who wish to make experiments in this color work, that you can get all the possible combinations of color by the use of the three primaries. If you are designing any organs for that purpose, or if you are doing any experimental work, you can just as well start with the three primaries. There is no need of using any more than three colors, provided you use the right colors to start with. If you do not use the right primaries you will have to have a larger number, but if you choose the right ones, you will need only three.

Mr. Rothafel: I never knew that I was going to meet Dr. Mees here, but Dr. Mees has been unanimously appointed a committee of one to consult with us before we go ahead in the further development of this thing, because we have the greatest respect and admiration for Dr. Mees and his opinion.

Dr. Mees: I did not want to appear to dictate to those who have been carrying on experiments. I only want to suggest to any others who want to make experiments to start with the three primary colors.

Mr. Rothafel: You are perfectly right.

Norwich Palace Theatre Company Formed

Organization of the Norwich Palace Theatre Company, planned to be one of the most modern playhouses in southern New England, given over to both motion pictures and vaudeville, was perfected last week at Norwich, Conn.

Plans and specifications of a modern fire-proof theatre have been completed by Cudworth & Thompson, Norwich, architects. Bids on construction and furnishings will be asked within a short time. Construction of the proposed theatre will be of reinforced concrete and steel, with entrance on Rose Place. The house will be built to have a seating capacity of about 1,500. A pipe organ will be installed and the house equipped for handling any dramatic, musical or motion picture program.

Washington State Reform School Installs Simplex

Sales and installations announced during the past week by the B. F. Shearer Theatre Equipment Company of Seattle, include a new model Simplex projector sold to and installed in the Washington State reform school at Chehalis, Wash.

---

Mr. Theatre Owner—Face The Facts

Statistics show that 90% of the Film Fires originate in the projector.
The owner carries Grave Responsibility for the Safety of his patrons against Fire and Panic and is forced to face serious loss even though covered by insurance.

The National Board of Fire Underwriters

"Protectall" Affords Protection Against Film Fire

Insurance is only a partial cure of the results of fire at heavy cost

"Protectall" Prevents Fire and the Investment is Small

"An ounce of prevention is worth a pound of cure." And yet this prevention costs many times less than the partial cure.

Think This Over and Be Fair to Yourself

THE "Protectall" CO., 752 S. Wabash Ave., Chicago, Ill.
or Southern Address, 1324 E. Front St., Ft. Worth, Texas

Mail particulars
Name .................................................................
Address .............................................................
Loew's Windsor, Ontario,
Changes Ownership

Simon Meretsky, owner of the Windsor theatre and originally part owner of the Walkervillle theatre, has closed the deal with the stockholders for the Loew's theatre at Windsor, Ontario, and will start to operate same immediately, the name of the house to be the Capitol. The company consists of S. Meretsky, owner of the Windsor, and Edward Glascow, owner of the Empire theatre, and Hon. Dr. Reaume. Interior decorations and scenic effects are the best that were ever put into any theatre in Canada or the United States. Five acts of the best vaudeville that can be obtained will be shown with every change of pictures.

Pre-War Prices
Now Being Quoted For
NEWMAN
METAL FRAMES
Make a wonderful showing in your lobby.
Sizes for 8 x 10" and 12 x 14" photos, 1-sheet and 3-sheet posters, and special cards.
Furnished in finishes that are artistic and never require polishing.
Write for catalog "N."

NEWMAN MANUFACTURING CO.
418 Elm Street
CINCINNATI, OHIO
Branch—68 W. Washington St., Chicago, Ill.

TICKETS
Of all kinds
Write for samples
WELDON, WILLIAMS & LICK
PORT SMITH, ARK.

PERFECT LABORATORY RESULTS
Are Impossible Without
CORCORAN'S DEVELOPING TANKS
A. J. CORCORAN, Inc.
753 Jersey Avenue
Jersey City, N. J.

New Classic for Washington, D. C.

D. G. Joseph is erecting the new Classic theatre at 61st and Dix streets, N.E., Washington. The foundations of this two story theatre, store and professional men's office building are complete and the 500 seat house is to open by June 1, 1923. Julius Wenig is the architect. The lobby entrance will be in the center of the building, a drug store occupying the Dix street corner. Representing a $50,000 investment the house will have a spacious stage, and dressing rooms, will run fifty feet on Dix, and 100 feet on 61st. The building is of tapestry brick construction—concrete and steel in the theatre portion and strictly fireproof throughout.

Isis Theatre, Augusta, Ga.,
Being Remodelled

D. A. Bisagno, local oil man, announces plans for the rebuilding and remodeling of the Isis which will be one of the show spots of the town. The old front of the theatre will be discredited and an entirely new marble front will be erected. The entire interior will be remodeled to give greater seating capacity and the interior decorations will be in keeping with the balance of the house.

WEST VIRGINIA

Charleston—Architect Wallace Knight, 205 Oberlin Bldg., has completed plans for theatre to be erected on Summer St. for owner, Charleston National Bank, 201 Capitol St., Charleston, W. Va.

DID YOU KNOW that of $250,000 worth of movie ads placed in Chicago in 1922—we excelled all other advertising companies combined by $225,000—Plans and ideas free.
THE MASTER ADVERTISERS CORP., 732 S. Wabash Ave., Chicago.

WEST VIRGINIA

Charleston—Architect Wallace Knight, 205 Oberlin Bldg., has completed plans for theatre to be erected on Summer St. for owner, Charleston National Bank, 201 Capitol St., Charleston, W. Va.

WANTED
Salesman of recognized standing among the Important Film Manufacturers. This vacancy offers the opportunity to secure highly profitable side line which will not conflict with other business. Box 245, Motion Picture News, N. Y. C.
Twice the light on the screen
with the same current consumption

The G-E High Intensity Projection Arc gives twice the illumination on the screen that can be obtained by use of the older styles of low intensity lamps, with no increase in current consumption. Also the quality of the light is almost the same as daylight lessening eye-strain and giving, in the case of colored films, full color values. After the arc is struck, operation is automatic, there being only two hand adjustments (for regulating size of spot). The focus is fixed; no adjustments are necessary during operation.

All these features are embodied in this lamp which is offered to motion picture exhibitors only after two and a half years of successful operation in actual service. You get the finest films for your theatre—show them to best advantage.

General Electric Company
General Office, Schenectady, N.Y.
Sales Offices in all large cities
Inspiration Pictures, Inc.
Charles H. Duell, President,
Presents Richard Barthelmess
With Miss Dorothy Gish in
"Fury" by Edmund Goulding.

Roy Overbaugh photography;
Art direction by Robert M. Haas;
Edited by Duncan Mansfield—
All personally supervised
And directed by Henry King.

Richard Barthelmess with
Miss Dorothy Gish—what an
Attractive art combination!
A First National Attraction.
Rothacker Prints and Service.
"Keep It Up"

says T. Edgar Beard, manager of the Coalville Opera House, Coalville, Utah in a letter commenting on Exhibitors’ Reports on Pictures. "It is the best thing I ever ran onto."

Exhibitors’ Reports on Pictures is a feature of Motion Picture News that shows at a glance what exhibitors think of the current releases. Watch for it the first issue of each month.

*The News is Filed Throughout the Field*
A Private Laboratory

ITH the service THE STANDARD FILM LABORATORIES are giving, every producer in Southern California has the equivalent of a private laboratory at his studios. He has all the advantages, all of the conveniences of a plant of his own, but none of the accompanying worries. THE STANDARD FILM LABORATORIES are at his command 24 hours a day. Efficiency makes Standard daily service all and more than is ever required.

The organization handling your film is composed of high class laboratory workmen, all experts in their departments. That explains the superiority of Standard negative and prints. They look better and wear longer. Are you getting this service?

Standard Film Laboratories

John M. Nicholas
S. M. Thompson

Phone Hollywood 4366
Seward and Romaino Streets
Hollywood California

Standard Prints
MARION DAVIES

WHEN KNIGHTHOOD WAS IN FLOWER
When Knighthood Was in Flower, a Cosmopolitan production starring Marion Davies, stands as the supreme motion picture achievement of all time. Produced at a greater outlay than any other film, with the finest cast ever assembled and the most marvelously beautiful settings ever conceived, every dollar spent upon it is apparent on the screen. Coming at a time when great things were needed, it represents one of the outstanding epochs in picture-making. William Brandt summed up its importance, when, addressing the Theatre Owners’ Chamber of Commerce, he declared:

“The industry needed something to buoy it up—some big thing that would restore confidence. Right at this crucial moment comes William Randolph Hearst with a great picture, When Knighthood Was in Flower, one of the few really wonderful pictures ever made. Its effect has been magically beneficial. The entire industry owes a vote of thanks to Mr. Hearst.”

Beginning its pre-release engagement at the Criterion Theatre in New York on Sept. 14, and at the Scala Theatre in London with the Prince of Wales in attendance, “Knighthood” is still the sensation of Broadway, reflecting its glory along the famous street and actually bringing prosperity to other pictures because of its unprecedented success.

Not since “The Birth of a Nation” has a photoplay attracted such attention nor scored such a success. Never has there been such unanimous praise from the critics. Never such glowing approbation to a star’s work as has been heaped upon Marion Davies in the role of Mary Tudor. From city to city as other pre-releases followed, the peans of praise continue—praise for the cast, for Joseph Urban’s exquisite settings, for Robert G. Vignola’s direction, for the delightful love story of Charles Major, for its historical accuracy, for the sumptuousness of it all. There has not been one dissenting voice. All have acclaimed
WHEN KNIGHTHOOD WAS IN FLOWER

When Knighthood Was in Flower has stirred the critics of the daily newspapers in leading cities to the highest pitch of enthusiasm. Here are a few excerpts culled from scores of glowing tributes to this wonder picture:

"When Knighthood Was in Flower is dazzling to the eye, splendidly impressive and apparently true to the time and places of its settings. Marion Davies really outdoes herself, while Lynn Harding is a joy. Such a King! Such a King!"—J. O. Speering, N. Y. Times.

"It seems to us that this picture is every bit as important to see as any play on Broadway. It marks a high point in the art of entertainment and in the art of the American motion picture studio. We whole-heartedly commend it to every man, woman and child to whom romance and beauty are not mere words in dictionaries."—N. Y. Daily News.

"When Knighthood Was in Flower is one of the greatest film epics ever made in America in fact, the picture merits a visit after a visit to grasp all its glories."—Robert G. Welsh, N. Y. Evening Telegram.

"The most amazingly beautiful motion picture ever screened. Moves swiftly, never wavering, and leaving at the last a regret that it is over."—N. Y. Mail.

"When Knighthood Was in Flower is scintillating and apparently true to the time and places of its settings. Lynn Harding is a joy. Such a King! Such a King!"—J. O. Speering, N. Y. Times.

"If the motion picture public fails to appreciate When Knighthood Was in Flower, then its plea for better films is all a sham."—Boston Post.

"For gorgeousness and sheer beauty, there probably has never been another photoplay that can equal this one."—Boston Globe.

"A gorgeous spectacle not to be missed."—Boston Traveler.

"Neither time, thought nor expense has been spared to make When Knighthood Was in Flower what it is—a truly gorgeous spectacle."—Mercury, Chicago Tribune.

"One marvels at the settings, at the immensity of the picture."—Chicago Journal.

"One of the most glittering and magnificent screen plays ever produced. When Knighthood Was in Flower does not disappoint, but sends its audience from the theatre thrilled and enchanted."—Detroit Free Press.

"It is the richest, most entertaining and by far the most spectacular photoplay that we have ever seen."—Detroit Times.

"Marion Davies is a star of the first magnitude, and When Knighthood Was in Flower is one of the half dozen finest pictures ever screened."—Milwaukee Journal.

"Even better than we were led to expect."—Washington Star.

"Marvelously beautiful."—Washington Herald.

"One of the most beautiful specimens of the film producers' arts that the world has ever seen."—London Daily Telegraph.

"When Knighthood Was in Flower is indisputably the most brilliant photoplay of a season strikingly illumined by brilliant photoplays."—Guy Price, Los Angeles Eves. Herald.

The New York Mail declares When Knighthood Was in Flower:

SETS A NEW STANDARD IN MAGNIFICENCE
MARION DAVIES gives a performance of the modern, stubborn, adorable Mary that is not only the best thing she has ever done, but one of the finest performances ever given by any actress.—Louella O. Parsons, Morning Telegraph.

MARION DAVIES as the merry little sister of bluff King Hal shows new artistic skill. She minglest comedy and pathos something of the quality of Mary Pickford.”—N. Y. Evening Telegram.

This picture is all that has been claimed for it, and Marion Davies acts as well as she looks in the role of the spirited young queen. The people simply burst into applause again and again.”—Harriette Underhill, N. Y. Tribune.
“Miss Davies is wonderfully clever. She is one of the most beautiful girls I have ever seen on the screen. What else has she appeared in? I would like to see them all.” — Edward Albert, Prince of Wales.

“The scene showing Marion Davies in an attitude of prayer as her beloved goes to the axe, is one of the finest moments which we have seen in the cinema, and the underplaying, rather than the overplaying of Princess Mary’s bedroom scene, is something to be thought about.” — Quinn Martin, N.Y. World.
HEN Knighthood Was in Flower, which has justly earned the reputation of "the most beautiful picture ever made," is also the most costly. It was filmed in 160 working days at an expense of $1,221,341.20. This represents $47.63 per day or $954.29 an hour for an eight-hour working day.

More than three thousand actors, including fifty-five principals, appeared in one scene. For this the largest indoor set ever filmed was constructed. It covered 28,000 square feet of floor space and contained 32 separate buildings.

No picture has ever had such a great cast of splendid actors recruited from both stage and screen. Lyn Harding, who plays the role of King Henry VIII, was brought over from England especially for this picture.

Every object used in the magnificent court scenes is a genuine antique or an exact duplicate of one. Both Europe and America were scoured for art objects which would give the exact atmosphere of Tudor times.

The great hall of Hampton Court palace is reproduced exactly as it was in the time of King Henry VIII.

Genuine gilt tapestries valued at $230,000 were used.

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

Antique jewelry and silverware used are worth $1,000,000.

Three thousand costumes of the Tudor period represent an expenditure of $100,000.

The wedding dress alone worn by Miss Davies when, as Princess Mary Tudor, she became the bride of old King Louis XII of France, cost $1,500 and is so heavily laced with gems it weighs twenty-five pounds.

Twenty expert swordsmen engaged in the thrilling duel scenes.

One of the most spectacular feats ever filmed is where Princess Mary and Charles Brandon on horseback jump off a bridge thirty feet high and into the river to escape the king's pursuers.

Thirty-three cavalry horses are used in this scene.

Director Robert G. Vignola and Assistant Director Phil Carle were aided by fifteen assistants, so stupendous were the demands of the production. In all the big sets a complete telephone system was installed through which the directing was done.

**CAST**

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**SETTINGS DESIGNED BY JOSEPH URBAN**
NEVER have the trade papers been so unanimous in their endorsement of a picture as they have been of "Knighthood." Here is some of the comment:

"What a picture! What a production! What a cast! Everybody. In this industry. From executives. To errand boys. Should see it. And feel proud. That they are in the picture business. Lord knows. You don't get that chance. Too often."—Danny in The Film Daily.

"Cosmopolitan's stupendous picture When Knighthood Was in Flower has made screen history. It is not only Cosmopolitan's greatest achievement, it is one of the greatest achievements of the silver sheet. It stands as a monument for the industry. None have excelled it in its appeal to the eye, the heart and the imagination. Very few have equalled it."—William A. Johnson in The Motion Picture News.

"It is safe to say that never has a picture been produced of greater beauty. It will cause you to believe the advance statements of its huge costs, for it all shows in the film."—Moving Picture World.

"It is a picture of tremendous beauty. For sheer pictorial appeal, it sets an enviable standard. It is enacted by as competent and satisfying a cast as could be wished for. It is, on the whole, the sort of production that reflects glory upon everyone who has had a hand in achieving the final result."—Martin J. Quigley in The Exhibitors' Herald.

"Let us give our homage to When Knighthood Was in Flower. William Randolph Hearst has made a great picture—a picture that the entire motion picture industry can be proud to claim. If there were more like it, we should not now be fighting a set of paid reformers and a lot of fanatic legislators."—N. Y. Morning Telegraph.

"When Knighthood Was in Flower far exceeds anything that was anticipated. It easily bears out all the things that have been said for it. The production is gorgeous, the direction excellent, the acting masterful, and it is real entertainment. Furthermore, the picture looks like the money that is claimed to have been spent on it. Put your order in and get ready to have it work for you."—Film Daily.

DIRECTED BY ROBERT G. VIGNOLA
In

WHEN KNIGHTHOOD WAS IN FLOWER

Copyrighted 1922 by William Randolph Hearst

A Cosmopolitan Production

Prints of When Knighthood Was in Flower are now in all Famous Players-Lasky exchanges, which will supply you with all information regarding the picture. Arrange for YOUR date at once.

A PARAMOUNT PICTURE
Here is a Picture
“Great in Concept!”

“Save for the war period, when pictures did rise to their great opportunities, we have had no great pictures, great in concept, since ‘Intolerance’.”

William A. Johnston in an editorial in the Motion Picture News

Paramount has just completed a drama which is certainly great in concept. No period of American history offers greater material for the motion picture than the period of 1849, and to make this epoch live again, in all its romance, its daring and its achievement, has been the aim behind the making of “The Covered Wagon”.

Those who were charged with the responsibility of making the picture have had a full realization of their opportunity to record indelibly a phase of American life which is fast becoming extinct. It is doubtful if such a picture as “The Covered Wagon” could be adequately made a few years from now.

There is scarcely a family in America which cannot point with pride to some grandfather or great-grandfather who participated in one of the greatest migrations known to history. The human incidents occurring by the minute in a group of two or three thousand people who made up the famous wagon trains, beset by dangers on all sides, are the elements which will make “The Covered Wagon” a picture great in entertainment value as well as great in concept—

And greatest in box-office appeal!

A fortune has been spent in making this picture. Three thousand people lived in the desert, eighty miles from a railroad, for over three months. A thousand Indians were transported from reservations hundreds of miles away. Three hundred wagons were built.

“The Covered Wagon” has been produced with all the facilities that the great Paramount organization can command. It was directed by James Cruze. Jack Cunningham made the adaption from the novel by Emerson Hough.

It’s a Paramount Picture
This advertisement is made from the 4-column cut that you can get at your exchange.

Jack Holt's first comedy. Made from the big Broadway comedy success of last season. It's sure to win new admirers for this star, as he is as good in comedy as in the more serious roles.

The great supporting cast includes Wanda Hawley and Julia Faye.

From the play by William LeBaron. Directed by Wallace Worsley. Scenario by Beulah Marie Dix.

The Super 39
The name that earned fame through thousands of hours of wonderful entertainment!

This is the first of Paramount’s new National Advertisements.

It will run in the Saturday Evening Post, January 13th, in two colors!

The use of color more than doubles the attention value, and consequently the number of readers. That means more money for exhibitors.

Paramount plans to make its national advertising campaign for the coming season far ahead of any other motion picture campaign—and one of the finest in the whole field of advertising.
UNANIMOUS!

THEY'RE all agreed—press critics, exhibitors, public—EVERYBODY says that MARIE CORELLI'S Immortal Love Drama is a truly marvelous production and an unparalleled attraction—all state that the greatest theatrical property since the birth of the theatre has been made into a picture without an equal in its power to pull an audience to please.

Bewitching

JANE NOVAK

UNANIMOUS!
Packing 'Em In

"THELMA" is sweeping the country from Coast to Coast— from boundary to boundary. In the smallest theatres in the farthest "sticks" and in the most palatial theatres in the biggest cities "THELMA" is drawing and pleasing millions. The answer is simple. "THELMA" is known to every man, woman and child who can read or hear. The book has been read by countless legions. These millions are spending money to see it and are recommending it to further and further millions. Get YOUR SHARE of these millions into YOUR THEATRE NOW while "THELMA'S" praises are being spread like wildfire—NOW, while it will carry your theatre on a tidal wave of certain profits!

F. B. O's super-showmanship again blazes forth in a conflagration of practical ideas in the "Thelma" press book—an exhibitor's treasure-ship loaded to the gunwales with a red-hot cargo of sure-fire material—smashing ads, crashing posters, electrifying exploitation stunts, drag 'em in heralds, resistless novelties—EVERYTHING!

Get a Copy of the Big Press Sheet

FILM BOOKING OFFICES
OF AMERICA, Inc.
723 Seventh Avenue, New York
EXCHANGES EVERYWHERE

Chester Bennett
"VIA RADIO"

By Mr. E. W. Hammons:

"I am just finishing a lecture on basic wireless, and the pupils in radio this film should prove a great help.

Very truly yours,

E. W. Hammons
President, Educational Film Exchange, Inc.
570 Seventh Avenue
New York City.

December 14, 1922.

By Mr. E. W. Hammons:

"Permit me to thank you for the opportunity you have given me to see the initial exhibition of "VIA Radio." I was impressed with the fact that the film is one of great interest both for entertainment and from an educational standpoint, especially so at this time when so many thousands of educational people in the country are deeply interested in radio telegraphy.

Very truly yours,

E. W. Hammons
President, Educational Film Exchange, Inc.
570 Seventh Avenue
New York City.

It's one of three new Short Subject Specials:

"MAN vs. BEAST"
"THE ENCHANTED CITY"
"VIA RADIO"

Produced under supervision of SCIENTIFIC AMERICAN

KINOGRAMS
Gives ALL the News of ALL the World

EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONDS, President
PASS the show windows or read the advertisements of any SUCCESSFUL merchant. You will see that he Shows and Advertises ALL his merchandise. Those who are not attracted by one thing are brought in by another.

The most successful Exhibitor today uses his "show window" (lobby) to display ALL his show units. He advertises ALL his program. Many who are not attracted by the feature come to see the Short Subjects.

THROUGH constant National advertising your patrons know this Trade-Mark is the sign of a well-balanced program and a WHOLE EVENING'S ENTERTAINMENT.

When you SHOW it—They will go in

EDUCATIONAL FILM EXCHANGES, INC.
E. W. HAMMONS, President
"The Man Who Waited" is a reliable, rattling good western with an abundance of action, mystery, suspense and romance which stamps it far out of the ordinary. Its hero is a youth whose one aim is to find and punish the man who wronged his father. But even after he penetrates the villain's disguise, he finds it a job to capture the rogue; and between chasing the villain, keeping secret the location of his mine and winning the heart of a girl, who proves to be the daughter of the bad man, the hero is on the jump every minute of the feature's five reels.

Edward I. Luddy, who wrote and directed "The Man Who Waited," started off the excitement by staging a rousing good fight at the beginning and kept the picture geared up to a high dramatic speed. The surprise climax comes after a thrilling race from the isolated gold mine to the desert town to file a claim. The villains are in the lead and the hero springs some spectacular riding to beat them to it.

Frank Braidwood, in the title role, has a decidedly attractive personality and can ride a horse like a demon. You can guarantee genuine thrills whenever he springs into the saddle. Inez MacDonald is pretty and everything expected of a dashing, spirited Western heroine. Jay Morley is a thorough bad man.

Play up "The Man Who Waited" as a Western thriller and ballyhoo it to the limit. Make a play on the title in your advertising and exploitation. Send out a man in a Western outfit with a bag on which is lettered: "I'm a stranger in town and missed 'The Man Who Waited' at the depot. Will someone direct me to the ....... theatre?" Bill the feature as "A Drama of Stolen Gold and Stolen Hearts" or "A Thrilling Tale of Fortunes Made, Lost and Regained."

Use the following copy in your newspaper advertisements; go and see a son track down his father's enemies and frustrate their dastardly plot against himself. The terrific explosion of a gold mine—hundreds of miners trapped. A wild race on horseback over hills and plains, a spectacular fall and the rescue by an intelligent horse. It's a western drama of thrills and action—"The Man Who Waited."

Playgoers Pictures

Foreign Representative
Sidney Garrett

Physical Distributors
Newspaper reviews, trade paper opinions, exhibitor comment, news articles from exchange cities, theatre lists showing an amazing array of bookings in large and small communities. These, and similar reports, have been published week by week. They give impressive support to the fact that “The Isle of Doubt” is a decided success.

Wyndham Standing and Dorothy Mackaill are splendid. The former did great work in “Earthbound,” “The Iron Trail” and with Norma Talmadge in “Smilin’ Through” Miss Mackaill was once a famous Ziegfeld beauty. She has a good screen opportunity in “A Woman’s Woman.” No better name could be suggested for a character part than George Fawcett, who, says Film Daily, is “always reliable and entertaining.”

The production has drama, comedy, action and all the necessary ingredients for popularity. The Exhibitors Herald puts it clearly in saying, “The Isle of Doubt” is a picture of qualities which make it worth while entertainment.” The Moving Picture World backed up this assertion by declaring, “the production reveals an unmistakable knowledge of what proves interesting on the screen.”

The story has a new twist. When a wife attempts to deceive her husband and plots to eventually marry another man, the husband calmly proceeds to test the worth of his rival. Should the scamp prove his manhood, he would have a chance of securing the girl.

“The Isle of Doubt” made good at the Marcus Loew theatres in Greater New York; the Modern and Beacon in Boston; Heilig, Portland, Ore.; Gifts, Cincinnati; Regent, Kansas City; Majestic, Des Moines; Royal, Toledo; Savoy, Buffalo; Dixie, Galveston; Rivoli, Denver; Lyric, Tulsa; Hippodrome, San Francisco and literally hundreds of other theatres.

In choosing attractions for your open play dates, bank on past performances and select a safe, sure, servicable picture; Wyndham Standing in “The Isle of Doubt,” with George Fawcett and Dorothy Mackaill. Directed by Hamilton Smith from the story by Derek Bram. Photographed by Arthur Cadwell. Produced by Syracuse Motion Picture Co. Released by

Playgoers Pictures

Foreign Representative
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Pathe Exchange
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Both star and title will pull for the box-office because both artist and story are known everywhere pictures are shown, and by all classes of theatre patrons. And in addition there are exceptional all-star supporting players cast especially for this Jack Pickford feature.

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Thrills! Romance! Action! Adventure!

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in

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Based on W. B. M. Ferguson’s novel of the same name

Supervision and screen version by Elmer Harris

Direction by Arthur Rosson • Photography by Harold Rosson

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The qualities depicted in these films are the qualities which typify the company responsible for them. Distinctive has had courage and power to plan distinctive pictures for the pictures' sake . . . Distinctive believes in working long and hard to get results . . . Distinctive knows that the pictures which make the public happy are the ones which entertain through heart interest . . . Distinctive has put its heart in the task of pleasing the public by its product.
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Here is a story of never-dying love, of criminal plotting, heroic counter-plotting and powerful conflicts. Clarence Budington Kelland wrote it for the Saturday Evening Post. Every motion picture producer in the country was in on the bidding for it. Distinctive got it! Edith Roberts and Alfred Lunt head a distinctive cast, with Edward Sloman directing. Backbone will be ready soon. Next will come

The Ragged Edge

based on Harold MacGrath's novel of the South Seas. A wonderful girl, her soul chilled to terror by heartless environment, struggles to escape. A boy, tormented by his New England conscience, seeks to bury himself in the life which appalled the girl. They meet, and solve each other's problem. How? This picture will reveal to you a new and strange story. Harmon Weight will direct it.

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These two great stories are the forerunners of others. Distinctive will put into the filming of them all those qualities which go to the production of great pictures.
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Starring Lon Chaney
Directed by LAMBERT HILLYER

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by and with Von Stroheim
UNIVERSAL SUPER-JEWEL

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HOUSE PETERS
MATT MOORE
from the great stage success by LANGDON MCCORMICK
Directed by REGINALD BARKER

REGINALD DENNY with Hayden Stevenson in "The New Leather Pushers"
from the famous stories by H.C. VIETTER
Directed by HARRY POLLARD
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From the stage play "The Suburban"
by CHAS. T. DAZEY
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UNIVERSAL SUPER JEWEL PRODUCTION
"MERRY GO ROUND"
TO BE PRESENTED BY
CARL LAEMMLE

DIRECTED BY
RUPERT JULIAN
and VON STROHEIM
Now Ready
WILLIAM FOX presents
THE TOWN THAT FORGOT GOD

Direct from a 10 weeks' run at the Astor Theatre New York ~ ~ Directed by HARRY MILLARDE who staged OVER THE HILL

FOX FILM CORPORATION
"Rarely has there flashed across the Screen

The TOWN THAT
Heralded as a Masterpiece

Evening Mail:—

"There are two outstanding features in the new William Fox picture at the Astor Theatre. One is a superlative performance of a small boy and the other is a marvelous storm and flood effect...It is a masterpiece of realism, so vivid that one expects the theatre to be swept away in the path of the raging torrent. It is a tremendous thing—that storm—with an entire town, built for the purpose, completely destroyed by the flood...This picture is done with real power. One's tear ducts must be particularly dry to resist the appeal of some of the scenes in it."

Morning World:

"We have been proceeding on the theory for some months that we were storm-proof, as far as motion pictures were concerned...But at the Astor Theatre last night for the first time since we got up and yelled for someone to rescue Lillian Gish in 'Way Down East', we were face to face with a cinema storm so terrifying, so catastrophic, so beastly real that we shivered in our boots, and actually forgot that such a thing as a motion picture camera ever had been invented. If there ever was a scene of fury pictured on a cinema screen, here it is. It is the storm of storms. It will get you, too."

Here's The Super-Special You've

FOX FILM
such a remarkable boy actor as Bunny Grauer

— Evening Mail

FORGOT GOD
by New York's Leading Critics

Tribune:
"If we were William Fox and owned a deluge such as he is presenting at the Astor Theatre in a picture called 'The Town That Forgot God', we surely should use it in every picture screened for the next ten years. Such a flood has no place on the shelf, no matter how old it gets... We thought there was a marvelous storm in 'The Old Homestead', and again we thrilled at the storm in 'One Exciting Night', and again in 'The Sin Flood', but all these put together would just about equal the deluge in 'The Town That Forgot God'."

Evening World:
"In presenting 'The Town That Forgot God' at the Astor Theatre, William Fox has given Broadway one of the most powerful photodramas yet seen. Viewed from every angle the film is practically faultless. The play finds a fitting climax in one of the most spectacular flood scenes yet filmed... In 'The Town That Forgot God', William Fox has lived up to his reputation for the spectacular and heart-touching melodrama. It is well worth a trip to the Astor."

Waited More Than a Year To Play!

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William Fox Announces
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The Screen Drama All The
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The Most Widely Read Book in the History of Literature
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the world couldn't
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NEW YORK

TO WHOM IT MAY CONCERN:

The opening two days of Marshall Neilan's "THE STRANGERS' BANQUET" have established a record for attendance at the Capitol Theatre.

The gross receipts on Sunday, December 31st, 1922 were - $13,559.80

The gross receipts on Monday, January 1st, 1923 were - $10,324.10

Very truly yours,

Edward Dowse.
Managing Director.

SWORN TO BEFORE ME, NOTARY PUBLIC, JAN. 2, 1923

[Signature]
A TYPE OF PICTURE THAT
The KINGDOM WITHIN
Will Stir the Hearts of the World

M. P. NEWS: It's a good audience picture, finely staged, and carrying a plot which holds the interest all the way. The acting is splendid as contributed by Russell Simpson, Pauline Starke and Ernest Torrence. Good for any type of audience and should draw most everywhere.

EXHIBITORS TRADE REVIEW: "The Kingdom Within" should be well received in places where sentimentality is enjoyed. The story is melodramatic and works up to a good climax.

EXHIBITORS HERALD: Excellent direction of capable players in a dramatic and all-absorbing story stamp this feature as one of more than ordinary entertainment qualities. Swift-moving, unaltering in interest, with its genuine appeal to the emotions it is rare entertainment of a substantial variety founded on a beautiful thought. Thoroughly convincing dramatic production. Type of picture that is not readily forgotten. It is the type of picture that should make friends for the cinema among the more fastidious of a community.

HARRISON'S REPORTS: A powerful drama of life in the timberlands; the direction throughout is excellent and so is the acting of the featured players as well as that of the supporting cast.

"The Kingdom Within", a title, by the way that is replete with meaning, should prove absorbing to any audience.

FILM DAILY: Effective dramatic moments and a satisfying dramatic entertainment generally.
For those who like a rather strong dramatic entertainment and favor a theme which makes faith all powerful, the picture should prove wholly satisfying.

M. P. JOURNAL, N. Y.: Excellent drama, based on a strong story, together with a well chosen and capable cast, including Pauline Starke, Gaston Glass, and Ernest Torrence. First runs indicate tremendous box-office possibilities, if exhibitor will advertise his booking. Picture may be included among the best of winter season, and is a big program special. Sure money winner.

M. P. WORLD: Intensely dramatic is the story of "The Kingdom Within," the Victor Schertzinger production which is being distributed by Hodkinson. It is a production which tells a gripping story and holds the interest throughout.
It is a picture which is quite different from the usual run and because of this and its strongly dramatic story, wealth of spiritual insight and acting of a fine cast, should prove welcome in the majority of theatres.

A VICTOR SCHERTZINGER PRODUCTION
Featuring Russell Simpson, Gaston Glass, Pauline Starke
PRESENTED BY PRODUCERS SECURITY CORPORATION
Here is the third great Arrowplay Deluxe. It holds tremendous box-office possibilities. It spells Profit with a capital “P”.

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Arrowplays Deluxe are exactly what their name implies – productions which set a new high standard in motion pictures.

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Can a man have two wives?

The Cast-
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Direction by Irvin V. Willat
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The third of the Bix Six is proving a box-office bonanza!
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Read 'em and reap!

Eugene Sue's "Mysteries of Paris."

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The modern adaptation of Eugene Sue's "Mysteries of Paris" is probably the first of a cycle of mystery photoplays. They will be most successful, not alone because it is the first one, but last season and this year all the plays of that kind or style are packing them in daily.

Get this'one if you can.—Mastodon Films, Inc., C. C. Burr, Pres.
IT IS WITH A LARGE MEASURE OF SATISFACTION THAT WE ANNOUNCE TO THE STATE RIGHT EXCHANGE MEN AND INDEPENDENT EXHIBITORS THAT WE HAVE CONTRACTED WITH PREMIUM PICTURES PRODUCTIONS FOR THEIR ENTIRE OUTPUT OF SPECIAL FEATURES.

FOR THE PAST YEAR AND A HALF, QUIETLY BUT DETERMINEDLY THE PREMIUM PICTURE PRODUCTIONS COMPLETED UNDER OUR CONTRACT TEN FEATURE ATTRACTIONS EACH PRODUCTION COVERING A DIFFERENT THEME OR SUBJECT, THE TEN PRODUCTIONS EMBRACING ALMOST EVERY ANGLE OF DRAMATIC ART.

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It has two big internationally known stars to get 'em in and a whale of a story to send 'em out talking.

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*Elaine Hammerstein* and *Conway Tearle* in "ONE WEEK OF LOVE"

By Edward J. Montagne and George Archambaud
Directed by George Archambaud.
Produced by Myron Selznick.

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*Sam Harding*, of the Liberty Theatre, Kansas City, Mo.

*W.M. Smith*, of the Orpheum and Rialto Theatres, Tulsa, Okla.

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A Story of Daring Deeds in the Big Open

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Every new release adds hundreds of exhibitors to the already large list of shrewd showmen who recognize the Carter De Haven Comedies as the super de luxe comedy material of the entire motion picture industry. These marvelous laugh- and money-getters are sweeping their way into the finest theatres in the land.

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It's a howling hurricane of hilarity—a towering typhoon of rib-tickling gags—a liting landslide of honest-to-God LAUGHS. It's cram-jam packed to over-flowing with the sort of comedy surprises that start a laugh way down in the pit of your stomach and roll it out in a pealing sunburst of gloom-shattering shrieks.

Its atmosphere of "class" adds immeasurably to the power of its claim for a place on the program of the finest theatres in the world, and its general appeal makes it just as gigantic a bet on Main Street as it is on Broadway.

Book and Boost

"A RINGER FOR DAD"

It's a Knockout
After "My Old Kentucky Home," "Queen of the Moulin Rouge," "His Wife's Husband" and other Pyramid pictures that have their popularity by showing their drawing power at the box-office, it is saying a good deal for a picture to announce that exhibitors, the public and the critics like it better than any Pyramid Production released to date, and that exhibitors have proved their liking for it by booking it more rapidly than any previous Pyramid Production.

Moving Picture World: "What Fools Men Are" offers something that is worth the attention of every up-to-the-minute exhibitor. Faire Binney gives a remarkably clever performance of a girl with a jazz soul. Many opportunities for pointed exploitation and the public is sure to be interested.

Trade Review: A well told story, with new twists that sharpen the interest. It's another triangle story that proves at the same time to be a splendid drama. Will appeal to the married patrons and also the young girls of any community.

New York Tribune: In our opinion Faire Binney has become the most ravishing of all the baby vamps. She certainly is a little beauty, filled with personality and temperament, and she makes "What Fools Men Are" a mighty interesting picture.

New York Journal: The cross-play of emotions in this quadrangular love story is developed very well and there are two or three big scenes with strong dramatic values.

Motion Picture Journal: "What Fools Men Are" should prove a first rate box-office attraction.

New York Telegraph: In this picture Faire Binney is thoroughly convincing. Her eyes shatter every business-suited heart in sight, including that of her sister's husband.

New York American: "What Fools Men Are" shows the flapper craze at its height. It is interesting, emotional and intriguing and makes a vivid picture.

New York Telegram: "What Fools Men Are" is one of the best pictures of the current season and one that both the flapper and conservator should see.
Principal Pictures Corp.
present

ENVIRONMENT
by Harvey Gates
starring Alice Lake and Milton Sills
supported by Ralph Lewis
Personally produced and directed by Irving Cummings
and Richard Headrick Jr.
and Gertrude Claire

This Master Production is Offered to State Right Buyers by
PRINCIPAL PICTURES CORP. to Loew State Building, New York
The confidence of the advertiser is the strongest endorsement a trade paper can have.

The opposite page shows how strong this endorsement of Motion Picture News was in 1922.

The News Alone Covers the Field
736 more pages of paid advertising than Moving Picture World—

1020 more pages of paid advertising than Exhibitors Herald—

1275 more pages of paid advertising than Exhibitors Trade Review.
Here's why it's a

FACTS ABOUT THE PICTURE
Presented by..............................................Louis B. Mayer
Directed by..................................................John M. Stahl
Written by..................................................Kirkpatrick Boone
Scenario by...............................................J. H. Hawks and Bess Meredith
Photographed by..........................Jackson J. Rose
Asst. Director..........................Sydney Algier
Length ........................................7204 feet

THE CAST
Lewis Stone..............................................Cleo Madison
Edith Roberts...........................................Ruth Clifford
Myrtle Stedman........................................James Morrison
Helen Lynch............................................Lincoln Stedman
Edward Burns.........................................Richard Tucker

A TASTE OF THE PLOT
After 20 years of married life, John Emerson wakes up to the fact that romance has fled. His wife treats him more like a son than a lover. He attempts to recall their sweetheart days but his wife tells him they are too old for such silly nonsense. Leaving for New York on business he meets a young and charming woman. The chance acquaintance develops into a warm friendship. John finds his departed youth again. He spends his time with the girl at the race track and at the cabarets and finally in an unguarded moment he finds the girl in his arms. He writes to his wife that he will not return. That evening he calls on the girl and finds her in the arms of another man, her fiance. She shatters his dream with the statement: “Surely you were not in earnest. Why, you are old enough to be my father.” John wakes to his mistake and sees the wrong he has done his wife. Then comes a race in a motor to catch the train bearing his letter home. He reaches home without being able to get the letter. His wife has read it but pretends to be ignorant of its contents. Her eyes are opened, however, and when she finds John is truly penitent, a new romance comes.

A First National Picture

The John M. Stahl Production

The Danger
99% Plus Picture

POINTS OF APPEAL
Here is a picture with universal appeal. As the Motion Picture News says:
"It is good for any house, anywhere."
The Exhibitors Herald says:
"This will likely be one of the big box office attractions of the year. No phase of box office appeal has been overlooked."
And the Los Angeles Times says:
"If the public doesn't take to this like a duck to water, I shall cease worrying about pictures and begin worrying about audiences."
There is romance and a domestic problem that strikes home to everyone.
There is unusual suspense and many thrills, including some of the finest race track scenes ever screened and a race of automobile with a fast express, including the smashing of the auto by the train at a crossing.
There is an all star cast with the most finished acting on the part of Lewis S. Stone and Cleo Madison.
Wonderful photography, with unusually artistic and attractive interiors and exteriors. Direction as nearly perfect as it is humanly possible. John M. Stahl has put all the human touches that go to make this a great picture.

CHARACTER OF STORY
A society drama that is different from anything ever before presented. A domestic problem that treats of the dangerous age, which with men is about 40, when their wives have put aside romance to become mothers and housewives and are no longer sweethearts and companions to their husbands.

EXPLOITATION
Here also is a title to conjure with. You can stir up public interest to a white hot pitch on the question of what is the dangerous age—for men—for women. There are scores of sure fire exploitation angles. Ask your First National exchange for a press sheet, which will tell you how to put it over big at little cost.

"John, has left me for a younger woman!"
"You put away romance with your baby's first shoe!"
"Be a good boy and take your spring tonic!"
The Chicago Herald and Examiner Says:

"'The Hottentot' caused an uproar. The audience laughed so much they just couldn't stop. The first scenes set them chuckling, and from then on to the end there was a most hilarious time. They laughed until they almost became hysterical and their sides must have been sore. Certainly diverting and refreshing, with mirth and thrills."

DOUGLAS MacLEAN and MADGE BELLAMY

in the comedy drama special, taken from Willie Collier's rollicking stage success.

Directed by James W. Horne and Del Andrews under the personal supervision of Thomas H. Ince.

Distributed by Associated First National Pictures, Inc.
**Motion Picture News**

**Buy Right**

We have been asked to venture our opinion upon the proposition of having an exhibitors’ National Organization—the M. P. T. O. A.—go into the distributing business.

It is difficult to give a definite opinion, because no definite proposition seems to exist.

It appeared at the last National Convention of the M. P. T. O. A. that the organization had no constitution. One, we believe, was written during the Convention. But it has not been published. So we do not know what provision is made as to the League’s rights and purposes in this important connection.

* * *

The National Organization is an association of state units, each undoubtedly with rights and purposes of its own.

So it does not appear that the National Organization is—as yet at least—prepared to enter, as a whole, the distributing business.

An incorporated body, therefore, even though headed by the officers of the League, is not the Exhibitors’ League.

The proposition then becomes a straight commercial one—namely an attempt to interest exhibitors as stockholders in a cooperative distributing organization.

As such the idea is by no means new. A previous venture along these lines and organized by a former League President was a failure, entailing a loss to the stockholders. The First National Exhibitors Circuit later organized by powerful exhibitors in strategic points proved a success.

The matter is simply one, then, of an exhibitor buying stock in a commercial enterprise; and that is his own business strictly, not ours. We have only to remark what he already knows that the success of any enterprise depends always and mostly upon the acumen, experience and interests of the men who run it.

As to the idea in general of exhibitors entering the distributing business as a way out of their present difficulties our mind goes back to a convention of the New York State League held at Albany a year or so ago.

Heated speeches were made from the floor; and details were given of exorbitant rentals and distributor oppression.

But silence came, we clearly recall, and no argument was forthcoming when an exhibitor arose and said that he had no trouble because he “bought right”; and he stated emphatically that if every exhibitor would use the good buying sense of any retailer he would not find it necessary to put his head in another noose in order to untie one already around his neck.

Isn’t that about right, gentlemen?

* * *

We are not trying to preach down your troubles. We know they exist pretty nearly as well as you do.

But you’ve got to look at things—if they are to be corrected properly—from the broad viewpoint of the entire industry.

Production is wrong today because distribution is wrong; and distribution is wrong—to a great degree—because exhibition is certainly not all it should be.

We need basic improvements—like percentage booking, a credit system, neutral distribution, advertising, to correct things all along the line. You can only better yourself permanently as the other fellow—the producer and distributor—betrters himself. That’s gospel truth.

And these improvements are bound to come. We are on the eve of them now.

In the meantime stick to the knitting you know about—and know it better!

“Buy right!”

C. A. Johnston

Vol. XXVII

JANUARY 13, 1923

No. 2
In a previous issue of the NEWS it was mentioned in this department that the Chicago & Alton Railroad was establishing screen entertainment for its travelers who journeyed on through trains in the night. One of their passengers was seated in the parlor car the night of December 12th when the porter announced “Movin’ pictuahs in the dining cah. Passengahs invited.”

Time and distance were forgotten while Harold Lloyd’s “Grandma’s Boy” was shown on the screen at one end of the car, while the projecting machine was on a table at the other end. Tables had been removed, shades pulled, and chairs arranged at the sides of the car, making a miniature picture theatre traveling at express train speed.

Contrary to what was anticipated, there was no objectionable vibration. Electric current for the projector was obtained from the generator and storage battery of the car, the same used in lighting the train. The experiment was successful and motion pictures are planned as regular features to relieve the tedium of the long hours of traveling.

It looks like a pretty nifty east which George Archebaind has lined up for the Selznick picture, “The Common Law,”—a cast that includes Elliott Dexter, Corinne Griffith, Bryant Washburn, Miss DuPont, Hobart Bosworth, Phyllis Haver and Harry Myers.

Were you among the fortunate who saw the stage production of “Grumpy”? Cyril Maude, the English actor, played the title role. As a screen production it should give Theodore Roberts the chance of a lifetime to show his skill at characterization. William De Mille, who is making the production for Paramount, has engaged May McAvoy to appear in the leading feminine role.

Old Lady Rumor has it that Ann Pennington (you remember Ann as a Lasky star a few short years ago) is leaving for the Coast to make a picture. The diminutive comedienne, it is understood, will have a test made as soon as she reaches Los Angeles, since the production depends entirely how she screens at the present time. The intervening seasons have been very kind to Ann Pennington if one may judge from the piquancy and charm of her personality as she graced a few of our musical shows.

Mrs. Edward B. McLean, a member of Washington society, gave a private screening recently of “Douglas Fairbanks in Robin Hood” in her home for Vice-President Coolidge, members of the President’s Cabinet, the Senate and House of Representatives and the diplomatic corps. Among those present were: Charles E. Hughes, Secretary of State, and Mrs. Hughes, Secretary of the Interior; Paul and Mrs. Fall, President Laske of the Shipping Board, Sir Eric Gideles, the British Ambassador, and Lady Gideles, Jules Jusserand, the French Ambassador. Mrs. Jusserand, Attorney General Daugherty, Secretary of the Treasury, Mellon, General Pershing, Secretary of the Navy Denby, Assistant Secretary of the Navy Roosevelt, Congressman Longworth and Mrs. Longworth, Senator Ernst of Kentucky and Senator Elkins of West Virginia.

A recent arrival in New York is J. Epstein, the French director, who will be found at the Hotel Astor with a print of his production, “Pasteur,” the film depicting the life and deeds of the great scientist, Louis Pasteur, whose centenary is soon to be celebrated.

**PICTURES AND PEOPLE**

HAL ROACH is in New York on a short visit—his first for more than a year. With “Dr. Jack” already on the road to success and Harold Lloyd busy on a new comedy to succeed “Safety Last,” completed several weeks ago, Mr. Roach felt that the trip was coming to him.

Although his visit is mainly of a social nature, Mr. Roach said that he would, of course, discuss the matter of future productions with officials of Pathé, which distributes his company’s product. The producer intimated that he was also interested in discovering whether the metropolis held any particularly promising young leading woman suitable for work in any of his comedy units.

Mr. Roach must have felt highly gratified over the reception of “Dr. Jack” at the Strand. It had ‘em laughing for sixty minutes.

Benjamin de Casseres, the demon free lance, who doubles in brass writing titles and supervising scripts for Paramount productions at the Long Island City studio, has made a few dozen New Year wishes. In one of them he hopes to see a picture wherein Nita Naldi and Pola Negri try to vamp Rudolph Valentino for ten reels.

You wouldn’t think to look at Buck Jones as he jumps into that lil’ ol’ saddle that he once kicked up considerable dust in Mack Sennett’s Keystone comedies. Sure as shootin’.

All the circuses wintering in Southern California are cooperating with Jackie Coogan toward providing the genuine atmosphere of the big tops for his next picture, “Toby Tyler.” Jackie’s circus was presented to the Los Angeles public recently to supply the needs of the Near East Emergency Relief Fund which pleads for the outraged and perishing children of Armenia. Seven tents covered the lot of the “Toby Tyler Shows,” and the performers were members of the Al G. Barnes Shows and the Sells-Floto organization. There were Martha Florine, equestrienne with Barnes, Tom Atkinson and his dog and pony show from Sells-Floto, Mike Braham with his high school horses from Barnes, Mike and his bucking mule from Ringlings, and several freaks from the side shows of the combined circuses. The menagerie was present too. The ringmaster was the director, Eddie Kline. “Toby Tyler” tells the story of a small boy’s adventures during ten weeks while he was with a circus after running away from home. It looks like a winner. Circus stories never fail.

George Hernandez, who has endeared himself to picturegoers through his comedy characterizations, has heard the last call of "Camera." The veteran actor of screen and stage died last Sunday night in Glendale, a suburb of Los Angeles. He was fifty-nine years old. He had been an actor nearly forty years. He is survived by his wife, Anna Dodge, an actress. Mr. Hernandez has appeared under the banners of Selig, Metro, Universal, Paramount, Thomas H. Ince, Triangle, and Benjamin B. Hampton.

Another arrival on the Coast is William V. D. Kelley, technical advisor of Prizma, who will begin work on plans for his company’s new print laboratory to be established in Hollywood this month. It is designed to supply negative and the first color positive print only. Quantity release prints for producers using the Prizma color title prints will be made for the time being at the fully equipped Jersey City laboratory.
Index to Departments

<table>
<thead>
<tr>
<th>Department</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Editorial</td>
<td>167</td>
</tr>
<tr>
<td>Pictures and People</td>
<td>168-169</td>
</tr>
<tr>
<td>General News and Special Features</td>
<td>170-180</td>
</tr>
<tr>
<td>Chicago and Mid-West</td>
<td>182</td>
</tr>
<tr>
<td>Comedies, Short-Subjects and Serials</td>
<td>209</td>
</tr>
<tr>
<td>Construction and Equipment</td>
<td>217-228</td>
</tr>
<tr>
<td>Exhibitors' Service Bureau</td>
<td>188-201</td>
</tr>
<tr>
<td>Feature Release Chart</td>
<td>232-234</td>
</tr>
<tr>
<td>Pre-Release Reviews of Features</td>
<td>229-231</td>
</tr>
<tr>
<td>Production-Distribution Activities</td>
<td>210-216</td>
</tr>
<tr>
<td>Regional News from Correspondents</td>
<td>203-207</td>
</tr>
<tr>
<td>Reviews of Latest Short-Subject Releases</td>
<td>209</td>
</tr>
<tr>
<td>Studio Notes and Player Brevities</td>
<td>181</td>
</tr>
<tr>
<td>What the Big Houses Say</td>
<td>183</td>
</tr>
<tr>
<td>With the First-Run Houses</td>
<td>184-187</td>
</tr>
</tbody>
</table>

L. Lewis Stone, who knows how to add the lifelike touch to his characters, has arrived in New York to assume the principal male role in "You Can't Fool Your Wife," George Melford's next production.

Advance information on Famous Players-Lasky's "The Covered Wagon" merits the prediction that something well up on the list of great pictures will soon be forthcoming.

The picture has cost some eight hundred thousand dollars and Famous claims that this immense sum has been well spent. Reproducing in detail as it does a great epic in American history, the days of '49, there is every opportunity for a story of even greater appeal than that of "The Birth of a Nation." The life of this period was such as to provide from actual experiences, material for such a picture. Over the great plains, and across the desert that lies between the Father of Waters and California, journeyed men and women from every land, of every type and of every known nationality, all fusing together into a heterogeneous mass of humanity that held little respect for the laws of either God or man. Here they laughed and loved, worked and struggled, fought and died, their very names lost and forgotten, but of one thing we are sure. They lived.

To present a true picture of those eventful days, Famous Players-Lasky has gone the limit in the matter of cost, costuming and properties. "The Covered Wagon" is to turn the calendar back seventy-five years. What opportunities it presents for the live wire exploitation man.

It is said that Claude Saunders, Paramount's exploitation department chief is laying awake nights planning the big stunts that will be used to aid each exhibitor placing the picture.

John Emerson and Anita Loos are on the Coast, where they intend to remain for a while writing and supervising stories for Constance of the Talmadges. The first essay will be a romantic comedy with a historic background and was originally written during their visit in Europe last spring. The Emerson-Loos combination is responsible for most of the star's comedies during the last three years, including "The Virtuous Vamp," "In Search of a Sinner," "Woman's Place," and "Polly of the Follies."
The Past Year's Best Performances

By LAURENCE REID

$307,000 Is Collected by M. P. Commission

SINCE August 1, 1921, when the New York state Motion Picture Commission started its function, it has collected $307,000 for censoring purposes. During the same length of time, the Commission has spent approximately $30,000, exclusively of which George H. Cobb. There have been made about 5,000 eliminations and less than 100 pictures have been condemned in their entirety.

No one can deny that Pauline Frederick is not blessed with genuine emotional ability. Two Kinds of Women” doesn’t linger in the memory so much, but the star made it quite really worth it. She shone again in “The Glory of Cimelius.”

Hobart Bosworth? This actor never fails in his rugged characterizations. Which means that “White Hands” was finely played. Ethel Clayton caught the true spirit of the role which she interpreted in “Her Own Money.” Miss Clayton is always sincere and dependable. Ann Forrest didn’t fail us in “Love’s Boomerang.” Her acting carries a vital quality. “A Prodigal Judge” gave us Macklyn Arbuckle in one of his finest performances. Dorothy Dalron brought her spirited personality to the sea story, “Moran of the Lady Letty.”

Elise Ferguson contributed real acting values to “Peter Ibbetson,” and followed up a few months after with a perfect cameo in “Outcast.” “Saturday Night” gave us Lorette Joy, who has since flashed her art in “Manslaughter” and “Minnie.” The De Milles picture also introduced Theodore Roberts, who is a genius at characterization. We defy you to forget his work but he has been in “Old Homestead” and “If You Believe It, It’s So.”

George Fawcett is another who enriches the screen with his picturesque portrayals. He also was one of the all-star cast of “Peter Ibbetson,” and also a fine actor in “The Old Homestead” and “Ebb Tide.” He might have stepped from the pages of Stevenson in the last mentioned offering. Lewis Stone did not fail us in “The Rosary,” and his art was demonstrated again in “The Prisoner of Zenda” and “Trilling Women.”

Raymond Hatton doesn’t have many chances to display his ability on account of his stature, but his work in “His Back Against the Wall” is unforgettable.

What of Colleen Moore, who is rapidly becoming one of our most gifted actresses? Can you forget her in “Come On Over”? “The Wall Flower” and “Broken Chains”? Bill Hart has played the burly westerner for so long that he has made it mellow. Bill didn’t have to explain why he was made “Travelin’ On” vivid with his personality. Vera Gordon duplicated her work in “Humoresque” when she graced “The Good Provider” and “Your Best Friend.” Norma Talmadge came to us from “Together Through” and “The Eternal Flame.” Mary MacAvery lent a wistful charm to “Through a Glass Window,” while a small bit in “Kick In” was magnificently done. Thomas Meighan humanized “The Bachelor Daddy,” “Our Leading Citizen” and “Back Home and Broke.” Glenn Hunter admirably limned a sympathetic character sketch in “The Cradle Bearer.”

Richard Bartholomew carried on his good work in “Sonny” and “The Bond Boy.” George Arliss did not fail us with his studies in “The King of the Passes” and “The Man Who Played God.” James Kirkwood, one of the best actors of the silent drama, caught the real spiritual value of “The Sin Flood.”

Harold Lloyd showed his finest pantomime in “Grandma’s Boy,” and his latest, “Dr. Jack,” carries him to greater heights. Edward Horaton has indicated in “Too Much Business” and “A Front Page Story” that he knows comedy expression. Victor Seastron, a Swedish actor, flashed some real acting in “A Stroke of Midnight.” Wallace Reid endowed “The Dictator” and “Clarence” with a fine sense of characterization. Mary Carr carried on her mother love in noble fashion in “Silver Wings.”

Rolph Valentino revealed himself a genuine artist in “Blood and Sand.” George Beban never fails. That’s why “The Sign of the Rose” stays in the memory. John Barrymore brought his finished art to “Sherlock Holmes.” Mary Astor made “a” magnificent performance of the bumbling professor who sees the light in “Timothy’s Quest.” Jackie Coogan, who has been called by some the best actor on the screen, made “Trouble” a fine picture and “Outward Bound” a marvel of direction. And there is House Peters, who helped make “The Storm” so memorable. Constance Talmdge gave us a delightful sketch of Ming Toy in “East Is West,” and Warner Oland, in the same picture, contributed an admirable study as the wily Oriental, Charlie Yung.

Rosa Rosanova made “Hungry Hearts” a real heart document. Can you forget Fritzi Ridgway in “The Old Homestead”? A genuine beauty. John Barrymore also was in “The Swimmer” that Warners furnished picturesque expressions in “When Knighthood Was in Flower.” Claude Gillingwater seemingly stepped right out of life in “Rememberance.” And Blanche Sweet might be stepmother to the outstanding performances in “Quincy Adams Sawyer.” Lon Chaney is always dependable—an actor of real expression. His character work in “Shadows” and “Oliver Twist” was truly marvelous. George Nichols gave us a superb study of an indigent father in “The Flirt.” Laurette Taylor humanized “Peg o’ My Heart”—one of the greatest performances in the history of the screen. Douglas Fairbanks rivaled Robin Hood in his big spectacle, but the acting honors belong to Wallace Beery as King Richard. Did you ever see Beery give a poor performance? Neither did we. Ernest Torrence has forced to the front as an actor of parts. His work in “Broken Chains” and “The Kingdom Within” reminded us that his vital acting in “Tol’able David” was no flash in the pan. Frank Keenan, an actor of the old school, was splendid in “Lorna Doone.” Mary Alden’s work in “The Bachelor Boy” and “That Woman” establishes her as one of our best character actresses. Mary Pickford was—well, just Mary Pickford in “Tess of the Storm Country,” a most appealing study.

The screen has many outlets as we see them for the year of 1922. Who can deny that screen pantomime has not become a real expression?
Motion Picture Censorship Doomed in N.Y.
Governor Smith Recommends Repeal of State Law in Message to Legislature

Late News Notes from the West Coast by Wire

AMAR LANE, director of publicity for Selznick on the West Coast, claims that the news is incorrect which was published in the Los Angeles Sunday Times this week to the effect that all members of the East River Part of Hentzau went on strike Thursday morning, last week, and did not work until 3 o'clock that afternoon because they perceived their weekly salary checks for the previous week, due Tuesday. A damage suit against the Los Angeles Times is declared probable, as the strike story named several players who have completed their parts and were off the payroll several weeks previous.

William Duncan and wife, Edith Johnson, left for New York last Saturday. Duncan's Vitagraph contract expires shortly and it is understood he is negotiating there where he signed the contract per year. Ed Moriarty, Duncan's representative, preceded the star to New York.

Dr. A. H. Giannini, of the East River National Bank and Commercial Trust Company of New York has spent the past week in Los Angeles on business with several members of the film industry.

Irvig Lesser left for New York on Wednesday.

Fred Nihlo and his wife, Enid Bennett, are spending the holidays in Mexico City. Upon his return, he will edit "The Famous Mrs. Little Air."

Edwin Stevens, sixty years of age, died at his Hollywood home on Tuesday as a result of pneumonia. He was formerly leading man for Ethel Barrymore and Henrietta Crosman and created the name role in "The Devil." He was in pictures for four years. He leaves a wife and two daughters, all of Hollywood.

Motion Picture censorship in New York state will soon become a thing of the past. Within the next few days a bill will be introduced to repeal the present law, which created the Motion Picture Censorship Commission in 1921. In his message to the Legislature on Wednesday, January 3, Governor Smith left no doubt as to his stand.

"We have abundant law in the state to jail the man who outrages public decency. If we have not, enact it. I believe that the enactment of a statute providing for censorship of the moving pictures was a step away from that Liberty which the constitution guaranteed, and it should be repealed."

There is no doubt but that Governor Smith will get his way in this important matter. The Senate is this year Democratic, with James J. Walker, who battled for years to prevent censorship of motion pictures in this state, at its head.

Senator Walker in an address before the City Club of Cleveland last week had the following to say, in part, regarding censorship:

"Those who favor censorship would change our historic Bill of Rights to a Bill of Do's. If they had had censorship in Shakespeare's day the censors probably would have found enough things on which to bar his plays and the most treasured possessions of the English language probably would have been lost to the world.

"Censorship is un-American. It violates the constitution of the United States. It is a violation of the freedom of the press. It hampers progress; it cripples art."

"In New York state Governor Smith was elected by an overwhelming majority on a platform which contained a plank for the abolition of move censorship in New York."

Back in 1921 the bill which created the Motion Picture Commission and brought censorship into the Empire State was jammed through by Clayton R. Lusk, majority leader of the Senate, and his associates during the closing hours of the session, following one of the greatest fights of the year, staged in the Senate by Mr. Walker, and in the Assembly by Charles Donohue. The Commission was organized and came into existence on August 1, 1921, when three commissioners appointed by Governor Miller took office at salaries of $7,500 a year. Since that time several deputies have been named, and with offices in Albany and New York the Commission has run up a large expense.

Just who will introduce the bill which will call for the repeal of the present censorship law in this state is not known as yet. In the Senate it will probably be Mr. Walker, with Mr. Donohue introducing a companion bill in the Assembly.

In his annual message to the Legislature Wednesday, Governor Smith had this to say concerning motion picture censorship:

"Recent legislation in our own state has aimed at serious restriction of personal liberty.

"For several years we have been drifting away from the fundamental idea of the Declaration of Independence and the Document that was intended to give it force and vigor, passed to restrain or abridge liberty of speech, or of the press. This fundamental principle has equal application to all methods of expression.

"The spoken drama has always had its place as an influence to educate. In many countries it is sustained as a national enterprise. In early days it was used to give expression to historical ideas. Nobody will dispute that the invention of moving pictures opened the way for a new avenue of great education as well as of amusement. We have looked too lightly on guarantees of freedom of speech and of the press, when we select from among our citizens three people who, before the fact, have the power to declare what is and what is not a violation of the statutes enacted for the protection of the morality of our people.

"Carrying this policy to its logical conclusion, everything written or spoken or taught, might be subject to a censorship by public authority. We have abundant law in the state to jail the man who outrages public decency. If we have not, enact it. And if we have not done enough to hold him after his conviction, I believe that the enactment of a statute providing for censorship of the moving pictures was a step away from that liberty which the Constitution guaranteed, and it should be repealed.

"Interference with personal liberty, censorship of thought, word, act or teaching, abridgement in any way of the freedom of speech and of the press by the government itself, unquestionably enforces, if in fact it does not promote, intolerance and bigotry in the minds of the few directed against the many. I recommend to your earnest consideration the immediate repeal of the statutes spoken of in this section of my message."

Missouri Faces Bitter Censorship Fight

Missouri is facing the most bitter fight for state censorship of motion pictures in the history of the industry.

The local film colony is justly alarmed at the menacing aspects of the situation, and a special meeting of the St. Louis Film Board of Trade was held on Friday, December 29, to discuss the outlook. At that gathering it was decided that each exchange man should acquaint his home office officials with the situation here, while wires will also be sent to Will Hays and his organization. All exhibitors will also be requested to do their bit in helping to overcome the propaganda of the reformers.

As usual, the "blue-nosed" ones are taking advantage of facts and half-truths to win their way.

People who are not well informed are being told that if the state had censorship of motion pictures, "Fatty" Arbuckle could be barred from the screen.

From every angle it looks like a bitter fight. The only hope for the industry is for every branch to stand united, shoulder to shoulder, and not to overlook anything that can be done to checkmate the moves of the reformers.
CONSTRUCTION versus destruction was the keynote of the mid-winter meeting of the North Carolina M. P. T. O., held in the O. Henry Hotel, Greensboro, N. C., on December 27th and 28th, and it resulted in the most constructive, harmonious and pleasant convention ever held in the State, not to mention the largest attendance in several years at any convention of this organization.

They did not condemn Hays for freeing Arbuckle; they did not urge exhibitors of the state not to show the Arbuckle pictures; they did not urge cancellation of the First National Franchise; neither did they harangue the tactics of United Artists nor the practices of Famous Players; all of which all conventions formerly did with redounding glory.

More than fifty members of the organization were in attendance. The entire convention was highly constructive, devoted entirely to business and entirely devoid of arguments or wrangling; serious minded exhibitors dropped their individual enterprises for a couple of days to discuss and deal with many vital problems affecting the exhibitor as a business owner that called forth the plaudits of press and public of the whole state, every daily newspaper in North Carolina carrying long wire reports of the laudable movements launched and the constructive sessions held.

Outstanding among the actions of the convention was the passing of a resolution and the appointment of an active committee to arrange for the building of a suitable auditorium as a gift from the theatre owners for either the Jackson Training School in Carrabuss county or the Orthopedic Hospital at Gastonia, both state-sustained institutions.

Plans will be drawn and report made by the committee at the next meeting relative to every theatre giving a day’s gross receipts to the cause, programs to be donated by the exchanges. The committee was composed of the following theatre owners: W. E. Craver, Craven; Jas. A. Estridge, Gastonia; R. D. Craver, Charlotte; P. L. McCabe, Tarboro; J. W. Prevo, Thomasville; G. C. Gammon, Leaksville; E. C. Pearce, Winston-Salem; E. F. Daridine and E. E. Heiler, Charlotte.

Secretary Vanerner presented a flattering report of the past six months’ activities of the state organization, showing a nice balance in the bank with which to start the year’s legislative work in Raleigh. He also reported the largest paid up membership in the history of the organization.

A special legislative committee was appointed to keep in close touch with affairs during the coming session of the General Assembly in Raleigh, consisting of the following theatre owners: Sam T. White, Greenville; Jas. A. Estridge, Gastonia; E. F. Daridine and G. M. Tyler, Charlotte; H. B. Varner, Lexington. This committee was given full power to employ active representatives or otherwise expend the funds of the association to combat censorship legislation or any other matters affecting the theatre owners of the State who are members of the organization of the legislature, which opens in January. They will effect a permanent working organization within the next few days.

Resolutions were passed strongly condemning the scheme of the Universal Pictures to increase the music tax and “the burdensome and unjust increase” in the State privilege tax; commending the efforts of the National M. P. T. O. in behalf of a fair, equitable uniform contract and especially condemning the effort to abolish the music tax inquisition. Another resolution commended highly the better films movement and pledged the support of the organization to the end that better programs may be furnished, and objected to the pictures relegated to the scrap heap by cooperation with the public rather than through the impossible scheme of political censorship.

Another resolution was passed expressing the sympathy of the membership to Colonel C. L. Welch, of Salisbury, in the sudden death of his son, which occurred on Christmas Day. Colonel Welch is one of the oldest members of the State organization.

In the absence of Secretary Popey Wells, who was detained at home on account of illness in his family, Vice President E. F. Daridine, of Charlotte, presided over the convention. The following were registered on the convention books for the sessions of the convention:


Among the film and accessory representatives present were the following: W. J. Kuppers, Booking Office, Atlanta; G. M. Tyler, Fox, Charlotte; Frank P. Bryan and Bryan Craver, Associated First National, Charlotte; Dan O’Connor, George V. Atkinson, C. Alexander and E. E. Heiler, Pafer Exchange, Charlotte; H. L. Horton, Universal Film Exchanges, Charlotte; R. T. Good

$19,412,900 Capital in N. Y. Companies During Year

URING the past year a total of 455 motion picture companies were incorporated in New York state, according to official figures given out by the secretary of state. These companies represented a capitalization which totaled $19,412,900. During the month of December 36 companies were formed, and received charters, these being capitalized for $1,630,800.

During the year 1921, New York state witnessed the incorporation of 455 motion picture companies, having a combined capitalization which amounted to $28,375,400.

Troy Houses Resolved of Paying Firemen

The ordinance which will relieve the motion picture theatre landlords, Troy, N. Y., of an excessive burden in the way of salaries paid to firemen stationed in the theatres, has been unanimously approved by the public works committee of the common council of that city. The measure became effective January 1.

The ordinance provides that paid firemen will take the place of the firemen who have been stationed at the theatres, under salaries paid by the theatre owners. The expense will be large, but the danger to the theatres, rated according to their seating capacity, will be covered.

The new ordinance will not only prove a relief to the theatre owners, but it will also regulate fire protection in the theatres and put them on a parity with the city fire department. The tax on the theatres will be turned over to the firemen’s pension fund.

Pictures Along Health Lines Needed

The use of motion picture films in the work done by the health lines of New York state is increasing daily, and the demand for this class of films is beyond the supply of the State Health Department, according to Gilbert Tucker, Jr., director of the visual instruction division of the department. There are twenty-six health films, and these are in constant use by medical associations and civic associations throughout the state.

“If we had four times as many films,” said Mr. Tucker, “we could have a supply sufficient to meet the demand. The call for the old slides has been reduced to almost nothing. By means of the moving pictures we have been able to reach thousands, while through literature we would only reach a few.”

Ohio Exhibitors to Meet January 16, 17

The second annual convention of the Motion Picture Theatre Owners of Ohio will be held January 16th and 17th at the Chittenden Hotel, Columbus, Ohio. Following the business sessions of two days there will be a banquet at which Will Hays, Governor Vie Donahue, Dr. Francis Holley and others of national prominence have been invited to make addresses.

As the legislation will be in session during the progress of the meeting it is planned for the entire convention to call upon the members of that body. Among the important details of the convention will be the adoption of legislative plans for the approval of exhibitors.

Sydney Cohen, M. J. O’Toole and other national officers, as well as exhibitor leaders from all over the country promise messages of importance.
Winning the Public Back to Pictures

By A. N. Smallwood
Secretary-treasurer of Pyramid Pictures, Incorporated

Editor's Note—Following is an article written by A. N. Smallwood, secretary-treasurer of Pyramid Pictures, Inc., in which observations and suggestions are asked relative to that all-important question of today, “How to bring the public back to regular attendance at the picture theatres.”

A discussion in which exhibitor, producer and distributor exchange views on this subject can not fail to be of benefit to the entire industry. The pages of Motion Picture News are open to all for an expression of views on the problem.

When motion picture box offices were attracting their maximum millions of patrons daily, the popular short-story magazines and dime novelists had lost millions of subscribers. Why is it, then, that these magazines are now gaining in circulation and why are more and more of these popular short-story magazines being successfully launched today?

Ten years ago many people did not consider their day’s routine complete unless they “took in a movie.” Why, then, are these same people attending motion pictures only once a week or perhaps less frequently?

It was not so long ago that the motion picture was blessed because it brought inexpensive diversion to the masses. Is it possible that the motion picture has ceased to be “the poor man’s entertainment”?

Have the comparatively few idealistic “high brow” artists succeeded in their agitation to “elaborate the movies” by the injection of symphony concerts, uniformed attendants, expensive prologues and sociological propaganda been a factor in promoting or retarding the popularity of pictures?

Have the small-town exhibitors and the neighborhood houses, in attempting to follow the prestige provided by the big theatres who adopted these innovations and forthwith increased the price of admission, increased or driven away patrons?

Is the competition between producers for stars, success, and directors, resulting in higher production costs and bigger rentals, which, it was believed, had been partially eliminated a few years ago, again becoming the vogue with the increasing number of big “million-dollar” spectacles?

Does the 90 per cent. of our public—do the masses, and the exhibitors demand a continuous supply of these “million-dollar productions” at higher rentals and increased prices of admission?

Are the exhibitors forced to play these Big Pictures for more days than they SHOULD at higher rentals which necessitates charging patrons more money for each show to pay for picture amusement OFTENER THAN ONCE A WEEK?

After all, motion pictures attained their popularity and enjoyed their greatest prosperity when they appealed, primarily to the “common man,” and the box office receipts to the 90 per cent.—who paid their dimes for an hour’s entertainment and were satisfied that they were getting their money’s worth.

Wouldn’t the exhibitor look with favor upon a general rule of booking the really big pictures on a percentage basis, letting the Big Picture and its alleged drawing power compensate both the exhibitor and the producer, without obligation on the part of the exhibitor to make guarantees to the producer? Under such circumstances, higher admission prices would soon tell their own story.

On the other hand, would the exhibitor make more money by buying a good commercial product which the public would attend? To his audiences at lower admission prices, and profit more in the long run?

This last thought is, to my mind, worthy of very serious consideration. Whether or not, the present trend is established by the bigger theatres who have adopted these innovations and forthwith increased the price of admission, increased or driven away patrons? Is the competition between producers for stars, success, and directors, resulting in higher production costs and bigger rentals, which, it was believed, had been partially eliminated a few years ago, again becoming the vogue with the increasing number of big “million-dollar pictures” than with the “good commercial product”? A question. But on one point theatre owners will agree with me, and that is these made money a few years ago before the adoption of these innovations and forthwith increased the price of admission, increased or driven away patrons?

I believe the industry has devoted itself too much to converting this minority into motion picture theatre patrons. We have discovered that the 10% can make a good deal more noise than the 90%. The 10% are discriminating amusement buyers. They see only a few pictures. They are usually very sparing in their praise even for a “Birth of a Nation,” but they become vociferously active in denouncing and criticizing everything that does not come up to their arbitrary standards.

The 90% are just plain, everyday people, most of whom are earning around $4.00 a week, and who comprise the mass, yet who are looked upon by the upper crust as “morons.” The masses have not much money to spend, for the most part, and get the greatest enjoyment out of a story that is not too difficult for them to follow. They want a kick in their entertainment; and with all due respect to those who seek to elevate the films, they want a thrill, a laugh—and a tear; and if you give them what they want at a price they can afford to pay, many of them will come back to the movies and “buy our goods” every day as they used to do, instead of only occasionally as they are now doing.

As I said in the beginning, I have only been in the show business for 15 years and am therefore not qualified to answer the question I have raised, but it does seem to me there is plenty of room for thought in all of the above.

Exhibitors Will Protest Daylight Saving

Exhibitors of Baltimore will fire the first gun in their campaign against the possibility of a return to daylight saving in Maryland next summer when they hold a public mass meeting in the Garden theatre January 7. The meeting has been arranged by the Exhibitors' League, and the public has been invited.

Arrangements have been made to distribute cards to those attending the meeting in order that a straw ballot may be obtained to determine the attitude of the people on the question. Baltimore had daylight saving last summer, and exhibitors of the city declare that their consequent losses totaled many thousand dollars.

Valentino Warns Against Alleged Imposter

A letter over the signature of Rudolph Valentino warns against an alleged impersonator who it is claimed is posing as a brother of the star.

The letter follows: “I am informed that one, Antonio Muzii of 300 W. 112th St., N. Y. C., has been representing and holding himself out to be my brother. I write this letter to inform you that the said Muzii is in no way related to me.

“You are requested to take no advertising given you by anyone in which the said Antonio Muzii is exploited under the name ‘Valentino.’”

(Signed) Rudolph Valentino.

Owner of “Snooky” Wins Injunction Suit

Justice Gavagan, in the Supreme Court, New York, has just granted a temporary injunction to John Rouan, owner of “Snooky, the Humanzee,” the monkey screen actor, against Clarence L. Chester, C. L. Chester Corporation and the Chester Pictures Corporation.

The injunction restrains the defendants from distributing or offering for sale any film featuring Snooky or using the name “Snooky” or “Snooky, the Humanzee,” or offering any film in opposition to Mr. Rouan’s “A Jungle Romeo,” a comedy featuring Snooky.

Virgina Exhibitors Will Ballot on Arbuckle

The Virginia exhibitors are to ballot, through their state organization, to determine the general opinion as to whether the Arbuckle pictures shall be shown or not. After the decision is announced, if favorable, the exhibitors antagonistic to Arbuckle will not have to book his pictures. If unfavorable, exhibitors not caring to be bound by the decision may show the films if they so desire.
Hodkinson Gets Whaling Picture
"Down to the Sea in Ships" Directed by Elmer Clifton Has Rare Sea Views

THE W. W. Hodkinson Corporation has secured "Down to the Sea in Ships" for distribution. This screen production was made by the Whaling Film Corporation, organized and financed by a group of leading business men of New Bedford, Mass. The picture was designed to perpetuate through the medium of the motion picture screen the wealth of tradition that surrounds the whaling industry of that New England city.

Elmer Clifton, who was formerly associated with D. W. Griffith, was engaged to direct the production. The technical staff which assisted Mr. Clifton in the filming of the story comprised Leigh R. Smith as assistant director, Alex G. Penrod as chief cameraman, Paul Allen, Maurice E. Kains and Albert Doubrava. Besides these staff members, Mr. Clifton was accorded the cooperation of practically the entire population of the town of New Bedford, who took part in certain of the scenes; and the Dartmouth Historical Society, which did much to preserve the historical and individual accuracy of the story and the settings. The whaling ship on which the sea sequences were filmed was in charge of James A. Tilton, dean of the New Bedford whaling fleet, with a crew of officers and twenty-one men.

The cast, in addition to the extras, presents in the important roles William Walcott, William Cavanaugh, Leigh R. Smith, Marguerite Courtot, Raymond McKee, Juliette Courtot, Clarice Vance, Curtis Pierce, Ada Layeock, Clara Bow, James Turler, Patrick Hartigan, Captain James A. Tilton and J. Thornton Baston.

A feature of the Whaling Film Corporation's production is the realism of the action and locales depicted in the course of the picture. The story built around the adventures of a young college man, whose right to the hand of the girl he loves depends upon his ability to harpoon a whale, brings the audience through one of the most exciting screen plots presented on the screen for some time. The highlights of the production are actual storm scenes filmed on the tempestuous high seas, a mutiny aboard the whaler, the chase after a real school of whales in the Atlantic, the harpooning of a ninety-ton whale, and the subsequent attack of the enraged sea mammal upon the frail whaling boat with its cargo of human freight, helpless beforehand of their infuriated captive.

In the reviews of the picture by the trade press critics, the scenes depicting the capture of the whale, his attack upon the lifeboat and subsequent dash for life and freedom are described as some of the most thrilling moments ever presented on the screen.

Hope Hampton Heads Cast In "Does It Pay"

The cast for "Does It Pay?" a new William Fox special, is headed by Hope Hampton, and includes Robert T. Haines, Mary Thurman, Peggy Shaw and Florence Short. The screen version is by Howard Irving Young.

Florence Vidor Engaged for "Main Street"

Florence Vidor has been engaged by the Warner Brothers to play the feminine lead in the screen version of Sinclair Lewis' novel, "Main Street," which is being directed at the coast studios by Harry Beaumont under the supervision of S. L. and Jack Warner. A number of other prominent screen players have been added to the cast. These include Noah Beery, Louise Fazenda, Robert Gordon and Josephine Crowell.

"Brass Commandments" Is Completed

"Brass Commandments," William Farnum's latest picture, with Wanda Hawley, Tom Santschi and Claire Adams in the cast, has been completed at William Fox's Western studio.
"The Strangers' Banquet" at N. Y. Capitol

MARSHALL NEILAN'S first production in association with Goldwyn, a screen version of Donn Byrne's novel, "The Strangers' Banquet," is the attraction at the Capitol theatre, New York, for the week beginning Sunday, December 31.

Mr. Neilan and his lieutenant, Frank Urson, made the adaptation of the novel as well as producing the play. The cast contains forty well known players, the principal members of which are Claire Windsor, Eleanor Boardman, Rockliffe Fellowes, Hobart Bosworth, Allee Pringle, Thomas Holding, Claude Gillingwater, Nigel Barrie, Ford Sterling, Lucille Ricksen, Dagmar Godowsky, Arthur Hoyt, Brinley, Shaw, Stuart Holmes, Edward McWade, James Marcus, Jack Curtis, Virginia Ruggles, Jean Hersholt, Cyril Chadwick and Philo McCullough.

"Birth of a Nation" Not Booking in Mass.

Through a typographical error announcement was made in an advertisement published in the motion picture trade journals that the D. W. Griffith feature, "The Birth of A Nation," may now be booked in the state of Massachusetts through United Artists Corporation exchanges.

This picture is not being offered by United Artists to exhibitors in Massachusetts but can be booked by theatre owners in the following states:


Universal Releases 5 for January

Adaptations of Stories by Well-Known Authors to Introduce 1923 Schedule

Universal will release five features during the month of January, in addition to the previously announced release of "The Flirt." In the order of release the five features will be, "The Flaming Hour," "Kindled Courage," "The Scarlet Car," "The Ghost Patrol" and "The Power of a Lie."

The January 1st release, "The Flaming Hour," is a spectacular picture which gives Frank Mayo, its star, the opportunity for a complex role—part of the time a prosperous business man and the other part an outcast. He is supported by Helen Ferguson and Charles Clary. The story of "The Flaming Hour" was written by Mrs. George Randolph Chester, wife of the famous novelist. Her husband, who is one of Universal's scenario experts, put it into picture form.

Hoot Gibson's first 1923 film to be released January 8, is "Kindled Courage," a humorous story by Leet Renick Brown. It was directed by William Worthington, with supporting cast consisting of Beatrice Burnham, Harold Goodwin and others.

On January 15 the Universal will release "The Scarlet Car," a screen adaptation of one of Richard Harding Davis' "Scarlet Car" stories. Herbert Rawlinson is the star, and is supported by Claire Adams, Edward Cecil, Norris Johnson, Tom McGuire, Mare Robbins and Tom O'Brien. The story is a combination of machine politics, reform movements and stirring romance and adventure. Stuart Paton directed the production. George Randolph Chester adapted the story for the screen.

"The Ghost Patrol" is Universal's release for January 22. There are four featured players in "The Ghost Patrol," namely, Ralph Graves, Beatle Love, George Nichols and George B. Williams. Among the supporting cast are Max Davidson, Wade Boteler, Dan Crimmins, Lydia Titus, Gordon Sackville, Danny Hoy, Melbourne McDowell and others.

The story is by Sinclair Lewis, the author of "Main Street" and "Babbitt." The story concerns an old policeman retired because of supposed inefficiency, who continues to "walk his beat" in secret, and how he wins back his rightful place and a promotion because of his good work.

"The Power of a Lie," Universal's last January release, is a screen adaptation of Johann Bojer's novel of that name. The Norwegian author won the French grand literary prize with this story several years ago, when it was crowned by the French Academy.

Universal has made it into a powerful picture with Mabel Juliette Scott, Maudie George, Jane Elvidge, Earl Metcalfe and David Torrence in the featured roles. Others in the cast are Phillip Smalley, Ruby Lafayette, Stanton Heek, Winston Miller and others.

The story was scenarized by Charles Kenyon. George Archeiahnbaud was especially engaged by Universal to direct the Bojer picture. It will be released January 29th.

J. Searle Dawley Company to Star Mary Carr

J. SEARLE DALEY enters the ranks of motion picture producers as the head of his own company. The organization of which Mr. Searle will act as president is to be known as the J. Searle Dawley Productions Corporation.

According to the announcement just made, Mary Carr will be starred under the auspices of the new producing company. Mr. Dawley has been connected with the industry for fifteen years, and during that time has served in a directorial capacity for many of the screen's leading stars.
Universal Starts Big Spectacle

"The Hunchback of Notre Dame"
Will Require Six Months for Production

Work has begun at Universal City on "The Hunchback of Notre Dame," a picturization of Victor Hugo's novel. Wallace Worsley, the special director engaged by Carl Laemmle to handle the making of the Hugo picture, has assembled the cast, and has given the final seal of approval for the gigantic sets now being constructed.

Signalizing the beginning of work on the picture, the entire Universal studio plant celebrated the laying of the corner stone of the big structure which is to be a full size replica of the famous Notre Dame Cathedral, of Paris.

Other sets being constructed include a reproduction of the famous Court of Miracles, that strange quarter of old Paris where the mendicants, cripples and fakirs congregated in the fifteenth century, the Place de la Greve, where criminals were tortured and punished, the Palace of Justice, court rooms, mansions, and many Parisian streets. In connection with the Cathedral there will be an immense interior vista of the church's aisles and pillars.

Universal accountants figure the production cost of the picture between $750,000 and $1,000,000.

Finding players to interpret the colorful roles painted by Victor Hugo to describe the fifteenth century characters was difficult. However, the following stars and players already have been selected: Lon Chaney, Norman Kerry, Patry Ruth Miller, Brandon Hurst, Ernest Torrence, Kate Lester, Alexander Frances, Harry van Meter, Tully Marshall, Raymond Hatton and Eulele Jensen.

Kerry plays the role of Phoebus, the young hero of the novel. Chaney will play Quasimodo, the weird little hunchback bell ringer of Notre Dame. The part of Esmeralda will be played by Miss Miller. Hurst as Jehan. Torrence as Clopin, the leader of the thieves, Miss Lester as Madame de Gaundelanié, Frances as Dom Claude, Van Meter as Monsieur de Neufchatel, Tully Marshall as Louis XI, Raymond Hatton as Gringoire, the poet, and Miss Jensen as Marie, complete the cast so far as selected.

The task of adapting the Victor Hugo novel for the screen was entrusted to two of Universal's most expert scenarists, Perley Poore Sheehan and Edward T. Lowe, Jr.

Burton King Special Title Changed

The Burton King special which will be released under the brand of Arrowplays De Luxe, which was produced under the working title of "Shylock of Wall Street," has been changed to "None So Blind."

It is from an original story by Lotta Morgan, and was produced under the personal direction of Burton King. In the cast are Zena Keefe, Edward Earle, Anders Randolf, Doré Davidson, Maurice Costello and Gene Burnell.

Grant Carpenter Added to Warner Scenario Staff

Grant Carpenter, well known scenarist, has been added to the staff of Warner Brothers' scenario department. Mr. Carpenter has written an unusual number of screen plays, both originals and adaptations, one of the many being "Lessons in Love." Carpenter has been placed under a six month's contract.

Two other prominent scenarios on the Warner staff are Olga Printzlau and Julien Josephson.

Schenck Buys New Stories for Talmadge Sisters

Joseph Schenck purchased three new picture stories while abroad and now has enough screen material to keep the Talmadge sisters busy for some time to come.

When she has finished "Within the Law," Norma Talmadge will have ready for her another Robert Hichens story, "The Garden of Allah," "The Dust of Desire," and "Ashes of Vengeance." The last two were purchased by Mr. Schenck while abroad. Which will follow "Within the Law" has not been decided as yet.

Until Mr. Schenck's return the intention was to have Constance Talmadge make a picture from an original story by Anita Loos and John Emerson, but this plan has been changed since Mr. Schenck was able to get the rights to the screen version of "Madame Pompadour," a French comedy drama. Constance will do the Emerson-Loos story after she finishes "Madame Pompadour."

William DeMille Starts Work on "Grumpy"

William DeMille, who recently returned to the West Coast after several weeks spent in New York in conference with his scenario writer, Clara Beranger, has started at the Lecky studio his Paramount production of "Grumpy," which Mrs. Beranger adapted from the stage play by Horace Hodges and T. Wigney Pereyval. The cast includes Theodore Roberts, May McAroy and Conrad Nagel as featured players and also Cason Ferguson, Charles Ogle, Bertram John, Bernice Frank and Fred Huntley.

This is a mystery story which presents Theodore Roberts as the eccentric old Grumpy.
Alice Lake Signed by Universal for Lead Role

Alice Lake has been signed by Universal to play opposite Herbert Rawlinson in his newest vehicle, "Nobody's Bride," which is just entering production.

Edna Murphy, seen opposite Rawlinson in many of his previous vehicles, will handle the other of two strong feminine roles in the story. With Harry Van Meter for a principal character, this completes the list of names selected so far.

Herbert Blache, a well-known French director, will direct the filming.

Meighan Company Sails for Panama

A company of twenty-one Paramount players and technical men, headed by Thomas Meighan, sailed on the S.S. "Santa Luisa" last Thursday for Panama, where exterior scenes will be filmed for "The Ne'er-Do-Well," a new Paramount picture to be made from Rex Beach's famous novel. Scenes will be taken in Panama City, Colon and at various points along the canal.

The party included Mr. and Mrs. Meighan, Director Alfred E. Green and wife, Lila Lee and her father and mother, Gertrude Aster, Sid Smith, John Miltern, Laurence Wheat, Jules Cowles and George O'Brien. Mr. Green's technical staff consisted of Ernest Hallor and William Miller, cameramen; Don O'Brien, assistant director; E. Pfitzmier, Herman Doering, Ed Ellis, George Cheenell and George Hinnners.

F. B. O. Buys Four New Stories

Material for Production Includes "The Valley of the Giants" by R. W. Richie

Under the direction of John Brownell, who several months ago joined the Film Booking Offices of America, the newly-formed Eastern scenario department of that company has already made several purchases of important stories which will be utilized for productions at the R-C studios in Los Angeles.

Among the most important stories which will be transferred to the screen and released by F. B. O., Mr. Brownell announces "Valley of the Giants," a novel by Robert Wills Richie, which appeared serially in the Country Gentleman. The locale is the redwood forests of California and the story is described as one of virility and dramatic strength. "Valley of the Giants" will be produced as an F. B. O. special during the coming year.

"Judith of Bohemia," another recently acquired F. B. O. story, is a present-day drama laid in the Bohemian quarter of London. It appeared recently as a novelette in Munsey's Magazine. The authors are Correll Stanton and Healt Homken. "Jerry Comes Home," a three-act play by Roy Biant, is a story of small town newspaper life which will be adapted for the screen by Film Booking Offices of America.

A fourth story recently acquired is "Born of the Cyclone," adapted by G. Marlon Burton from the play by Charles B. Stilson and Charles Berham. The new F. B. O. star, now known as Derylis Perdue, but whose professional name is as yet undecided, will be featured in this production. The story is one of gypsy life, with the large part of the action laid in the Northwest.

Mr. Brownell has enlarged the Eastern branch of the F. B. O. scenario department to include two experienced readers, who are devoting their entire time to finding suitable material for future F. B. O. productions.

"The Ingrate" Is Neilan's Next for Goldwyn

Marshall Neilan's second production in association with Goldwyn will be "The Ingrate," written by Mr. Neilan and adapted to the screen by Carey Wilson.

The players that far cast for "The Ingrate" are Hobart Bosworth and Claire Windsor, Besie Love, Raymond Griffith, George Cooper and Tom Gallery.

The story of "The Ingrate" is said to be a eulogy of the physician's work and his service to humanity.

James R. Grainger to Tour Goldwyn Exchanges

James R. Grainger, vice president and general sales manager of Goldwyn Distributing Corporation, left New York January 2, for an extended tour of the country, during which he will visit each of the twenty-seven Goldwyn exchanges.

Cities to be visited by Mr. Grainger include: Atlanta, Ga.; Boston, Mass.; Buffalo, N. Y.; Chicago, Ill.; Cincinnati, O.; Cleveland, O.; Dallas, Tex.; Denver, Colo.; Detroit, Mich.; Kansas City, Mo.; Los Angeles, Cal.; Minneapolis, Minn.; Philadelphia, Pa.; Pittsburgh, Pa.; San Francisco, Cal.; St. Louis, Mo.; Seattle, Wash.; Washington, D. C.; New Orleans, La.; Omaha, Neb.; Salt Lake City, Utah; Indianapolis, Ind.; Milwaukee, Wis.; Portland, Ore.; New Haven, Conn., and Albany, N. Y.
Shorter Length Features Desired

News Survey Shows Desirability of Room for Short Subjects Says Christie

By Charles H. Christie,
General Manager Christie Film Company

One outstanding observation comes to mind in checking the results of the Motion Picture News Survey, and that is the relation of the length of pictures to the short subjects presented on theatre programs.

How can we reconcile the fact that more than 72% of the theatre managers of the United States indicate a preference for two reel comedies, and at the same time the average number of reels shown on the theatre programs is only eight?

This would seem to indicate beyond argument the desirability of five or six reel features, allowing a place for the two-reeler and the new, reel or other well-rounded short subjects. Taking the "average motion picture theatre" of the United States, it is found that this typical theatre presents eight reels as an entire show. Then how can the exhibitor take advantage of this preference for a well-rounded bill if the feature picture he runs is eight reels or more?

Although the News survey did not definitely ask the question as to what length of feature pictures are desired, the figures seem to point clearly to the need for shorter features than the "specials" ordinarily presented today.

We and the other makers of comedies and short subjects are doing everything in our power to gradually build up the quality of the offerings in two reels or less. The exhibitor demands this type of entertainment, but he is in many cases powerless to take advantage of a "complete bill" without cutting a few reels out of his features. He does not like to do this because he realizes that this cutting could best be done at the source of production.

Famous Players-Lasky Corporation, I believe, is paving the way for shorter features, trimming practically all of their program pictures down to the meat, and they are to be congratulated for thus making it easier for the exhibitor to run a complete show of films.

I should like to hear a definite consensus of opinion from exhibitors on this most important question. Many have already begged for shorter features, and I believe the Motion Picture News could ascertain more completely the desires of theatre men in this regard.

MacLean to Star in Adaptation of "The Aviator"

Douglas MacLean will be the star of a screen adaptation of James Montgomery's stage comedy, "The Aviator." This will be MacLean's first starring vehicle to be released through Associated Exhibitors. Word has been received at Associated Exhibitors' home office from General Manager Bogart of the Douglas MacLean Productions on the Coast that production work on the subject is about to start.

"The Aviator," after its original stage presentation was adapted into musical comedy form and staged under the title "Going Up." Both stage versions had successful careers. "The Aviator," following its opening at Atlantic City, in August 1910, went on the road and played for seven weeks in Chicago. It opened at the Astor, New York, December 8th, 1910.

"Going Up" made its debut at the Liberty, New York, December 26th, 1917, continuing there for the season of 1917-18. It also was given a year's run in London. Frank Craven played in the lead role of Robert Street in the original company presenting "Going Up." This part Douglas MacLean will enact in the screen version.

Cast Is Completed for "Backbone"

Edith Roberts and Alfred Lunt head the "Backbone" cast of Distinctive Pictures Corporation. They play Yvonne and John Thorne. The redoubtable Colonel Tip has been given to Major James Doyle, William B. Mack, as Bracken, and Frank Evans, as Doc Roper, are the trouble-makers of the story. The role of Yvonne's grandfather, Andre, is taken by L. E. LaCroix, Charles Fang is Ken, the Czinnan; Frank Hagney is Charles, and Marion Abbott, of "Tolable David" fame, takes the part of the faithful Mrs. Whidden.

In the French episode of "Backbone", George MacQuarrie is the Constable of France, William Walcott is Robert, the girl's father. J. W. Johnson is the Captain of the Guard, Hugh Huntley is the King, and Adolph Miller is the jester.

United Artists' Executive Sails for Orient

H. Wayne Pierson, assistant general manager of the foreign department, United Artists Corporation, will sail from Seattle on board the steamship President Jackson, January 14th, for the Orient on a tour of inspection of the foreign offices. His first stop will be at Tokyo. His Itinerary will include Russia, Japan, China, the Straits Settlements, Philippine Islands, India, South Africa, Egypt, and Australia.

The foreign business of United Artists Corporation is said to have developed so rapidly that additional facilities for distribution of the product must be devised and Mr. Pierson will arrange with Far East representatives of the organization for new subordinate offices and the extension of the sales force.
Lichtman Representatives to Aid Exhibitors

A part of a special service to exhibitors, AJ Lichtman is developing a special sales force which will spend most of its time in the field, except for conferences at the home office from time to time.

Already five experienced film men have been taken on with a prospect of increasing that number as the need develops. They are Leon D. Netter, Edward Grossman, Foster Moore, Joseph Klein and V. P. Whitaker, all of them for many years connected with companies in the sales end of the business.

It is Lichtman's intention to send his special representatives all over the country where they may be needed in a special capacity. At the moment, Netter is in the Blank territory; Grossman in the Skouras territory; Moore in the Friedman territory; Klein in the Charnas territory while Whitaker's first stop will be Washington. Later he will go to Atlanta and New Orleans.

Two Arrow Productions Are Completed

Announcement is made by Arrow Film Corporation this week of the completion of the production work on two of the Arrow plays De Luxe specials to be released in the near future.

The two productions are the Blazed Trail production, "Lost in a Big City," from the scenario by L. Case Russell, starring John Lowell, and the Martin J. Heyl production of Hal Reed's old stage play, "The Little Red Schoolhouse, or in Convict Stripes." All the actual shooting on the productions has been completed, and both pictures are now in process of editing and titling, and it is expected that they will be ready for screening within the next few weeks.

These are the second two of the first sequence of eight Arrowplays De Luxe recently announced. Others in this group are the Burton King production, "The Streets of New York," "Man and Wife," "None So Blind" ("The Street"), "The Broken Violin," "Night Life in Hollywood" and "Jacqueline of the Blazing North."

Goodman Is Editing Latest Special for Equity

Daniel Carson Goodman, author and producer of "Has the World Gone Mad?" which will be released by Equity Pictures on the independent market, is now cutting and editing this production. Actual filming was complete last week under the direction of J. Searle Dawley. Mr. Goodman expects to complete this work within a few weeks' time and have this latest production available to state right buyers at an early date.

"One Stolen Night," includes the above scenes laid in the Orient and is a Vitagraph production, starring Alice Calhoun.

Carewe Decrees False Advertising

Declares Famous Plays and Books Do Not Necessarily Make Great Pictures

"Advertising value may be an important factor in the screen adaptation of plays and books that have been a success, but unless the pictures themselves carry a good story the result will be unsatisfactory from both an entertainment and a financial standpoint." So declares Director Edwin Carewe.

Continuing, Mr. Carewe says:

"To draw any other conclusion is to argue that the motion picture-going public is too ignorant to tell whether a story is good or not. Any opinion that the public can be fooled on this point is a fallacy that has been exposed too often. It doesn't require a Lincoln to prove that.

"Notable plays and books have been and are being adapted to the screen with general satisfaction, but the mere fact that the motion picture rights of a book or play are being held at from $50,000 to $100,000 is not a token of success in film form. If the screen story is there the price may be justified. If it is not there any price is too high.

"It is because of story misfires that have found their way to the screen that the writer of original scenarios is coming into his own. Exorbitant and fictitious values placed upon the motion picture rights of spoken or printed successes, many of which are not adaptable to screen requirements, have given him his opportunity.

"Personally I look for the development of a new school of writers whose study will concentrate upon the needs of building up story value to be absorbed by the eye rather than the ear. I look for this school to progress in accordance with its ability to take advantage of its opportunities and, reversely, by the degree in which the holders of the rights to plays and books insist upon arbitrary and artificial values that are based upon advertising possibilities rather than upon the screen merit of the work.

"Plays that have been a success because of sparking dialogue or brilliant repartee are automatically unfitted for visual interpretation; but it is surprising how many of these have found their way into filmdom.

"Reversely, 'The Miracle Man' was not an outstanding success as either a play or book, but as a picture it was recognized as one of the finest productions of the day. Heart interest, aroused by faith in God and faith in fellowmen, was the theme that made it a picture of absorbing interest. This theme, with its hundreds of tangents, has been the underlying motive for a majority of big screen successes.

"This one example illustrates the point that stories must be judged on their possibilities for screen production, rather than because of any illustrious stage or book sponsorship, if we are to play fair with exhibitors and the public. We cannot clog either with useless expense for fictitious items. The story is the thing.

"I have been trying to work along these lines during the past year in the production of 'I Am the Law' and a more recent picture tentatively titled 'Mighty Lax' a Rose,' the last named by Curtis Benton. Neither of these has had the support of a Broadway producer or of a publishing house.

"Both were produced because, in my opinion, they were real screen stories.

"That, I am positive, will be the test for the future selection of screen material, whether it be an original or the best stage play or book of the year.
Motion Picture News

Bern Joins Universal as Scenario Editor

Paul Bern, formerly scenario editor of the Goldwyn studios, and before that associated with every branch of the motion picture industry and with principal activities of the stage, has been engaged at Universal City as an associate scenario editor. He will supervise scenario writing of a unit in the department of expert screen writers of which Raymond D. Schroek is the editor.

"Mr. Bern's well-known tendency toward novelty in story ideas and his lack of restraint by old-school methods makes him a valuable acquisition to the staff," said Irving G. Thalberg, director general at Universal City, in announcing the engagement of the new associate editor. "Ultra conservatism is not desirable in the production of good pictures today."

As an actor, stage manager and producer, Bern studied the theatrical field before he entered pictures. In the film industry he sought experience as an exchange manager, laboratory superintendent, publicity writer, independent scenario writer and director before he became a scenario editor.

Delmonte, St. Louis, Books 17 Goldwyn Releases

Goldwyn Distributing Corporation announced the closing of a deal with the Delmonte theatre, St. Louis, Mo., seating 3,000, whereby all of the seventeen remaining Goldwyn pictures for the season have been purchased for that house. They will be played within a period of twenty-one weeks starting with "Hungry Hearts," the week of December 31.

Support Named for Dana in 'Her Fatal Millions'

Metro Pictures Corporation announces the following supporting cast for Viola Dana's new vehicle, "Her Fatal Millions," by William Dudley Pelley and Henry Gordon, Allen Forrest, Peggy Brown, Edward Connolly, Kate Price and Joy Winthrop.

"Her Fatal Millions" is being staged by William Beaudine. Arthur Statter made the adaptation. The photographer is John Arnold.

Warner Announces Twelve Production Titles

An announcement of significance to the independent field was made this week by Harry M. Warner, of Warner Brothers, who revealed the names of twelve of the eighteen popular novels and stage plays scheduled for production next season.


Replica of Mayflower Is Christened

The Mayflower, built by the craftsmen of the Charles Ray Productions Studio, an exact replica of the boat that carried the Puritans to America in 1620, was christened at the Ray studio on Thursday afternoon at 2 o'clock by Priscilla Alden Evans, a direct descendant of John Alden.

The christening was in the presence of more than two hundred, many of whom were descendants of Mayflower passengers, members of the Alden Kindred of America, Sons of the Revolution and Daughters of the Revolution.

Preceding the christening Mayor George Cryer made a short talk and introduced Charles Ray, Mrs. Ray, Frederick Sullivan, his director; Richard Willis, who has been Ray's business associate for the past seven years; Albert A. Kidder, Jr., production manager; Enid Bennett, who will play the role of Priscilla, and other members of the cast now selected, together with many motion picture celebrities who were present.

Universal Starts Work on "His Good Name"

"His Good Name" is the title of one of the new all-star productions to be released at Universal City. William Slayers McNutt wrote the story and Collier's published it recently. "His Good Name" is in the hands of Director Harry A. Pollard.

A cast of unusual promise is indicated in the first selections, which include Rockcliffe Fellows, Fritzi Ridgeway, Hayden Stevenson, Buddy Messenger and Frederick Stanton. As the title indicates, "His Good Name" is a story of honor and the valuation placed upon it by a man.

Schulberg Engages Colleen Moore for Lead Role

B. P. Schulberg, president of Preferred Pictures, this week signed Colleen Moore to play one of the featured roles in "April Showers." This will be made as a Tom Frrnan Production, and will be placed in production almost the moment Colleen arrives in New York, which is expected to be in about a month.
With Paramount Units

Jesse L. Lasky announces that "The Cheat," originally made by DeMille, to be remade by George Fitzmaurice, starring Pola Negri, with Jack Holt and Charles de Rocha in the supporting cast. Production will start on the 22d. Fitzmaurice is now making the Venetian scenes for "Bella Donna."

Walter Hiers will leave Saturday for Syracuse, N. Y., after completing "Mr. Billings Spends His Dime." There, on the 12th, he will be married to Adah McWilliams, former story director, stepdaughter of Charles McWilliams, general manager of the Nettleton shoe stores throughout the country. They will honeymoon in New York the 13th, 14th and 15th, returning to the coast by way of the South.

In production are: "Guppy," McWilliams, starring R. F. Cutts, daughter of Charles McWilliams, stepdaughter of Adah McWilliams, story director. "Trail of the Lonesome Pine," Mary Miles Minter-Charles Maige, a Tarpt village has been built at the Lasky ranch for "The Law of the Lawless," starring Dorothy DeHavens, directed by the direction of Vic Fleming.

Joseph Henaberry has completed "The Tiger's Claw," starring Jack Holt.

Henry Kolker, who has been in Canada for a week selecting locations for Alice Brady's next Paramount picture "The Snow Bride," has returned to the Paramount eastern studios. Several interior scenes will be made there, and the picture will travel to the snowy mountains of Canada for the exteriors. The story is an original for the screen by Sonya Levien and Julie Horne.

On the Goldwyn Lot

King Vidor has been placed under a long-term contract to direct special productions. The first is now being selected.

Marshall Neilan will next film an original story, "The Ingrate," which he has been engaged to remade for the Paramount eastern studios. Several interior scenes will be made there, and the picture will travel to the snowy mountains of Canada for the exteriors. The story is an original for the screen by Sonya Levien and Julie Horne.

Eric von Stroheim is still in San Francisco preparing the continuity for his first Goldwyn production, a screen version of Frank Norris' "McTeague."

Christie Comedy Bits

At Christie and troupe have returned from Honolulu, where they filmed "A Hula Honeymoon," the first of a series featuring Henry Murdock, Babe London, heavy-weight girl, and Earl Rodney are principals in this comedy.

The Neal Burns comedy titled "Be Yourself," laid in a shirtsawt factory, has been finished. The DeHavens next will be "No Trespassing," by Monte Brace and George Bartlett.

The next of the Fighting Blood series will be "The Call of the Wild," Mal St. Clair directing; principals, George O'Hara, Clara Horton and boxers.

At Universal City

The cast for "Trimmed in Scarlet," the William Hurltt play, includes Kathlyn Williams, David Torrence, Lucille Ricksen, Roy Stewart, Philip Smalley and Robert Agnew. Direction will be by Jack Conway.

Henry Lehrman has been engaged as assistant to Hoot Gibson in "The Poor Worm," now being cast.

Robert Hill has made the last scenes for "Around the World" and "Clifton Ediot Productions, Charles Seeling Productions and Double-day Productions will begin work at the Fine Arts studios within the week.

Gaston Glass has been placed under a three year contract by B. P. Schulberg.

Victor Schertzinger has completed "Refuse," starring Katherine MacDonald.

A print of Gasnier's "Poor Men's Wives" was shipped to New York on Wednesday.

Tom Forman will finish "The Girl Who Came Back," this week. Gasnier is leaving for New York on a business trip.

Jess Robbins will commence his fourth Vitagraph subject on the 14th.

Johnny Hines has finished "Mackthe for a Cure." This is his third starring vehicle for Mastodon. "Luck" is now being titled and cast.

The Anchor Film Distributors, Inc., with headquarters in Hollywood, has added two features to its list of releases. These films will be known as "Gold Seal" productions.

The Wheel of Fortune," starring Grace Darmond, is the title of one, while Holbert Brown in "The Law of the Sea," is the other. Clarence Barger, a former Goldwyn director, wrote the continuity for "The Law of the Sea."

Miss Mary Alden completed work the week before last on the Daniel Carson Goodman production "Has the World Gone Mad?" and began work Monday on Burton King's new picture at his studio on the Jersey shore opposite West Street.

Miss Betty Blythe is now at work on her third Whitman Bennett starring vehicle, "The Garden of Desire."

Frank Ormstrom has been signed as art director for Norma Taladge, in "Within the Law" and for Constance Talmadge in "Mamade Pompadour," both First National releases.

Around Metro Studios

Sawyer-Lubin has completed "Your Friend and Mine." Louis Burston has engaged Roy Vand L. Lee to direct his next subject for Metro, titled "Desire." The partial cast includes John Bowers, Doris DeMatte, David Butler, Estelle Taylor and Lucille Hutton.

In production are: "Her Fatal Mistakes," "The Poor Wife" and "The Two Twins," both Montana.

Rex Ingram arrives on the coast next week.

Catherine Bennett, Enid Bennett's sister, has been engaged for an important feminine role in "When Knights Were Cold."
NEW SY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid West
L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

With the Exchanges

MANAGER I. MAYNARD SCHWARTZ, of Educational, was proud over the showing being made by Educational comedies this week, saying that every one of their pictures was drawing a full house in every large theatre in Chicago. The Chicago theatre had "Blazes" on its program and other "de luxe" houses were showing "Choose Your Weapons."

Jack Barry has been appointed sales manager of American Releasings Chicago exchange, succeeding Charles Cassameau, who recently resigned.

Manager C. E. Bond, of First National, who has been indisposed for some days, was back at his desk and opened up the new year with his usual pep and efficiency. Mr. Bond, by the way, has made a splendid record since he has taken over the management of the exchange, and is determined to make 1923 even a bigger year for First National than 1922. Country Sales Manager Brumberg started his salesmen out in the territory again this week after having them all in for the period between Christmas and New Years, during which time they had an opportunity to visit with their families and also absorb new sales ideas and pep.

Ralph Kiessling, special representative of De Mille, is in the City doing some preliminary exploitation work for "Adam's Rib," the Paramount feature, which is billed for early release.

J. Ettelson has returned to Chicago from Washington, D.C., where he has located for the last five months, to become country sales manager of F. B. O. Mr. Ettelson has a very wide circle of friends, who will be glad to know that he is again located in the Windy City.

Clyde Eckhardt, of Fox Film Corporation, was in Chicago this week for a conference with Exchange Managers Meyers of Chicago, Edwards of Kansas City and Smith of Minneapolis. Plans were made for putting the big new Fox specials on the market were taken up at the meeting.

L. V. Keitnau has reported to Manager Meyers of Fox Film Corporation for assignment to work and will cover the Southern Wisconsin territory. Mr. Keitnau has been connected with the Fox organization in Oklahoma City for the past three years.

Roy Alexander, now manager of Universal's Kansas City exchange, was back in the old home town for the holidays. Roy likes Kansas City but Chicago still looks very good to him.

Cleve Adams, personal representative of A. A. Schmid, was another Christmas visitor and left for the Southwest on New Year's day.

F. L. McNamee, who has been manager of Universal's Salt Lake exchange for some time past, is coming back east and his new assignment will be announced within a few days. He is succeeded by Robert Epperson.

C. C. Pettijohn, counsel for the Hays organization, was in Chicago last week, and while here, addressed the meeting of the Film Board of Trade. While Mr. Pettijohn did not disclose the matters taken up in the meeting, he complimented President Edwin Silverman and the Chicago exchange men on the good work done by their organization during the past year, and the harmonious relations maintained with exhibitors. He was particularly pleased over the work of the Board of Arbitration in settling matters in controversy between exchanges and exhibitors to the satisfaction of both parties, and said that the number of disputes in this territory for the past year was smaller than in other film centers, which testified to the business-like methods of both the exchange managers and exhibitors. Mr. Pettijohn has been making a tour of the central west investigating the probability of censorship legislation at the coming sessions of State legislators and finds that bills already have been prepared in many States, but as a result of his observations he is convinced that there is no demand on the part of the public for censorship, but the movement is sponsored by professional reformers and paid legislative agents, so that the proper consideration of the matter in question interests, it is his belief, that the threatened legislation can be headed off. Mr. Pettijohn, as usual, was reticent about breaking into print, but commended the statement of L. M. Mabius, president of the Illinois Motion Picture Theatre Owners, in regard to the return of Arbuckle to the screen, and said it was his belief that the matter was one which should be left to the public.

Si Griever, of Griever Productions, has taken over the distribution of the pictures formerly handled by the Clyde E. Elliott Attractions, including the Betty Blythe series. Mr. Griever also secured Principal Pictures, Sol Lesser's new company, first two releases, "Environment," featuring Alice Lake and Milton Sills, and "The World's A Stage," an Elinor Glyn story, starring Dorothy Phillips.

William Schwartz, of Educational Films, has become engaged to Miss Bessee Farrell, a charming Chicago girl, and expects to become a benefact at an early date. Brother I. Maynard Schwartz, is still a matrimonial eligible, although his friends are urging him to follow his brother's example and plan a matrimonial career which he has been side-stepping these many years.

Publicity Manager Dan Roche, of Paramount, is doing some special exploitation work for the "Covered Wagon," the big feature which will be released shortly, and incidentally, learning how it feels to travel as our forefathers did by ox team. He is personally accompanying an ox team from Sherlock, S. C. to New York City, making several stops en route. It is reported that Dan is making the long trip on horseback, but this cannot be verified. Bill Danziger is in charge of the publicity department during the absence of Mr. Roche.

Fox anniversary week, which starts on January 28th, will break all records, according to Manager Meyers, who states that a greater number of pictures already have been set in for that date, than in any other other time in the history of the company, and that many more will be contracted for during now and the time the week starts.

Famous Players-Lasky will move their offices to their new exchange building at 13th and Wabash this week.

Among the Trade

SAM LEVINE has been appointed manager of the Le Claire Theatre, Moline, Illinois, which is scheduled to open February 1st. This project, which is backed by the Le Claire Theatre Company, of which F. L. and B. S. Cornell, of the Detroit Theatre, St. Louis, are reported heavily interested, includes a hotel and five stores. The theatre will have a seating capacity of 1830.

F. L. Fader, who is connected with Universal Pictures Corporation's theatre interests, has been in the city doing some special work for the Randolph Theatre.

Theatre managers throughout Chicago started the new year with a smile, and a broad one, for 1923 started with a rush of business, rarely, if ever, equaled in moving picture history. Crowds extending a half block were held out of doors at the Chicago, McVicker's and Roosevelt theatres in the loop and great business was done in combination houses, whether outlying or in the downtown district. Saturday, Sunday and Monday weeks for the theatres and the attendance was a good one for 1923.

Watterson R. Rothacker paged Santa Claus to the tune of $15,000 of Rothacker Film Mfg. Co. stock which was distributed as Christmas presents among members of the Chicago organization. Santa brought along a bag of gold pieces for the more recent members of the organization. Workers also received the usual increase in insurance carried for them by the firm.

Walter Hiers, one of the younger Paramount stars, is scheduled to stop over in Chicago for a personal appearance at the Theatre on January 10th. He is on his way to Syracuse, N. Y., where he is to marry Miss Ada McWilliams. The bride and groom and their young couple will go honeymooning to West Indies, the trip being a wedding gift from Jesse Lasky.
What the Big Houses Say

**FAMOUS PLAYERS**

**To Have and to Hold**—
Comment was all for this picture. Some seemed to have stayed away because it was a costume picture, but those who went were enough to keep the manager smiling. Much better business than week preceding. (Middle West.)

Did a big week; patrons pleased. (West.)

**When Knighthood Was in Flower**—
A real picture for a long run we have ever played. (West.)

Still getting them on this one. Patrons pleased with improvement in Marion Davies and many have seen it twice. (West.)

**The Outcast**—
Drew good houses for a week’s run. (Middle West.)

Good picture and business up to usual standards. (Middle West.)

**The Impossible Mrs. Bellew**—
The “impossible” seemed to draw. Also Miss Swanson seems to be good for the box office. This feature is one that just fits her and won much favorable comment. Crowds were better than was expected for the holidays. (Middle West.)

Attracted overflow of audiences both afternoon and evening, due, undoubtedly to Christmas holidays and otherwise strong bill. (East.)

This one played to crowded houses for a week’s run. (Middle West.)

**A Daughter of Luxury**—
Agnes Ayres is popular here and usually plays to good attendance, this picture proving no exception. (Middle West.)

**The Pride of Palomar**—
Branded as a Hearst Jap propaganda picture by several of the local newspapers, this picture attracted only fair business, due, perhaps, to holiday shopping activities of patrons.

**Ebb Tide**—
Average picture and average box office attraction. (Middle West.)

Picture pleased moderately well. Business not what we expected at this time of the year. (Middle West.)

A good box office attraction. Played to good houses for a week. (Middle West.)

Good picture; drew well. (West.)

**Clarence**—
During holiday showing this picture held a good average. Business generally was better than had been expected and this feature drew well and gave general satisfaction. (Middle West.)

**The Heart Specialist**—
It was the opinion of the manager that something was very much the matter with this picture. But the women seemed to be attracted, business all right. (Middle West.)

**Burning Sands**—
Too improbable to be convincing, even with the splendid cast chosen for it. Beautiful scenes, audience credulity cannot be overstrained. Mediocre business. (Middle West.)

**Back Home and Broke**—
One of the real pictures of the year. Played an extra day by popular demand. Satisfactory receipts. (Middle West.)

**Kick In**—
Too much melodrama. People like thrills, but they must be delicately worked up. This didn’t make much of an appeal to our patrons. (Middle West.)

**Singed Wings**—
Just the thing for modern day audiences and well liked and patronized by attendants at this house, Business capacity. (East.)

**One of Bebe Daniels’ best. Everybody likes it. Good attendance.**
(East.)

One of the best and most unusual pictures that popular Bebe Daniels ever had here. Went over big and to excellent business. (East.)

**The Cowboy and the Lady**—
They come to see anything at Christmas time, business therefore, good. (Middle West.)

**On the High Seas**—
Played during Christmas week and did a lively business. (Middle West.)

**FIRST NATIONAL**

**Omar, the Tentmaker**—
Cannot complain on business. Not up to expectations as a picture. (West.)

**The Light in the Dark**—
Picture fairly well liked. Not much business. (Middle West.)

By playing up Lou Chancey and the new color process incorporated, this one was put over to the tune of the S. R. O. sign for a week. (East.)

**Domestic Relations**—
Picture only fair, with mediocre business. (East.)

**Rose of the Sea**—
Picture and business both poor. (East.)

**Oliver Twist**—
Very good picture and business big. (East.)

Cleaned up on this one. Popular star and favorite story both up to patrons’ expectations. (West.)

**Skin Deep**—
Business was not expected to be good during the pre-holiday rush, but this picture did well. Was much better than expected. Created comment, for and against, with considerable enthusiasm from those who were for it as something unusual. (Middle West.)

**Lorna Doone**—
The attendance for the week with this one was good. (Middle West.)

Great picture. Drew well and pleased the audience. (Middle West.)

**The Deuce of Spades**—
Men seemed to like this picture, a western, although some, who were attracted to it as a Ray feature, were disappointed. Business satisfactory. (Middle West.)

**Minnie**—
Good picture, star popular here. Went over in fine style. (Middle West.)

**The Forgotten Law**—
Factory. (East.)

Average picture and box office value. (Middle West.)

**Quincy Adams Sawyer**—
Not nearly as good as it might have been. Fairly well liked and less than average business. (East.)

**Peg o’ My Heart**—
Fine picture; well done from all angles. One of the most popular pictures we have shown this year. Business fine. (Middle West.)

Sure-fire. People all liked it; house jammed for week. (West.)

**GOLDFYNN**

**The Glorious Fool**—
This picture got some pre-showing notices as hero is local boy. Business maintained a good average. (Middle West.)

**Brothers Under the Skin**—
Fair picture and business normal. (East.)

**The Blind Bargain**—
Mediocre picture and business good. (East.)

**The Sin Flood**—
Average crowds saw this one for a week’s run. (Middle West.)

**Remembrance**—
Lack of proper exploitation failed to bring in more than an average business on this very entertaining picture.

**HODKINSON**

**The Headless Horseman**—
Fine picture; drew well. (Middle West.)

**Affinities**—
A very well liked little picture. Comment was that it was very clean and more of the type would be welcomed here. Good business. (East.)

**METRO**

**Forget-Me-Not**—
Bad picture and business under par. (East.)

**June Madness**—
Viola Dana not much of a drawing card here, but business held to average, because of strong bill surrounding feature. (East.)

**Enter Madame**—
Has the attributes of a real picture. Was well received. Attendance up to expectations. (Middle West.)

**Trifling Women**—
Good picture and business satisfactory. (Middle West.)
NEW YORK CITY

Capitol Theatre—
Overture—Operatic Potpourri, ending with "Dance of the Hours" from La Giaconda, with Mlle. Gambarelli and Alexander Osmanyad, Thalia Zanou and Doris Niles, Capitol Ballet Corps.
Feature—The Stranger's Banquet—Neilan-Goldwyn. Recessional—Organ.
Mark-Strand Theatre—
Feature—Dr. Jack—Harold Lloyd (Second week).

Rivoli Theatre—
Criterion Theatre—

BROOKLYN

Mark-Strand Theatre—
Specialty—Dance—"Suite of Waltzes," a pantomime in which combinations of Brahmns, Chopin, Schubert and Strauss are interpreted by the Mark-Strand Ballet Corps. Overture—"Home, Sweet Home, the World Over." Following titles were flashed on screen as orchestra swung into respective versions: A. We Know and Love It; In Spanish Style; Russian; Italian; Scotch; Irish; Chinese; Irving Berlin Might Have Written It; Our Own Fireside Version.
Vocal—Russian Imperial Quartette—Second week at Strand—First appearance in America—(a) Russian Street Song, Rimsky-Korsakov; (b) "Kaleenka," Number scene Russian city. Current Events—Mark-Strand Topical Review, with Fun from the Press.
Vocal—"Come, Sing To Me"—Ellora Stanford, soprano. Specialty—Pantomime—"Dance Medley of Today," by Mark-Strand Ballet Corps. (a) Sixty

LOS ANGELES

Loew's State Theatre—
Pantages Theatre—
Feature—Running Wild and six acts of vaudeville.

California Theatre—
Feature—The Strangers' Banquet—Goldwyn. Second week.
Symphony Theatre—
Grauman's Rialto Theatre—
Mission Theatre—
Feature—Suzanna—First National. Second week.
Kinema Theatre—
Feature—Omara, the Tenmaker—First National. Recessional—Organ. Next Week—Fury.
Grauman's Rialto Theatre—
BUFFALO

Shea's Hippodrome—
Current Events—Hippodrome Review. Next Week—Dr. Jack, Harold Lloyd.
Lafayette Square Theatre—

Comedy—"Snub" Pollard. Special—Starland Revue.
Next Week—The Dangerous Age.
Lowe's State Theatre—
Comedy—Hallroom Boys. Special—Mutt and Jeff Cartoon. Next Week—Thirty Days.
Olympic Theatre—
Novelty—Bernard A. Hoffman and Virginia McCune dancing the Argentine Tango.
Feature—Kick in—Paramount.
Del Monte Theatre—

New Grand Central, West End Lyric and Capitol Theatres—
Overture—"Spirit of 1923." Also five acts of vaudeville.

Isthmus Theatre—
Feature—Robin Hood—with special music scores.

Missouri Theatre—
Novelty—Bernard A. Hoffman and Virginia McCune dancing the Argentine Tango.
Feature—Kick in—Paramount.

Del Monte Theatre—

New Grand Central, West End Lyric and Capitol Theatres—
Overture—"Spirit of 1923." Also five acts of vaudeville.

Pershing Theatre—
Feature—Robin Hood—with special music scores.

MISSOURI THEATRE
Novelty—Bernard A. Hoffman and Virginia McCune dancing the Argentine Tango.
Feature—Kick in—Paramount.

DEL MONTE THEATRE

ST. LOUIS

Rivoli Theatre—

William Fox Liberty—

Columbia Theatre—

STANLEY THEATRE

Stanton Theatre—
Current Events—Fox News. Feature—When Kindhood Was in Flower—Marion Davies—Cosmopolitan—at Indefinite.

Arcadia Theatre—

Regent Theatre—

Karlton Theatre—

Aldine Theatre—

Victoria Theatre—

Capitol Theatre—

Baltimore

Rivoli Theatre—
Overture—Rivoli Symphony Orchestra.

Philadelphia

Stanley Theatre—


CLEVELAND


Cleveland


KANSAS CITY


OMAHA

Comedy—In Dutch.


Sun Theatre—

Feature—The Sin Flood—Goldyn.

Comedy—Hook, Line and Sinker.


World Theatre—

Feature—Fawned—Selznick.

Six Acts Vaudeville.

Moon Theatre—

Advisory Board and Contributing Editors, Exhibitors’ Service Bureau

George J. Schade, Schade theatre, Sandusky.
B. C. Horator, Alhambra theatre, Toledo.
Edward R. Hymus, Strand theatre, Brooklyn.
E. S. Landau, Alhambra and Garden theatres, Milwaukee.
E. R. Rogers, Managing Director, Tivoli and Klaw theatres, Chattanooga, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stols, Des Moines theatre, Des Moines, Iowa.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partridge, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Empire theatre, Salt Lake.
Eugene H. Roth, California theatre, San Francisco.
Sidney Grauman, Grauman’s theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Exhibitors Use the Booking Guide—

Read This!

HENRY H. FRANCISCO, manager of the Terrace theatre, Kendall, Wis., writes as follows concerning the value and usefulness of MOTION PICTURE NEWS BOOKING GUIDE:

"Beg to say I use both NEWS and GUIDE, the NEWS for booking current pictures and the GUIDE when something a little older will do just as well if it’s THERE.

"You just bet your whole printing equipment that they both help any exhibitor who doesn’t let the exchanges do his booking for him.

Respectfully,
Henry H. Francisco
Terrace Theatre, Kendall, Wis.

THE NEWS IS FILED THROUGHOUT THE FIELD

Herbert J. Thatcher, Strand theatre, Sullai, Kan.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
Phil. Gleckman, Managing Director, Broadway-Strand theatre, Detroit.
William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
I. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.
Joseph Fienkley, Managing Director, Mark Strand theatre, New York.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVay, Manager, Temple theatre, Geneva, N. Y.
George Tucker, Manager, Regent theatre, Kilmarnock, N. Y.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Fort Wayne, Mich.
Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.
Paul A. Noble, Manager, Liberty theatre, Fortland, Ore.
William J. Sullivan, Manager, Rialto theatre, Butte, Mont.
Forget-Me-Not’ Day Set Aside
By Maryland Governor

Baltimore, Md.—“Forget-Me-Not” day, set aside by the governor, was tied up with the showing of the picture of the same name at the New theatre.

The United Railways, operating the street car lines in the city, transported to the theatre without charge hundreds of children, guests of the Baltimore News, which aided in putting over the picture. A circular was distributed, linking the Forget-Me-Not day celebration—announced by the Governor—with the name of the picture; quarter page ads appeared in the leading dailies; an automobile fleet toured the city, and special programs, showing scenes from the photoplay, were published.

Specially printed invitations were sent to selected individuals for the premiere presentation in Baltimore of “Forget-Me-Not.” Newspaper reviewers and leading civic figures witnessed this initial showing, and their endorsement sent the photoplay off to a good start.

The Baltimore News acted as host to the children who saw the picture at matinees. The United Railways, which carried the youngsters to and from the theatre, placed on their cars large streamers reading: “We are on our way to the New theatre to see Forget-Me-Not.” Children of the Baltimore News and the United Railways.” Children from the orphan asylums and schools saw the picture gratis.

Silhouette Contest Put Over as “Shadows” Tie-Up

BOSTON, Mass.—A “Shadows” contest was put over to good effect in conjunction with the Boston Telegram for the showing of “Shadows” at the Modern and Beacon theatres.

The tie-up, which was arranged by Phil Kahn, exploitation representative of the American Feature Film Company, called for the publication of two silhouette figures of prominent film stars each day. The contest began one week before the showing and continued during the week. Cash awards were given those who guessed the greatest number of names from the silhouettes.

The first prize was $25, the second, $10, the third, fourth and fifth, $5 each, and the next fifty, two tickets each for the Modern and Beacon.

“Clarence” Club Leads Boys to Aid Exploitation Campaign

Macon, Ga.—Manager E. C. Kingman, of the Rialto theatre, in exploiting “Clarence,” formed a “Clarence” club, and the publicity which he received more than compensated him for the effort involved.

Two weeks before the opening he ran an ad containing a coupon to be filled in by any young man answering to the name of Clarence and whose age was between 12 and 20. Quite a number bit, and a few days later he had them meet him at the theatre, where he elucidated the big idea. At this meeting the Clarence Club was organized with the avowed purpose of studying bugs, saxophones and uktus.

The paper got a story of this and published it under two-column head. Thereafter every day the paper carried a story of the meetings of the Clarence Club, their startling discoveries as to the relation between bugs and saxophones, how saxophones came to be invented, etc.

But the “Clarence” did help out. The telephone directory was divided among them and they called every residence in town, saying that the speaker’s name was Clarence and that he was going to play the saxophone at the Rialto Thursday, Friday and Saturday. A local musician, dressed as the character, was secured for the saxophone solos.

“Prince and Pauper” Exploits By Vaudeville House

MINNEAPOLIS, Minn.—When Manager J. J. Cluxton of Pantages theatre played “The Prince and the Pauper,” he decided to put special advertising and exploitation back of it, so he bought larger newspaper space and gave three-quarters top to the picture. The customary two sevens was increased to three tens in all newspapers of the Twin Cities for four days.

The press book recommended bookstore tie-ups. The subject was adroitly pursued and three bookstores responded with window displays and newspaper advertising.

Another press book suggestion garnered a front page story in the Minneapolis News. A special pre-view for all the teachers of the Twin Cities had been arranged with the cooperation of Joseph M. Fieldman, American releasing branch manager in Minneapolis. The showing was rewarded by enthusiastic endorsements of the educators.

It is pertinent to remark that the old adage: “The Lord helps those who help themselves,” proved true to Mr. Cluxton, for an impetus to the carefully planned campaign came unexpectedly in the form of that episode of the series of reminiscences of Chauncey M. Depew having to do with his dinner with Mark Twain and the then Prince of Wales, the story occupying a top half page of the Minneapolis Journal on the day of the opening.

The Strand theatre, Newark, N. J., got this tie-up on “The Sin Flood,” with signs on the street sprinklers.

Portable “studio” used to photograph Paterson, N. J., girls in the “Win and Win” contest conducted by the Regent theatre on “East is West”
Series of Teaser Slides Start
"Trouble" Campaign

Columbus, Ga.—Manager I. C. Holloway, of the Rialto theatre, started his campaign on "Trouble" with a series of teaser slides calculated to start them speculating a bit. For three days he ran this one:

"Every blooming one of you is going to get into 'Trouble' pretty soon if you listen to us."

This was followed for three days by a slide reading: "The 'Trouble' with us is we haven't got enough pictures just like it."

Then he put on this slide: "That 'Trouble' stuff was all bunk, Caroline and James. What we want to tell you is that Jackie Coogan does the best acting he ever did in 'Trouble.'"

This slide was followed immediately by a stock slide and trailer.

A number of local merchants co-operated on a full page in the morning paper headed, "When in 'Trouble' these firms will help you out.

"Drive Away Your 'Trouble,' Rent a New Ford"—
"Eliminate Tire 'Trouble'—"Save 'Trouble' by Calling a Taxi"—"Give the Laugh to Battery 'Trouble,'" etc.

Real Lariat Spells Title of
"Cowboy and the Lady"

HICKASHA, Okla.—Manager Clayton Tunstill of the Rialto theatre made use of the twenty-four sheet poster paper to furnish him a cut-out for his lobby display. The display when built showed Tom Moore dressed in his cowboy outfit and mounted on a small pony throwing a lariat which spelled out the title of the picture.

The cut-out of Moore stood on one side of a lobby and on the other side a cut-out of Mary Miles Minter with the title of the picture—"The Cowboy and the Lady"—formed by the lariat rope between the two cutouts.

Fire Department Furnishes
Ballyhoo on "Nero"

GALVESTON, Texas.—Through a tie-up effected with the Galveston Fire department, the management of the Dixie theatre obtained an excellent ballyhoo on "Nero."

As the burning of Rome is one of the big scenes in this photoplay, the management of the Dixie theatre induced the fire department to name a "Fireman's Day" during the showing of "Nero." As a result, the local firemen were invited to see the picture as guests of the theatre. They arrived in six fire trucks which carried banners on each truck announcing the name of the theatre and the photoplay.

The local newspapers also co-operated literally by playing up "Fireman's Day," in conjunction with the Dixie theatre.

Rival Star Contest Staged on "Trifling Women"

MACON, Ga.—Manager E. C. Kingman, of the Rialto theatre, used a novel contest in advance of "Trifling Women." Six and one month's passes were given to the three persons writing the best essay giving their reasons for preferring either Valentino or Novarro, the latter being the hero of "Trifling Women."

Also, immediately after the placing of 24-sheets, window cards and specially built outside stands, a private screening was held to which the Debutantes' Club was invited. After the screening of the picture, refreshments were served on the mezzanine, making of this a social event. Representatives from both papers attended, and the affair was given prominence, both as a social item and news story, always making mention of the picture.

Teaser Slides Aid Campaign on "Clarence" at Columbus

Columbus, Ga.—Manager I. C. Holloway of the Rialto theatre made excellent use of teaser copy on slides in his advance exploitation on "Clarence."

Ten days in advance, Mr. Holloway started to tease the title of "Clarence" with a series of slides. After a few days of straight teasers he started a slide reading, "If Clarence is in the house he is wanted at home." This never failed to get a laugh and impressed the title on the minds of the audience. But lest some one by that name should take it seriously this slide was followed immediately by the regular illustrated slide on this picture.

The lobby display was simple but effective. All lobby lights except chandelier in the center were put on a flasher circuit and strong spot lights were focussed on title and name of star in cut-out letters across the front. This is the first time the Rialto's lobby lights had been "flashed" and the novelty of it got attention.

Inexpensive and effective lobby display on "Yellow Men and Gold" at the Strand theatre, Spartanburg, S. C., of which Charles H. Amos is manager.

Forceful and dignified lobby for "Under Two Flags" at Radee's Hippodrome theatre, Cleveland.
"'Plunder' is endowed with action, speed, cast, production. It moves with characteristic skill, gradually gaining in tempo until the end of each episode leaves curiosity at the boiling point with a desire to go in quest of one's breath. Granting that Pearl White carries honors as the star, the supporting cast deserves due credit for splendid work, and the cameraman for unusual effects."—M. P. News.

"The stunts come thick and fast and the action is speedy in the extreme.... Each episode closes with an exciting moment. It affords plenty of thrills and then some. A good deal of money seems to have been spent on the production and there are some good interiors. Altogether a good serial."—Film Daily.

"'Plunder' is the best set and photographed serial we have ever seen. It has been made with the care of a special production and Miss White has never been more effectively lighted or given a better vehicle.... Most real and exciting. The workmanship of the picture as well as the nerve and vivacity of Pearl White make it well worth seeing."—N. Y. Morning Telegraph.

A better serial couldn't be made!
Hal Roach presents

Our Gang Comedies

Two parts each

Kids, animals, birds, in a riot of comicality

"An abundance of fun."—Trade Review.

"The second 'Our Gang' comedy is one of the best seen in a long time. Dressed up ducks, hens, goats, an almost human mule, and a dog combined with an irresistible gang of small dirty kids of a variety of ages and colors make up two reels of sheer fun... Should prove a most pleasing addition to any bill."—Film Daily.

"'Young Sherlocks' is sure to prove a winner... The gags are highly amusing. Should please any audience anywhere."—Film Daily.

"'One Terrible Day.' We bought these comedies without seeing any of them as Pathe has always shot square with us. Having seen the first of the series we will say an exhibitor is not shooting square with himself if he passes them up. Our patrons are still laughing at 'One Terrible Day.'"—J. L. Hasbrouck, Grand, Graceville, Minn. (Quoted in Amusements)

"Have shown two 'Our Gang' comedies. Pleased 100 per cent. The best comedies we have found."—J. M. Anderson, Community Theatre, Wesson, Ark. (Quoted in Ex. Herald)

Just ask any exhibitor who shows these comedies what he thinks of them!

Pathécomedy
Elaborate Fashion Show Staged on "Rich Men's Wives"

Portland, Ore.—When Manager Paul E. Noble, of the Liberty theatre, played "Rich Men's Wives," he staged one of the most elaborate and artistic fashion promenades on record, which cost the theatre only a comparatively small sum.

First, Mr. Noble interested four leading Portland merchants in his idea. Phil Harris & Company agreed to display the latest gowns on living models; the Hudson's Bay Company agreed to supply $50,000 worth of striking fur garments; the C. H. Baker Company the latest in milady's footwear, and the Wonder Millinery Company the last word in millinery.

Each of the four firms bore its pro rata of the expense of printing and distributing 40,000 four-page booklets telling of the style show and film presentation. Booklets were passed out at theatres, mailed and distributed in bundles at the stores interested in the event.

A neatly prepared full-page newspaper ad printed in two papers the day prior to the opening of the show was the only space display on the event.

For the stage display Manager Noble had painted a special drop designed after the November "Vogue" magazine cover. On the stage behind the drop were dressing rooms at either side so each of the twelve girls entered the spotlight, which was focused on the drop at the left, slowly moved up stage, turned twice and returned to the drop and exited at the right to the tunes of a specially written ballad prepared by Manager Noble and Organist Henri Keates.

Newspaper Holds Contest on "Nanook of the North"

MILWAUKEE, Wis.—"Nanook of the North" is receiving valuable newspaper publicity throughout Wisconsin as the result of the enterprise of the Milwaukee Journal.

With an offer of $1,500 in prizes to readers for the best essay on Eskimo life it is stimulating attendance at all Wisconsin theatres playing "Nanook," where everybody knows authentic information about Eskimo life is to be obtained, for use in writing prize essays.

This offer was printed on Sunday, December 10, in connection with a "Nanook" story and a page display of stills of the film's characters and dramatic scenes. The rules governing the competition specify one grand prize of $350, a first prize of $100, second prize $50, third $25, and twenty-eight prizes of $5 each.

Novel Exploitation Is Given "The Electric House"

San Francisco, Cal.—An excellent example of the exploitation possibilities that sometimes lie in short subjects was given when "The Electric House" played the Warfield theatre. Despite the fact that the subject was treated farcically, members of the electrical profession expressed themselves as keenly interested in the mechanics of the picture.

A special screening was arranged for members of the Pioneer Electric Society, presided over by John E. Britten, president of the Pacific Gas and Electric Company. In return for this courtesy the society appointed Mr. Hartley, manager of the California Co-operative Electric campaign, as its representative to visit different retail shops and arrange window displays.

Eleven windows in all were arranged through the society's efforts. The prize display was a window of dishwashers, semaphores, electric trains and electric appliances in a window of the theatre building, with the sign, "If you think your home is modern, see 'The Electric House' at the Warfield." It gave people something to talk about, and the theatre manager was invited to attend a luncheon of 200 electricians and contractors in which he outlined the value of retail windows and incidentally spoke a lot about "The Electric House."

Elaborate Street Ballyhoo Is Used on "Oliver Twist"

Boston, Mass.—History was mixed up a bit in the exploitation campaign for "Oliver Twist" at Tremont Temple, but the desired result was brought about.

Two stagecoaches were used. One carried Nancy, Sykes, little Oliver and the other characters from the Dickens novel, and the other carried four characters in modern, up-to-date dress. Both advertised the showing at the Tremont Temple, but the sign on the second read: "How 'Oliver Twist' would be enacted by characters today."

Alongside this procession rode a character of two centuries later, Paul Revere, of Concord fame. The wornout old horse he carried was almost two centuries after that. He was labeled "Man o' War."

The sign read "Paul Revere and Man o' War on their way to see Jackie Coogan in 'Oliver Twist.'"

Two men, typical of the old town criers, dressed in eighteenth century costumes, with high hats and frocked coats, paraded the streets with large books, the titles of which read, "Jackie Coogan and Oliver Twist." The books were 32 by 20 inches. From time to time these men would stop, draw a crowd like the old criers and then begin reading from the books some of the special points about the picture.

The Dickens Society of Boston was interested and gave its endorsement. A special print was rushed to the mayor's house and a private showing given for His Honor and family.
Motion Picture News

Perilous Experience Contest Exploits "The Sin Flood"

CHARLESTON, W. Va.—The manager of the Capitol theatre arranged with the Charleston Gazette to run a contest for "The Sin Flood," which obtained valuable publicity for that attraction. The first prize was $5 in gold, the second, a two months’ pass to the Capitol, other prizes being two tickets each to the picture.

The prizes were offered for the best 100-word essays on the most perilous situation ever faced by the writers. When the first answers came in the Gazette was forced to raise the word limit to 250 to give the writers opportunity to make their essays full and clear. More than a hundred replies were received each day.

The winning essays were published in the Gazette daily for a week and stimulated the attendance at the picture.

Oriental Prologue Is Staged For "East Is West"

Cumberland, Md.—Manager Robert Slote of Crandler’s Strand theatre staged an "East Is West" prologue in which the stage was set in reproduction of a temple room. On the center of the stage was a small altar topped by a figure of Buddha with two jars containing joss sticks and two Oriental candlesticks. In front of the bronze figure an incense burner was placed and this diffused sandelwood incense. Local merchants contributed Chinese screens, two vases and silk draperies and cushions to dress the show.

The curtains rose on a Ming Toy figure kneeling before the altar chanting the prayer from the little opera “Saruyana.” This was followed by the singing of the Chinese lullaby in the play. As the number ended the colored lights flooding the stage were gradually lowered until there was complete darkness. Instantly the screen was lowered and the first few feet of the picture flashed before the audience, completing the artistic prologue.

Atmospheric Prologue Staged on "Lorna Doone"

NEW YORK, N. Y.—An interesting prologue which effectively established the locale and atmosphere of the picture was staged recently by the New York Mark Strand theatre, of which Joseph Plunkett is managing director, in presenting "Lorna Doone."

The prologue showed a typical Devonshire scene, with the tenor, Fenwick Newell, in characteristic costume singing the song, and as he finished, a girl in the “Lorna Doone” costume walked across the stage behind the scene, and as the lights faded out and went into the title the music of the song was repeated, and after that every time that Lorna Doone walked into a scene, the orchestra used the “Lorna Doone” music.

Flivver with Signs Exploits "Around the World" Serial

Chicago, Ill.—A sales and exploitation stunt on “Around the World in 18 Days,” which is adaptable to theatre use was staged in Chicago and vicinity by William H. Tracey, a salesman of Universal’s Chicago exchange.

When assigned to the job of selling the chapter play, Tracey took his flivver, splashed it with mud, equipped it with old tires, and tied an army tent, a muddy shovel, cooking utensils and a tow-ropes on the running boards, and secured two suit-cases beside the hood. He hung an old switch lantern in front of the radiator and lettered the suitcases and the sides of the car in white paint, with the words, Around the World in 18 Days, thereby giving the idea he was a transcontinental tourist.

He drove this car around the Loop section of Chicago. At every crossing hundreds stopped to gaze at the car. At Market and Madison he left the car for a few moments and 500 persons gathered. At State and Madison, Chicago’s busiest corner, Tracey attracted so much attention the police drove him away.

Tracey then took his car on an around-the-city tour. He would pass out cards indicating he was making the tour for the Universal Pictures Corporation. Following his successful exploitation in each locality, he would drive his car up to the nearest moving picture theatre and proceed to sell the chapter play.

Teaser Postal Cards Create Talk on “Broadway Rose”

MACON, GA.—Manager E. C. Kingman of the Rialto theatre had only three days in which to put over “Broadway Rose,” but he made good use of the time.

On Saturday before the opening Monday, Mr. Kingman mailed 500 hand written postal cards to a selected list of young and middle aged married men. These cards caused lots of talk and created somewhat of a sensation in certain circles. The message they carried was: Meet me at the corner of Cotton and Cherry streets Monday night at 8 o’clock. (Signed) Broadway Rose.”

Naturally all who received them were curious and didn’t stop until they found out what it meant.

"Old Homestead" display set in centre of lobby of the Liberty theatre, Great Falls, Mont., of which Will Stege is manager.

Theatre front for "The Sin Flood" at the Americus theatre, Colorado Springs, Colo.
Sherlock Holmes” Showing Is Put Over Effectively

Columbia, S. C.—Manager C. W. Irvin of the Imperial theatre believes in getting them to talk and his method of doing this on “Sherlock Holmes” did the work and certainly created much good will.

His plan was a special showing, but getting them there was where he used his head. His invitation worked on their vanity and accomplished many desirable results.

The invitation read: “The Imperial theatre cordially invites you as one of one hundred and forty prominent Columbians to be a guest at a private screening of “Sherlock Holmes” starring John Barrymore, America’s foremost actor of screen and stage, Monday morning, December 18, at 9:20 o’clock.”

Manager Irvin says: “This invitation flattered them, and although it was extremely cold and pouring rain, and the show was held at 9:20, 76 of this number were present. They all waited in the lobby till the show was ready to start, to see ‘who the other prominent were’ and to be seen by them. The ladies showed their invitations to their friends, to let them know that they were of the ‘selected few.’ After the show they went out and told others that they were invited to a private showing of “Sherlock Holmes” as one of 140 etc., and that this was a wonderful picture.

Clarences and Claras Given Passes to “Clarence”

BIRMINGHAM, Ala.—Manager L. R. Towns of the Strand theatre was the Clarence Club idea one better in a stunt which he put across on “Clarence.” At any rate it was just as good as organizing a Clarence Club and probably a lot less work. Here is what he did:

Several days in advance he got one of the newspapers to give him a series of cut-out stories inviting all the boys named Clarence to be the guests of the newspaper at the picture. And if Clarence’s girl was named Clara he got two tickets instead of one, provided of course Clara accompanied Clarence to the show. It was made plain that Clarence could not double-cross her and take some one else on the ticket he was given for Clara. It all aroused interest and several Clara-Clarence combinations were dug up besides the twenty or more Clarences who “staged.”

Unique Prologue Devised for “Quincy Adams Sawyer”

New York, N. Y.—A really unusual prologue was devised for “Quincy Adams Sawyer” when that picture opened at the Capitol theatre by S. L. Rothafel, managing director.

Taking the twenty-four sheet issued by Metro as the dominant theme of his prologue, Rothafel enlarged this to several times its original size. Illuminated with special lighting effects, each character on the twenty-four sheet appeared ready to step from the poster and on to the Capitol stage.

A soloist, garbed as an old bill poster, with a brush and paste pot in hand, sang a specially written ditty, dealing in turn with each of the leading characters in the film version of “Quincy Adams Sawyer.” As the refrain touched each poster character, it suddenly came to life and walked across the stage.

This prologue is the first of its kind to be devised by Mr. Rothafel, and arrangements are being made by Sawyer and Lohin whereby other first run theatres throughout the country will be enabled to take advantage of it.

Two of the 24-sheet cut-outs on “The Eternal Flame” were used to good advantage, with a smaller one over the box-office, at the Empress theatre, Oklahoma City, Okla.

Trailer Run in Store Window Boosts “The Masquerader”

TWOMA, Wash.—An unusually effective window tie-up was obtained by Manager Ed J. Myrick, of the Rialto theatre, on “The Masquerader.”

Mr. Myrick obtained a portable projector and a small screen, made up a special reel of trailers on “The Masquerader,” some news pictures and some Topies from the Press, built some special sets on the feature and got the People’s Store ad manager to give him a corner window and a display of “The Masquerader” books and others which have been picturized and were soon to be shown at the Rialto.

From ten in the morning until after nine-thirty in the evening Ben Cohn, whom Mr. Myrick specially engaged to handle the stunt, showed his special pictures in the window.

The Palace theatre, McAlester, Okla., used this 24-sheet cut-out in the lobby on “Trouble.”

Display in corner of foyer of Loew’s Palace, Memphis, in advance of “The Young Rajah,” arranged by A. B. Morrison, manager. The oriental rugs and props were borrowed. The cut-out was dressed up with a crepe paper turban and was studded with jewels.
Grandfathers Admitted Free to “Remembrance” Showing

Joplin, Mo.—Manager Ben Levy, of the Hippodrome theatre, arranged with the Joplin News-Herald to give a free theatre party for the grandfathers of Joplin as an exploitation stunt for the showing of “Remembrance.”

The News-Herald made a big feature of the party, inviting all men who were grandfathers—or in the grandfather class, having reached the age of sixty—to attend the Hippodrome party, from 3 to 7 p.m., and to bring along his favorite grandchild, provided he or she was not more than 14 years old. The story was given a double column head on the first page, and a different story was used in four or five issues, with another big story describing the party.

Two hundred persons attended as guests of the News-Herald and created a lot of talk in addition to the free publicity in the paper.

Prescription Blanks Used in “Dr. Jack” Campaign

LOS ANGELES, CAL.—The Mission theatre, in exploiting “Dr. Jack,” utilized a fake prescription blank to good effect. The blank was printed in the regulation size and style and was imprinted at the top with Dr. Jack’s name, telephone number and address, being that of the Mission theatre.

The prescription read: “Take one hour of solid laughter. Shake well while laughing. Dr. Jack, Sunshine Specialist. Prescriptions filled by Harold Lloyd.”

Another feature of the campaign was a huge cut-out from the 24-sheet, used in prominent locations all over the city, with a strip reading: “Harold Lloyd advises you to consult Dr. Jack for the peppy 5-reel treatment at the Mission theatre.”

Automobile Parade Arranged on “Brothers Under the Skin”

Kansas City, Mo.—Frank L. Newman, of the Royal theatre, and William H. Branch, Goldwynner, arranged an automobile parade through the business district for “Brothers Under the Skin.”

Mr. Branch arranged with the Maxwell Sales Company to supply ten motor cars and drivers for nothing other than the publicity they would get for it. Four other cars were engaged and the string of fourteen was sent through the business district of the city at noon on Saturday preceding the first showing.

The Chief of Police not only granted a permit for the parade, but assigned two motorcycle policemen to head it. They were followed by a big motor truck with a banner clear along each side proclaiming: “We stand for husbands’ rights. Association of ‘Brothers Under the Skin.’” In the truck was a twelve-piece band. Each of the fourteen automobiles carried a banner on each side, giving one of the by-laws, or principles, of the association. The banners on the last car gave the name of the theatre and the show date.

A local chapter of the Association of Brothers Under the Skin was arranged for, a lawyer drawing up the papers. The newspapers got wise to that stunt but gave it space nevertheless.

Dancing School Pupils Present “Broadway Rose” Prologue

Norfolk, Va.—When “Broadway Rose” showed at the Granby theatre, a local society dancing teacher co-operated by furnishing four pupils to dance each day in costume. Another successful stunt was the placing of a shadow box in a vacant store window, with a young girl impersonating Miss Murray; and wide attention was attracted by the announcement that 10,000 “Broadway Roses” would be given away during the picture’s run, one rose to each woman or girl attending any performance.

The dancing school tie-up was an unusual novelty, and furnished interesting entertainment as well as a highly profitable tie-up. Two girls danced in the afternoon and two others at night. In all there were twenty solo dancers during the week. On Saturday the entire twenty staged an ensemble number, and prizes were distributed for their work.

Next to the theatre is a vacant store, and it was in the window of this that the shadow box was placed. Three days before the photoplay was scheduled for presentation a young girl, dressed like “Broadway Rose,” impersonated the star. A curtain was fixed so that it could be drawn in front of the spectators, enabling the model to take rest periods.

Distinctive front for “In the Name of the Law” prepared for the showing of that picture at the Capitol theatre, Yakima, Wash.

Window cards frozen in cakes of ice and set on street corners for “Brown of the North” at the Strand theatre, Erie, Pa.

Flood Scenes Used in Lobby as
"Sin Flood" Attractor

Erie, Pa.—When "The Sin Flood" was being exploited for its showing at the Lyric theatre, the manager of the theatre and William N. Robson, Goldwynner, decided it would be a good stunt to place a three-sheet board in the lobby, posting on it photographs of big flood scenes experienced in the western part of Pennsylvania, such as had been used at the showing of the film at the Blackstone theatre, Pittsburgh.

Robson remembered that his family had driven into Erie the night of the big flood there in July, 1913. He telephoned his daughter to go up to the old home and look through their collection of prints and negatives. She found about a dozen pictures of the flood and sent prints on to her father. These were mounted and placed in the lobby of the Lyric, tying up with the coming of "The Sin Flood." They attracted more attention than any single exploitation feature at the Rialto in months.

"Human Hearts" Card Carries Human Interest Note

DES MOINES, Iowa.—A little novelty which successfully injected human interest into the exploitation campaign on "Human Hearts" consisted of a small pink card, with type matter in dark blue, and enclosed in an envelope such as are used for pay envelopes. The outside of the envelope bore this lettering: "Dare You to Give This to the Lady Unopened." These were distributed to men at various social occasions.

The wording on the card inside was: "I have been somewhat neglectful of late —It's about time I took you somewhere. Let's go to see 'Human Hearts.' It will do your heart good to see it."

Keith Komedy Karnival Cashes in on K. K. K. Publicity

New York, N. Y.—Novel advantage was taken of the widespread publicity which the Ku Klux Klan is receiving at the present by C. B. McDonald, who has the supervision of a number of the Moss theatres, when he arranged a Keith Komedy Karnival, and had the Keith vaudeville bookers procure him a vaudeville show with comedy acts predominating. Mr. McDonald then booked three two-reel comedies, instead of the usual feature attraction. The comedies selected were Charlie Chaplin in "The Cure," Buster Keaton in "The Boat" and Larry Semon in "The Rent-collector."

Three weeks in advance of play date, two hundred half sheets were put out on the main highways of New York, which read "The K.K.K. is coming to B. S. Moss' Broadway Theatre, week commencing Mon. Dec. 18th." As the Ku Klux Klan is receiving much front page space these days, Mr. McDonald conceived the idea of using K.K.K. as a teaser, to boost his Keith Komedy Karnival. Two slides were also made up with the same legend and used three weeks prior to play date. Stickers were used with this mysterious slogan on newspapers sold on the stands in the vicinity of Times Square.

One week before playdate, three one-sheets were put out, with a bold blocked heading reading Keith Komedy Karnival, and followed with a full announcement of the programme, both vaudeville and the three star screen comedians.

Screen Titles Aid in Putting Over "Dr. Jack" Overture

Brooklyn, N. Y.—In building his presentation for "Dr. Jack" during New Year's week, Managing Director Edward L. Hyman, of the Brooklyn Mark Strand theatre, injected unusual novelty in his program through a novel arrangement of the overture.

The overture, because of its elaborate nature, was not presented on the program as just a preliminary piece of music, but was made the second incident on the program. Named at "Home, Sweet Home, the World Over," the overture was rendered with the use of screen titles flashed on a screen covered with the Strand's regular tableaux curtain.

It consisted of a series of versions of our old fireside song, "'Home, Sweet Home," each version being attributed to some race as the way the song might have sounded had it been composed by a member. The titles were first flashed on the screen and immediately followed by the version they designated would follow. Thus, as "As We Know and Love It," was the first title, and it was followed by the real American song; next came "Spanish Style," and the orchestra swung into an imaginary Spanish version; then Russian, Italian, Scotch, Irish, Chinese; then as Irving Berlin might have written it, and last "Our Own Fireside Version."

**Attractive front for "Brawn of the North" prepared by C. P. Sullivan, manager of the Fair theatre, Amarillo, Texas, using sawmill slabs. A real wolf is chained in the foreground, which attracted great attention.**

**Music store window tie-up on "East Is West" arranged by the Coliseum theatre, Seattle.**
Washing Machine Display for "Brothers Under the Skin"

SAVANNAH, GA.—Acting upon the suggestion of the Goldwyn exploitation department, Manager J. G. Evans of the Lucas theatre, arranged a tie-up on an electric washing machine with an electrical supply shop. They placed a machine in their lobby, filled it and had it running, and placed a card on it reading, “A machine like this was almost the cause of a divorce in ‘Brothers Under the Skin,’ the wonderful comedy drama now playing at the Lucas theatre. Mr. Evans don’t know how much good the tie-up did him, but the electric shop sold three washing machines.

Triple Tie-Up Made by Theatre in "East Is West" Campaign

Bartlesville, Okla.—The manager of the Odeon theatre made a triple tie-up on “East Is West” recently in carrying out his exploitation campaign on that picture.

He sold the Rexall Drug Store on the idea that a picture of the Orient would be good advertising aid in selling the talcum powders, basket work and joss from the east, in which the store specialized.

Then he went to the Boston store and convinced the management that a tie-up with its line of Japanese silks would be a good window display argument. Two portraits of Constance Talmadge in her Ming Toy kimono were potent aids in selling the store on the co-operative plan.

For the final put out the manager did an about turn and visited a men’s haberdashery store. The picture of Edward Burns, leading man, in evening dress, clinched the argument. A window was arranged of Tuxedo accessories with the evening coat itself as a centerpiece. The display didn’t say that it was the same coat Burns wore in making the picture, but there was enough similarity in the cut of the coat in the window and that in the cut-out to make the inference plausible.

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Chaplin Endorsement Utilized to Exploit “Remembrance”

Grand Rapids, Mich.—Charlie Chaplin was used to exploit “Remembrance” at the Isis theatre by John Wilstach, Goldwynner, at Detroit. Mr. Chaplin had said about this photoplay, after seeing it run off privately at the studios: “ ‘Remembrance’ is the most human picture ever put upon the screen.” His words had been used in the newspaper advertisements of the story, but Wilstach decided to make a different use of them.

He got hold of some 24-sheet posters of a Chaplin picture, cut out the picture of Chaplin, mounted it on beaverboard and then had an artist draw a line from Chaplin’s mouth down to and around the words of praise he had uttered about the picture which were printed across his coat. This cut-out figure was placed in front of the Isis theatre. As it was life-size it attracted much attention.

Several men were sent out the business streets carrying umbrellas on which was painted the following: “Old Pop Grunt. ‘Remembrance.’ Isis—Sunday.”

Huge Anchor Lobby Attractor for “On the High Seas”

SUMTER, S. C.—An attractive and inexpensive lobby was prepared by Manager Oscar White of the Rex theatre for “On the High Seas” recently.

Mr. White built a large anchor, eight feet high by six feet wide, out of composition board. This was painted black and suspended from the center of the lobby arch. The title of the picture was lettered on the stem in white. A large rope was tied at the top of the anchor, coiled around the stem and piled in a coil on the floor. Two other coils of rope were placed, one on each side of the lobby.

Six auto tire casings were borrowed from a dealer, wrapped with white muslin and changed into very respectable lifesavers. These were displayed about the lobby and helped to create the sea atmosphere.

Appropriate Catch-Line Used As “Skin-Deep” Tie-Up

AKEWOOD, N. J.—Both timely and appropriate was the catch-line used in drugstore tie-ups on “Skin Deep” when the photoplay was exploited by the Rialto theatre. The sign that became a byword in all drug stores read:

“Don’t be afraid of Chapped Hands or Chapped Cheeks. They’re only Skin Deep.”

The advice was timely and will become more opportune as December changes into January.

Lobby display on “The Sin Flood” at the Hippodrome theatre, Reading, Pa. The striking effect at the top was obtained by cutting out in outline the top half of the letters in each word, then mounting them in front of a background, several inches apart.
Stunt Pays for Heralds Used on "Valley of Silent Men"

Longmont, Colo.—E. C. Marquand, of the Isis theatre, sold the blank space on the stock Paramount herald for "The Valley of Silent Men" to the local bookstore, which paid for the cost of the heralds, printing and distribution.

The bookstore had a big stock of James Oliver Curwood's novel, and was glad of the opportunity of tying up with his latest screen story. The Paramount herald carried a book design which hooked the picture up with Curwood's fame as a story-teller.

Drinks Served in Lobby Boost "Ten Nights in a Barroom"

Huntsville, Ala.—Manager C. A. Cruts, of the Lyric theatre, introduced an appropriate stunt into his campaign on "Ten Nights in a Barroom" when he got the co-operation of the Chero Cola Bottling Company in putting in a barroom display and serving Chero Cola free to patrons.

An old bar was secured and installed in the lobby. All necessary barroom paraphernalia was also displayed, including cards, signs, whiskey glasses, old whiskey bottles filled with colored water and a layout of free lunch.

The Chero Cola Company had a man in attendance, dressed as a bartender, serving a bottle of Chero Cola to each person.

Doubles Contest Brings Wide Publicity to "Sonny"

ASHVILLE, TENN. — Manager Dewey Mouson, of the Knickerbocker theatre, seized upon the fact that Richard Barthelmess has a dual identity role in "Sonny" to stage a "Who's Your Double?" contest to exploit the picture.

Those finding doubles were given passes to the picture while a committee of three judges, with Richard Barthelmess as "honorary judge," passed upon eligibles. Any doubt as to the existence of close likenesses was dissipated when the Banner, in its issue the following Sunday, came out with a two-page spread of prominent doubles and gave the picture an immense amount of advertising.

Cards on Sticks Carry Ad For Showing of "Remembrance"

Indianapolis, Ind.—The management of Bair's Southside theatre used a card on "Remembrance" which attracted a great deal of attention in the neighborhood.

One thousand of the cards were used. They were printed in black type on white cardboard, about five by eight inches and were nailed to a stick. At midnight the manager of the theatre and H. T. Snowden, Goldwyn agent in the Indianapolis exchange, went out and stuck the sticks containing the cards into the ground near the sidewalk in front of residences in the neighborhood.

When the occupants of the house left it next morning, or even upon looking out, they saw the card proclaiming, "Good morning! Pardon the intrusion, but this is just a remembrance that 'Remembrance,' Rupert Hughes' appealing drama of mother, father and children, will open a two-day engagement at Bair's Southside theatre tonight."

Free Children's Matinees Aid "Heroes of the Street"

Brooklyn, N. Y.—The special exploitation n-c'd for "Heroes of the Street" by Edward L. Hyman, managing director of the Brooklyn Mark Strand theatre, was the always efficacious orphans', cripples' and poor children's matinee.

Mr. Hyman gave Tuesday, the day after Christmas, from ten a.m. to 12:30 to the Brooklyn Daily Eagle for a benefit Christmas performance. He gave Friday of the same week to the New York Evening World at the same time for the same purposes, thus pulling the same stunt with two papers, doubling his publicity and tripling his prestige as a showman and the prestige of the Strand.

The matinees were called: "Eagle Theatre Party" and "Evening World Theatre Party" respectively, thus giving the papers a greater proprietary interest in the affairs. The newspapers were permitted to have their own tickets printed and to distribute same as they saw fit.

Another bit of sagacity on the part of Mr. Hyman was to give the regular week's show, with the exception of the feature picture. In this case he just changed the star's vehicle, that is, playing Wesley Barry in "Heroes of the Street" at regular performances, he exhibited Wesley Barry's "Premier" for the matinees for the benefit.
Mr. Johnston—
you are WRONG!

In your January 6th issue
of MOTION PICTURE NEWS you said—

And, in the writer’s opinion, the broad trouble is this: pictures, the mass of them, are *not telling the public anything*, certainly nothing new, stirring, awakening and certainty not with the *scope* and *vivid appeal* of which pictures alone are capable.

The world today is rocking with the great currents and cross-currents of a new era. From the great problems of every home there are truths to tell, situations to be dramatized, thought to be crystallized; *and it is the duty and the privilege of the motion picture to rise to these vast opportunities*.

In answer to your editorial we say this:

**DANIEL CARSON GOODMAN**

is the pioneer in the making of

pictures that tell the public something—pictures that drive home, *with 100 per cent. drama* and *100 per cent. ENTERTAINMENT*, gigantic, vital, moving and sweeping phases of modern life—pictures whose appeal is based on their poignantly vital relation to every man, woman and child who goes into a motion picture theatre. Daniel Carson Goodman smashingly tells the truths that are to be told; he masterfully dramatizes the situations that are to be dramatized; he powerfully crystallizes the thought that is the moving force behind his plots—and the latest and greatest proof that he does all of this is his biggest photodrama to date,

HAS THE WORLD GONE MAD!

Territory Now Selling Independents—Communicate with Us

Distributed Throughout the World by
**EQUITY PICTURES CORPORATION**
723 7th Ave., New York City
Western New York Briefs

The Strand, Buffalo's first motion picture theatre, built about 10 years ago by the late Mitchell H. Mark, is going to be re-opened February 2, when it will close its doors, having been unable to get an extension of its 10-year building, by wording the Buffalo, N. Y., to his Associated Theatres, Inc. It was purchased for a theatre in the Lock city.

T. G. Thompson, manager of the Grand theatre, Rochester, has written Buffalo friends that the grapefruit which he raises on his ranch in New York state, where he is wintering, can shoot the farthest of any in existence.

Washington Paragraphs

The Department of Agriculture has produced thirty-three pictures devoted to the work of the thirty-eighth bureaux of the Department during 1922. In 1923, Director Herman B. Wells expects to turn out a larger production and with greater efficiency.

Efficient inspection of building jobs and spending are said to be brought home by the lack of funds at the disposal of the building permit office. The city is divided into nine districts, and each man has at least 200 to 300 jobs. Some of these jobs, new theatres, exchanges, club projection rooms and school auditoriums. That is why Cran- dall's new theatres and the rest of his work, for which the building program is held up. December 23 Inspector Healey reported plans for twenty-five big buildings on file to be checked. One set of these plans had been there since September 6.

Reliance Films is now on the ninth floor of the Mather building in charge of the former office manager, and it is now under the leadership of Sidney Lust as publicity and exploitation expert. Garner is to apply the same successful policy to the exploitation of "Deserted at the Altar" that he applied to his hit films, "The Great None," which is one of the record film exploitation stunts of the territory.

Many Georgetown University graduates who have made their mark in the movies will be surprised to learn that a motion picture lecture, "Georgetown, Fast, Present and Future" is to be given by oper- effective method of securing the needed funds for the new endow- ment and foreign trade school extension work. The funds to be raised through local chapters in each movie town as Rochester, Chicago, Milwaukee, Buffalo, Syracuse and Pittsbugh will provide for new dormitory and lecture space for the foreign trade school.

Mrs. Lockey of the Cramdall staff entertained the directors of the Child Welfare Society, of which Mrs. Lockey is a member, and Mrs. Breckenridge Long gave a screening of the Government film, "Our Children," made for the Children's Bureau, Department of Labor.

Regional News From Correspondents

Around the Buffalo Branches

A LLAN S. Moritz, manager of the Paramount exchange, was the guest of honor at a Christmas party given by employees in the Franklin street exchange. Allan had clock, which is baked with apple Powers to poetry. The engage- ment of Earl R. Brink, booker, to Gladys M. Robinson, secretary to Mr. Moritz, was also announced. It was a big day!

Pete Diana has been named to succeed J. T. Daly as office manager for the W. H. Dickinson exchange and has assumed his new duties.

Henry W. Kahn, Manager, is a popular guy with his salesmen. Henry got a check for 300 iron men from the home office because Buff- falo went over the top into first place in the national sales drive. Henry didn't forget the boys who made it possible. The call was the work of two South and these men represented each salesman with a silver cigarette case and each girl in the office was given a gold watch. "Vir" Bendell has been appointed manager of the Albany F. B. O. exchange by Earl Kramer of the Buffalo office under whose jurisdiction Albany is. "Vir" suc- ceeds R. S. Bendell.

William Bell, manager of the Universal exchange Friday evening, January 5, will give a benefit in the Elmwood theatre for Johnny Reagan, assist- ant manager, who is forced to go away for his health. Jack Thompson, who recently re- signed from the Hodkinson sales staff, is now back with his first love, Associated Exhibitors.

C. S. Williams has resigned as exploitationist at the Fox exchange. He has not as yet made a new connection.

Edel's stream of mails has made it necessary for him to resign from the sales staff of the local Associated Exhibitors office in the Pathe exchange.

Harry E. Lotz, manager of the Select exchange, is now in charge of the greatest motion picture exchange in the former in the Albany office's dis- trict.

William Garsen, special representative for Goldwyn, was in town last week for a conference with T. W. Brady, local manager.

In the Washington Exchanges

MANAGERS ROBIN, FULLER, AND GALANTY are all in the list of recipients of holiday gifts from the force. R. C. Lind has received a neat smoking and humidifier stand of mahogany, glass, and brass, which just fills a void in the Pathe office; George Fuller of Metro was the target of a lone- some Sherlock set, and Sam Galanti got a desk full of smoking acces- sories and cigars, and the weeds that Pittsburgh film salesmen pass out.

Manager Gittelson of F. B. O. here left Sunday (New Year's Eve) for Chicago to assume charge of the F. B. O. exchange there. A Mr. Lieb is expected to take over the management of the exchange here.

The latest advice from the F-I-L-M board point to the holding of the big winter-spring get-together in the early days of February. Among those in charge of the various committees, Harry Hunter of Paramount is to head the entertainment group.

Walter Colf, former manager of the First National exchange at Cleveland, Ohio, has arrived in Washington to take over the duties of exchange manager for the First National here. He is relieving the retiring manager, "Lou" Bache, who is to handle new duties at the home office in New York and else- where.

S. L. Lambert is the office manager of the Willow in the town of Wel- land, Ont., where Mr. Mayo-to-be owns the Lambert theatre.

The Goodwill theatre, Johnson City, N. Y., will open February 1 with motion pictures. William H. Mack, who is the proprietor of the Endwell in the same South- tier town, will be the manager, succeeding Harold F. Albert, who will take over as the manager of the End- colt Johnson company.

I. M. Moskowitz has arrived in town and has re-opened the local branch of the Tiffany Movie Supply company in Pearl street.

Bruce Fowler, manager of the Fox theatre, Terra Haute, Ind., and former manager of the local Elmwood, was in town for the Yuletide season, accompanied by Mrs. Fowler and son.

Harold E. Dygert is about to launch a movement to add Lock- port, N. Y., to his Associated Thea- tres, Inc. A decision has been reached to purchase a theatre in the Lock city.

A fine smoking set was presented to Al Beekerich, manager of the Loew State, at the Christmas party given by Marcus Loew in the Strand theatre. The present was given by the big boss in appreciation of the faithful services rendered during the past year.

Two new Simplex projection ma- chines will be installed in the new Palace theatre soon to be opened by Peterson & Woods in Jamestown, N. Y. L. H. Peter was the purchase of director of recreation for the Endcott- Johnson company.

Mrs. Lockey of the Cramdall staff entertained the directors of the Child Welfare Society, of which Mrs. Lockey is a member, and Mrs. Breckenridge Long gave a screening of the Government film, "Our Children," made for the Children's Bureau, Department of Labor.

In a week or two there will be a change of policy at the new Strand and Cataract theatres in Niagara Falls, N. Y., where Charlie Hayman plans to show pictures only at the new Strandville and big features at the Strand.

So successful has been the two day film show given in Batavia, N. Y., by Mr. Houghton, owner of the little Hippodrome and Keith's theatre of Buffalo, that he plans to install a week run policy in the opera house and if this is also suc- cessful, he may build a new house in the spring.
In Kansas City's Exchanges

THE exploitation campaign in the Kansas City territory for the film "Where Is My Wandering Boy Tonight?" has been placed in charge of Harry Greenway, local Paramount office, with the aim of making every effort to make good people. The day of the star is passed, I believe. More and more the demand for better stories is rising, stories with a real plot. In the future the play will be started, or the whole cast, not just a single man or woman actor.

St. Louis Film Row Notes

PHIL LANGLEY has joined the local Goldwyn selling organization. He formerly worked out of Cincinnati. He has taken a territory sales job by Manager Duggar.

Oscar Cantor, publicity man for the local Paramount office, who underwent an operation for a throat affliction at the Methodist Hospital recently, is readyed for the opening this morning of the Rivoli theatre by Universal here. He is very pleased with the progress made by the Sixth street house since its grand opening. The attendance has been far in excess of the advance estimates made by the Universal officials.

Jerome Safron, home office representative for the Standard Film Company, has been in town for several days as the guest of Milton Simon, local F. O. manager.

Fox conducted an educational exhibit at the annual gathering of the Illinois School Teachers' Association held in Springfield on December 27, 28 and 29. C. W. McKean was in charge. Among the films was 'The Village Blacksmith.' Manager G. E. McKean believes that the teachers can do much to spread the gospel of better pictures and he couldn't overlook the opportunity of showing them "The Village Blacksmith.

One of the most successful pictures of the past few years was "The Runaway Dog," one of the best one-reel pictures Fox has ever produced. It has an especially appealing story for school children.

Along Cleveland's Film Row

IT'S A BOY! Ask Nat Baruch, manager of the local Goldwyn exchange — he knows. Baruch joined the art house district yesterday, and now he doesn't care whether Santa puts anything in his Christmas sock or not.

Baruch, who asked that Nat, Jr., be put on the payroll immediately, so neither Goldwyn nor the Baruch family has anything to worry about the future, Mark Goldman, local Select Manager, signed up with Reade's Hippodrome, Cleveland, to show "St. Week of Love" the week of January 7th. This completes the bookings of one of the most promising pictures of the year, and the success Baruch has in the business district last week, has been almost incredible.

A. H. Tuffier has been added to the local Paramount sales force. Tuffier has formerly been with the Pathe exchange in Cleveland.

Edie Fontaine, manager of the F. F. L. Company here, took a long trip to Akron this week. Ordi-

Cleveland Chatter

Fred Debsger, general manager of the Loew Ohio theatres has a nice Christmas present for the people of Cleveland. The Gay Hound, "Dangerous Age," "One Exciting Night," "Laz-

Cleveland's Film Row Notes

The Southern Real Estate and Financial Company raised its capital from $1,000,000 to $1,450,000 by selling notes of $3,279,469 and secured the issue. The Columbus theatre raised its stock from $200,000 to $300,000 with assets of $430,436 and liabilities of $86,751. The theatre company's new capital will be $450,000 instead of $100,000 having increased the issue of stock by $115,599. The Castle Amusement Company from $25,000 to $100,000 with liabilities of $5,000 and assets of $105,000; and the Mid-City Real Estate Company from $100,000 to $200,000, showing assets of $249,228 and liabilities of $97,612.

A few days ago Tate and his associates took out $125,000 loan from the National Bank of Canada. The loan will run for five years at 3½ per cent. This site was also purchased recently at a very low price. Mr. Tate regarded the present value. Tate has long been regarded as one of the shrewdest real estate investors in St. Louis and he and the Loew Ohio have made profits by buying property that generally was believed to be dead. Some said they were mad and publicly said it was a regular journey. But too much this evening, the Amuse 't' theatre, Dupo, Ill., reopened for business on New Year's Day.

The Mighty Doris Shows in winter quarters in an old barn near Edgemont, Ill., was destroyed by fire on December 27.
News of the Canadian Exchanges

PHIL. KAUFFMAN, general manager of Regal Films, Ltd., Toronto, recently completed a tour of inspection of all branches of the Famous-Lasky Film Service in the United States, including the Famous-Lasky branch in Toronto. While there, he also inspected the Famous-Lasky branch in Canada, which is now managed by Haskell Masters.

Around Seattle’s Branch Offices

AL BLOOM has recently accepted the position of assistant manager and booker of the local Universal exchange, after having held that position in the Seattle branch of the Motion Picture Corporation for several years. He succeeds Emil Erickson at the Universal office. Mr. Bloom was a well-known booker when that organization first opened offices here about ten years ago, and during the past four years has been actively engaged in the motion picture business.

Ted Edris, salesman and publicity specialist for the De Luxe Feature Film Company, arrived in town after a five-weeks’ tour of Wash- ington, Oregon and Idaho with better conditions all along the line. Mr. Edris, after spending a few days at his home in Seattle, left on an extended tour into Montana, where he expects to be for about three weeks or more.

L. K. Brin, president of the L. K. Grin exchanges, returned to Seattle from Denver, where he con- ferred with his brother, Ernest, regard to the new Warner Brothers’ pictures being handled by the Grin exchanges in the Pacific Northwest. Bookings on “The Beautiful and Damned” and “Little Heroes of the Street” are now occupying the attention of Mr. Brin.

Louis Rosenberg left Seattle this week for a trip into Oregon with the purpose of “Shadows of the World’s a Stage” and “Thorns and Orange Blossoms.” After covering Oregon he will return and cross over into Montana.

“The Hero” has been booked with the Jensen-Von Herberg circuit manager and booked to be shown in Seattle January 20, according to an announcement made by Al Rosenberg, of the Jensen-Von Herberg Company recently. Prints of the picture arrived in this city last week and the feature is being shown to advantage in the local territory at the present time.

“Dr. Jack,” Harold Lloyd’s second five-part comedy, has arrived in the city and will be shown at the Liberty theatre here in the near future, according to word from the Seattle Pathe exchange. Grandy Rogers, the former two weeks in Liberty several months ago, and is still being shown in neighborhood houses in this territory, where it is establishing many new house records.

“Tess of the Storm Country” was recently booked by Fred Hardin, manager of the local United Artists exchange, with John Hamrick. The picture was booked for the temporary Blue Mouse theatre in Astoria, Oregon. This is the first picture to play in that city since the permanent theatre that destroyed the entire business district several weeks ago.

Canadian Brevities

Canadian Educational Films, Limited, representing the Educational Film Corporation of the United States in the Canadian territory, has opened its own direct chain of offices in the Dominion. The office was opened by an announcement made by O. R. Hanson, Toronto, general manager for Canada. Branches have been established in six Canadian cities to provide service from Coast to Coast and managers have been appointed for each of the offices. New appointments are as follows:

Toronto, S. B. Tauble; Montreal, W. E. Allen, Albee Building, Atayor Street; Winnipeg, S. Britt, Room 504, Film Exchange Building, Hargrave Street, Calgary, T. H. Davey, Princess Theatre Building, and Vancouver, C. R. Dippie, Granville Street. The manager of the new office at St. John, N. B., has not yet been appointed.

The Canadian Educational Film Company was formerly associated with Messrs. Jule and J. J. Allen for the distribution of Educational Film Corporation in Canada. Educational Film Corporation is now independent and will deal direct with all exhibitors. It is announced that the company has been established on the fifth floor of the new Universal Building, 227 Wellington Street, Toronto, where the Toronto sales branch has also been opened. S. Britten of Winnipeg is officially known as the manager of the company and he also has charge of the Winnipeg branch. W. E. Allen of Montreal is the manager of the Eastern territory, including Montreal.

The new Queen theatre at St. Stephen, N. B., is being built out over the St. Croix River in order to secure an enlarged site for the structure. For this purpose, huge boulders have been sunken into the river bed. The Queen theatre is to replace the Bijou theatre, which was destroyed by fire some weeks ago.

The Acadia theatre at Minto, N. B., is enjoying a period of fine prosperity because of the fact that there is an unprecedented boom in the coal mining district of which Minto is a part. The Acadia theatre has no opposition now because the Minto Opera House was destroyed by fire not long ago.

I. M. Allen, formerly of Winnipeg, is now manager of the Globe theatre in Vancouver, B. C. He was manager of the Winnipeg exchange of the Famous Players Film Service, Winnipeg, for a year. George Harries, manager of the Famous Players Film Service, has resigned as manager of the Allen theatre, Calgary, Alberta, and has been placed in charge of that theatre. Bernard Allen, brother of Jule and J. J. Allen, is now in Windsor, Ontario, to look after Allen interests there.

Hector Quaglotti, proprietor of the Colonial theatre, Vancouver, has installed a new pipe organ. The four-piece orchestra formerly at the Grandview has gone to the Globe theatre, Vancouver.

The staff of the Allen theatre at Winnipeg, Manitoba, enjoyed its third season of Christmas shows on Friday evening, December 29, when presents were distributed at a program of shorts on the mezzanine floor of the theatre. Each of the 55 employees received a present from the management, each being a box of candy or a large turkey each. Refreshments were served and dancing was enjoyed.

Manager Miller M. Stewart was presented with a gold watch and chain, with a gold pen knife, gifts of the staff. In accepting the token, Mr. Stewart expressed pleasure over the fact that he had the same 55 employees on the payroll as he had two years ago. The management of the theatre two years ago.

Announcement has been made that the personnel of the Capitol Theatre Company of Windsor, Ontario, who recently took over the Loew theatre in that city is composed of the following: Simon Meretsky, owner of the Windsor theatre; owner of the former Empire theatre, Windsor, and Hon. Dr. Rheume of the Capitol is a Canadian Member of Parliament. The Loew house was renamed for Capitol theatre and because of this fact there is a rumor that it was identified with the chain of Capitol theatre operated by the Famous Players Canadian Corporation, Toronto.
With the Butte Exchanges

KENNETH O. KENAUD of Salt Lake City, spent the holiday week in Butte attending to business for the Franklin-Lake Corporation for which company he is engaged in exploitation work.

Visitors to the First National Ex-
quartennial office at Butte last week were Albert Nadeau of Anaconda, who has the management of the food of the theatre; Ed Lake of the Lake theatre at Baker; and F. A. Boedecker of Ellen theatre, Bozeman, Montana. C. F. Koerner, manager of the First National, at Butte, made a business trip to Havre, Montana, where he spent Christmas Day, return-
ing on Tuesday, Dec. 26th.

G. C. Moore of the American theatre at Butte and William Lloyd of the Dream theatre, were First National visitors early in the week, exchanging compliments with Mr. Koerner in the Butte office.

In the contest of the First Na-
tional, recently held, B. A. Stover of the Butte office of the First Na-
tional, received a Christmas present of $200 (two hundred dollars) which represented second prize of the Western Division.

Des Moines’ Film Row News

MISS LAVONNE KLEMM is spending the Christmas holiday at home and E. C. Wallace, cashier, met Santa Claus at Pioneer. Both are at the Universal office.

With the Universal exchange Mr. Eckert spent their Christmas day at St. Louis, Mo. John Kennebeck, whose home is near Omaha, spent the Christmas week there while Mrs. Lindsay visited Southsherry.

Mr. Grace Veenstra, secretary for Mr. Nichols, manager of the exchange, was with her mother at Pella for Christmas. Mr. Mendehall made it merry for the folks at OsKalossa. All are Famous-Players Lasky ex-

Bill Strickland and Nicholas Amos, salesman, journeyed to Omaha to see Tommy Drake.

The employees of the Universal exchange presented Mr. F. L. Davies, manager, with a platinum watch set in diamonds.

The week of December 24th at the Sherman brought a return engagement of four of the biggest pictures in Filmdom: The Four Horsemen, Queen of Sheba, Prisoner of Zenda and The Connecticut Yankee. For return eng-

agement the box offices are considered fair.

“With Kindness. Was in Flower” is on the program this week at the American. General Manager C. C. Pratt is offering this Super-

Special at regular show schedule with general admission $50. Children under 10, admission free, also children under 5 are only half the prices charged in Los Angeles, San Francisco, Portland and Seattle. There are four performances daily.

Merle Davis, General Manager of the Ansonia Amusement Com-
pany, in speaking of current prices of admission to the theatres said, that in his opinion the Butte people are enjoying a very fine class of films and at a cheaper rate than other cities of the Northwest and that considering current expenses and that he did not think it advisable to lower the price of admission, though he admitted that there is a tendency to reduce the admission price.

The Ansonia, it goes without saying, is stillulus this week because of John Barrymore in “Sherlock Holmes” and the latter part of the week the program contains films until Midnight.

Matt Moore, also a Comedy in “Edgar the Detective.”

On December 23rd, the American at Roundup, Mont., was totally destroyed by fire. The fire started at the rear of the theatre and com-

pletely destroyed the building. It is believed to be of incendiary origin. The loss is estimated at $20,000 and

only partially covered by insurance. Fortunately the films were saved.

A. H. Goetz is contemplating the cession of a new house.

Lee Franks of Missoula, Montana, who has been organizer of the Hollywood Local interests in the Idaho territory on Dec. 18 was ar-

rested on the charge of obtaining funds under false pretenses. In connection with Miss E. M. Nobles conducted a Movie school at Missoula charging $60 for the course, it has been learned at the Florence hotel and held rehearsals, of contemplated productions, in the sample room. The charges have reported the Miss Nobles was such a clever artist as to move the students to tears in her parts before the make-believe cam-

era.

Several prominent Missoula women are said to have been stu-

dents at the school, and one old man is said to have registered for the course.

Franks says that he was at one time a Miles City cattle dealer and has met Miss Nobles in Spokane where she was engaged in the movie game he was easily persuaded to do something for the cause.

Miss Nobles is reported to have skipped out with the funds of the company, and it is supposed she has gone to Canada. Franks has prom-

ised to complete his contracts with his pupils or return the money, if the local treasurer at will release him.

Cincinnati Close-Ups

Attorney Edward Becker has been named receiver for the The-

atre Amusement Company, opera-
nating the business at Fifth and Vine streets. The appoint-

ment was made as the result of a suit filed by the Queen City Coal Company, which alleges it secured a judgment against the company for $89.50 in Municipal Court sev-

eral weeks ago, and that this amount has not been paid.

“Tess of the Storm Country,” the new Pickford production, is the opening attraction at Gift’s theatre under the new management of the Fatty Lasky exchange, opened on Sunday, December 31, for an indefinite run. An innova-

tion in the musical line for photo-

play presentation consists of an orchestra comprising violin and cello accompaniment to the organ.

Clarence E. Runey, Cincinnati cameraman and dealer in film sup-

plies, has opened a new office in the East Fifteenth street, adjoining his present location. It will be remodel-

ed, after which it will be known as the Runey Annex.

Des Moines Items

C. F. Schnee, owner of the Plaza theatre at Ackley, sold the house to Mr. Gross.

Mr. Burgum is again running the Eagle theatre at Eagle Grove.

The Liberty theatre at Daven-

port, which has been undecided as to whether to remain a pure vaudeville and pictures or all pictures, has adopted the all-pic-

ture program with four changes a week as their policy.

The employees of the Garden theatre have been so satisfied, though they are thirteen in number, that today they are waiting for Mr. Delseth, manager of the Garden theatre, Des-

Moines. Mr. Burgum has his of-

ice and second floor in the same building. Mr. Burgum was presented with a rear bumper for his car by the employees of the theatre, Mr. Floy Smith, organ-

ist, making the presentation speech. Gifts were received by

all from the company and from Mr. Burgum, and thanks were voiced by E. C. Ross, the genial doorman.

Connecticut Notes

With the passing of the Scenic theatre, at which the last program was presented last week, Willi-

man, Conn., loses one of its Mo-

tions Pictures houses. It has re-

ported that the house will be used for a synagogue. The build-

ing was once the home of the First Spiritualist Society in 1868, and

was used by that parish for sev-

eral years, when it was closed because of the rising cost of the parish. It was leased in 1908 to John F. Hurley and John R. Fogg, who ran the picture house and that time has been conducted by several pro-

prieters and considered a pro-

minent house.

The Foti family has conducted the house for more than six years, but was closed because of the small size of the house, the building was once the home of the Vigilante corporation. The Vigilante Corporation was a group of automobile dealers who were organized to keep the streets of Hartford free from all kinds of traffic. They were very successful in their work, and the house was closed because of the small size of the house.

The Okleigh Theatre was the third motion picture house to be opened in that city, the first being the Hotel in the Kimball block, now occupied by John T. Ashton, and the second being the Elite, in the west store of the Chamber of Commerce building, now occupied by the Grand Union Tea Company. James Davis, who ran the Okleigh, was proprietor of the second house, which was opened in the early part of 1908.

The Plaza Amusement Com-

pany of Bridgeport, Conn., has been incorporated, to take over lease of Poli’s old Plaza on Fairfield avenue, one of the oldest and best known vaudeville houses in that city and section. Management will be assumed by Mr. Burgum, who has an authorized capitalization of $50,000, and will begin business with $5,100. Incorporators are Joseph Sansone, J. H. Goldman and B. B. Steiber.

S. Z. Poli, proprietor of numer-

ous motion picture and vaudeville houses throughout the East, in-

cluding several in this city, wins his appeal to the supreme court in a damage verdict of $2,000 against him last year, as the result of a suit brought by Mrs. Mary E. Seabridge of Bridgeport, Conn., who claimed she suffered serious injury when she stumbled over a weighing machine in one of the local theatres. The Su-

preme Court finds errors and di-

 rects a new trial.

Fred A. Valles, manager of the Poli houses, recently transferred to the mana-

ger of one of the Poli houses in this section, and a suit has been brought against him by David J. Paul, assistant mana-

ger of the Meriden theatre and the presentation by Miss Adams, treasurer. Mr. Valles is succeeded at Meriden by W. J. Cotter of New Haven.

Butte, Mont., Briefs

Great interest has been aroused in this section of the Northwest and throughout Montana over the historical photographs which are soon to be produced depicting the life of the Wild West. The thirtieth is the date set for active work to begin on the first picture. The first pictures will deal with the life of Judge Harland and the “come back” of Fatty Arbuckle and most of the editorialists have been, rather inclined to favor his return to the American Theatre Manage-

ner of the Ansonia Amuse-

ment Company, and recently elected head of the city’s theatres. Owners of Montana, in an interview for Motion Picture News said, “he thought Fatty had paid the penalty in all probability he was as much sinned against as sinning.” Mr. Davis declared that he believed the public would with suspended operations and the positive proof was produced of Fatty’s guilt.
Southwestern Bulletins

R. W. Elrod has taken over the management of the Strand theatre at Dallas, Texas, and is making a trip selling the theatre.
The First National theatre, in Albany, Texas, has been reopened by Mr. B. T. Gray, who has returned from a trip to the East.

Theatre Business.

The Queen theatre at Enid, Oklahoma, has been burning for many weeks, and is now being repaired.

Mr. J. W. Barnes, manager of the Bijou theatre, at Oklahoma City, has been appointed manager of the Wilson theatre, at Oklahoma City.

The Strand theatre, at Oklahoma City, has been reopened.

The Strand theatre, at Oklahoma City, has been reopened.

American Releasing Corporation has moved its new offices to the new Empire building in Dallas, Texas.

Specialty Film Company has moved its offices to the new offices of the Associated First National at Dallas, Texas, and the whole force is now located on the same floor for the first time.

Sam Denbow, assistant sales manager for Fox, Texas, has been appointed manager of the Fox theatre in Dallas, Texas.

The Queen theatre at Edgewood, Texas, was badly damaged by fire last week.

Burt King has resigned his position as travel agent for Associated Exhibitors at Dallas, Texas, and has not announced new connections as yet.

Associated First National Pictures has moved its new department office in the new theatre building at Dallas, Texas.

C. E. Kessneck, southern division manager for Metro, is visiting the Dallas, Texas, office.

The Palace theatre at San Marcos, Texas, has installed a new three-manual organ.

Fred Dietert, partner of E. C. Thum. owner of the Princess and Texas theatres at Del Rio, Texas, is in Dallas, Texas, under treatment of physicians.

J. W. Jenkins, district manager of the Enterprise Distributing Corporation, is in Dallas, Texas, this week on tour of inspection.

Clark Porter has opened his new theatre at Charleston, Ark.

E. L. Harrington of the F. B. O. offices at Dallas, Texas, has gone to Chicago to attend a conference meeting of the F. B. O. sales force.

Ned E. Depinet, general manager of Consolidated Film and Supply Co. at Dallas, Texas, has gone to Atlanta, Ga., on inspection trip.

J. W. Williams, manager of the Independent Film Service at Dallas, Texas, is making a trip selling his new serial, "The Jungle Goddess," and reports business as very good.

Louis Santikos of San Antonio, Texas, was a Dallas, Texas, visitor the week ended January 13, and reported that he expects his new $1,000,000 theatre at San Antonio to be opened about the first of the new year.

Watch Out For

The Truth About Gorham

D. Campbell has been made booker in the Dallas, Texas, office of R. D. Lewis Film Company.

Fire to the extent of $750 damage occurred in the booth, Broadway theatre at Tyler, Texas, last week; about half covered with insurance.

The Queen theatre at Denison, Texas, has reopened.

Majesty theatre at Ballinger, Texas, has installed a new Wurlitzer organ.

Southern Enterprises has leased the Tremont theatre at Galveston, Texas, with lease terms of $400 monthly.

West Texas Jottings

Manager Peter Magaro's new Republic theatre, Harrisburg, Pa., on o'clock on New Year's morning put on a special show for the entertainment of the children of the Catholic Sylvan Heights home. The feature film was Charley Chaplin's "Kid." The following day the kiddies were treated to ice cream and cake.

So skillfully did the management of the Grand Opera House, a motion picture theatre in Norristown, Pa., handle the situation when the house caught fire during a performance that a panic was averted and in fact few of the patrons knew there was a fire until they read about it in the papers afterward. The management summoned the telephones and the smoke-eaters conquered the blaze without the screen performance being interrupted. Most of the audience left the theatre during the blaze. The damage was small. It started from an over-heated film in the projection booth.

Michael Comford, member of a group of Western motion picture theatre owners of Pennsylvaania, was a committee member who presented Bishop M. J. Hoban, of the Catholic diocese of Scranton, with a $10,000 hymnbook. Bishop Hoban is said to be a strong advocate of the right kind of motion picture shows.

H. E. Gray, an exploitation man of the Famous Players-Lasky Corporation, has been assigned to duty in the Milles-Barré office of that company.

Special motion picture shows for children, run Saturday night by the Children's Playgroup Association and Boy Scout Headquarters, have been introduced by Manager Trechard of the Grand theatre, Lancaster, Pa. Special efforts have been made to book shows suitable for juvenile entertainment.

M. Anderson appeared in person in the Arcadia theatre, Reading, recently, in connection with the presentation of the film play, "Helen of Troy." Anderson, who plays the part of the district attorney in this film, is well known in Reading, having played there four seasons as a character man with the Orpheum Players stock company.

Eastern New York Notes

Frank V. Bruner, manager of the Palace exchange in Albany, received a handsome engraved pen set from his associates on Christmas. A. J. Herman, manager of the First National exchange in the same city, was given a platinum Masonic pin.

William Berinstein has acquired the Palace, in Troy, N. Y., a residential house seating about 900, opened a year ago by the owners, Battrage brothers, and which cost about $135,000. Under Mr. Berinstein's management, the house will be a second-run theatre. Mr. Berinstein has the Majestic and Mozart in Elmira, and the Colonial and Hudson in Albany. He is also breaking ground for a $200,000 house in Little Falls.

Vic Bendell is the new manager for F. B. O. in Albany, replacing his brother, Robert, who has returned to the insurance business.

Frank V. Bruner, local manager for Pathe, spent the holidays in Rock Island and Chicago.

According to rumor, Nate Robbins is sizing up Albany as a possible location for a new theatre. The Robbins Enterprises have a paid up capitalization of $3,000,000.

William Allen, a salesman for Universal in Albany, spent New Year's in Detroit.

An announcement from the Palace exchange, in Albany, made last Saturday, was to the effect that Barney Frank will manage the Syracuse territory, and James L. Rose will handle the Capital District from now on.

H. A. Kaufman, of Pittsburgh, who handles the offices in Albany last week, made his annual visit as division inspector.

A blond played havoc last Thursday night with all of the theatres in this part of the state.

Moe Mark, of the Strand chain, was in Troy the past week, looking over the house which is in course of construction here.

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America; Charles L. O'Reilly, president of the State Theatre Owners of America, and Samuel L. Berenstein, county treasurer, attended the inauguration of Governor Alfred W. Smith last Monday.

The financial troubles of Max Spiegel will not interfere with the completion of expensive houses now being built in Albany and Troy.

Florida Flashes

C. D. Cookey, manager of the Victory theatre, Tampa, gave his patrons a great treat the week before Christmas, with Harl Smith's Jass Band of ten pieces, as an extra added attraction. The band was an excellent band in connection with the film, "Heroes of the Street," pulled big business, even though it was Christmas and the holiday shopping.

It was indeed a real merry Christmas for the citizens of Tampa and South Florida. The weather was ideal, and the people turned out in large numbers during the theatre's record-breaking day.

The Grand Theatre of Tampa, all newly decorated and with new seats, reopened on Saturday, the 23rd, with "The Headless Horseman" as the initial attraction.

W. H. Carroll, who will be re- mains in charge of the Rialto, Tampa, as he operated, during his stay here, the Alcazar, Prince, Gasparilla and Sans Souci theatres, has bought the Rivoli theatre at Douglas, Georgia. He took the house over on the 18th of December.

E. O. Brazy, who travels about the country with an advertising car, "The Florida Book Bumper," was in Tampa last week. Mr. Brazy distributes booklets and shows motion pictures of Florida's wonders.

The Prince theatre of Tampa is offering as an added attraction for Christmas week, Madam Ellis, a mentalist.

J. H. McLaughlin, manager of the Bonita theatre at Tampa, has bought an interest in a fertilizer factory. He says they have the greatest formula, and will make two blazes grow, where but one grew before.

San Francisco Items

A note has been received from Marcus Loew, president of the Metropolitan Pictures Corporation, stating that he was pleased with the way L. H. Keene, Pacific Coast manager of the Loew's-Warfield motion picture houses, arranged matters.

L. P. Lauglin has just been appointed assistant manager of Loew's-Warfield in this city. Mr. Lauglin is well-known in Chicago theatrical circles having been associated with Balaban & Katz in that city for many years.

Joseph Franklin Enos, Jr., was born to Manager J. F. Enos of the Frolic theatre a couple of days after Christmas, and was the first born of the year. The children are receiving congratulations and best wishes for Joseph, Jr., from their friends in and out of the trade.

The Strand has inaugurated the "Strand Follies, a musical comedy show" which will give with some motion pictures, although not as much as before.

Jackie Coogan, star of "Oliver Twist" playing at the Century theatre, forwent his European tour in order that he could appear in the Strand, which is near the other California sections. According to the crowds that jammed the Century, it certainly paid Jackie to postpone his trip.
Opinions on Current Short Subjects

"Tea N. Tea"
(Hamilton—Educational—Two Reels)

The important characters embrace the
eternal triangle, burlersued, with Jimmie
Adams, the lover in favor; Virginia Vance, the
girl, and another suitor described by a sub-title
as "the rival, twice as wide as a river," intro-
ducing a fat man who has designs upon the
affections of the girl. It is her birthday and
when preparations for a party are in order
the servants quarrel and leave the hostess in an
embarrassing situation. Jimmie assists the
debutante in preparing refreshments, but when
the two leave the kitchen to welcome guests
the rival gets in his dirty work and sprinkles
the food with explosive powder. When the
birthday cake candles are lighted there is an
explosion and general confusion. This comedy
is above the average, rapid in action, humorous
offensive and presents some comical situations
which have not been done too often before.
Well directed, well cast.—LILLIAN GALE.

"Prickly Conscience"
(Bruce Wilderness—Educational—One
Reel)

A YOUNG man, unfortunately possessed of
the opinion that the world owes him a
living, is obliged to "travel on" rapidly, when
by mistake he encounters the town marshal by
asking for accommodations at the officer's back
door. He becomes a fugitive and believes that
conscience is giving him a rather hard deal,
even interrupting his dreams, but when he has
covered beautiful mountainous countries
might envy, it develops that fear of the law
has been mistaken for conscience. In following
the fugitive over the territories he covers un-
usual scenic values are unfolded. The reel has
enough story element to hold the interest and
presents some marvelously photographed beauti-
ties of the great west.—LILLIAN GALE.

"Double Trouble"
(Fox—Two Reels)

The Lee Kids—bless 'em—herewith present
views of themselves being taken by their
father to see themselves in a movie. They are
shown seeing themselves in a comedy, and the
result is that one gains enjoyment not only out
of the comedy, but out of the Lee Kids' enjoy-
ment of it and out of their perfectly abominable
behavior while the performance is going on.
The combination picture, of course, is only a
series of episodes more or less loosely related:
but the children are picturesque little bodies and
carry with them an undoubted appeal. Watching
them even in such episodes is a cheery occu-
pation.—STUART GIBSON.

"Stung"
(McDonald—Pathe—Two Reels)

BRIGHT and snappy is this comedy featuring
juvenile talent, who carry their respective
roles in the most factory manner, remaining
delightfully child-like, yet never failing to
delivery their work in grown-up style.
To begin with the leading players, Johnny
Jones and Gertrude Messinger, are having some
difficulty in getting their worn out and alto-
gether decrepit "motor" to carry them back
town from their route, after making deliveries
of periodicals, a part of their news service.
Along comes a one-horse conveyance, driven by
an old settler. The children beg to be "towed,"
but when the scheme doesn't work out well,
finally are picked up by Johnny's sister's ad-
mirer, who drives a smart roadster. Then there
are some amusing scenes in a drug store at the
soda counter, where the plot develops, embrac-
ing an amateur performance of "A Midnight-
ness Night's Dream," resulting in the downfall of
the city boy and profitable adjustment of affairs
all around. There is enough genuine comedy
in these two reels to carry it well, the players
are all splendid and the offering a safe one with
marked general appeal and need not be consid-
ered only suitable to amuse children.—LILLIAN
GALE.

Laura LaPlante appears as a harren girl in an episode
of the Universal Chapter Play, "Around the World
in 18 Days."

"Hazel from Hollywood"
(Christie—Educational—Two Reels)

Here is a clever travesty upon the "movie
struck" girl situation, and describes the
adventures of Hazel Nutt, one of the family
of Iowa Nutts, who goes to Hollywood in
search of fame and excitement. Her sorrow-
ing family and friends back in Iowa visualize
all sorts of terrible things which never happen
to Hazel, for when she found Hollywood not
in need of her talent as an actress she also
found a job as waitress in a studio restaurant.
In her envied position she came in close con-
tact with idols of the screen, and then, quite
by accident, was rushed into a part when a
serial star found her role unassigned to her
comfort. Hazel, always accompanied by her
dog, enjoys many new experiences, which
bring with them loss of time, money and
patience to the director. But when real robb-
ers take the places of extras who were to ap-
pear in a bank robbery scene and Hazel's
rapid thinking saves the company severe com-
pling and the bank officials from harm
she becomes a genuine heroine.

This picture has an unusual interest, laughs, a
splendid east and is altogether satisfactory.
It offers particular interest to motion picture
fans who enjoy glimpses of studio life, even
when burlesqued.—LILLIAN GALE.

"Under Suspicion"
(Pathe—Two Reels)

A NOTHER of the Range Rider Series of
considerable interest. It has to do with
the efforts of a Texas ranger to put a stop to a traf-
lic in "dope," the fearless westerner ably por-
trayed by Leo Maloney.

It so happens, after the ranger is assigned the
case, that work becomes so complicated he fails
to report his progress to headquarters, which
causes his chief and a party of men to start for
the ranch. The chief discovers the hiding place
of the opium, meanwhile getting into complica-
tions that throw suspicion on him. But being
very much on the job, he is a party to a running
fight, where Maloney's skill with the lasso and
Range rider as well as a fighter, is brought into
play.

In a race over the mountainous country, the
locale of the story, some expert riding and ex-
iting escapes from accidents occur, keeping the
interest intact to the very end of a satisfactory
western worthy of favorable comment.—LIL-
LIAN GALE.

"Paste and Paper"
(Rosch—Pathe—One Reel)

Paul Parrott, comedy hero, is a new-
comer in the business of paper hanging
whose inclination is interrupted by an assign-
ment to paper the drawing room of a fashion-
able dwelling.

Needless to say, his inexperienced use of lad-
ders and accessories is hard on household trea-
sures and decorations. Worst luck of all, he
papers over the window cavities, makes him-
self a prisoner and it requires every modern
method of extraction to get him out. The sit-
uations, while not new, are always comical and
there is sufficient fun worked into the reel to
hold good averages.—LILLIAN GALE.

"Watch Your Wife"
(Pathe—One Reel)

Paul Parrott, in the role of a corre-
spondence school detective, is assigned a
commission to earn a fee for watching an inno-
cent wife, with the hope of getting fifty dollars'
worth of scandal about her, to deliver to a jeal-
ous husband who desires his mistaken beliefs
confirmed. The amateur sleuth is supplied with
numerous disguises, all of which he uses at the
most inopportune times, keeping the ball of fun
rolling rapidly and bringing many comic dis-
asters upon himself, as well as some upon the
irate husband.

In this comedy Paul Parrott has developed a
few new amusing "wrinkles" and commands
several heartly laughs depending upon some wel-
come incidents cleverly introduced in a sort of
light comedy vein.—LILLIAN GALE.
Two weeks on B'way for "The Speeder"

"The Speeder," the first release in the new series of Comedies, Short Subjects & Serials, starring Lloyd Hamilton, has been booked for two weeks on New York's Broadway.

Two-reel fun feature is the latest production of the Sperry program at the Rivoli theatre during New Year's week, beginning December 31. This week is also the Rivoli's fifth anniversary week, and a gala program is arranged. The following week it goes to the Rialto theatre.

"The Speeder," in which Hal Roach has starred Ruth Hiatt as his leading lady and Tom Kennedy in the role of the neighborhood "tough," has been shown in many of the country's leading theatres and has won unusual praise from newspaper critics.

Selznick News Shows Mer Rouge Events

Selznick News claims an important scoop in obtaining graphic and vivid pictures of the events in Mer Rouge, La., following the slaying of Watt Daniel and Thomas F. Richards by men hired to be con- nected with the Ku Klux Klan. The double murder has aroused nation-wide interest because of the wave of sinister sentiments against mob rule. These remarkable scenes are presented in Selznick News Number 1104.

Ring Partner of "Kid" McCoy with Montana

Billy Elmer, former scraper who played a murderer's partner in "Rob Em Good," a Hunt Stromberg comedy for Metro, starring Bette Davis, has been asked to play a murderer's partner for Kid McCoy when the Kid was middleweight champion of the world.

Educational News Reel Shows Lives Stories

The current issue of Kinograms, Educational's news reel, contains exclusive views illustrating one of the most unusual "human interest" news stories of many months.

Intimate views of Henry A. Dix, the New York clothing manufacturer who started the international world by presenting to his employees his own dollar bill clothing manu- facturing business, are shown. Mr. Dix also loaned the new owners of the business ($250,000) with which to carry on and contributed services, estimated at $60,000 yearly, without charge, to the management of the new enterprise.

Scenes taken at Mer Rouge, La., where State and Federal governments are employing methods of the Ku Klux Klan, are also shown in this issue of Kinograms.

Pathé's Current Short Subjects

Release Schedule

Presents Eleven Subjects for January 14th

Pathé's release program of January 14th leads with the Johnny Jones 2-reel comedy, "Stung."

In "Stung," Johnny Jones is assigned a large cast of characters in the %20Jordan Messenger%20 and several necessary grown-ups. One of the latter is a young actor who arrives in the country town from the city and proceeds to break up a youthful love affair by taking charge of an amusing performance of "The Summer Night's Dream." The hero (Johnny Jones) needs a new automobile for his delivery business. With other boys, he tries to force his way to the top of a particular Bottom. With eyes "stung," the youth is seized by deputy sheriffs for running away, and the soda fountain clerk gets his girl back.

"Risky Business," the thirteenth episode of "Speed," shows Sprague, the hero's friend, witness, ready to give up his fight. But the conspirators still plot to get the hero, and the character is tipped off to a car which in which the hero and heroine are descending a mountain. The released car descends with frightful speed, plunges through a shed and over a hill to the river.

"Royal Chinchilla," is the title of the 1-reel Kiser art film, which, with startling cleverness, depicts the life of a Columbia River fisherman together with spirited and often comic fishing scenes which make the story of the picture released with this program, in the Oregon Trail Series.

Hal Roach presents Paul Parrot in the 1-reel comedy "Pate and Paper." The hero, a novice at the business, has everything possible happen to him while making a rush to decorate the dressing room of a fashionable family.

Harold Lloyd one-reel comedy "A Lead" Heads; Others Follow," is in this list.

Contents News Weeklys

Kinosgrams No. 2210.—Washington, March 14.—The leading attraction in the list of Labor James Davis plays Santa for children in the Mission for Children. New York, Chicago, landmark destroyed by fire; Chicago, only film. J. A. R. Loeb is "wonder baby"—she is almost a year old. Special schedule: New York, figure skating in a vigorous rally; Connecticut, new family of Turp; natural; New York, boys; special set: Kansas City, Mo., radio sets on fast trains bringing the message of the gospel; New York, gives employees $1,000,000 busi- ness interest. The wish of Henry A. Dix parts with gorgeous garment concern; Personalities in the News: Washington, Archibald Peateman, representing the Holy Patriarchate of Jerusalem, in New York. Mrs. F. M. Lamson who went over Oregon Trail in 1843, is now living in the city of her birth. A Christmas celebration by children dressed to represent ill-fated Don Carlos is portrayed in pictures from the Scala, Chicago, 10,000 Masons meet to start building.

International News No. 1.—Truckee, Calif., 1100 leading newspapers in the West; Chicago, Ill., famous Dearborn Depot, historic landmark, wiped out in spectacular conflagration; New York City, coal famine graved—rationed by handiul; Tia Juana, Mexico, winter surf, rating among the world's greatest; Chicago, Illinois, new avenue is officially opened. Bert Stern," a variant, has been purchased by the Pathé Company.

Stories Purchased for Century Comedy Stars

For the season of 1923 a number of stories have been purchased by Julius and automobiles from which scenarios will be made for the Century Comedy stars under the direction of Maj Neufeld, recently appointed production manager.

For Baby Peggy the following will be adapted to the screen: "Tilly Jones," by Marc Rex; "Little Trouble Mender," by Zackery Miles; "Smile Maker," by Rae Blum- er; "Kissable Tilly," by David Brown; and Sweetheart of the Mount," by Bert Sterling.

For Brownie the Century Wonder Dog the following have been accepted: "Dogdom," by Thomas Wisdom; "A Day in Paris," by Charles Gould; "Dog Tracks," by T. W. O'Neill; and "His Mas- ter's Breath," by James Wy- ler.

For Buddy Messinger two stories have been purchased—"Slim Saunders, Detective" and "Amateur Gangstes," both of them by Harold J. McBride.

Chile Earthquake Views Shown in Pathe News

Picture patrons last week were indebted to Pathe News exclusively for graphic screen reports of the havoc wrought by the great Chile earthquake in which more than six hundred lives were lost. Among the earliest of the out- siders to reach the scenes of de- struction, after many hardships, was the Pathe News cameraman. He says that he made all possible speed back to Valparaiso, most of the way by pack mule train, arriving just after the weekly steamship for North American ports had left the harbor. Still by catching the next ship his films reached New York in time for the showing of the first section on Christmas Eve.

1923

January 13, 1923

209
Release Date Near For
"If Winter Comes"

NEW screen history will undoubtedly be made when the William Fox screen version of A. S. M. Hutchinson's widely read novel, "If Winter Comes," is soon released to the exhibitors. As a book it has passed the million mark in circulation and the announcement of its adaptation to the screen has created much public interest, it is claimed by Fox during the past year.

Harry Millarde directed the Fox production. At the present time the film is being cut and edited.

An extensive and elaborate advertising campaign will be started before the release date is set for this photoplay.

Boston Papers Acclaim Doug's "Robin Hood"

Newspapers of Boston were unanimous in acclaiming "Douglas Fairbanks in Robin Hood," which opened at the Park theatre there on Monday evening as a marvelous contribution to the screen. Here is what they had to say:

"Chivalry, romance, love—and Douglas Fairbanks. One doesn't need anything more to make a perfect picture."—Globe.

"It is not only the best picture Fairbanks has made; it is one of the best that has ever been made."—Traveler.

"From this prodigality of Mr. Fairbanks a film results of truly imposing proportions. No admirers of his art should fail to see Robin Hood."—Herold.

"As a combination of chivalry, romance, spectacle, comedy and personality that give Fairbanks a place all by himself, 'Robin Hood' is irresistible."—Advertiser.

"In 'Robin Hood' Douglas Fairbanks has made the most stupendous picture ever screened."—Telegram.

"Extremely rich in color and romance. Everything is done sumptuously to the last detail."—Post.

Screen Romeo, Juliet Suggested
Writer Would Have Mary Pickford as Juliet and Doug in Role of Mercutio

G OING even farther than the recent suggestion by Augustus Thomas that there is a place for the spoken drama, to Will Hays that the motion picture industry would do a service, the public by putting "Hamlet," the screen, the Chicago Tribune, in an editorial under date of December 31, takes a definite stand in favor of a Shakespearean film in the classic of Mercurit. Indicating a keen sense of what the public wants on the screen as entertainment, the Tribune emphasizes the great love story as the theme of such an enterprise. The tragedy has a limited appeal, but a love story is universal in its interest. In the Tribune, referring to "Romeo and Juliet":

"It has a tragic close, but it is the immortal love story of all literature, and all the world loves a love story.

The versatility of Mary Pickford has mastered all sorts of roles, from the lightest to the most profound, and she is even now appearing in the most emotional role of all. She has every reason to do her new ten-reel production of "Tess of the Storm Country." However, Miss Pickford thus far has favored to Shakespearean role, the demand for the Bard of Avon's philosophy never having been exactly consistent among picture-playgoers. It is said that at one time or another Miss Pickford had given thought to doing a role like Juliet.

"The Tribune sees a strong reason for her to produce such a role, declaring emphatically that such a picturization would bring Shakespeare out of the library and off the highbrow platform into the hearts and homes of the people where he belongs, and it would do so because the acting genius of our film stars of the highest rank would waft him on its wings to the hearts of the public of their own universal appeal.

"Mary Pickford as Juliet, we have the prediction, that this editorial goes on to say, 'would prove an unforgettable memory of a generation of all the people and she should play her first role as what he has come to be only a fortunate few, the master magician of the theatre."

"The Flirt" Praised by Critics
Universal Jewel Is Approved at Premiere in New York Rialto Theatre

HAILED as one of the foremost examples of screen excellence and as a picture that everyone should see, Universal's Jewel production, "The Flirt," had its premiere last week during the holiday season at the Rialto in New York City. Both from the press and the public, there was great praise for Hobart Henley, who directed it, and for the first rate actors and actresses who played in it. Universal also was commended for giving to the screen world such a high class production.

Despite the fact the picture was booked into every theatre, it was still the most popular on the New York screen in showings which obliterated the most popular before it. Eileen Terry, who plays the title role; Helen Jerome Eddy, the bashful sister; George Nichols, the father, and Buddy Monckton, the most mischievous kid brother, all came in for exceptional praise at the hands of the newspaper and radio critics.

F. A. Durkin in the N. Y. Globe said: "Additional proof that nothing is wrong with the movies when made by the right people can be found this week at the Rialto. The Universal Company has been producing picture plays for the last decade, but 'The Flirt' is the best thing it has ever made."

"Booth Tarkington's 'The Flirt' at the Rialto theatre, is a powerful, well acted picture," wrote the reviewer in The Mail.

In the N. Y. Sun, the reviewer wrote as follows: "Although it is not considered etiquette for a critic to show wholesome enthusiasm, the role must be broken in to the view of Book Tarkington's 'The Flirt' at the Rialto. The actor who should be presented with highest laurels is George Nichols, who plays the role of the hard working, home loving, always honest Papa Madison.

The reviewer for the Evening Journal said: "'The Flirt' is a significant production. It is the epic of an American family. Under the direction of Hobart Henley, the cast, headed by Eileen Terry has done admirably."

J. Alcock in the Evening World said: "It must be said for 'The Flirt' that it has in it everything of a movie ought to have, and that's a strong statement, coming in these days of thrill. But we enjoyed 'The Flirt' and think most movie goers will agree with us."

P. W. Gallico, in the N. Y. Daily News, acclaimed the picture as one of the best he had seen in some time.

"In the first place, the picture has been sensationally intelligent direction," he asserted, "and in the second place it boasts of a cast of actors and not merely pretty people."

Goldwyn in 80 of 250 Theatres in Paris
EIGHTY out of the 250 motin picture theatres in Paris showed Goldwyn Gold in the last week of December, according to Jacques Edelstein, general manager. The Goldwyn Producing Corporation, which distributes Goldwyn pictures in France, Mr. Edelstein is in this country on a business trip, visiting the Sunshine houses on Grandes Boulevard screened Goldwyn films. At the Marivaux "Doubling for Romeo," was the bill; at the Max Linder Theatre, "The Griffin of London," at the Madeline "Power of One," and at the Parisiana "The Old Nest."

Goldwyn pictures are now distributed from the following centres in France and her colonies:

Paris, Lille, Lyon, Marseilles, Tunis, Algeria, Strasbourg, Bordeaux, Toulouse and the district of Rouen.

Schulberg Pictures Are Booked by Roth
Eugene H. Roth, whose large western theatre circuit includes such houses as the California, the Perola, and the Golden Gate in San Francisco, has booked the next four pictures to be released by B. P. Schulberg, of Preferred Pictures, through the Al Lichtman Corporation.

Roth made a special trip from San Francisco to Los Angeles to preview "The Hero," "Are You a Failure?" "Poor Men's Wives," and "The Girl Who Came Back," at the Schulberg Studios. After a screening of the first two which are already completed and rushed from "Poor Men's Wives" and "The Girl Who Came Back," the pictures now under way which are being directed by Gamier and Forman respectively, Roth booked them for his entire circuit.

"Village Blacksmith" Is Fox Special

"The Village Blacksmith," suggested F. A. Durkin in his immortal poem, has been made into a special production by the Fox Film Corporation. This super-special, which received the whole hearted acclaim of the New York critics following a Broadway run, head the list of the six new specials announced by Fox as a supplement to the original group already released for the season of 1919.

It was directed by Jack Ford. "The Village Blacksmith" is an idyll of small town life and is aptly described as "the story of a mild and almost insignificant life. Without descending to mawkish sentimentality it does for father and daughter what "Little Lord Fauntleroy" did for mother last season."

Unusual vigor is brought to the role of the mighty smith by William Walling.

TURNED EM AWAY AT
ALLEN THEATRE, AKRON
ONLY A SHOP GIRL
Questionnaire to Trade to Guide Producer

Before definitely making plans for 1923 productions, President A. J. Xydas of Sunset Productions has sent a questionnaire to independent exchange men and exhibitors to ascertain the popularity of Jack Hoxie and other stars.

President Xydas has decided to produce at least sixteen feature subjects during the coming year and the answers to these questionnaires will determine what additional series of eight pictures he will make, it is announced. The first four of the Jack Hoxie pictures now distributed are titled "Barb-Wire," "The Crow's Nest," "Back Fire," and "Riders of the Law." The fifth and sixth, directed by Robert North Bradford, are titled "The Forbidden Trail" and "Gallop Through," both of which are completed. Story is now prepared for the seventh of the series which will be "Wolf Tracks" and it has been determined to make a Canadian snow picture for the eighth.

Historian Sees "Knighthood" as an Ally

The motion-picture film, in general, and "When Knighthood Was in Flower" in particular, were the recipients of high praise from Dr. Francis Bacon. His liberal interpretation of history and author of some forty volumes, "When Knighthood Was in Flower" is a picture that makes history," he declared. "Gibbons in his 'Roman Empire' or Macaulay in his 'History of England' do not more vividly preserve historical events for the generations to come than have Miss Davies in her epoch-making production. "

I am, in truth, beginning to believe we historians must soon confess that these film productions of world events in dramatic action are more important records for posterity than our cold type and scholastic researches.

"Dr. Jack" Scores on Broadway

Plays to Fine Business at Strand Xmas Week; Kiddies as Press Guests

HOLIDAY week at the Strand Theatre was another picture record as Broadway's "unconditional surrender" to Harold Lloyd in "Dr. Jack." Capacity audiences were reported each show.

The Strand, with its "Dr. Jack" attraction, proved to be the natural focus for New York's benedictive activity in providing Christmas entertainments for thousands of children. At least 3,500 kiddies from charitable institutions had shouted their delight as guests of the New York Evening World. At the Christmas performances, as in past years at the Strand, The New York American was host to several thousands of the city's poor children. These packed the auditorium as early as 10 o'clock in the morning.

Manager Joseph Plunkett presented "Dr. Jack" with an attractive prologue, including a "Dr. Jack" song written by himself, which was sung by the Strand Male Quartette.

Here are some of the New York press reviews:

Evening Journal—"The comedian's newest work is important because it is even funnier than his former 'Grandpa's Boy,' 'Dr. Jack,' which is another way of saying it is extremely funny."

Evening Telegram—"With Harold Lloyd carrying the jester, all are at liberty to enjoy merry-making fit for a king, and most inexpensive. His Frolicking in a 'Dr. Jack' brings forth a wealth of hearty laughter; his Christmas gift to the world is a ray of cheer that will penetrate its desolate corners."

Robert E. Sherwood in the Herald—"We hasten to advise you to bring your children to the Strand theatre, where the joyous Mr. Harold Lloyd is dispensing larger doses of good will through the medium of his latest picture, 'Dr. Jack.' You will find that 'Dr. Jack' is as gay, scintillant and sprightly as a comedy as you ever saw in your life."

P. W. Gallico in the Daily News—"He promises to take a younger with you to hear his laugh. Take the whole family and hear them laugh. For Harold Lloyd's 'Dr. Jack' is battier than a thousand 'Grandma's Boys.'"

Again thanking you for your interest in the Museum and its work, I am, "Sincerely yours, "George H. Sherwood," Curator."

Marion Davies Starts a New Production

Marion Davies has started work on her next Cosmopolitan picture, "Little Old New York," adapted to the screen by Luther Reed from the stage play by Rida Johnson Young. The picture will be about three months in the making. Sidney Olcott is directing, assisted by Philip MacDonald, who will handle the part of Patricia O'Dell of New York, a century ago will be depicted with such well-known figures as John Jacob Astor, Robert Fulton and Washington Irving moving across the screen. Ira H. Morgan, perhaps better known as "Joe" Morgan, is turning the crank.

Warner Float Nears Destination

Completes Two-Thirds of Transcontinental Tour Advertising Pictures

The huge Warner Brothers float, advertising the seventeen screen classics being distributed by the organization for this season arrives next week in Kansas City. Practically two-thirds of the transcontinental tour from New York to the Warner coast studios in Los Angeles has been completed, and it is expected that the float will arrive on the west coast within the next few days. The float is in charge of Frank A. Cassidy, former newspaper, theatrical and motion picture man, assisted by Herbert Swope.

Several months ago the float left Alexandria, Virginia, with a calliope, and during its trip across the country it is estimated that fully twenty-five million people have become acquainted with the names of the Warner Classics.

Throughout the trip Cassidy has been calling on various city officials, Chambers of Commerce and Rock of Ages. He has impressed upon them the fact that motion pictures are being produced on a bigger, better, more consistent basis than heretofore attempted.

11,000 Children View "Nanook" at Museum

A S was recently reported in the News, Pathé's "Nanook of the North" Pictures, presented by the American Museum of Natural History in New York City. That the print of the picture was presented to the Museum's authorities by Pathe is being put to immediate practical use was revealed in a letter recently received from Curator George H. Sherwood. The curator wrote in part:

"Our first showing of the film was in the auditorium of the Museum on December 13. It may interest you to know that 10,400 school children applied for seats. Inasmuch as there were about 1,550, we have found it necessary to exhibit the film nine times in order to accommodate the total number of children who have seen the picture in the last eight days—approximately 11,000."

"Again thanking you for your interest in the Museum and its work, I am, "Sincerely yours, "George H. Sherwood," Curator."

Bray Closes Contracts for Product

Bray Productions, Inc., has just closed a contract placing the Bray Magazine, released every two weeks, "Bray Nature Pictures," released every four weeks, in New England territory through the Motion Picture Distributing Corp., Geo. M. A. Fecke, President, of Boston.

The same two releases have just been sold for New York State and Northern New Jersey territory to Renowned Pictures Corporation, of New York.

Watch Out For A Front Page Story

The Truth About Gorham
Metro S-L Film Pleases Critics
N. Y. Reviewers Find "Quincy Adams Sawyer" an Enjoyable Production

NEW YORK press reviewers greeted the first showing of "Quincy Adams Sawyer" at the Capitol Theatre, December 17, with some very favorable comment.

The New York Evening Mail, writing of this Metro-S.L. (Sawyer-Williams Corporation) product, declared that "The charming territory is Headless Morning, "Celebrated one in Cincinnatij is Severest of Production," the reviewer, noting, "The best of all that is lovely and appealing," Barbara La Marr, "extremely capable as the country vampire and excellent in her emotional scenes."

Scenes from "Hearts Aflame," produced by Louis B. Mayer, directed by Reginald Barker, and released by Metro Pictures Corporation.

"Notority" Rights Selling Fast
Two Months on Market, Will Nigh's Subject Almost 100 Per Cent Sold

RELEASED to the independent market only two months ago, "Notority" is reported to be now almost 100 per cent sold. Sam Sax, sales manager for the producers and distributors, L. Lawrence Weber & Bobby North, announced this week that Will Nigh's society production, "Notority," has come out of the running front in the lead of many current independent productions. In a year that has seen the severest competition in the state-right field and the highest standard of independent releases, Nigh's eight-reeler smash has lined up a list of state-right buyers throughout the country that does credit to the caliber of the production, declared Mr. Sax.

From the very day that the first print of "Notority" arrived from the laboratory there has been an average sale of three territories per week, it is declared. The largest territories were the first to sign up for the feature. Will Nigh's picture has already won its way into some of the country's leading first-run theatres, and bookings at additional premier picture houses of the country are being reported daily, it is announced.

The latest buyers added to the list of distributors of the feature are The H. Lieber Company of Indiana, who bought the rights for the state of Indiana; Celebrated Players Film Corporation of Chicago, headed by J. L. Friedman, whose territory includes Northern Illinois; United Film Service of St. Louis, operated by Sam Werner, territory comprising Eastern Missouri and Southern Illinois; and the Crescent Film Exchange of Kansas City, Mo., for Iowa, Nebraska, Western Missouri and Kansas.

Screen Rights of Plays Bought
Principal Pictures Corporation Also of 'Best Sellers'

NEGOTIATIONS that have been on for several weeks have been closed this week and as a consequence of this dicker Principal Pictures Corporation has obtained the screen rights to some of the greatest plays and best selling books of the past decade. Production on several big Principal pictures already is in full swing at the studios in Hollywood.

Four units, it was reported this week at the New York offices, will be in action within the next three weeks turning out pictures that will be released through foremost exchanges that have formed a co-partnership agreement with this concern, which recently absorbed Western Pictures Exploitation Company and the other Lesser and Rosenberg interests on the Coast.

Principal Pictures Corporation's producing force right now is concentrating on the re-production of two Harold Bell Wright pictures, "The Eyes of the World" and "The Shepherd of the Hills," both of which will be ready for release early in the spring.

Other Harold Bell Wright stories that Principal Pictures Corporation are planning to screen include "The Re-Creation of Brian Kent," "The Uncrowned King," "The Calling of Dan Matthews," "The Printer of Udell's," "When A Man's A Man" and "Their Yesterdays." These productions will be supervised by directors who have won a firm footing in this industry by their accomplishments.

Watch Out For
A FRONT PAGE STORY

THE TRUTH ABOUT GORHAM
**Releases by Independent Corp.**

President Goldburg Perfects Organization to Properly Handle Product

Much interest has been aroused among state right buyers by the consistent yet modest placement and advertising efforts involved in the trade publications with respect to the releases of the Independent Pictures Corporation for the year 1923.

For the past twelve months, Jesse J. Goldburg, the president and general manager of the company, has been perfecting his organization and setting the pace for other companies contracting for other productions to be made for release through independent outlets.

The first series of product purchased by the Independent Pictures Corporation was the series of twelve-reel Biograph subjects reissued under the name of "Favorite Star Series.

For three years, Mr. Goldburg acquired the world's distribution rights to the new series of Nick Larter subjects from the first four of which are completed and produced by Murray W. Carsson, Inc.

In the first four pictures the cast is provided with motion picture stars among whom are Edmund Lowe, Anders Randolph, Henry Seldes, Vincente Coleman and Diana Allen.

Announcement is also made of a series having been entered into with the Iroquois Productions for delivery during the year 1923 of six feature attractions the first two of which will be made available in the role of "Devil's Partner," featuring Norma Shearer, Edward S. Roseman, Chas. E. Delaney, Henry Seldes and Stanley Walpole; and "The Valley of Lost Souls," featuring Muriel Kennedy, Victor Sutherland, Anne Hamilton and Edward Roseman.

In addition to these productions, a contract has also been entered into with Première Pictures Corporation for the taking over by the Independent Pictures Corporation of the entire product of this producing unit. The contract provides for the delivery of twelve five-reel subjects for which six of which have already been completed. Four of these releases feature George Larkin and two of them Jack Livingston.

An extensive and consistent advertising campaign involving weekly advertisements in the trade publications has been placed by the Independent Pictures Corporation and a special exploitation department has been installed for the purpose of assisting the exchanges in booking the product of the Independent Pictures Corporation even after it has been sold and delivered to the exchange, it is said.

Of the first six pictures completed, four of them have been entirely edited and titled and will be released under the titles of "Flames of Passion," "The Way of the Prosecutor," "The Clean-up" and "Timber Bride.

In addition to these twelve releases, three special productions will be made this year on behalf of the Premium Pictures Corporation, the books and stories of which have already been purchased.

**Third Alarm" to Open in N.Y.**

Prominent Officials Will See World's Premiere at Astor Theatre, January 8

The opening of "The Third Alarm" at the Astor Theatre on Monday evening January 8th, will see one of the most representative and interesting events in the leading city and fire department officials and a great many have already accepted. In addition the leading lights of the industry in and about New York will see the world's premiere of this Emyo Johnson production, which will occupy the screen of the Astor Theatre for an entire month.

"The Third Alarm" will be presented twice daily at the Astor with an appropriate prologue and a program of short subjects. This will mark the second time that F. B. C. has entered the ranks of Broadway producers for extended runs. "In the Heat of the Law," the Emyo Johnson production, will be distributed through the Film Booking Offices of America, run at the George M. Cohen Theatre last summer.

Enacted by a capable cast headed by Ralph Lewis, "The Third Alarm" is described as a gigantic melodrama with an equal amount of heart interest and human appeal. It was written by Emyo Johnson, author of "In the Name of the Law," the plot revolves around an old fireman who has spent twenty years of his life drying his engine, only to find that the march of progress has caused the abandonment of the horse-drawn apparatus and the substitution of the motor truck. This drama is said to be lightened by many comical and romantic touches and capped by a tremendous climax.

The past week saw the opening of the huge advertising campaign on "The Third Alarm," conducted by Mr. Nat G. Rothstein, of the advertising and publicity department. Included, among many other unusual advertising features, the climbing of five big buildings throughout the city by Captain Harry Gardner, known as "the human fly."

Alexander to Distribute Home Life Series

That arrangements have been completed by Alexander Film Corporation whereby it will distribute the American Home Life Series through independent exchanges in many territories is announced by Aralma Film Company, producers of the new "Better Film" two-reel subjects.

Dr. Daniel Carson Goodman, producer, "has the whole world gone mad." for Equity pictures

Mary Pickford's "Tess" Praised by Texan

Under the heading "Our City," a writer for the Chronicle, Houston, Texas, one of the leading newspapers of the city, writes, after reading the paper, to the exceptional quality of the motion pictures that have been seen there, and makes special reference to Mary Pickford's new production of "Tess of the Storm Country," which was then showing at the Queen theatre. Of this United Artists release, the Chronicle writer had this to say: "Tess of the Storm Country," now showing at the Queen, certainly conveys a beautiful moral and depicts characters that are well worth observing. Furthermore, the film has been produced, and those who have belief in God and goodness are rewarded on this earth. It conveys a valuable lesson of faith, charity and helpfulness, with the inimitable Mary Pickford in a part that brings both tears and laughter.

Preliminaries Under Way for "The Fog"

Final arrangements for the filming of "The Fog," are being consummated by Louis Graf, president of Graf Productions, Inc., of San Francisco. The photoplay, produced under the personal supervision of Max Graf, will be released by Metro.

Adaptation of the novel to the screen is proceeding rapidly in Los Angeles through the collaboration of H. H. Van Loan and Max Graf.
Distinctive Plans Busy Year
President Arthur Friend Announces
Formidable List of Coming Productions

Philadelphia critics were just as enthusiastic over Jackie Coogan’s "Oliver Twist" as were the New York critics. After viewing the first National attraction, "Oliver Twist," the American writer stated in the headlines: "Jackie Coogan in ‘Oliver Twist’ is a real treat," and in his story declared the screen play "superbly satisfying." The critic added: "All the famous characters are here, and it is little short of wonderful the way in which the actors and actresses have caught the spirit of the story.

Commenting further on Jackie, the writer stated: "Charlie Chaplin added something of great value to the motion picture field by his discovery." The reviewer’s comment was: "If Charles Dickens could see what the camera has done with his immortal novel, ‘Oliver Twist,’ he would rejoice as did the large throngs who saw the screen version at the Stanley Theatre.

The Public Ledger: "This boy has been so nearly as his creator conceived him...."

The Evening Bulletin: "this is \"as Oliver\" and a decided hit."

"Oliver Twist has real Dickens spirit... The atmosphere of old England, especially the famous world of London, has been admirably caught."—The Evening Public Ledger.

"Jackie is seen in a part that suits him well and which more than ever shows the surprising ability of the youngster. Jackie is not alone in sharing the honors for the excellence of the production. With him is a remarkably good cast.... Pictorially the picture is also one of excellence."—Inquirer.

Marcus Loew Greeted by S. F. Officials
For having established the next major production, "Bulldog Drummond," which will be released through Metro Pictures Corporation, Marcus Loew was welcomed by a large group of officials from the S. F. Committee and Chief of Police O’Brien, until his departure, his schedule was made up of one reception after another, with time out only for conferences with Max Graf and other leading officials of Graf Productions, Inc. This organization’s photo plays, the first to be distributed from San Francisco, will be released through Metro Pictures Corporation. This novel will be the first production to be made in the Pacific theater.

Fulton’s Steamship Is Riding Hudson
Robert Fulton’s first steamship, the "Clermont," has been brought to life by officials of the rail- ers of the Hudson. True, it is not the original "Clermont," but a reconstructed replica of the original "Clermont," being a part of a super-production, "Little Old New York." Down to the most minute detail the replica is fashioned after the first steamship. One of the most interesting features of the Hudson-Fulton celebration was a replica of the "Clermont," which, after the conclusion of the celebration, it was purchased by the Albany Day Line and Kingston, N. Y., Cosmopolitan Production Company. It is intended to use this replica in "Little Old New York," but discovered that the tiny boat was fast in the middle and was in such bad repair that it could not be floated. So a contract was let to the True Construction Company for an exact counterpart.

Last week the boat was completed, and under its own power the strange, little craft started down the Hudson River to New York city. It was the original "Clermont" that had traveled. It proved almost as much of a curiosity as did the original boat.

"Bulldog Drummond" Gets Booking
An interesting report comes from the offices of the Hodgkinson organization to the effect that Fred & Scoff have booked "Bulldog Drummond" to play early in the New Year. Following is a report of the booking of this picture by the Fox chain of theatres in New York and vicinity. It is regarded by the Hodgkinson officials as a concrete evidence of the box office possibilities of this picture.
Detroit Exhibitor Buys Warner Series

A testimony to the faith in independent productions was demonstrated last week when John H. Kunsky, of Chicago, announced his purchase of the entire series of Warner Brothers’ classics of the screen after seeing the Harry Rapley production, "The First....."

Kunsky will give the Warner classics beginning with "Main Street" at the Capitol, Madison and Adams theatres in Detroit. The productions contrived for include, in addition to the "Warby Barry feature, "The Beautiful and Damned," with Marie Prevost, "Little Church Around the Corner," "Brass," the Charles G. Norris novel of marriages and divorce, directed by Sidney Franklin, and the Musser novel "Main Street," directed by Harry Beaumont.

Hope Hampton Seen in "Does It Pay"

"Does It Pay?" one of Fox Film Corporation’s January specials, throws new light upon the price of the transgressor p excess for his breaking of the moral law.

Directorial Charles Horan, its scenes range from the calm despondency of a Connecticut village to the hectic existence of the fast set in the metropolis.

The cast is a notable one. Hope Hampton has been especially engaged for the part of the "gold digger." As Doris Clark she has every opportunity to wear several of the elaborate gowns for which she is famous. The career of John Weston is in the capable hands of Robert T. Haines, who was long known on Broadway as the leading support of Marjorie Rambeau in "The Goldfish." Others are Florence Short, Walter Petri, Peggie M. Wood, Wesley, Mary Thurman, Claude Brooks, Pierre Gendron, Marie Showell and Bunny Grauer.

Anchor Issues 4-Page Press Sheet

A four-page press and exploitation booklet, size 9 by 12 inches, was issued by the Anchor Film Corporation in furthering sales and exhibitions of the Arthur Trumbale two-reel feature series, is just off the press, according to Anchor officials.

In addition to this service the Anchor has also purchased several thousand copies of the Trumbale. Trumbale, many of which have already been mailed to state rights exchanges and prominent first run theatres.


Theatre Club Views A. E. Film

"Bill of Divorcement" is Presented for Professional Study in New York

FOLLOWING a preview which had been arranged exclusively for the organization and its guests, the grand ballroom of Hotel Astor, New York, the Theatre Club, Inc., composed of more than 400 women interested in club, educational and social activities, contributed to the Associated Exhibitors feature, Constance Binney in "A Bill of Divorcement."

The Theatre Club was formed primarily to study and pass upon the merits of stage plays. Meetings are held twice monthly. The members vote to attend a given production, and, having witnessed the performance, discuss the story, the acting, every point of interest, and makes for interest in the offering. Recently, it was decided to extend the organization’s activities to a consideration of films also, and a motion picture committee was formed with Mrs. L. F. Pilsner, 345 West 132nd street, as chairman.

With the cooperation of Associated Exhibitors, Mrs. Bardwell arranged for the entertainment with "A Bill of Divorcement," as the central feature. Uncommon interest having been expressed for the picturization of this subject because of the great success of the play. The special screening at the Astor was the only pre-release showing of any picture which has ever been arranged for the club.

George M. Clyde, president of the Theatre Club, presided. After the filming of the last scene the women remained in their seats and applauded. Later officers of the club and other prominent members expressed hearty admiration of the production itself. Three points were emphasized in these commendations: the beauty of the picture; what was called the "fidelity" of the original, and the fact that in the ending a departure was made from the customary expected outcome and the assurance that the heroine and her admirer lived happily ever after.

An announcement was made that at its first January meeting the Theatre Club will take formal action recommending "A Bill of Divorcement" as a picture of extraordinary entertainment appeal.

Stage Play Is Fox Production

"The Net" Said to be Replete with Elaborate Settings and Action

"THE NET," a drama which had a successful run on Broadway, was given a perfect screen play by the Fox Film Corporation. The story was written by Anthony and Morgan and J. Gordon Edwards directed the picture.

Elaborate interiors and lovely scenery on the stage of the play are said to be attractive features of the production. One of the handsomest settings shows the interior of a rich household belonging to a wealthy artist. It was remodelled from an old church. To the infinite surprise it has been changed into a novel arrangement of six different styles of architecture. The contrast with Greek and Italian decorations, the walls being hung with valuable paintings and tapestries.

In this room is enacted a tragedy that throws the net of circumstances about a devoted wife and mother and forces her to choose between casting the shadow of a crime on her young child or of condemning an innocent man to prison for life. The manner in which the tangle is straightened out holds the interest firmly to the end, the finish being a happy ending.

The acting company has been selected with great care. Barbara Castleton, whose beauty and sympathy have been praised in hundreds of plays and who is a high place as a screen favorite, is the Mrs. Norman. Raymond Hatton, the school boy, is played by John Hamilton, a well-known and well-liked leading man and Albert Roscoe is the man unjustly accused of murder. Peggy Davis, a Ziegfeld Folies girl, makes a gorgeous appearance as the model. Others in the cast are: Artist, Arthur Lake; Nurse, Helen Tracy; the boy, Elia Kazan; inspector, Alex Bagley; Fosto, Lida Barrie; doctor, Byron Douglas; the vamp, Claire De Lores; the friend, Eileen Grout.

Fire Department Aids "Bell Boy 13"

The entire equipment of the Los Angeles fire department was turned over to Assistant Chief Inspector W. H. Ingalls for a scene in Los Angeles for "Bell Boy 13," a First National release, with Douglas MacLean in the title role.

This is said to be the first time on record that any picture company has been aided in this way. Ince is an honorary chief of the Firemen’s Association in recognition of his efforts toward the prevention. MacLean drove the fire chief’s racing car through the streets of Los Angeles at fire racing speed, fronting a large audience while the department engines followed him.

Good Cause in "Be Yourself" Educational

Be Yourself, a late Chris Christie Comedy to Educational release, has a cast of unusual merit. Neal Burns is featured, and opposite him is Charlotte Martin, Colin Plumer, George French, Henry Murbrock, Babe London, Ward Carlyle, Al Lichtman, among others.

"Be Yourself," which was directed personally by Al Christie, is built around the strike of the girl workers in a sweatshirt factory.

"Grandma’s Boy" Introduces Train-Movies

G RANDMA’S BOY Associated Exhibitors’ release starring Harold Lloyd was awarded the honor of introducing the motion-picture trend of passengers aboard the Chicago-St. Louis Limited of the Chicago & Alton Railway Co. As was reported recently in the columns of Mo- Film, the "Grandma’s Boy" of the Chicago & Alton has Points of train movies. Part of the train mounted at the end of the dining car, the chairs arranged in the shape of a miniature auditorium, and the train “movies” are ready to start. The State Journal reports that the motion picture proved an unqualified success with Harold Lloyd furnishing the merriment.

Many Sales Reported on "Sure Fire Flint"

Lester F. Scott, Jr., general sales representative for C. T. Thompson, president of Mastodon Films, Inc., returned to New York last week after an extended sales tour through the South.

That the territory on “Sure Fire Flint” is rapidly clearing out is evident by the contracts that have been closed to date. B. D. Craver, head of the First National Exhibitors Corporation, has purchased the rights for this picture for his territory which includes the six southern states, North and South Carolina, Tennessee, Georgia, Alabama and Florida. Mr. Scott also closed a contract with True T. Thompson, the manager of Dallas, Texas for Texas, Oklahoma and Arkansas.

Lichtman Closes Foreign Deal on Specials

Australasian Films East, Ltd., have purchased the rights of the Al Lichtman Corporation to the rights to the first eight specials produced by Preferred Pictures for Dutch East Indies, Singapore and the Straits Settlements.

Under the terms of the purchase the pictures disposed of for this territory are “Rich Men’s Wives,” “Thorns and Orange Blossoms,” “A Poor Man’s Hero,” “Are You A Failure?” “Poor Man’s Wife,” “The Girl Who Came Back,” and “Mothers-In-Law.”

PACKED EM IN AT STRAND, NEWARK, "ONLY A SHOPGIRL"
“Shadows” Praised by Detroit Press

"Shadows," Tom Forman’s latest production for B. P. Schulberg of Preferred Pictures, the distribution of which is handled by the Al Lithgow Corporation, received favorable comment from the press in every large city in which it is having its premier showings for its unusual handling as well as its story, which is said to be totally different from the stereotyped screen plot.

Roycrof, who had added his opinion during the picture’s recent exhibition at the Broadway Strand in Detroit, has written for the Free Press in said in part: "Several far-seeing picture makers are abandoning the sensational in favor of the good, solid story, honestly and simply unfolded. There is a striking example of this in ‘Shadows’...‘Shadows’ is one of the most refreshing pictures of the year, and shows that there are directors who really want to give us something new and worth while.”

Mary Carr to Be Seen in “Custard Cup”

“The Custard Cup,” from the novel by Kris Worthington, is a Fox offering with Mary Carr in the leading role. It is a story of optimism, and with the principal characters, the theory that one smile is worth a dozen sighs. It was adapted by G. Marion Burton.

In its original form “The Custard Cup” ran as a series of short stories under the title “Custard Cup.” In book form it reached another large circle of readers. There are said to be a number of sensational features in the picture, including a most realistic steamboat explosion and a thrilling episode showing the tragedy down of a gang of counterfei-ters.

New Electrical Chief for Century Studio

D. C. Stegal has been appointed chief electrician for the Century Comedy Studios. Stegal, who has had an appointment in the larger companies, took his new post with the finishing of Baby Peggy’s "The Flower Girl.”

Real Charles Gould, who was acting chief pending the engagement of a new chief, has been made Stegal’s assistant, with Walter Gould and Harold Story as second assistants.

Christies Are Booked at Eastman

The new series of Christie Comedies, released by Educational are playing at the new Eastman Theatre at Rochester, which was recently opened as one of the premier art theatres of the motion picture industry. Latest releases played at the Egyptian were "Hell Bent for Furs," "Ocean Swells" and "Choose Your Weapons."

Watch Out For A FRONT PAGE STORY

THE TRUTH ABOUT GORHAM

“Kindred of the Dust” Praised

Exhibitors of Northwest Declare Good Results with First National Picture

"KINDRED OF THE DUST," with the R. A. Walsh-Film Producers National attraction is proving a big money maker with exhibitors in the northwest, according to First National executives. H. W. Ripley, manager of the Babcock Theatre, Billings, Mont., calls it "One of the best story pictures of the season and a box office surprise."

Manager W. G. Bowman, of the Rex Theatre, Vancouver, Wash., has heard that "Kindred of the Dust" was "played to biggest business since Smilin’ Through." First night turned away 400 people and second night proved equally big.


"Despite prolonged season of poor business and bad weather ‘Kindred of the Dust’ brought them out, and our house was packed." A. W. Eiler, Manager, Walla Walla, Wash.

"Played to extraordinary business and enthused of their duties to see this one," H. A. Gillespie, Manager, Liberty Theatre, Lewiston, Idaho.

"Broke all box office records at our theatre," Manager, Whiteside Theatre, Corvalis, Ore.

"Busy Christmas. Shoppers needed and enthused of their duties to see this one," H. A. Gillespie, Manager, Liberty Theatre, Yakima, Wash.

"Everybody went wild about it." W. G. Ripley, Manager, Bijou Theatre, Aberdeen, Wash.

"Played to bigger business than ‘East Is West’." G. G. Ruggles, Manager, Dream Theatre, Centralia, Wash.

To Pick Shopgirl for C.B.C. Role

Exchanges and Exhibitors Asked to Join Forces in Choosing Candidates

C. B. C. FILM SALES CORPORATION announces a plan whereby a committee will select the "most beautiful shopgirl" among candidates to be chosen from various sections of the country for the part of the lead in the third of the C. B. C. series of feature productions.

Word has gone forth to the territorial holders of “Only a Shopgirl,” requesting them to arrange with exhibitors playing that picture for the selection of the most beautiful shopgirl in their respective cities. The mode of choice and the country for announcing the plan to the public are to be left to the individual exchanges and exhibitors. Only shopgirls in each city are to be considered for the part. The selection is not to be made by photograph but by personal appearance of the candidates in accordance with the plan laid down by the exchange and the exhibitor.

Stirring Melodrama Fox Special

“The Face on the Barroom Floor” Among Features of Super-Program

GREAT exhibitor value is contained in a special, “The Face on the Barroom Floor,” according to the Fox Film Corporation, who are releasing this production in its new super-program.

This special is written by two of its players Henry B. Walthall. Ruth Clifford carries off the fcm nine lead of the year. The story is geared to the success of this melodrama. The director is Jack Ford. G. Marion Burton is responsible for its direction.

The story is said to be tense dramatic, touching the depths of humanity, as it tells the life of a driftin’ sea of experience.

Walthall, in the character of Robert Stevens, an artist, has come to see the worst of life. Circumstantial evidence lightens that the iron web of prison bars. Then comes a mob scene in the pentagon of a Western sat with good humor, dashing, pounding their way to liberty with demonic strength—the laudable State is attacked by a prisoner in the warden’s office—Stevens’ protection of the Governor, and swimming in a raging storm these are among the incidents of the screen creation.

The touches of comedy are religious, of human traits that we all find so naturally humorous. But the real heart interest, the true joy of the film develops in its own theme. Here Ford took every advantage offered by the scenario and created a deeply appealing true story.

Fox to Release Feature Comedy as Special

Among the six specials which Fox Film Corporation will release this month is "A Friendly Husband." This is the first time in two years that a feature comedy has been released by Fox as a special.

The new special promises a merry treat to the many Lane admirers throughout the country. Jack Benny, who starred in his previous two reeler, "The Reporter," "The Pirate" and "My New Wife," is directed in "A Friendly Husband.

Special accessories are ready to assist in exploiting and putting over the campaign of exploitation suggestions. One twenty-four sheet, one six sheet, three three sheets, novel window cards, circus heralds, slides, folder heralds and a full line of advertising and publicity. Cuts and matts are available at all Fox exchanges.

Strong Cast for "The Famous Mrs. Fair"

Metro officials point to the cast of "The Famous Mrs. Fair," as "in accord with the direction of the story." The director is Fred Niblo, who is responsible for the direction of "The Three Musketeers," "Band of Bandits." The picture version is based on the James Forbes play which had a double run in the dual roles of Henry Miller and Blanche Bates co-starred.

The cast presents Myrtle Stedman (in the title role), Huntley Gordon, Marguerite De La Motte, Cullen Landis, Ward Crane, Carmel Myers, and Helen Ferguson.

"Prince and the Pauper at Newsboys' Show"

Motion pictures played an important part of the Christmas entertainment provided for children in institutions and the newspapers of the city. The film program in conjunction with the Plaza Theatre, acted as host to over a thousand of the orphans at two morning shows all those in their care. "The Prince and The Pauper" was chosen because of the particular appeal it had. As well as the personality and acting of Tobi Lubin, the little Polish boy, it also the dual role by with Henry Miller and Blanche Bates co-starring.

The picture is distributed by American Releasing.

Baby Peggy's Latest is "Carmen Junior"

The title of Baby Peggy’s Spanish in the dual role by which it was released shortly, Peggy takes a dual role as a boy and as a girl. Her changes of costume are miniatures of all the most elegant and rich Spanish costumes for the ballet, and worked into her attire. Little Peggy Wonder, a marvelous child dancer, supports her cleverly in several of the scenes.
Great Importance of Electric Signs in Success of Theatre

Salient Features of Design Necessary for Strongest Power of Attraction

By J. M. Shute, Illuminating Engineer

Advertising by means of electric signs has become almost universal, and the character of these displays has rapidly assumed a high standard. In approximately seven years sign advertising of the motion picture theatre has grown from a negligible quantity to its present position of sixth in lists of sign users. To understand more completely its present importance, the motion picture theatre now stands first, with about 30% in the use of large electric signs employing 1,000 lamps or over, and also leads the list as users of medium signs employing from 200 to 1,000 lamps. Such a remarkable growth immediately brings out the importance attached to electric advertising by the progressive members of this industry.

Necessary for Success

This type of advertising has been found to have the essentials necessary to make the motion picture theatre a financial success; that is, attracting power or the ability to gain attention and selling power or the ability to impress a message and make it endure. To increase the selling power, legibility or the power to show the message clearly in well defined lines is absolutely essential. It is no doubt due to the fact that greater attention has been given in the past few years to increasing the selling power that electric advertising has gone ahead in gigantic strides.

It has always been known that brightness is the greatest factor for increasing the attracting power of a display. Instinctively a human being is attracted by bright objects and the eyes are centered on it usually from curiosity to discover its purpose. However, this same all important factor, if incorrectly applied, defeats its own purpose for the eyes will immediately be diverted to something else should the brightness be such as to cause annoyance or uncombined with some other factor fail to hold the interest of the observer.

Thus in the early days of the motion picture theatre, though it was recognized that brightness was essential, the very nature of its application prevented the intended results. The art of sign lighting was much below its present stage of development, and lighting facilities for this service were very poor in comparison to the present standards. To obtain the essential brightness in those days large gas or electric area were suspended in front of the theatre to illuminate the advertising posters and attract patrons to the brightly lighted area. The result obtained was a glaring brightness, annoying to the eyes and of such nature as to obscure the posters from view rather than to display them.

First of Series

This is the first of a series of articles on the lighting of the exteriors of Motion Picture theatres for advertising purposes prepared by data and photographs furnished by:


The New York Edison Company.

The Norden Electric Sign Company.


The author covers the general development of this phase of lighting in this article. Future installments will take up in detail the design and lighting of theatre Signs and Marquees.

An example of this type of advertising is shown in Figure 1. The globes containing the area stand out in vivid contrast to the background and, because of their high intrinsic brilliancy and positions directly in view of the passerby, cause a glaring illumination which is very annoying to the human eye. An even greater disadvantage caused by these units for lighting was due to their positions with regard to the posters, since these high powered light sources were often between the eyes of the observer and the poster itself. As the human eyes cannot adjust themselves simultaneously to the high intensity of the light sources and the comparatively lower intensity of the poster board, the picture was blurred and indistinct as in the case of looking through a lens improperly focused. In this case the eyes were the lenses out of focus, due to the high intensity light course before them.

Unfavorable Results

The result of this form of advertising was far from favorable. Interest could not be held, due to the illegibility, and thus the selling power was low. The better class of patronage was driven away instead of being attracted and it was seen that such a type of advertising could not survive. Naturally, the failure of the advertising to perform its function brought about changes by attempts to better it, and in Figure 2, though the general type is the same, improvements have been made.

Here the whole front of the building has been brightened by rows of small lamps and the glare greatly lessened by decreasing the contrast between the large lighting units and the remainder of the building. The advertising posters have been placed in front of the low hanging large light sources and receive their illumination from other lamps suspended high enough to prevent glare to the observer. The result is a poster which can be seen much more distinctly and can be read without discomfort.

Though this type of lighting has been superseded, it was a step in the right direction. From such theatre entrances as these have finally developed, through the steady advancement of this phase of the lighting art, the modern theatre marquee and lobby entrance artistically decorated and lighted brightly but by methods which preclude the possibility of annoying glare.

Developments in the signs themselves have been rapid. Poor results due to defects of

(Continued on page 218)
Great Importance of Electric Signs

(Continued from page 217)

design and improper lighting have been catalogued, and past experience has aided greatly the betterment of this form of advertising. One great factor in this development has been the growth of the lamp industry. The past few years have shown the advantages gained in sign lighting by the use of types of incandescent lamps formerly not applicable. The uses of the high efficiency gas-filled lamp to obtain high brilliancy, of the daylight lamp to give whiteness and sparkle and of the diffusing bulb lamp to give soft illumination have been tried, and in each case these lamps have made places of importance for themselves in the sign lighting industry.

Figures 3 and 4 show the changes in the theatre signs during the past few years. In the former the crude and ugly sign with its yellow burning carbon lamp tries to attract the attention of the passerby. It has no brilliancy, and if from curiosity some person affords it a glance there is nothing in the display to hold one's attention and convey to the mind the idea that the motion picture may be interesting.

Compare this with the brilliancy and grandeur of the sign in Figure 4. As this powerful lighting display is flashed on, the entire surrounding area becomes as bright as day and no person within reach of its powerful rays can refrain from glancing up to discover the cause of this flood of light. Immediately the attention is caught and held by the pictorial grandeur of the display. The imagination begins to work because the brain feels that a performance which is so brilliantly and beautifully advertised should not be passed by, even though the price of admission is several times that of the other theatre.

It is because the theatre as well as other sign users have recognized the value of the

added selling power in displays of this kind that the sign industry has grown to its present importance. Its growth has by no means stopped, and from day to day we see new and more attractive signs which compel our attention and sell to us an idea that a certain theatre is worth attending or a certain article is worth buying.

As the advantage of this type of advertising to the motion picture theatre has become apparent the characteristic factors which increase the value of the electric sign have been tried with success. Other than brightness in the sign, the factor in electric advertising of the greatest importance for increasing the attracting power is motion. Motion has a fascination which is hypnotizing in its effect. Border lamps, figures continuously chasing each other, falling water and many other equally attractive motion effects have been made use of to give added attracting value to the motion picture theatre sign. Not only do such signs have greater attracting power, but from an economical standpoint the operating cost is often as much as 30% lower than would be the case if the sign was operated continuously.

It is impracticable to present elaborate rules for the production of such works of art, when individual treatment is of so great importance. However, the following are some of the most essential factors, as found from modern practice, which have been made use of to increase the value of this advertising medium for the motion picture theatre:

1. Originality—An effect to give a distinctive attitude to the theatre and add to it an individuality which causes attention and favorable after comment.

2. Color—A means to obtain variety and richness which greatly adds to the attracting power.

3. Size—A method to enhance the grandeur when other means fail, size is bound to impress.

4. Motion—An important factor in determining the circulation of the advertisement, not merely to those who see it, but to the number who actually read it.

Fig. 3. The Broadway Motion Picture sign of 1914. Such a display would be completely lost at Herald Square today.

Besides those mentioned above the factors of beauty, border, picture and maintenance have important positions in adding to the attracting power and the selling power of the sign.

The methods of combining these various factors in the proper proportions are essential if the sign is to produce its desired effect, that is to attract the prospective customer and to convey to him with the necessary punch that the motion picture advertised should be seen. To discuss in detail at this point these methods (Continued on page 228)
A Pied Piper Exhibitor

The famous story of the Pied Piper typifies the power of Music—a power beyond words today.

Do you use music to draw the crowd? Do you realize the influence of good music? Cares are flung aside, troubles forgotten, under the spell of its seductive charm.

Important to have that melody supplied by an instrument of highest development! Install the Barton Orchestral Organ!

As a full pipe organ its range is wide and varied. But the marvelous orchestral instruments, with thousands of new combinations makes it even more capable of interpreting emotion on the screen. Exact shades of subtle meaning are brought out by the harmony, and what might be lost in the action is supplied by the sound.

As one owner of a Barton says, “The eye sees the picture; what the ear hears makes it seem real!”

Write for full information; ask about the easy payment way to get a Barton

IT'S A Barton ORCHESTRAL ORGAN

The Bartola Musical Instrument Co.
313-316 Malters Bldg. - Chicago, Ill.
Linwood Theatre Most Beautiful of Kansas City Suburban Houses

OSTING $75,000, the Linwood theatre, which recently opened its doors to the Kansas City public, is among the most beautiful of Kansas City's suburban houses. The new house, erected by Capitol Enterprises, is located at Thirty-first Street and Prospect Avenue and stands on the site of the former Linwood theatre, but only the walls of the old house remain in the new structure.

The seating capacity on the lower floor has been diminished 100 seats or so to make provision for space used in a foyer that extends across the entire breadth of the building, a foyer finished in circular walnut paneling with a marble base and illuminated with lights concealed in suspended baskets. However, the addition of loge balconies has more than made up for this sacrifice and brings the capacity to 1,400.

Every need and whim of the patrons has been provided for. The lobby is capacious, containing plenty of area for the announcing of coming attractions, eight mirrors for the vanity of "my lady" and a box office in marble that easily is available, yet not obtrusive. Retiring rooms for men and women are on the balcony floor, as well as a second foyer furnished with lounges, easy chairs and stand lamps. Directly off of this foyer are loges with movable chairs seating 150 persons. The stage scheme is made up of pillars and French doors. There are two drapes, one of attractive design on silk, the other of velvet. A special lighting system in three colors aids in the proper presentation of novelties in conjunction with the cinema programs. This system has been embraced alike in the illumination of the main auditorium so that the theatre proper may be flooded with a number of color combinations. A manager's office with leads to the outside, to the lobby and to the auditorium balances a confectionery shop on the opposite side of the front.

The decorative scheme is very elaborate and has as its predominating color a rich old rose. Contrast has been obtained by a liberal use of ivory and embossments in polychromatic designs. The overhead work is especially artistic and makes a ventilating system of grills one of beauty as well as of usefulness.

Linwood Theatre Most Beautiful of Kansas City Suburban Houses

Mussie has been well taken care of in the installation of a Hope Jones Wurlitzer pipe organ.

The Linwood theatre is one of the most important additions to the circuit of theatres that Capitol Enterprises has acquired thus far and is located at one of Kansas City's busiest transfer points.

W. O. Lenhart, a well-known exhibitor, has been appointed manager of the new house.

"With a large neighborhood area to draw from, consisting of a class of patrons whom only the best productions appeal to, I can see no reason why a great success does not lie ahead for the Linwood," Mr. Lenhart said.—TRUE.

Review of Industrial Standardization During the Year 1922

THE year 1922 has seen greater activity in industrial standardization than any other year in the history of American industry. Notable progress was made during the year in standardization of raw materials, of manufacturing processes, and of finished products by individual firms, by industrial and technical associations and by bodies that are working on national and international lines.

Another outstanding accomplishment in the industrial standardization work of this year was the development of the "standardization-by-conference" idea, in which all of the interests involved in the subject, including producers, consumers, and representatives of the public and government, participate in deciding: first, whether standardization is to be undertaken, second, what shall be its scope, and third, what shall be its relation to other standardization work.

The year 1922 saw also the development of an increased interest in industrial standardization and an increased appreciation of its effect on production efficiency, distribution of costs, and consumer demand.

It is universally recognized that standardization is a legitimate and constructive activity of trade associations. The clarification of the legal aspects of the question by the publication in the early part of the year of the correspondence between the Attorney-General and Secretary Hoover has done much to foster and extend standardization activity among trade associations.

Hyland Preparing Second Eastman Film

Jack Hyland is now preparing the scenario for the second of the five-reel productions being made by the Eastman Kodak Company. The first picture, recently completed, was written and directed by Mr. Hyland and met with enthusiastic approval of the Eastman executives. The films are to be used by the Eastman professional photographers' school. Each picture represents a phase of photographic work and is told in an interesting manner. They include instruction for professional photographers in the arrangement of the studio, improvements in photographic methods, lighting, reception and treatment of subjects and general business. The productions are being made in the Paragon Studio at Fort Lee, and the sets are being constructed by the Tiflford Cinemas Studios.
THE LAST WORD
on
Theater Lighting Control

While theater lighting and the lighting of stage sets has been a matter of history for nearly 100 years, the perfection of theater lighting control has been accomplished only in the last ten years. Control of lighting is practically as important as lighting itself and wonderful stage effects could not be accomplished without it.

In the Major System the flexibility in the control of lighting is the primary object. In gaining this, however, has been brought about many other advantages not to be found with any other controlled system. So well has the Major System filled every theater lighting need that it has become standard equipment with leading architects of the country, and the choice of all wide- visioned exhibitors every year.

The new, magnificent book, "The Control of Lighting in Theaters," covers the subject fully, not only explaining the Major System but also giving some valuable information regarding theater lighting never before available. Write for your copy now.

Frank Adam Electric Co.
St. Louis

Send for This Book
**National Anti-Misframe League Forum**

**Why Not?**

THE editor has the pleasure of receiving each week a great number of letters from the members of the N.A.M.L. and also from the other readers of this department. There are, roughly speaking, three classifications into which these letters can be placed.

1. Short ones requesting labels, buttons, etc., with possibly a remark concerning the Forum.
2. Letters of somewhat longer length than those classified in (1) which usually extend their length through a few encouraging statements on the good work of the N.A.M.L.
3. Finally comes the letters that everyone likes to read both for their general interest and for the valuable information and advice they contain. These are letters written by men who are interested in their profession, and want to tell what they are doing to improve their work in hopes that their ideas and schemes will help the other fellow.

**A Real Need**

What is needed and needed badly, is more of these last type of letters. Keep up the good work of the N.A.M.L., don’t forget to mention in any letter that you are doing your bit toward eliminating poor film but add some more valuable information. Ask yourself these questions:

- Why is my projection A-1?
- What is my best original device or idea that may help the other fellow?
- What interesting activities are happening around here that others would like to hear about?

Then consider the other side of the matter by asking yourself:

- Do I know it all? (No answer needed, nobody does.)
- Therefore what information do I need most?
- What discussion on projection would I like to have taken up by the other projectionists?
- And about a dozen other queries you can put to yourself.

There is one absolute guarantee that the editor will make, namely; the fellow that puts the above questions to himself and writes the answers to the N.A.M.L. Forum is going to submit one fine letter, one that every reader of these pages will enjoy and derive benefit.

Now for a confession! The Editor has had in mind writing this message for quite a long time but the trouble is, he didn’t.

The jolt that brought forth action was contained in a letter from Otto L. Goldberg, 634½ L. St. N. W., Washington, D. C., who says: “Put a little more life into your projection department,—let’s have a lot of wiring diagrams on motion picture apparatus or care and adjustment of new mechanisms.” Those remarks are just about the truth. Who do you think is to blame? Think it over.

The Editor can write a bunch of technical discussions and draw still more diagrams. In other words, it’s easy to make this a one man department.

**Interesting Reading**

But does that make good interesting reading? Do you want one man to tell you everything? Do you want to listen to the same person advise and criticise all the time? Not a chance. What you readers are interested in is what the other fellow is doing, what he thinks and how he puts over some original idea.

Now that you all agree, don’t sit back and let “George” do it. Write something good, the right sort of material, and it doesn’t go over pretty big when its printed in these pages.

The Editor is going to expect some real results. Let’s make it a record that every letter is too good to be thrown away. That’s all that is needed—then we’ll have to increase the space now devoted to this department.

**Benefits and Rewards**

While writing along these lines it might be well to call to attention the benefits that are the rewards of the wide awake and progressive man. The projectionist that devotes a part of his time to studying his profession or to be more general, anyone who devotes part time to improving his knowledge of any subject, is bound to advance. Maybe not in the first six months or maybe in no startling degree even in the first six years, but eventually yes. All of us assume we’ve still quite a number of years to live. Look forward and plan out a career to reach a goal.

The motion picture business is progressing. Naturally this progress can’t be seen from one day to the next. Look back ten years and then imagine the advancement of this industry ten years hence.

**Position of Projectionist**

The position of the projectionist in this industry is gradually being elevated to a higher plane deserving of greater compensation and respect. Today there are opportunities for positions that should prove an aspiration for many. But, remember this, positions worth having are always in demand and in demand by competent men.

Not only is diligent study and application to one’s work the road to financial success, but it also compensates through the pleasure and satisfaction of having knowledge. It lends a real active interest to work.

The Editor is going to derive an immense amount of pleasure from any letters that are written through the instigation of this talk. It will show real interest.

(Continued on page 224)

**NATIONAL ANTI-MISFRAME LEAGUE PLEDGE**

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way cooperate with my brother projectionists and give greater pleasure 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.

New applicants when sending in blanks for membership in the N. A. M. L. please enclose twenty-five cents for a membership button.
THE FREEPORT
Freeport, Long Island, N. Y.
Opened November 30, 1922

This Splendid Theatre Erected at a Cost of $500,000 in a Town of 18,000
Would Be a Credit to a City Ten Times Its Size

POWER'S PROJECTORS
With
POWER'S-G. E.
HIGH INTENSITY ARC LAMPS WERE INSTALLED
Because Major R. T. Rasmussen, C. E.
Builder and Managing Director
Believes That
BETTER PROJECTION PAYS

NICHOLAS POWER COMPANY
222 N. MADDEN
NORTH GOLD ST. NEW YORK, N.Y.
N. A. M. L. FORUM

(Continued from page 222)

Picture Jumps

A projectionist, A. Allen from Barre, Mass., writes in that he is having trouble with his picture jumping though no great amount of detail is given which might help to locate this trouble in an accurate degree.

There are so many causes for a jump in a picture that the best policy in giving advice in this case would be to outline in a general way the various causes.

All the sprockets on the machine should be perfectly clean and in particular the intermittent sprockets. When dirt or gum accumulates on these parts there is a good chance that a jumping picture will result.

Where the steadiness of the picture is not regular, that is, at no definite interval and the picture moves up with increased speed, it is well to inspect the tension shoes as they may not be set tight enough. However, it is necessary to bear in mind the danger of getting the tension too great while making such an adjustment.

In case the jumping of the picture is at regular intervals, that is to say, four times every time the crank shaft revolves then it may be caused by a bent sprocket shaft, badly worn bushes carrying shaft or intermittent sprocket itself not true.

Badly hooked or under cut sprocket teeth may cause jumping as is the case where old dry film is used, particularly where the sprocket holes are in very poor condition.

Dear Editor:

—I would like to join the National Anti-Misframe League. Can you tell me more about the aims of this organization; also send me a membership blank to join same.

Yours,

C. T. MILLER

Crystal Theatre, Rails, Texas.

Dear Editor:

Enclosed you will find twenty-five cents in stamps and a signed application for membership in the National Anti-Misframe League. Please send me the League button and the labels.

Very truly yours,

JACK CARDELL

Colonial Theatre, Milledgeville, Ga.

HOVRIT ROLL

(1911) Von Cook .......... Auburn, Ind.
(1913) H. E. Messenger ........... Brighton, Iowa
(1914) B. B. Guyon ............ Butler, Mo.
(1915) Troy Wilson .......... Caddo, Okla.
(1916) Bryan Smith ........... Center, Tex.
(1917) Edward Davis .......... Charleston, Mo.
(1918) Norman Rock ............ Claremore, Okla.
(1919) Don Harper ............ Claremore, Okla.
(1920) Robert A. Knight ...... Coatesville, Ind.
(1921) Leonard Trowbridge ... Carmi, Mo.
(1922) Dave Trev .............. Englewood, Tenn.
(1924) Wm. Holbrook .......... Fillmore, Utah
(1925) Wm. G. Blanchard ...... Greencastle, Ind.
(1926) R. E. Koone ........... Kingsfisher, Okla.
(1927) Rudolph R. Cijada .. Loveland, Colo.
(1928) Roland M. Archibald .... Medford, Mass.
(1932) Liston G. Bowen ......... Roseburg, Ore.
(1933) Adrian M. Fisher ......... Roseburg, Ore.
(1934) J. T. Johnston ......... Summersville, S. C.
(1936) Charles Miller .......... Wallins Creek, Ky.

Send in Your Discussions

Editor:

I enclose 25c. in stamps for a membership button. I pledge to do as the Constitution of the N. A. M. L. says. I also pledge to make it my motto (Da Dextram Misero) in Latin meaning, lend a right hand to the unfortunate. In this case the film are the unfortunate.

Yours,

JOSPEH PAUL CUKJAT

Arma, Kansas.

Dear Ed.:

I am enclosing an application for an N. A. M. L. button today, together with 55 cents in stamps. I will write you later and tell you about the films as they are in Oklahoma.

Respectfully,

R. E. KOONE

Temple Theatre,

Kingsfisher, Okla.

I received the N. A. M. L. button today and am very much pleased that I can say "I belong to the N. A. M. L." I would like to know if I could get a ring with the N. A. M. L. on it. Do you carry in stock the emblem on a finger-ring?

Very truly yours,

T. P. WIDEMAN

Royal Theatre,

Caddo, Okla.

Transactions of the Society of Motion Picture Engineers are an Unparalleled Source of Valuable Information on all subjects pertaining to Motion Pictures

The highest authorities on studios, laboratories, cameras, projection, theatre lighting, lenses, motor generators, etc., have contributed the results of their research and experience to these volumes.

Transactions available through the Office of the Secretary of the Society of Motion Picture Engineers
Room 402, 729 7th Ave., New York City
Every print deserves all the photographic quality that can be put into it.

EASTMAN POSITIVE FILM

has the long scale of gradation that reproduces all the delicate halftones between high lights and shadows—it carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Business Outlook of Industry Judged from the Past

By DAN BARTON, Barton Organ Co.

I t may seem that an organ manufacturer would not have a very definite idea of the conditions among the exhibitors of the country. This is not really true, as it is quite understandable that any business that brings one into close contact with various localities and all grades of theatres would be a fairly good index of business prosperity.

The business of supplying fine organs to moving picture houses gives a pretty accurate index on the general business conditions in the field. It is but human nature to stop spending when business is poor and to expand in good times. Early last year exhibitors were holding back their money; a few had the courage to install organs and these profited accordingly. Their experience was spread and used to induce other theatre owners to see that progress was the order of the day. With the installation of a new organ the whole theatre took on new life.

Working on the most progressive exhibitors and pointing out to them the real necessity for bringing good returns by giving more for the money, business began to pick up and it was particularly good in the late Spring, just before the Summer closing period.

Then we launched our “Stay open all Summer” campaign, suggesting that with good music, good pictures properly exploited, people would keep coming. Naturally we emphasized the good music appeal and sold many Barton Organs in what is usually a dull season.

The Fall business opened with a bang and by September we were working a greatly enlarged factory at Oshkosh nights.

Sawyer and Lubin Lay Cornerstone for New S-L Studios in San Diego

CO-INcident with the release of "Quincy Adams Sawyer" the most important production turned out thus far by Arthur H. Sawyer and Herbert Lubin of S-L Pictures, for Metro, these two well known producers have achieved a long cherished ambition to build and operate their own studios. The fruit of two years of effort toward this end on the part of Arthur H. Sawyer, Supervising Director of S-L Pictures, was realized on November 29th, through the formal laying of the cornerstone of the new S-L Studios at Grossmont Park, San Diego, California. Using a silver trowel, Barbara La Marr, star of "Quincy Adams Sawyer," laid the cornerstone for the first stage of the new studios before an audience of more than twenty thousand people. Incidentally, this is the first motion picture studio to be erected in San Diego. The opening exercises were attended by a galaxy of motion picture celebrities from Los Angeles and Hollywood. Among those present were Elmo Lincoln, Hank Mann, Allen Ray, Rosemary Thayer, Lon Chaney, Louise Fazenda, Clarence G. Badger, Director of "Quincy Adams Sawyer," Walter Hiers and others.

Mayor E. W. Porter made the address of welcome to Sawyer and his associates, who responded in turn, as follows:

"The laying of the cornerstone for S-L Studios today mark the initial construction of a series of stages intended to accommodate fourteen producing units. I believe that San Diego is an ideal location for a project of this kind, and the building of these studios will provide motion picture producers with an opportunity to secure completely new atmosphere and exterior locations. It is the intention of Mr. Lubin and myself to produce S-L special pictures here immediately. The new studios are completed and I am sure that other film makers will appreciate the opportunity to secure studio space in a city which has equal advantages with Hollywood in the way of facilities, locations, etc. When completed it is expected that S-L Studios will report an investment of more than one million dollars and it is only through the cooperation and assistance of the various leading business men of San Diego that the laying of this cornerstone stage today has been made possible. Incidentally, all future S-L productions intended for release by Metro Pictures Corporation will be made under the supervision of Arthur H. Sawyer in the Metro West Coast Studios at Hollywood, until completion of the plant now being built at Grossmont Park, San Diego, California."

In addition to the speech of Mr. Sawyer, brief speeches were also made by F. M. White, General Manager of the Benson Lumber Company, Colonel Bishop of the Marine Corps, Clarence Badger and Barbara La Marr.

S-L Studios will be erected on a plot of twenty acres at Grossmont Park, and in addition to the fourteen stages will include a large administration building. The stages have been designed and will be built under the personal direction of Edward J. Shafter, well known technical director and responsible for the technical work in several of Metro's biggest pictures. The new building will include in addition to the group of stages, a paint shop, a carpenter shop, costume room, property house, electrical shop, garage, photographic department and a special film laboratory. Additional space will include rooms for the use of directors, film cutters, accounting and publicity departments and executives offices.

The erection of S-L Studios is an important step forward in the development of the S-L organization.

New Holmes Portable Projector recently placed on the market. This machine has many unusual features

Portable Projector has unusual features

A new portable projection manufactured by the Holmes Projector Company, Chicago, Ill., has been placed upon the market. This projector has some very unusual features. There are no belts used in the mechanism, thus eliminating any trouble with stretching or slipping. This portable projector is shaft-driven on both the mechanism and take-up and is equipped with independent motor driven rewind. All the film is enclosed in metal and the opening in front has been eliminated. The projector has been so constructed that the motor, lamp and lens can be changed instantly to meet the varying conditions. It is claimed that the Holmes portable projector is a professional machine in all respects which has been reduced to portable size. The machine as a whole presents a very neat and attractive appearance.

The Howell Cine Equipment Co. has the distribution of these machines for New York, New Jersey and Connecticut, also all foreign rights.

Herbert Lubin, of S-L Pictures, who is connected with the building of the new Studio at San Diego

Arthur H. Sawyer, S-L Pictures Producer, who is building a new Studio at San Diego

By Dan Barton; Barton Organ Co.
Critical Definition—
with remarkable flatness of field, brilliant illumination, and maximum contrast between black and white are the results of projection through the

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A marquee is a permanent drawing-card for your theatre. Choose from our large selection or send sketch or photo and we will design one specially for you.

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The Goerz pure "White Crown" condenser is made of genuine optical glass and on that account will give better illumination to your pictures. Price $2.20 each.

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Diameter, 4½ inches in standard focal lengths. Ask your dealer; or write us for full details.

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317 E. 34th Street
New York City

GOERZ
Great Importance of Electric Signs
(Continued from page 218)

would require too much space. These diversified requirements will be fully covered in the following articles to show in what respect the various factors should be made use of, in first designing the sign and then in lighting the exterior of the theatre with the proper types of lamps.

This is the first of a series of articles which J. M. Schulte, illuminating engineer, is preparing for publication in this department. Future issues will contain more comprehensive and practical treatment of the electric sign for the theatre, outlining recommendations for the types to be used under various conditions.—Editor's Note.

Theatre Activities in Texas

Mount Pleasant, Tex.—J. E. Martin has recently installed a 6-B Power's machine and a new Minusa Gold Fibre screen in his new Martin theatre in this city. Business is improving in this part of the state. Mr. Martin is doing a very nice business with pictures as the policy.

The Rex theatre, Eagle Lake, Tex., has been completely renovated and made practically new. Business is very good with pictures.

Gatesville, Tex.—L. B. Brown has recently purchased the Royal theatre in this city and will continue the policy of pictures. Late equipment is being used.

Smith and Mason have purchased the Mission theatre located at Mission, Tex. Both men are well-known in the motion picture business and are real live wires in this business.

Ray Stinnett has taken over the Queen and Mission theatres at Athens, Tex., and has also purchased the Jefferson theatre at Dallas, Tex. Mr. Stinnett owns seven theatres in Texas.

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M. A. M. SOC. C. B.
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Plans and Specifications
Assistance in Financing
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FOR BETTER MUSIC
THE FOTOPLAYER
THE AMERICAN PHOTO PLAYER CO.
1600 BROADWAY
NEW YORK CITY
702 SOUTH WABASH AVENUE
CHICAGO, ILL.
109 GOLDEN GATE AVENUE
SAN FRANCISCO, CAL.
Pre-release Reviews of Features

My American Wife" Paramount—Five Reels
(Reviewed by Ben Ream)

Gloria Swanson has an Argentine
setting as the background of her newest
offering. Swanson is familiarly intriguant and seasoned with romance.
While it is melodrama it is not so improbable as scene. The story is
poetically old-fashioned locale is South America, or rather the Paris
of the western hemisphere, the spectator may anticipate hot Latin temperament as
involved in much of the action.
The heroine is a Kentucky girl who enters her champion horse in the
western. Of course starts the melodrama on its way and, before Finis is written one
sees the customary duel, the nursing back to health of the hero and Pecunia
of the romance. The fair Kentuckian's horse
out the hero's in the Latin Derby. Before the
day is over, they have fought out and add
lengthed to a duel by a hated rival. But
the latter isn't sure of his aim so he hires a gun-
man who shoots from ambush and the shot
severely wounds the hero shot. This is the
point to build up the romance. The girl
goes to his hooligans and nurses him back to
health and he declares his love for the girl. This
is one of those stories made to order.
The steady screenwriter can anticipate every scene.
And it in the atmosphere which comprises some effective race-
track shots and a gamin scene on the railroad.

The Cast
Natalie Chester...Gloria Swanson
Manuel La Tassa...Antonio Moreno
Don Carlos De La Garza...Eric Mayne
Pedro De La Garza...Geno Corrado
Donna Montes...Joyce Combs
Hortensia De Varela...Eileen Pringle
Luis Alvarado...Walter Long
Horace Berci...F. R. Butler
Gaston Navarro...J. Patricia
dann O'Hara...Loyal Underwood
Mary Land...Mary Land
By Hector Turnbull. Scenario by Monte Kat-
terjohn. Directed by Sam Wood. Produced
for First National.

"Kindled Courage" Universal—4418 Feet
(Reviewed by Laurence Reid)

WILL chalk up another good mark for
Ed (Hoot) Gibson who has in 
"Kindled Courage" a real winner.
True its general idea is old, but it travels
along with such colorful action and incident that one quickly becomes
Climactic. The theme is none other than our young hero
who finds his courage when he falls in love.
In the hands of a capable actor such as
Hoot Gibson, who has a real flair for the
strong young man type, this is a picture that
will be given a lot of attention.

The opening of the picture shows a theatre
interior and ocean voyage given Corinne d'Alys.
This opening gives M De Milles a chance
at the beginning of a spectacular scene in which
Bea can't help but star with gowns—that
may get by the censors.
The production has a good quota of dra-
matic situations. It should find a welcome
place on any program.

The Cast
Corinne d'Alys...Bea Daniels
Elsa Townsend...John Loder
Elsa...Elsa Land
De Mille...William Skelton
James Crane...Charles Vane
Hoot Gibson...Raymond Hat
Lowland P...Frank Coghlan
By Clara Beranger. Directed by William De
Mille. Scenarist by Clara Beranger. Photogra-
phed by Al Guy Wilke

"The Story"—Deals with the widespread passion
for publicity that animates certain folk in pub-
lic life and of the evil consequences that bell
when scandal comes. Corinne's passion for pub-
licity involves her in great trouble, but she is
saved through the self-sacrifice and heroism of the man she loves who has
scorned her.

Classification—A highly dramatic story deal-
ing with consequences of an actress's passion
for gaining publicity. It should appeal to all the
public.

Production Highlights—The presence of
Lewis Stone in support of Bebe Daniels. The
stabbing to death of the husband by the wife
caused quite a stir. The discussion of the
body and the scenes attending the investigation.
Kathryn Williams' convincing portrayal of the 
woman about to make a stand against the
propaganda against the present inclination of
the public to condone everyone in the motion
picture industry.

Exploitation Angles—Play up Bebe Daniels
and Lewis Stone. Tell them about the striking
as well as gorgeous gowns worn by the star.
Punters will be attracted by this one will appeal
to them especially. Don't forget William De Mille's
name in your ads.

Drawing Power—This is just the type of pic-
ture that the fans want. Give it to them. It
should hold up well at the box office.
**Motion Picture News**

**Solomon in Society**

American Reelizing—Six Reels

(Reviewed by Laurence Reid)

The big vital heart tug is missing in this show, so it fails in becoming another "Humoresque," a technique employed with human characters from New York's East Side. The author has written a conventional tale set upon the bottom of the sea before its conclusion is reached. The theme introduces the sudden wealth—does-not-bring-happiness formula and leads the audience seeing this tale will anticipate an obvious development. You feel that those involved must appreciate true human values—must discover a sense of proportion from letting success go to their heads—and it works out accordingly.

The title character is a poor dress designer whose dream is that someday he will have his own Fifth Avenue shop and a palace in which to live. But his dream is too fantastic to appear real, and this is the strength of the story. The characters are properly paired off. For the laundress there is a struggling lawyer who rises to success, but she never loses her fashionable frock and, making inquiries, discovers that it came from Solomon's shop, but he doesn't care nonsense about her. The characters are properly paired off. For the sake of adding a dramatic touch Solomon's wife is much impressed with a temperamental pianist. Thus the plan is all set and the plot rolls along the calendar but when it is brought forward for a hearing the impressive pianist decides she would be happier as the best. The pianist gets his just deserts.

The early scenes in the shop are quite life-like. Here is the picture's appeal. But beyond not knowing whether it will even be compared to "Humoresque." Too much emphasis has been placed upon the society scenes, which makes us wonder why it wasn't treated more humorously. It contains possibilities in this direction, seeing as Solomon is a type. The supporting cast gives fair support to William H. Strauss in the title role. Less obvious parts like the New York girl and the diviner's touches would have made this a better than average offering. The staging is adequate.

**The Firebrand**

Phil Goldstone—Five Reels

(Reviewed by Laurence Reid)

This western introduces Franklyn Farnum in the role of a nester, so naturally it has to do with a conflict over land. The star has opportunities to indulge in heroics and gets away with them, although the plot also furnishes some comedy which is presented at opportune times to balance the burden. The "Firebrand" is a peppy western which moves along at creditable speed, maintaining the interest not so much through the plot which is rather old, but through several original twists which are revealed occasionally.

The nester holds his small tract of land in spite of severe opposition which forces him to vacate his homestead. Cattle rustling also figures in the melodramatic scheme and the hero helps the sheriff by capturing the gang and forcing them down a deep well for safekeeping until the minion of the law makes his appearance. The plot is plenty of conflict with a neighboring rancher who is unsuccessful in his attempts to make the nester leave. The latter gets even by informing the old man that his daughter has been married to him for a year.

The direction is excellent. The scenes furnish plenty of adventure and a good share of suspense. Take notice of the charging of the barbed wire with electricity. This is one of the original twists. Another depicts the pianist's Monopoly game. The pictures have taken care of its production values. Beautiful backdrops greet the eye and the atmosphere is all right.

The action never sags but on the contrary carries a kick in nearly every scene. There is some expert horsemanship displayed by the boys, while the scenes of cattle rustling are straight.

**The Cast**

Bill Holt—Franklyn Farnum
Alice Acker—Ruth Langdon
Jack Acker—Fred Gamble
Hank Potter—Pat Harmon
Sheriff Harding—William Lester

Directed by Alfred J. Neitz.

**The Story**—Nestor has considerable opposition in holding his claim while the old rancher overcomes his obstacles in this direction and helps the sheriff in rounding up a band of cattle rustlers. Nestor has been betrothed to his daughter for many years and then he endeavors to end with the triumph of Joel.

Classification—A highly exciting tale of the seas, introducing splendid real whale hunting.

**Production Highlights**—The whale hunt, realistic in all its details. The work of the very fine cast. The thrilling fist encounters aboard ship. Negative is direct from production photography. The realistic mounting given the production.

**Drawing Power**—Suitable for presentation in any first class house at any time. This one has the power to entertain.
It is a different Marshall Neilson who sponsors the 'Strangers' Banquet.' The Marshall Neilson who played with 'God and Gift,' 'Dinty,' 'Bits of Life' and 'Minnie,' and seems to have lost himself in a highly complicated assortment of dime novel characters that as they pass a given point they resemble a paradise. There is enough material in the story to support the conclusion that while Neilson, as you remember, comprised four separate stories carried along on the same continuous film. He should have followed a similar plan here, for the film will fail to coalesce unless one follows it so completely involved is the plot. In his attempt to weave this material together, such virtues as consistency and plausibility and coherency are sacrificed. One simply cannot keep track of the endless procession of characters. There is nothing of the matter with Neilson's sincerity or his grasp upon what constitutes effective scenes. He can get the most out of any situation. Here he has assembled one of the greatest casts which ever graced a picture. Such well known leading lights of the silent drama as Claude Gillingwater, Tom Gordon, James Langston, Billie Burke, Charles P. Morgan, Chester Conklin, Lloyd Hamilton, Buck Jones, Elmo Lincoln, Fred MacMurray are on hand to lend that showmanship which it seems as if he has been unduly prodigal with his casting considering the small number of scenes.

The story wanders off on a tangent jumping from one scene to another with such rapidity that the spectator can't keep up with the array of characters and events. The main theme depicts the age-old conflict of capital versus labor—which means that considerable talk must be made of money to define some of the characters. And this means that the picture is cluttered up with titles, many of which are unimportant. Even the character plots start off showing a tremendous shot of a church wedding which is interrupted in dramatic fashion. The bridegroom runs away with another woman and an anarchist. And until he is mortally wounded the spectator is in for considerable hodgepodge of action and incident.

Neilson's well known sense of humor is completely submerged. The story doesn't explain much for the characters have not been explained before. Of course the anarchists lose out in the end. Why? Because a charming girl has enough confidence in the arch conspirator to marry him. One of the single sources of action offer a great deal of interest, being well worked out. There's a motley crew of the cast of it in view of the involved story and the small array of characters.

The Cast

<table>
<thead>
<tr>
<th>Shane Keogh</th>
<th>Hopton Bosworth</th>
<th>Dereth Keogh</th>
<th>Claire Windsor</th>
<th>Angus Campbell</th>
<th>Rockwell Fellows</th>
<th>Al Norton</th>
<th>Ford Sterling</th>
<th>Jean Marchant</th>
<th>Fred Besserer</th>
<th>John Keogh</th>
<th>Nigel Barrie</th>
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Other players: Homer Duvall, Louise Lawrence, William Humphrey, Edward W. McWade, Lovrin Johnson, William Haines, John W. Reed, Brinsley Shaw, Arthur Hoyt, Aileen Pringle, Virginia Ruggles, Colin Chadwick, Phil McCullough, Jean Her- schell, Lucille Ricketts, Dagmar Godowsky, Hayford Hobbs and many others.

By Donn Byrne. Directed by Marshall Neilson and Frank Urson. Distributed by Goldwyn. Classification—Capital versus labor formula involving melodrama, mystery, romance and intrigue. Production Highlights—The competent acting by large and varied cast. The choice of location; scenes at shipyard. Exploitation Angles—Theme might be exploited for many months. Celebration of capital versus labor is the main topic of conversation. Would advise playing up all-star cast. Drawing Power—Neilson's name and mention of cast will draw them.
FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOK GUIDE for Productions Listed prior to September

SEPTEMBER

Feature | Star | Distributed By | Length Reviewed
---|---|---|---
Barb-Wire | Jack Hoxie | A. Foy Film Corp. | 7 reels
Blood and Sin | Marie Doro | Fox Film Corp. | 6 reels
Broadway Rose | Mae Murray | Metro | 6 reels
Bull Dog | Frank Mayo | Universal | 5 reels
Caught Slugging | Frank Mayo | Universal | 5 reels
Confederate Jack | William Russell | Fox | 5 reels
Cruiser, The | Donald Crisp | Fox | 5 reels
Deserter at the Altar | Phil Goldstone | Special | 7 reels
Down to the Sea | Marg. Rice | Metro | 6 reels
Eternal Flame, The | Norma Talmadge | First National | 6 reels
Face to Face | Henry King | Fox | 7 reels
Fighting Guide, The | William Duncan | Vitagraph | 5 reels
Five Dimes | Ford Sterling | Universal | 5 reels
Fools of Fortune | Marg. de la Motte | Amer. Releasing | 4 reels
Galloping Kid, The | Hoot Gibson | Universal | 5 reels
Gert's Daughter | George Lyzenga | Fox | 5 reels
Grandma's Boy | Harold Lloyd | Assoc. Exhibitors | 7 reels
Hands of Nature, The | George Lyzenga | Fox | 5 reels
Her Gilded Cage | Gloria Swanson | Paramount | 5 reels
How Women Love, The | Betty Byrne | B. P. Redfern | 5 reels
Isle of Doubt, The | Wyndham Standing | Playmakers | 5 reels
Kick-Backs | Roy D'Arcy | Fox | 5 reels
Kindred of the Dust, The | First National | 5 reels
Love is a Many Splendored Thing | Thomas Helmore | Fox | 5 reels
Man She Broke | Special | 5 reels
Sign of the Rose | George Beban | Amer. Releasing | 5 reels
Silent Cast, The | George P. Talmadge | Paramount | 5 reels
Skin Deep | Sido-Vido | First National | 5 reels
Skin Shouters | Irene Cairne | Hodkinson | 5 reels
Son of the Desert | John Bunny | Fox | 5 reels
Storm, The | House Peters | Universal | 5 reels
Top O' the Morning | Gladys Walton | Hodkinson | 5 reels
Valley of the Fearless | Mark Sweeney | Universal | 5 reels
Veiled Woman, The | Marguerite Snow | Hodkinson | 5 reels
West of the Eye of God | Roy D'Arcy | Fox | 5 reels
While Satan Sleeps | Jack Holt | Paramount | 5 reels
White Rose, The | Charles B. Fitzsimons | Fox | 5 reels
Wildness of Youth | Special | 5 reels
Woman's Woman, A | Mary Alden | Allied Prod. & Dist. | 5 reels
Yosemite Trails, The | Dustin Farnum | Fox | 5 reels

OCTOBER

Feature | Star | Distributed By | Length Reviewed
---|---|---|---
Above All Law | | Paramount | 7 reels
Affair of State, The | Norman Kerry | Fox | Oct. 25
Breath of Life, The | Marjorie Ried | Fox | Oct. 23
Bond Boy, The | Rich Bartholome | First National | 7 reels
Boomerang Justice | George Larkin | A. Foy Film Corp. | 7 reels
Brannon's Daughter, Bennie-Noble | Daughter | Universal | 5 reels
Broad Daylight | Marshall Wilston | Universal | 5 reels
Broadway Days | Louis Wolheim | Universal | 5 reels
Burnin' Sands | Hawley-Sils | Universal | 5 reels
Calver's Runaway | Tim McCoy | Fox | 5 reels
Cowboy and the Lady | Minter-Moore | Paramount | 5 reels
Crime of Cimarron, The | Tony viewing | Universal | 5 reels
Crow's Nest, The | Jack Hoxie | Fox | 5 reels
Dawn of Revolt | Harry Bravers | Paramount | 5 reels
Do and Dare | Tom Mix | Fox | 5 reels
Douglas Fairbanks in | Douglas Fairbanks | United Artists | 10 reels
Hells of San Juan | Charles Jones | Fox | Oct. 21
Honor of His Law | Marion Davies | Fox | Oct. 21
Island of the Sea | Robert Harron | Fox | Oct. 21
Journey's End | Mary Miles Minter | Universal | 5 reels
Lost Horizon | Ruth Chatterton | Paramount | 5 reels
Monte Carlo on the Hudson | Robert Harron | Fox | Oct. 21
Naked | Richard Dix | Fox | Oct. 21
Old Man of the Marsh, The | Sam De Grasse | Fox | 5 reels
Poor Man's Paradise, The | Sam De Grasse | Fox | Oct. 21
Rfty | William hospital | Fox | Oct. 21
Spirit of the Border | Edward Boardman | Fox | Oct. 21
Dead of Jealousy, The | Gladys Hulette | Paramount | 5 reels
Head Hunters of South Sea | | | 5 reels
Heart of the Hoofer | | | 5 reels
Honor of his Law, The | | | 5 reels
Island of the Sea, The | | | 5 reels
Jack Hoxie | | | 5 reels
Journey's End, The | | | 5 reels
Lost Horizon, The | | | 5 reels
Monte Carlo on the Hudson, The | | | 5 reels
Naked, The | | | 5 reels
Poor Man's Paradise, The | | | 5 reels
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Lost Horizon, The | | | 5 reels
Monte Carlo on the Hudson, The | | | 5 reels
Naked, The | | | 5 reels
Poor Man's Paradise, The | | | 5 reels
Rfty, The | | | 5 reels
Spirit of the Border, The | | | 5 reels

DECEMBER

Feature | Star | Distributed By | Length Reviewed
---|---|---|---
All Night | | Universal | 6 reels
Altar Stairs, The | Frank Mayo | Universal | 6 reels
Back Home and Broke | | | 5 reels
Baron Meapham | | | 5 reels
Barracker of Folly | | | 5 reels
Blind Bargain, A | Louis Chalmy | Universal | 5 reels
Bull Dog Drummond | Blackwell-Greely | Hodkinson | 5 reels
Cape of Gold, The | | | 5 reels
Captain Pip-By-Night | Johnnie Walker | Fox | 5 reels
Cold Courage | | | 5 reels
Dangerous Oases, A | Gladys Walton | Universal | 5 reels
Daughter of Luxury, A | Agnes Ayres | Paramount | 5 reels
Duke of York | | | 5 reels
Eve of Saint Margaret | Ruth Chatterton | United Artists | 5 reels
Finger Prints | Special | 5 reels
First Men in the Field, The | | | 5 reels
John R. Rugger | | | 5 reels
Last Action, A | | | 5 reels
Lost Horizon, The | | | 5 reels
Moton Picture News, Sept. 15, 1919, Page 323
January 15, 1923

Comedy Releases

Broadcasting
Johnny Jones
Pathé
2 reels
Oct. 21
Buster Bandy
Molin
Universal
1 reel

Bumps and Thumps
Mutt & Jeff Cartoons
Fox
2 reels
Dec. 1

Chased Bride, The
Neal Burns
Educational
2 reels
Dec. 2

Fainting Fool, The
Jimmy Aubrey
Vitagraph
2 reels
Sept. 2

Chicken Parade, The
Dorothy Pope
Educational
2 reels
Nov. 11

Chop Suey
Dorothy DelVernes
First National
2 reels
Oct. 30

City Chap, The
Al St. John
Fox
2 reels

Court Plastered
Mutt & Jeff Cartoons
Fox
3 reels
Nov. 6

Cured
Jimmie Adams
Educational
2 reels
Nov. 6

Dandy Dan
Pathe
2 reels

Dear Ditto
Mr. and Mrs.
Universal
2 reels
Nov. 6

Diary of a Nut
Leila Joy
Lee-Bradford-S. R.
1 reel

Dog Gone Day, A
Lewis Sargent
Universal
1 reel

Door Honeycomb
Molly Gray
Universal
2 reels

Dope 'Em Good
Nelcy Edwards
Universal
1 reel

Double Trouble
Lee Kids
Fox
2 reels

Dumb Waif, The
Smith-Williams
C. B. C. S. R.
1 reel

Educator, The
Lloyd Hamilton
Educational
2 reels
Dec. 30

Electric Hose, The
Buster Keaton
First National
2 reels
Nov. 6

Hearts Lie, Truth, The
Aero's Fables
Pathé
2 reels
Nov. 6

Entertaining the Boss
Carter DeHavilland
Film Book. Offices
2 reels

Fable of Hired Rivals
Aero's Fables
Pathé
1 reel

Pain Foot, A
Pathe
2 reels

Pain Foot, B
Pathe
2 reels

Pain Foot, C
Pathe
2 reels

Pauline
Pathe
2 reels

Pauline's Return
Pathe
2 reels

Pauline's Sporting Life
Pathe
2 reels

Fresh Fish
E. F. Clark
Artists
2 reels

Fresh Hair, The
E. F. Clark
Artists
2 reels

Friday, the 13th
Aero's Fables
Pathé
2 reels

Frog and Catfish, The
Aero's Fables
Pathé
2 reels

Ginger Face
Johnny Fox
Universal
2 reels

Golf Bugle, The
Pathe
2 reels

Flirter, The
Pathe
1 reel

Fool For Luck, A
Lewis Sargent
Universal
2 reels

Fool Foot, B
Pathe
2 reels

Fortune Hunter, The
Aero's Fables
Pathé
2 reels

Foul Mouth, B
Pathe
1 reel

Fresh Fish
E. F. Clark
Artists
2 reels

Fresh Hair, The
E. F. Clark
Artists
2 reels

High and Dry
Clyde Cook
Fox
2 reels

High Power
Lige Conley
Educational
2 reels
Dec. 3

Home Made Movies
Ben Turpin
Universal
2 reels

Hurry Up
Lige Conley
Educational
2 reels
Dec. 3

Ice Cream Man
Bobby Vernon
Educational
2 reels

Jim Jams
Mutt & Jeff Cartoons
Fox
1 reel

Just Doga
Pathe
1 reel

Kids and Skids
Lee Kids
Fox
2 reels

Lengther, Th. G.,
Pathe
2 reels

Lamor and Me
Leo Maloney
Clark-Cornellius-S. R.
2 reels

Let 'Er Run
Dorothy Devore
Educational
2 reels
Sept. 30

Look Out, Birdie
Lige Conley
Educational
2 reels
Aug. 19

Love Drops
Neely Edwards
Universal
1 reel

Man Who Laughs, The
Aero's Fables
Pathé
2/3 reel

Me and My Mules
Queenie (horse)
Universal
2 reels

Mishap, A
Dorothy Mackall
First National
1 reel

Mud and Sand
Stan Laurel
Universal
1 reel

Mutt & Jeff Cartoons
Smith-Williams
Fox
1 reel

Mutt's Travels, A
Aero's Fables
Pathé
2/3 reel

My Mistake
Smith-Williams
Fox
2 reels

Nearing the End
Mutt & Jeff Cartoons
Fox
5 reels

New Film
Smith-Williams
C. B. C. S. R.
1 reel

New Mama, The
Smith-Williams
C. B. C. S. R.
1 reel

Off the Earth
Neely Edwards
Universal
1 reel

Old Sea Dog, The
Smub Pollard
Fox
2 reels

One to Every Boy
Lewis Sargent
Universal
1 reel

Our Gang
Children
Pathé
2 reels
Nov. 4

Our Musical Chef
Pathe
1 reel

Out O' My Way
Leo Maloney
Clark-Cornellius-S. R.
2 reels

Pardon My Glove
Bobby Vernon
Educational
2 reels
Sept. 23

Penny Nickel, The
Johnny Jones
Pathé
2 reels

Pirate, The
Lupino Lane
Fox
2 reels

Please Be Careful
Pathe
1 reel

Pop Tuftle's Clever Catch Dan Mason
Film Book. Offices
2 reels

Widow
Dana Naz
Film Book. Offices
2 reels

Accidental Wealth
Nelly Edwards
Universal
1 reel

Agent
Smith-Williams
C. B. C. S. R.
2 reels

At All Seas
Smith-Williams
C. B. C. S. R.
2 reels

Alarm
Al St. John
Fox
2 reels

Aladin's Mystery
Marion Davies
Paramount
12 reels
Sept. 30

Alice in Wonderland
Marion Davies
Paramount
12 reels
Sept. 30

American Plan Wife
Lee Moran
Universal
2 reels

Baby Family
Lee Moran
Universal
2 reels

Bee Coal, The
Nelly Edwards
Universal
1 reel

Big Feller, The
Johnny Jones
Pathé
2 reels

Big Scoop, The
Johnny Jones
Pathé
2 reels
Nov. 23

Blaze of Glory
Pathe
2 reels

Blind As A Bat
Lige Conley
Educational
2 reels
Nov. 4

Bone Journeys
Lige Conley
Educational
2 reels
Nov. 14

Boy to Be Damsel
Louise Fazenda
First National
2 reels

Boy to Be Damsel
Louise Fazenda
First National
2 reels

Bridle Groom
Smith-Williams
C. B. C. S. R.
2 reels

Broadcasting
Johnny Jones
Pathé
2 reels
Oct. 21

Buster Bandy
Molin
Universal
1 reel

Bumps and Thumps
Mutt & Jeff Cartoons
Fox
2 reels
Dec. 1

Chased Bride, The
Neal Burns
Educational
2 reels
Dec. 2

Chop Suey
Dorothy DelVernes
First National
2 reels
Oct. 30

City Chap, The
Al St. John
Fox
2 reels

Court Plastered
Mutt & Jeff Cartoons
Fox
3 reels
Nov. 6

Cured
Jimmie Adams
Educational
2 reels
Nov. 6

Dandy Dan
Pathe
2 reels

Dear Ditto
Mr. and Mrs.
Universal
2 reels
Nov. 6

Diary of a Nut
Leila Joy
Lee-Bradford-S. R.
1 reel

Dog Gone Day, A
Lewis Sargent
Universal
1 reel

Double Trouble
Lee Kids
Fox
2 reels

Dumb Waif, The
Smith-Williams
C. B. C. S. R.
1 reel

Educator, The
Lloyd Hamilton
Educational
2 reels
Dec. 30

Electric Hose, The
Buster Keaton
First National
2 reels
Nov. 4

Hearts Lie, Truth, The
Aero's Fables
Pathé
2 reels
Nov. 6

Entertaining the Boss
Carter DeHavilland
Film Book. Offices
2 reels

Fable of Hired Rivals
Aero's Fables
Pathé
1 reel

Pain Foot, A
Pathe
2 reels

Pain Foot, B
Pathe
2 reels

Pain Foot, C
Pathe
2 reels

Pauline
Pathe
2 reels

Pauline's Return
Pathe
2 reels

Pauline's Sporting Life
Pathe
2 reels

Fresh Fish
E. F. Clark
Artists
2 reels

Fresh Hair, The
E. F. Clark
Artists
2 reels

High and Dry
Clyde Cook
Fox
2 reels

High Power
Lige Conley
Educational
2 reels
Dec. 3

Home Made Movies
Ben Turpin
Universal
2 reels

Hurry Up
Lige Conley
Educational
2 reels
Dec. 3

Ice Cream Man
Bobby Vernon
Educational
2 reels

Jim Jams
Mutt & Jeff Cartoons
Fox
1 reel

Just Doga
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Kids and Skids
Lee Kids
Fox
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Lengther, Th. G.,
Pathe
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Lamor and Me
Leo Maloney
Clark-Cornellius-S. R.
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Let 'Er Run
Dorothy Devore
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Sept. 30

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Man Who Laughs, The
Aero's Fables
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2/3 reel

Me and My Mules
Queenie (horse)
Universal
2 reels

Mishap, A
Dorothy Mackall
First National
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Mud and Sand
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Universal
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Aero's Fables
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Smith-Williams
Fox
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Smith-Williams
C. B. C. S. R.
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New Mama, The
Smith-Williams
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Universal
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Old Sea Dog, The
Smub Pollard
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2 reels

Pirate, The
Lupino Lane
Fox
2 reels

Please Be Careful
Pathe
1 reel

Pop Tuftle's Clever Catch Dan Mason
Film Book. Offices
2 reels

Widow
Dana Naz
Film Book. Offices
2 reels
Short Subjects

Alleged King and Queen. Vitagraph reel.
Alphabetical Zoo, (The Urban Classics). Universal reel.
Ancient Portraits. Vitagraph reel.
Bar Crows. Vitagraph reel.
Bare Facts Concerning Bears (Urban). Vitagraph reel.
Bending the Twig (Urban Classics). Vitagraph reel.
Benjamin Franklin. Vitagraph reel.
Beyond the Jordan (Holy Land Series). Amer. Releasing reel.
Bird Life. Fox reel.
Bites of Europe. Fox reel.
Blanket Roll. Vitagraph reel.
Blue Blood and Red Drama. Roy Stewart reel.
Bobble Head (Some Mother's Day). Vitagraph reel.
Backsliding (Temenant Tales). Vitagraph reel.
Back to the Bush (Serial). Universal reel.
Bad Guts (Drama). Vitagraph reel.
Camper. Vitagraph reel.
Channel Raiders (Drama). Jack Mulhall reel.
Chickens (Serial). Vitagraph reel.
Come and Get Me (Drama). Leo Maloney reel.
Committee (Comedy). Vitagraph reel.
Copper Beeches, The. Vitagraph reel.
Crisis of the Princess Magnis (Travelogue). Vitagraph reel.
Dagwood Waters (Drama). Lea-Bradford reel.
Dated for Death (Drama). Leo Maloney reel.
Doomed Betwithia (Drama). Roy Stewart reel.
Double Life (The). Vitagraph reel.
Drifters, The (Wilderness Tales). Educational reel.
Ducks. Vitagraph reel.
Enchanted City, The. Vitagraph reel.
Pampered Boy (The). Universal reel.
Pineapple Festival (Serial). Vitagraph reel.
Fifty-Four Caliber Mystery (Drama). Universal reel.
R. Carey. Universal reel.
Fruits of Faith (Drama), Will Rogers. Pathé reel.
Fugitive, The (Serial). Universal reel.
Goose Safari on Lower Mississippi. Universal reel.
Grandfather's Chair, The (Urban Classics). Vitagraph reel.
Hair Trigger Burke (Drama), Harry Carey. Universal reel.
Harrison, Virginia (Serial). Vitagraph reel.
Hebron the Ancient (Holy Land Series). Amer. Releasing reel.
It's a Beautiful Day. Vitagraph reel.
Here's Your Man (Drama), Leo Maloney reel.
His Last Testimonial, The (Drama). Leo Maloney reel.
His Own Law (Drama), Leo Maloney reel.
Hoe, Life and Siner (Travelogue). Lea-Bradford reel.
In the Days of Buffalo Bill (Serial). Universal reel.
Jack and the Beanstalk, Baby Froh. Universal reel.
Joan of the Forest (Drama), Roy Stewart. Universal reel.
King Winter (Lyman Howe). Educational reel.
Last Call, The (Drama), Edmund Lowe. Universal reel.
Little Knight, The, Arthur Trumbull. Anchor reel.
Living with Nothing (Serial). Universal reel.
Makin' the Band, The (Serial). Vitagraph reel.
Man vs. Beast. Universal reel.
Modern Riding on the Range (Serial). Universal reel.
Mural Decorations of Sistine Chapel. Clark-Cornelius reel.
On a Jump Ahead (Drama), Leo Maloney reel.
On the Road to Bethlehem (Holy Land). Amer. Releasing reel.
Perils of the Yukon (Serial). Universal reel.
Pirates of the Air (Urban Classic). Vitagraph reel.
Play Days at Barfle (Travelogue). Lea-Bradford reel.
Quo Vadis, The (Serial). Vitagraph reel.
Redheaded League, The, Ellie Norwood reel.
Redemption (Serial). Universal reel.
Road to Jericho (Holy Land Series). Amer. Releasing reel.
Roving Thomas on Fishing Trip. Vitagraph reel.
Samaria (Holy Land Series). Amer. Releasing reel.
Sea Elephants (Lyman Howe). Educational reel.
Seafaring Life Series. Universal reel.
Shiloh (Holy Land Series). Amer. Releasing reel.
Squirrel Tales, Jack Ashley Queen reel.
Social, Life and Siner (Travelogue). Universal reel.
Solitary Cyclist, The (Drama), Kille Norwood reel.
Speed (Serial). Vitagraph reel.
Spring (Serial). Vitagraph reel.
Square of Evil, The (Drama), Edmund Lowe. Universal reel.
Squire (Serial). Universal reel.
Stricker, The. Universal reel.
Strike Father, Strike Son (Leather Pushers). Vitagraph reel.
Sue, The. Vitagraph reel.
Sunderland, The (Serial). Fox reel.
Sure Shot Morgan (Drama), Harry Carey reel.
Taking to the Tall Timbers (Travelogue). Lea-Bradford reel.
The (Drama). Harry Carey reel.
This Wife, The. Vitagraph reel.
unknown reel.
Tiger of San Pedro (Drama), Kille Norwood reel.
Train (Serial). Vitagraph reel.
Timber Queen, The (Serial). Vitagraph reel.
Track Down (Drama), Art Accord. Universal reel.
Trail and Stirrup (Sport Review). Universal reel.
Unseen Foes (Drama), Edmund Lowe. Universal reel.
Waltz of the Angels. Universal reel.
When Rain Met Abe (Leather Pushers). Universal reel.
Wild West (Travelogue). Lea-Bradford reel.
Wrong Man, The, (Drama). Harry Carey reel.
Wrong Man, The (Serial). Universal reel.
Young King Cole (Leather Pushers). Universal reel.
You Are Not Justified in paying more for a motion picture machine than what the SIMPLEX costs you.

No matter what price you pay—you cannot get better value or quality than that which SIMPLEX carries with it.

The SIMPLEX is—
Low in Purchase Price
High in Re-Sale Value
Low on Up-keep Costs
High on Efficient Service
Low in Mechanical Troubles
High on Dependability

So with all of this—

WHY PAY MORE?
The truth about Motion Picture advertising comprehensively and clearly compiled for the information of men who are interested in better advertising and bigger sales.

How Motion Pictures are made, and made to advertise—A trip through the Studio and Laboratory—A visit behind the scenes in Photoplayland.

A fascinating treatise revealing the power and position of Motion Pictures in the Progressive march of American business.

Instruct your Secretary to send for it today.

Rothacker Film Mfg. Company
Watterson R. Rothacker, President
1339-51 Diversey Parkway,
CHICAGO, U. S. A.
The Big Reason:

In 1922 the trade purchased advertising with the sole idea of obtaining the greatest results at the smallest cost. And that's the big reason why Motion Picture News carried

736 more pages of paid advertising than Moving Picture World.

1020 more pages of paid advertising than Exhibitor's Herald.

1275 more pages than Exhibitor's Trade Review.

The News Covers the Field
A Happy Medium

"That's too hard; I don't like it," said a big producer on seeing a sample print at THE STANDARD FILM LABORATORIES. "That's too soft; I don't like that either. Can't you strike a happy medium?" he asked, upon seeing a print of another production. "If we were doing your laboratory work we could give you a happy medium or even something more extreme; any kind of a print you wanted," we answered.

HIS producer unknowingly had brought up one of the chief factors in the superiority of STANDARD FILM LABORATORIES camera-to-screen service. Many directors depend upon the laboratory to help create the atmosphere of their story. Tastes differ. Some like a "soft" print. Others prefer scenes that are sharp and clear. We give them what they want. Our service adds to, rather than detracting from the artistic effect for which all producers are striving.

Standard Film Laboratories

John M. Nickolaus
S. M. Tompkins

Phone
Hollywood 4.366

Seward and Romaine Streets
Hollywood California

Our New Number

Standard Prints
FACTS—

About

"The Covered Wagon"

3,000 actors spent three months on location, eighty miles from a railroad.

Nine states were searched for locations.

1,000 Indians were brought from reservations hundreds of miles away, with their horses, tepees, and complete equipment.

Eight truckloads of supplies a day had to be taken over the rough desert roads.

Three hundred wagons were built. 40,000 square feet of canvas used to cover them.

100 oxen broken to the yoke.

3,000 costumes of the period made.

Water backed up three miles for river scene; dam broke and flooded camp, tearing down tents.

500 horses brought from Oregon for buffalo hunt scenes, which required particularly strong animals. 500 ordinary horses also used.

500 buffaloes used in the hunt; the only large herd in existence.

Nine square miles of territory burned up for prairie fire scene.

Seventy trees felled and transported eighty miles for building of ferries.

Sixty wagons hauled material daily for six weeks to build replica of Fort Bridger.

Mile-wide river forded by 300 wagons; men and animals had to swim; this was really dangerous, as bottom was quicksand.

Every department of studio represented on location: wardrobe, property, scenario, publicity, film laboratory, construction, bookkeeping, auditing, stenographic and doctor’s office.

Electric light plant built and light supplied to all tents.

Complete commissary department employing several hundred fed the crowds. Mess tent held 1,000 at a time.

These facts give you some idea of the BIGNESS of "The COVERED WAGON"

A James Cruze Production
Adapted by Jack Cunningham from the novel by Emerson Hough

A Paramount Picture
Twenty million people will read this announcement!

Announcing 39 New Paramount Pictures to be released from Feb. 1, to Aug. 1, 1933, a program of motion picture entertainment for the whole nation.

Paramount can plan and present so far ahead on this gigantic scale because Paramount Pictures have the pre-release endorsement of thousands of waiting audiences. —

Paramount's unique production staff and the carefully selected artists, directors and script writers, guarantee to present pictures of enduring popularity. Paramount's unique talent and production organization in the motion picture field is to be seen and heard in this new double-page announcement in the SATURDAY EVENING POST, January 27th, in TWO COLORS, and in all the national magazines.

With Paramount Pictures your entertainment hours mean most! Make your dates now!

If it's a Paramount Picture—it's the best show in town.

Theaters everywhere are looking for these pictures with dates of showing. Let your Theatre fill in the date.

And They'll Look for the Theatre That Shows the Super Thirty-nine!

This double-page announcement runs in the SATURDAY EVENING POST, January 27th, in TWO COLORS, and in all the national magazines.

It will be seen and read by almost everybody who goes to motion pictures.

It tells the readers what they may look forward to for the new season. It starts them looking for the theatres that show "The Super 39."

Here is advertising worth thousands of dollars—without cost to the exhibitor. All you have to do is tell them that you're showing these pictures.

Paramount Pictures
Adolph Zukor presents

Agnes Ayres in
"Racing Hearts"

with
Theodore Roberts and Richard Dix

Byron Morgan's first story for a woman star. This one will be as big as Morgan's Wallace Reid stories.

An automobile story, full of thrills and real love interest, with the greatest race scene ever staged, culminating in a terrific smash-up, with Agnes Ayres driving the winning car.

Theodore Roberts and Richard Dix are featured in support, and Robert Cain plays the heavy.

This one is a novelty and is bound to be a sensation.

By Byron Morgan
Adapted by Will M. Ritchey
Directed by Paul Powell

This advertisement is made from the 4-column cut that you can get at your exchange.

A Paramount Picture

The Super 39
Motion Picture News—December 23rd

Reviewed by Charles Larkin

"THE THIRD ALARM"

(Film Booking Offices)

"The Third Alarm," a picture which undoubtedly will go down in film history as containing the greatest fire scenes ever staged for the camera—The climax of this picture should pull every mothers' son and daughter too, right out of their seats—It is the most exciting ending to a picture that we have seen in many, many moons—There is an apartment burned to the ground right before your eyes—Motor driven apparatus flying wild through the street—Firemen fight against terrible odds—brilliant and daring rescue—walls of building crumble—Thrilling dash of fireman on the back of a horse through the huge blazing arch-way—all very colorful, true to life—material which contains the stuff with which box-office records are cracked—"The Third Alarm" has wonderful exploitation possibilities.

New York Evening Journal

"The Third Alarm" lifts you right out of your seat— you have an almost irresistible impulse to cheer—brilliant example of how surpassingly fine screen melodrama can be made—See this picture—The finished quality of Mr. Lewis's acting does much to make the picture successful—In its freedom from fearful closeups it plays honestly with the audience, depending upon art, and not hukum for its effect—One of the biggest pictures Broadway has seen in many years.

New York American

P. A. Powers presented "The Third Alarm" at the Astor Theatre, January 8th, whose thrills equals, if it doesn't exceed anything Broadway has ever seen in its history—it has a reality that cannot fail to quicken the pulse of even the most blasé motion picture fan—Emory Johnson has directed the picture splendidly.

READ WHAT

Amusements—December 23rd

"THE THIRD ALARM"

(F.B.O.)

Entertainment value .......... Excellent
Appeal .......................... Everywhere

Thrills, heart interest, practically universal appeal, and tremendous exploitation possibilities. If these factors make a successful picture, then "The Third Alarm" is. It's melodrama with a wallop—Punches come so fast and forcefully that for audience appeal makes patrons come back for more—The picture is well nigh in a class by itself—It should be one of the biggest clean-ups of the year—The picture has a smashing climax, spectacular effects—No situations or human touches have been overlooked in giving the picture powerful appeal—This, coupled with the wealth of exploitation material offered, make the picture a winner of the kind showmen have been waiting for—Show this picture to your local fire department, and take advantage of the many exploitation helps furnished, and you will have little difficulty in mopping up with this picture.

Exhibitors Herald—January 6th

Special Cast in

"THE THIRD ALARM"

(Film Booking Offices)

Here is a splendid audience picture—plenty of thrills, with a fire climax as thrilling and realistic as anything ever done for the screen—A box-office attraction—The picture allows of unusual exploitation—rightly handled should be an over-whelming mop-up for all exhibitors—Don't let this one get away from you.

Keep Your Eye On

F. B. O.

"We told You So"

The Biggest Tip You Ever Had in Your Life
New York American—January 10th
The title of the picture as well as the preliminary un-reeling of the plot has prepared every one who enters the Astor to expect some thrilling fire scenes as a climax to the evening, and this expectation is more than fulfilled—"The Third Alarm" for sheer thrills probably surpasses anything that Broadway has seen since the ride of the Klansmen in "The Birth of a Nation."—Emory Johnson has handled the direction splendidly throughout.

New York Globe—January 10th
"The Third Alarm" now running at the Astor Theatre stages a fire that should win the respect of even the most indifferent. This comes as the grand finale and rages for fifteen minutes—stirring conclusion—full of action—a tribute to our Fire Department.

Exhibitors Trade Review
"The Third Alarm" has whirling action and stark realism—It registers as a unique attraction destined to win wide-spread popularity—That the photography is immense goes without saying—The picture fairly throbs with spectacular views—The person who does not respond to the thrills of "The Third Alarm" with real-life sensations must be a hopelessly "hard shelled" proposition—The feature ought to prove a big money maker—It possesses all the kinds of stuff which "gets across" to the masses and is a credit to all concerned in its production and presentation.

New York Evening World
"THE THIRD ALARM"
By special reviewer
Go see "The Third Alarm" and you will both laugh and weep—it is truly a thriller replete with heart-throbs and excitement.

New York Evening Mail
Those who like heart throbs will get them to their heart's content at the Astor Theatre when they see "The Third Alarm."

New York Tribune
All of the people went out at the end of the show with tears on their cheeks and gladness in their hearts.

Moving Picture World
Will appeal to all who love the big thrilling scenes, backed by a wealth of sentiment.
Big appeal lies in the human interest that surrounds the fire department as well as big spectacular fire scenes.

New York Times—January 10th
Pathos—Comedy—Virtue—and thrill.

Illustrated News—January 11th
Fire bugs will answer the call of "The Third Alarm." If you are one of those who will rush away from a meal to see the fire engines go by (and we are) you will probably wish to drop in at the Astor and see "The Third Alarm."—Distinctly worth while—fire scenes are beautifully colored and thoroughly thrilling—it is all quite realistic—we see an apartment house swept by flames—fire apparatus dashing to the place at night—firemen trapped—fighting desperately—burning hose—crumbling walls—when it was all over we felt like calling up our house to make sure it was still there—smashing three alarm fire.

OFFICES of America
EXCHANGES EVERYWHERE
Wire for "THE THIRD ALARM" Today

"We told You So"
New York Critics Praise

Dorothy Farnum’s Modern Screen Version of Eugene Sue’s “Mysteries of Paris”

Directed by Kenneth Webb

Produced by Whitman Bennett

“The most thrilling phases of old French criminal life are graphically depicted in 'Secrets of Paris,' an absorbing version of Eugene Sue's masterpiece. Those who crave excitement and hair-raising adventure will find it.”—Grena Bennett, N. Y. American.

“As Sue's story is presented on the screen it is a rousing melodrama. It is in truth an all-star cast, all the parts were sanely played.”—Harriette Underhill, the N. Y. Tribune.

“The exciting scenes hold the attention, they are intensified by a number of stirring impersonations.”—James Spearing, N. Y. Times.

“All the care that would go into the making of an 'Oliver Twist' has been used and the acting is splendid. It is an unusually exciting melodrama.”—N. Y. Evening Sun.

“All the thrills that go to make up life in the Paris underworld are unreeled in the story. Shared honors with Johnny Hines in 'Battling Torchy' on a splendid program.”—N. Y. Evening Telegram.

“A thoroughly entertaining picture. Sue’s book is filled with the sort of material precisely suited to the screen. Good direction is coupled with an unusually capable cast.”—Ben F. Holzman, N. Y. Evening Mail.

“It has everything necessary to tickle the spine and move to tears. The acting was uniformly excellent.”—E. V. Durling, N. Y. Evening Globe.

“Acted with such perfectly fine characterization that you are likely to experience the shiver-a-minute the producers intended.”—Quinn Martin, N. Y. Morning World.


On Sunday, January 7th, Did Biggest Business in Months at B. S. Murray’s Personal Appearance and the World Premiere of

MASTODON FILMS Inc., C. C. Burr, Pres.
133-135-137 W. 44th Street New York
"SECRETS of PARIS"
and ROBERT LYNCH Wires:

WESTERN UNION
TELEGRAM

RECEIVED AT 54 WEST 45TH STREET, NEW YORK

D189N X5J 28.

B C C BURR

AFFILIATED DISTR CORPN 133-135 WEST 44 ST NEW YORK NY

SECRETS PARIS OPENED VICTORIA MIDNIGHT SHOW NEW YEARS EVE TO THE
BIGGEST BUSINESS OF THE SEASON STOOD THEM OUT ALL WEEK Positively WILL
PROVE BIGGEST INDEPENDENT PICTURE I HAVE BOUGHT CONGRATULATIONS.
ROBERT LYNCH 549 PM.

Moss' Cameo Theatre, New York, Coming Within $165 of Mae
"Peacock Alley", Opening the House Exactly One Year Ago.

MASTODON FILMS Inc., C. C. Burr, Pres.
133-135-137 W. 44th Street New York
Burr-Nickle Presents
The First Features Ever Filmed Without The Use of Make Up

12 Powerful Pictures for 1923

By Famous Authors
E. Phillips Oppenheim
A. S. M. Hutchinson
E. Temple Thurston

"Once Aboard the Lugger"
"The Kinsman"
"City of Beautiful Nonsense"
"Cobwebs"
"Reputation"
"Aylwyn"

"Tansy" Full of Love, Interest and Gorgeous Photography

First 3 Now Ready

Want Sales Manager
of proven ability in each territory.

One who is financially responsible can secure a liberal proposition that will enable him to make a "Killing" during 1923.

"Bargains" An Enthralling Romance Full of Action and Heart Interest

"Sunken Rocks" A Mystery Drama Will Give Every Audience A Thrill

Burr-Nickle Productions
Robert A. Brackett, Sales Manager
1012-1018 Story Bldg., Los Angeles, Calif.
The Preferred 8

Rich Men's Wives
Shadows
Thorns and Orange Blossoms
The Hero
Poor Men's Wives
Are You A Failure?
The Girl Who Came Back
April Showers

Distributed by
AL-LICHTMAN CORPORATION
1650 BROADWAY NEW YORK CITY
A PROFITABLE CONNECTION

The test of a producing and distributing organization is its ability to supply good consistent motion pictures continuously.

There is nothing more important to the exhibitor than a permanent source of supply of good motion pictures.

It is no less important for the producer to have a permanent outlet in every town and neighborhood in the country.

When Ben Schulberg, Jack Bachmann and myself organized this business, we determined to build an organization that would soon be recognized for its Quality and Dependability.

Our producing organization consists of a staff of picture creators, whose sincerity of purpose, loyalty, ability and efficiency will assure exhibitors a steady flow of profitable motion pictures.
There is no guess work or waste in our Studios. We try to make every dollar look like two on the screen.

In distribution, we have allied ourselves with the foremost independent exchanges in the United States. They know your problems and are in business to serve you.

We offer our first eight now. Seven of them are finished. They are all good—some are great! Each is sold at a price proportionate to its value.

We are doing big things, and will do bigger things, with the exhibitors’ support.

Exhibitors know we stand squarely in back of every contract. They will always make money with us.

BOOK THE FIRST 8 NOW
B. P. SCHULBERG
presents
A GASNIER PRODUCTION

"THE
HERO"

with a great cast including

Gaston Glass
Barbara La Marr
John Sainpolis
Doris Pawn
David Butler
Ethel Shannon
Frankie Lee
Martha Mattox

Al Lichtman Corporation
A PICTURIZATION of the famous stage play as presented at the Belmont Theatre, New York, by Sam H. Harris. Declared by critics the best written play of 1921.

An exposition of heroism of two kinds; one that thrives on the blare of trumpets and the plaudits of the mob and the other that is marked by deeds of valor for home and family.

A slice of humanness depicting the lives of real Americans!
ARE YOU A FAILURE

A comedy-drama of youth, love and struggle
by
LARRY EVANS

A Tom Forman Production
Presented by
B. P. SCHULBERG

with an exceptional cast including
Madge Bellamy       Lloyd Hughes
Tom Santschi        Hal Cooley
Hardee Kirkland

Al Lichtman Corporation
YOU never suspected Tom Forman to be a great master of comedy. Gales of laughter will sweep through your theatre like a tornado, when you show "Are You A Failure?" You will want to embrace winsome, demure, entrancing Madge Bellamy and help Lloyd Hughes win her!

And what a title for exploitation!
B. P. Schulberg presents
A GASNIER PRODUCTION

POOR MEN'S WIVES

Portrayed by

Barbara La Marr    Betty Francisco
David Butler       Richard Tucker
Zasu Pitts         and The Heavenly Twins

COMBINES the heart pull of "Humoresque," the subtle, but uproarious comedy of a Sidney Drew, the gorgeousness of "Rich Men's Wives," and the indefinable, directorial touch of Gasnier!

Lavishly Produced — Our Biggest Picture!

Al Lichtman Corporation
B. P. Schulberg presents

THORNS AND ORANGE BLOSSOMS

Adapted from the novel and stage play by
BERTHA M. CLAY

A GASNIER PRODUCTION

FOR thirty years "Thorns and Orange Blossoms" has been known and read by the American people. Millions of copies of the novel have been sold. In play form, it is part of every stock company’s repertoire. Familiar alike to grandmother, mother and daughter. Produced in motion pictures with a pictorial sweep that is startling!

Featuring a typical Preferred cast

Estelle Taylor
Kenneth Harlan
Edith Roberts
Evelyn Selbie
Carl Stockdale
John Cossar
Arthur Hull

It's a Preferred Picture
B. P. Schulberg presents

RICH MEN'S WIVES

A GASNIER PRODUCTION

with one of the greatest casts ever assembled

Claire Windsor
House Peters
Gaston Glass
Rosemary Theby
Myrtle Stedman
Charles Clary
Carol Holloway
Baby Richard Headrick
Mildred June
Martha Mattox

WHAT a record! One of the outstanding money-makers for exhibitors all over the world! In big towns, small towns—everywhere "Rich Men's Wives" packs them in!

Al Lichtman Corporation
A Tom Forman Production
Presented by B. P. Schulberg

SHADOWS

featuring
Lon Chaney
Marguerite De La Motte
Harrison Ford
John Sainpolis
Buddy Messenger
Walter Long
Priscilla Bonner
Frances Raymond

ACCLAIMED the best picture of the year by America's leading critics! A picture you will never forget! Chaney's performance is a milestone in the advancement of the photoplay art. Playing to smashing business everywhere.

It's a Preferred Picture
HERE'S the type of story that Tom Forman does best. Do you remember his "The City of Silent Men"? In "The Girl Who Came Back," he excels his previous efforts. It is powerful. It is gripping. It is tense. It is punchy. It's great!
"SALLY" "IRENE"
and "MARY"
"MOLLY O" "MICKEY"
and
"LITTLE NELLIE KELLY"
Stories of the climb ever upward

Such is

April Showers

Depicting the lives of lowly people struggling from the slums to Fifth Avenue

A drama of thrills and laughter

A great cast headed by
COLLEEN MOORE and KENNETH HARLAN

It's a Preferred Picture
"'Shadows' broke all records for attendance since the house was built."
Melba Theatre,
Dallas, Texas.

"'Shadows' did a turn-away business almost every night with matinees correspondingly large."
Victoria Theatre,

"'Shadows' did the best business in six months."
Strand Theatre,
Newark, N. J.

"'Shadows,' Chaney's masterpiece. The only theatre in Cleveland that did S. R. O."
Read's Hippodrome,
Cleveland, Ohio.
(4,400 seats)

"'Rich Men's Wives' crowded the theatre to capacity every night."
Lafayette Square Theatre,
Buffalo, N. Y.

"'Rich Men's Wives.' Is a wonderful production and a beautiful picture in every respect. A great audience picture; will please all who see it."
George J. Ehlers,
Grand Theatre,
Worthington, Minn.

"Have made special trip your studios to preview 'Hero,' 'Are You A Failure,' 'Poor Men's Wives,' and 'Girl Who Came Back.' Immediately booked all four. Ben Schulberg's indefatigable work at studio presages Lloyd's insurance for future productions. Congratulations."
Eugene H. Roth,
Granada, California and Imperial Theatres,
San Francisco, Cal.

"'The Hero' is a knockout."
J. L. Friedman,
Chicago, Ill.

"'Rich Men's Wives' pleased all the women.—Will stand raised admission prices."
C. F. Buckley,
Princess Theatre,
Superior, Wis.

"'Thorns and Orange Blossoms' increased box-office receipts daily. Let's have more like this."
Silverman's Strand,
Altoona, Pa.

"'Rich Men's Wives' packed the house from beginning to end. The best business getter in weeks."
Leland Theatre,
Albany, N. Y.
The Next

Preferred

8

Mothers-in-Law
The Broken Wing
The Parasite
My Lady's Lips
The Aristocrat
The Satin Woman
Frivolity

A Mansion Of Aching Hearts

Distributed by
AL-LICHTMAN CORPORATION
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<thead>
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<th>Street Address</th>
</tr>
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<tbody>
<tr>
<td>Boston, Mass.</td>
<td>37 Piedmont Street</td>
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<td>134 Meadow Street</td>
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<td>.265 Franklin Street</td>
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<td>.676 Broadway</td>
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<td>.810 South Wabash Avenue</td>
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<td>.406 Toy Building</td>
</tr>
<tr>
<td>Indianapolis, Ind.</td>
<td>.144 W. Vermont Street</td>
</tr>
<tr>
<td>Cleveland, Ohio</td>
<td>.217 Sloan Building</td>
</tr>
<tr>
<td>Detroit, Mich.</td>
<td>Elizabeth and John</td>
</tr>
<tr>
<td>Cincinnati, Ohio</td>
<td>Broadway and Pioneer</td>
</tr>
<tr>
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<td>.1018 Forbes Avenue</td>
</tr>
<tr>
<td>Denver, Colorado</td>
<td>.2104 Broadway</td>
</tr>
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<td>.147 Regent Street</td>
</tr>
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<td>Des Moines, Ia.</td>
<td>.303 Second Street</td>
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<td>.2036 Farnam Street</td>
</tr>
<tr>
<td>Minneapolis, Minn.</td>
<td>.409 Loeb Arcade Bldg.</td>
</tr>
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<td>.106 Walton Street</td>
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<td>Washington, D. C.</td>
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</tr>
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### DOMINION OF CANADA
Famous Players Film Service, Limited

<table>
<thead>
<tr>
<th>City</th>
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</thead>
<tbody>
<tr>
<td>Toronto</td>
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<tr>
<td>Montreal</td>
<td>Albee Bldg., 12 Mayor Street</td>
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<tr>
<td>St. John</td>
<td>.87 Union Street</td>
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<td>Robinson Block, Rupert Street</td>
</tr>
<tr>
<td>Calgary</td>
<td>.405 Eighth Avenue</td>
</tr>
<tr>
<td>Vancouver</td>
<td>Orpheum Bldg.</td>
</tr>
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### UNITED KINGDOM OF GREAT BRITAIN
Walturdaw Company, Ltd., 46 Gerrard Street, London, W. I.
Now under construction at Universal City for the stupendous Universal Super-Jewel production of Victor Hugo's masterpiece, "The Hunchback of Notre Dame," to be presented by Carl Laemmle.
I did not write a word of this

Earl Fleystem

WHEN a photoplay can run to eight reels without a break in interest, it is a great picture. And "The Flirt" deserves to take its place with the best photoplays produced in 1922.

ADAPTED to the screen, "The Flirt" retains its values—its charm—its human appeal, and all of its lifelike incidents.

"THE FLIRT" on the screen is as good as the story. It is, without doubt, one of the best program offerings ever put out.

In this carefully wrought picture of American life there is much food for thought and one of the most comprehensive character studies the screen has given.

THERE is an abundance of heart throbs and real humor in this Universal Jewel production. Under the expert direction of Hobart Henley, it is one of the most intensely human stories ever presented on the screen.

KEEPING interest at a white heat, as skillful direction as was ever given a screen production is manifested here. All through it one is making tears of laughter or wiping eyes wet with deeper emotion.

IT must be said for "The Flirt" that it has everything in it that a movie ought to have, and that's a strong statement coming in these days of thrills.

YOU'LL like "The Flirt" because it is human.

IN case we do not manage to convey to you how good it is, we suggest you go to see it on our say so.

THE Universal company has been producing pictures for more than a decade, but "The Flirt" is the best it has ever made.
This was written by the most expensive critical talent in the country.

Here are the names of the critics and the papers in which these reviews appeared:

- Mae Tinee . . . Chicago Tribune
- Gertrude Chase . . N. Y. Morn. Telegraph
- Don Allen . . . N. Y. Eve. World
- Laurence Reid . . Motion Picture News
- Edwin B. Rivers . . Seattle Union Record
- P. W. Gallico . . N. Y. Daily News
- Polly Parsons . . Milwaukee Eve. Sentinel
- Observer . . Chicago Herald and Examiner
- E. V. Burling . . N. Y. Globe
- C. S. Sewell . . Moving Picture World

BOOTH TARKINGTON’S masterpiece

The FLIRT

A HOBART HENLEY PRODUCTION
Here are the Pictures the whole

BABY

Peg o’ the Movies
Here Baby Peggy imitates Lloyd, Chaplin and other screen favorites. A scream from start to finish.

Sweetie
Sweet — cute — adorable — that’s Sweetie. But she has a bit of the divil in ‘er—and when that gets loose—well, prepare for a whirlwind of laughter.

The Kid Reporter
Baby Peggy puts over a live wire news scoop and wins a fortune and a gale of laughter.

SOLD IN A SET
Released
Prints Now at your

CENTURY
RELEASED THE
Country has been waiting for!

PEGGY

Carmen Jr.*
Dip of the head, a drooping of the eyes—and Peggy captures your heart in her rib-tickling burlesque of a Spanish fandango dancer.

Taking Orders
Her dad was a dentist—business poor. So Peggy solves the problem—opens a restaurant—the food sends folks scurrying to Dad's dental parlor. Clean—clever—cute.

Tips
As bright and smart a bellhop as ever took a tip. Here Peggy at her sweetest takes and hands them out—tips, of course! A scream sensation all the way.

SERIES OF SIX
one a month
Universal Exchange

Comedies

Universal
A Problem That Confronts Every Showman

It is one thing to get a good box-office attraction—it is another thing to sell it to your public!

WESLEY BARRY

in

"Heroes of the Street"

is backed up with a line of advertising accessories and exploitation novelties that can’t fail to impress the public mind with the real bigness of the production itself.
THE FOUR BIGGEST THRILLS EVER SCREENED

HOW MANY HAVE YOU SEEN?

The fight in the crocodile pit in "FOOL'S PARADISE"

The dual in the belfry in "CAPTAIN FLY-BY-NIGHT"

The dam-explosion scene in the super sensation supreme

CANYON OF THE FOOLS

Bigger than the biggest thrill ever before recorded is the dam-explosion-flood scene in "Canyon of the Fools"—big as the thundering dawn of creation itself—and catapulted onto the screen in such a cataclysmic class of colossal drama as to burn itself into the memory of man forever! That and plenty more is what you can promise your patrons in—

Story by Richard Matthew Hallet

"WAY DOWN EAST"

Distributed by F. B. O.

FILM BOOKING OFFICES OF AMERICA, Inc.

Main Offices—F. B. O. Building—723 7th Ave., N. Y. C.—Exchanges Everywhere
SUCCESS

A PICTURE THAT WILL LIVE FOREVER
IN EVERY MAN'S HEART IS A QUESTION MARK

THE LIGHT THROUGH THE SHADOWS

THE WARNING

SUCCESS
A MOTION PICTURE
DIRECTED BY RALPH INCE

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MURRAY WAGNER
522-5th Ave. New York City

THE TOAST
CESS

PICTURE

With a Cast of Notable Artists

Based on the Famous Broadway Stage Play

communicate with ARSSON INC. Phone Vanderbilt 8056

THE OPENING NIGHT

ONCE UPON A TIME

BEHIND THE SCENES

THE MAN WHO LOST
A STUPENDOUS FIVE PART PRODUCTION WITH GEO LARKIN, RUTH STONEHOUSE LURA ANSON AND AL FERGUSON DIRECTED BY W J CRAFT AND M G MOODY PRODUCED BY PREMIUM PICTURES PRODUCTIONS IN THE MOUNTAIN FORESTS OF OREGON.

PATHOS-HEART INTEREST-INTRIGUE AND A FOREST FIRE THAT WILL ASTOUND THE MOVING PICTURE PUBLIC A PRODUCTION REPLETE WITH EVERY ELEMENT OF A BOX OFFICE SPECIAL.

THE FIRST OF A SERIES OF TEN PREMIUM FEATURES TO BE RELEASED THROUGH STATE RIGHT EXCHANGES DURING 1923
A Very Definite Appeal to a

"THE NINETY AND NINE"

Vitagraph

DIRECTOR........... David Smith
AUTHOR............. Ramsaye Morris
SCENARIO........... G. Graham Baker
CAMERAMAN........... Steve Smith, Jr.

AS A WHOLE.... Fine money-making possibilities in this one for a big majority of exhibitors

STORY........... Contains elements of appeal that make it a good general audience picture that will prove sure-fire for "fan" crowd

DIRECTION...... Very good for a picture of this kind; sequences long drawn out occasionally; climax a genuine thrill

PHOTOGRAPHY........ First rate
LIGHTINGS........... All right
PLAYERS........... Warner Baxter and Colleen Moore both do splendid work in this with Lloyd Whitlock, Gertrude Astor, Robert Dudley and others giving capable support

EXTERIORS............ Suitable rural locations
INTERIORS............. Good

DETAIL.............. Ample

CHARACTER OF STORY..... Fugitive, seeking forgetfulness in drink, is saved by little country girl and eventually has his name cleared

LENGTH OF PRODUCTION........ 6,800 feet

For the biggest majority of picture-goers in this country, the city patronage in particular, "The Ninety and Nine" will undoubtedly prove an especially strong attraction and sufficiently popular to make it a definite box office offering for those exhibitors who make up the largest part of the entire number of picture exhibiting theaters, catering to people who seek action and thrills for their entertainment in preference to originality of story or artistry of production.

And as an entertainment of its kind, "The Ninety and Nine" is thoroughly capable of satisfying the many who want their diversion supplied in quantities of thrills. Besides this element of appeal Ramsaye Morris' story, adapted from the play, contains other angles that make it an attractive audience picture. It includes the ever popular regeneration theme in which a fugitive from justice, trying to drown out the past in drink, is urged to "go straight" by the little girl who sticks by him even when her father falsely accuses her and turns her out of his house. This sequence, especially, is very well handled by Colleen Moore and Warner Baxter, who have the principal roles. Director Smith has directed it well except that he uses too much footage and draws it out longer than he should to obtain the best effect.

The development is smooth and the interest very well sustained. Coincidence is the most prominent means of development, but it probably won't annoy those to whom the picture will appeal and for whom it is evidently intended. Prohibition has been ignored for purposes of the plot, and hero drinks freely at an honest-to-goodness bar.

The very best feature of this production is the splendid climax which Smith has provided. The forest fire has been staged with unusual realism and offers a genuinely spectacular thrill. It has been excellently photographed, and no doubt will set a good many wondering how it was done. The train flying through the forest with the flames jumping at it from both sides is indeed fine.

Story: Tom Silverton, a fugitive, hides in Marlow, where a little girl of the town, Ruth Blake, urges him to give up drink, and her interest in him finally causes her father to send her from the house. Leverage, owner of the railroad who, with his fiancée Miss Van Dyck, is stopping with the Blakes, secures the cooperation of a half-wit admirer of Ruth's to frame a robbery on Silverton, whom he suspects to be Bradbury, the fugitive. How Silverton saves the lives of many in a forest fire and wins the admiration of all follows the clearing of his name which proves him not guilty of the crime which made him a fugitive.

MOTION PICTURE NEWS

"The Ninety and Nine"

Vitagraph—6800 Feet

(Written by Charles Larkin)

WELL, folks, they've all come back. Yes, and they're in the movies! What? Why, the mortgage on the old homestead! The evil working villain! The hero fleeing from misguided justice. The village belle falling in love with said hero. The dirty deeds on the part of the villain to get rid of "honest" Tom Silverton. The village "human newspaper." The dash of the hero to rescue the folk in the next tow. The arrival of the "papers." Getting forth that Tom Silverton isn't guilty after all and the close-up of the loving doves "in the shade of the Old Apple Tree." Doesn't all this conjure up memories of the days when you used to sneak down to the old "opera house," and hiss the villain and loudly stamp your feet as the old engine poked its nose through the scenery, emitted a couple of puffs from its chimney, the hero dropped from the cab and clasped Nellie to his bosom's. Didn't you like it in the halcyon days? Sure you did and you'll like it now, for in the second screen version, Vitagraph has made it all into a sure fire meller with all the trimmings and a bang up climax that will pull most folks close to the edge of the chairs.

The forest fire and the running of the locomotive through the flames to rescue the folk is a closeimitating the big feature of this production. Seldom has a forest fire been more realistically portrayed on the shadow stage. This feat ranks with events both coming and going. On the way back the hero drags a freight train filled with human beings.

The direction is good throughout, and the camera work during the fire scenes deserves praise. Life in a small town is realistically pictured and right here it might be mentioned that one should prove a strong drawing card in the towns of these United States. Vitagraph has done well by this old classic of the barnstorming days.

Production Highlights—The dash of Silverton in a locomotive through a blazing forest fire to rescue the inhabitants of a neighboring village. The fine attention to detail. David Smith's excellent direction. Some fine camera work during the forest fire scenes.

Exploitation Angles—Why not rig up a small locomotive made out of beaver board, put a Ford inside it and drive it about town, loudly ringing a large bell while the hero parades through the town waving a fire axe? How about a gallery of pictures taken from the film? Tell them about Colleen Moore, Warner Baxter and other well known stars in the cast. Draw attention to the story. How about a demand for a rehabilitation of the old favorite story. If your patrons are among those that like these pictures, hop to this one.
THE GREATEST RELEASE
OF THE YEAR

CALEB DEMING, a sturdy blacksmith in the little vil-
lage of Alden, wanted a boy who would be straight and
strong and a man among men.

His son, Amos, however, was born a cripple, paralyzed in
his right arm. Deming's disappointment was so great that he
became very much embittered against his son. Amos, however,
was endowed with a keen spiritual insight and a capacity for
love which he exercised on all about him, particularly the chil-
dren of the town, for whom he made toys.

Emily Preston, the girl next door, had been ostracized by
the villagers for the sins of her brother. The gossips made life
unbearable for Emily, and after a fight with one of the village
gossips she planned to leave town. Amos sought to befriend her
and was repulsed several times. Amos's great spirituality, how-
ever, and the unselfish force of his love finally caused a change
of heart, and she decided to remain. Amos's father learned of
his son's friendship for Emily and disowned him.

In the meantime, Preston endeavored to obtain justice at
the hands of Dodd, his former partner, the owner of a huge
lumber camp. Dodd instructed Krieg, a powerful, unscrupu-
ulous lumberjack, to cut timber on Preston's land. Krieg bore
a secret grudge against Dodd and endeavored to use Preston
as a tool for gaining his revenge on Dodd. Preston, however,
refused to have anything to do with Krieg. Krieg was caught
spiking Dodd's timber, and realizing that Dodd had learned of
his enmity, he killed him. Preston was accused, tried, and
sentenced to death.

Krieg took refuge in Emily Preston's house and forced her
to hide him until dark, when he could escape. He was a prey
to superstitious fears. He planned to kill Emily before leaving,
but a demonstration, which he took to be an omen of evil, pre-
vented him. That night he left with the threat that if she told
on him he would return and kill her. At the suggestion of
Amos, she testified before the court and saved Preston, although
she knew she was taking her life in her hands.
A few nights later Krieg returned for his revenge upon the girl. Little Connie, an orphan whom Emily had adopted, ran to Amos for help. Terror-stricken, Emily barred the windows and locked the door, but Krieg burst through the window and entered the room.

Emily fought desperately and managed to elude him for a few minutes. Relentlessly, he closed in on her, and his writhing, clutching fingers were about her throat when Amos entered the room. Amos threw himself between the girl and Krieg. A terrific battle ensued, but Amos was a child in the hands of the powerful Krieg.

Krieg seized Amos by his paralyzed arm and twisted it. With a sickening blow and kick Krieg threw the boy in the corner and turned again to attack Emily. Nothing but a miracle could save her.

Amos saw the girl he loved being strangled to death at the hands of the maniac Krieg, and he made a superhuman effort to crawl to her feet and reach him. As he struggled to his feet a look of joy spread over his face. He could use his right arm! He was no longer a helpless cripple! With both arms out-stretched he advanced on Krieg. Krieg, startled by Amos's cry, turned and beheld a strong, vigorous youth in place of the once frail, weakling.

It was too much for his ignorant brain to comprehend. His fears and superstitions overcame him and he frothed at the mouth like a wild beast. With a shriek of terror he ran frantically for the door and into the arms of the villagers, who had been aroused by Connie.

As Amos stood in the doorway with the light shining out behind him, a hush fell upon the group gathered without, as they gazed on what seemed to be a veritable miracle. The tears came to old Caleb Deming's eyes as he gathered his son in his arms and begged forgiveness. The great force of Amos's love had brought about a change in the hearts of villagers, and gained for him the heart of Emily.
Zane
Prod.

NOW READY/FOR
you!

THE U. P. TRAIL

WHAT EXHIBITORS SAY:

"Any exhibitor who overlooks this picture misses a good bet."
"Will bring good audiences and also satisfy."

"A real picture. Book it."
"Buy this one."
"Zane Grey stories always draw."

MAN OF THE FOREST

WHAT EXHIBITORS SAY:

"One of the best we have shown this year."
"Like all Zane Grey's, a good puller."

"Wow! How they ate this one up!"
"Book it by all means."
"Broke house records for past four months."

THE MYSTERIOUS RIDER

WHAT EXHIBITORS SAY:

"Great picture."
"One of the best westerns I have ever shown."

"Biggest crowd for five months."
"These Zane Grey's certainly get the money."

BIG PROFITS!

HODKINSON PICTURES

BIG PROFITS!
And to take care of the great demand for these Benj. B. Hampton money making westerns, we have issued

NEW PRINTS  Re-edited and Re-titled on

ALL ZANE GREY winners—

DESERT GOLD
RIDERS of the DAWN
and the other great westerns

THE SAGEBRUSHER
From story by Emerson Hough

THE WESTERNERS
From story by Steward Edward White

BOYS GO TO IT! HERE ARE SEVEN
of the most CONSISTENT MONEY MAKERS EVER OFFERED

BIG PROFITS!  HODKINSON PICTURES  BIG PROFITS!
The Current
SELZNICK SUCCESS
Co-Starring
ELAINE HAMMERSTEIN
and CONWAY TEARLE
STORY BY EDWARD J. MONTAGNE
DIRECTED BY GEORGE A. CHAINBAUD
PRODUCED BY MYRON SELZNICK
This Comedy Nationally Advertised to YOUR Patrons

HAMILTON COMEDIES

E. W. Hammons Presents

LLOYD HAMILTON

IN

"NO LUCK"

"Undoubtedly the best work Lloyd Hamilton has done. . . . A comedy that promises to provoke hilarious laughter and win considerable favor with all ages and classes."

MOTION PICTURE NEWS

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC. E. W. HAMMONS, President
HAZEL FROM A Fifty Thousand
Featuring
DOROTHY DEVORE
One of the Twenty
Christie Comedies
HOLLYWOOD” Dollar Title

A comedy and title to play up big—which will live up to every bit of advertising you can give it.

You can sell this comedy to the public as big as any feature.

Audiences are ready to howl with joy at this satire of the movies.

Play it up and take advantage of an unusual box office bet.
FIRST BIG ONE FOR 1923

Thomas Dixon Productions announce

THE BEAST

Written and Directed by

THOMAS DIXON

author of

"THE BIRTH OF A NATION" (THE CLANSMAN)

A picturization in story form of the greatest of all modern subjects.
A tie-up with front pages of Dailies all over the World.

Another Milestone in the Industry

Releasing arrangements under supervision

PRODUCERS SECURITY CORPORATION
516 Fifth Avenue - New York City
COMING-

Something New!!!
Something Big!!!
Something Different!!!

Grab This One—

It's the dawn of a new sort of drama—drama that drives home with gigantic blows of utter entertainment a story as big and vital as life itself. It has plot surprises, suspense, humor, romance, thrills, EVERYTHING! It's a picture to remember!

WONDERFUL POSTERS
WONDERFUL ACCESSORIES

F. B. O.'s super showmanship never showed to better advantage than it does in the press book on this mighty smash. F. B. O.'s staff of experts have evolved a campaign that will drag dollars from the pockets of panhandlers. The exhibitor who can't pull the crowds with the F. B. O. brand of showmanship is not a showman—he's merely a theatre owner. Look at the press book and you'll know why.

Be Sure to Get a Copy of the Big Press Sheet

Milford W. Howard presents

"THE BISHOP OF THE OZARKS"

By Milford W. Howard
A Finis Fox Production
DISTRIBUTED BY F. B. O.

FILM BOOKING OFFICES
OF AMERICA, Inc
Main Offices—F. B. O. Building, 723 7th Ave., N. Y. C.
EXCHANGES EVERYWHERE
Dear Mr. Gillett,

I am very glad I have received my Motion Picture News Booking Guide.

I find this a great help in booking for my various theatres - it gives the right information and does not take an hour to find what you want.

When you are 3000 miles away from America it is difficult to keep in touch with the pictures produced in that land, and even more difficult to keep your books clear for attractions which you know will come across the Atlantic sooner or later.

Your Guide helps immensely in our booking organisation which to a great extent revolves around it.

Kind regards,

Yours very truly,
A Remarkable Character Change, Influenced by the Action of a Fascinating Plot

Wyndham Standing’s amusing characterization in “The Inner Man” is the most novel feature of a production that is interesting. It will be entertaining to many—

There is much action in the picture, especially when it gets under way in the mountain locale. The “bad men” of the district, in which the hero owns a mine, set out to frighten away the youth, but instead they set off the spark of manhood and there are some stirring fistic and gun battles—

Syracuse Motion Picture Company presents

Wyndham Standing in "The Inner Man" with J. Barney Sherry and Dorothy Mackaill

Directed by Hamilton Smith  Story by Derek Bram  Photographed by Arthur Cadwell

Playgoers Pictures

Physical Distributors

Sidney Garrett
Motion Picture News

First:
In paid exhibitor circulation

First:
As an advertising medium for the trade.

First:
In the hearts of the industry

The News Alone Covers the Field
B. P. Schulberg presents
KATHERINE MacDONALD
The American Beauty in
"THE WOMAN CONQUERS"

ONE of the star's best, and a wondrous tale of a society girl's battle for life and love in the snow wastes of the far North. The story of a girl who told her aristocratic sweetheart, "You are a weakling," only to meet him again in the Arctics, where, in the fight against the raging elements, the wild beasts, and men worse than beasts, he proved himself superior to them all. This is the kind of picture every audience will thrill to. An artistic and entertaining photodrama by Violet Clark and directed by Tom Forman; produced by Preferred Pictures, Inc.

A First National Picture
B.P. Schulberg presents

Katherine Mac Donald

The American Beauty in the Lucky Four. Book them all now and announce them to play a month apart. Pictures that appeal especially to women. Fine for evenings, great for matinees. The last word in artistry and entertainment with the world's most beautiful woman starring.

“THE WOMAN’S SIDE”
Just a girl, forced to fight a woman’s battle, against the man who would sully her father's honor and leave her nameless, for the sake of her father and every hope he had in the world, and for the love of a youth brought strangely into her life. A drama of a woman’s instinct and a woman’s motives. Story and direction by J. A. Barry.

“STRANGER THAN FICTION”
A society girl caught in the toils of a crook and how she escapes—with a fight on the wing of an aeroplane, 5,000 feet in the air. A take-off from the roof of a sky-scraper. A parachute jump from a burning plane—a man caught in mid-air in a leap from one airship to another and finally hauled to safety. The greatest air circus ever filmed. Story by Charles Richman and Albert Shelby LeVino; Directed by J. A. Barry.

“HER SOCIAL VALUE”
Here is drama with the ring of the human note—today a sales girl—tomorrow the wife of a society man. And after that the woman who learns the bitterness of the realization that she is “not good enough for her husband.” From poor girl to rich wife—here’s a theme that will interest everyone in your audience. And Katherine MacDonald makes both portrayals as magnetic as any she has ever done. From the original story by B. F. Fineman and J. A. Barry; scenario by Gerald Duffy and Jerome Storm; Directed by Jerome Storm.

“DOMESTIC RELATIONS”
This is the simple, but tensely dramatic story, of a man who drove a woman from his life but who could not drive her from his heart. A picture which will make both men and women wonder, because they have all seen some of it in their own lives. Gorgeous gowns, sumptuous settings, backing up a real drama that starts where others finish. Your patrons will love it. Story and scenario by Violet Clark; directed by Chet Wilhey.

First National Pictures
They're Off!!

RIVOLI

AT THE

FOR A SECOND WEEK

THE PICTURE THAT HAS ALL BALTIMORE TALKING

Watch 'em go!

The HOTTENTOT

Directed by James W. Horne and Del Andrews under the personal supervision of Thomas H. Ince.

Willie Collier's big stage hit, now a panic in pictures, with

DOUGLAS MacLEAN and MADGE BELLAMY

The yells of a Mirthquake—
—when those horses hit the hurdles in a whirlwind steeplechase. Thrills with every spill! You'll be off your seat—riding all the way!

The gasps of an Earthquake—
—When Sam, who never rode a horse before, is mistaken for a famous equestrian—and his girl makes him ride a four-legged thunderbolt over five miles of ditches and sudden death.

You'll be on your feet yelling—
A laugh or a thrill every second—

BUSTER KEATON in "THE ELECTRIC HOUSE" on the same bill

Distributed by Associated First National Pictures Inc
Here's the answer to a puzzle—

We often wonder why certain pictures go over so big. Pictures like "Humoresque," "Miracle Man" or "Over the Hill." Many of the greatest hits are without famous stories or famous stars. Why do they break box office records?

The answer is—

They make people feel what the screen doesn't show.

Such pictures are rare but Edwin Carewe's "Mighty Lak a Rose" is one of them. It is from Curtis Benton's original story of high society and low society.

It has a title the whole world loves.

Directed by Edwin Carewe
Cameraman. Sol Polito; Art Director, John D. Schulze; Assistant Director, Philip Masi
WHAT seemed at first thought to be a fine service idea recently originated in this office.

Briefly it was this: We would read carefully all the "movie" pages of the various big city Sunday papers and from them select, for reprint, well-written, original and interesting press notices pertaining to pictures, thereby making these exceptional stories available for use by other papers and exhibitors at large.

"Fine," you say. "A worth while idea."

But investigation of the project disclosed some rather surprising facts. Inspection of more than a dozen papers, selected as the most likely to contain what we wanted, uncovered not a single yarn that any editor, not under obligation, would print.

There were many press stories about many different pictures but they all followed the same stereotyped style—just announcements or worse yet, pure gush, without an iota of originality or reader-interest.

It seems as if this is a condition that could be improved if we set ourselves about it. Certainly we have enough writing ability among our press agents, press book and picture page editors to turn out, at least, an occasional story that a newspaper would be glad to grab regardless of the fact that contained therein was some publicity for a motion picture.

We write, all of us, words upon words, intended for use by the newspapers. Suppose we did less writing and more thinking before we began to write. We might turn out a better product.

Instead of taking ten minutes to decide what to write about and ten hours to write it, we probably would do better if we reversed the process—spend ten hours in originating a real story and ten minutes to tell it.

At any rate, we can't give you that brand new service which we contemplated until somebody begins turning out press notices that have some news value.

Valentino Briefs His Case for the Public

WE have but little knowledge concerning the legal controversy between Rodolph Valentino and Famous Players-Lasky Corporation and no opinions as to what the final judicial decision will be but we do possess considerable interest in a phase of the case which it seems the plaintiff has taken into his own hands.

Instead of leaving the whole matter to his attorney and marking time until the law defines his status, Mr. Valentino has filed a brief with the public.

The January issue of Photoplay contains an article published over Mr. Valentino's signature in which he explains the reasons for his action and professes that he is fighting for a principle, rather than from a mercenary purpose.

It strikes us that this is a most sensible and strategic course for him to pursue, for after all ultimately, it is the public who will decide what the professional career of Rodolph Valentino, actor, is to be.

He asserts, and without a doubt in absolute truth, that the papers have maligned him and misrepresented the merits of his action. So he tells the public his side of the story, simply and effectively, making a good case for himself from a fan point of view, no matter what the law may finally decide about his contract with Famous Players-Lasky.

All of which leads us to inquire why the whole motion picture industry, individually and collectively, has not learned, when it has controversies and misunderstandings, to do likewise—tell the public the whole truth and thus nullify the effect of the twisted, distorted, evasive version of facts that the yellow journals always insist on dealing out about motion picture events and people.

WM. A. JOHNSTON.
PICTURES
AND
PEOPLE

JAMES MONTGOMERY FLAGG, the artist, was the guest of the A. M. P. A. last Thursday noon and after the completion of the luncheon, made an address upon Art in Advertising. His advice is to get a Grade A artist and put him to work. Mr. Flagg says he has seen a big improvement in the humble three sheet of the movies. A number of the better lithographing firms invite artists to come to their shops and make drawings on stone. Why do they do this? Because they are alive to the fact that they must improve—they want their artisans to be inspired by something better than the old German litho ideal which looks—they still make them—as if it was painted with colored butters.

ANTONIO MUZII, a young extra in pictures, and who is known among the tenants of the apartment house in which he lives as the "Spanish boy," has come forward as a pretender to the Valentino throne. His pretensions naturally worried Rudolph enough to cause him to appeal to his attorney. Muizzi claims to be a brother of Valentino—but the latter declares that his brother is a physician in Italy.

HENRIETTA CROSMAN, long identified upon the stage as one of its leading stars, has heard the call of the camera. She will make her screen appearance in George Melford's production of Earl Derr Biggers' story, "Broadway Brooke."

GOLDWYN'S big production, "The Christian," will go down in history as a masterpiece, according to the reviewer who witnessed the picture the other day and which is reviewed in this issue of the NEWS. Hall Caine's vital story is an enduring one—a story carrying emotional stress and a spiritual tug and as beautiful a romance as ever found its way into fiction. The company went to England to catch the genuine atmosphere and backgrounds and Tourneur's talent for harmony of colors and scenery is brought to its highest development. The book is so well known and the production has been so well heralded as an exceptional canvas of its kind that screen patrons will undoubtedly stampede the box-office to see it. As a stage play Viola Allen was the star. As a picture Richard Dix and Mae Busch divide equal honors.

WATTERSON R. ROTHACKER left Chicago Tuesday for a ten days' stay at the New York offices of his company. His brother, Douglas D. Rothacker, is in Washington, attending a meeting of the National Commission of the Associated Advertising Clubs of the World. On the commission he represents the Screen Advertisers' Association, of which he is president. He will go from Washington for a short stay at the Rothacker New York office.

WILLIAM DUNCAN, the intrepid star of Vitograph serials, and his wife, Edith Johnson, who has supported him the past few seasons as leading woman, are in New York stopping at the screen's favorite hostelry, the Algonquin.

We would call it the PERFECT COINCIDENCE. And Nat Rothstein, who presides in the chair of publicity and advertising for F. B. O., didn't have anything to do with it. Just as "The Third Alarm," his company's newest picture, which graces the screen at the Astor—the screen which was flooded with water by "The Town That Forgot God," and is now being scorched with flames in this vivid document of fire, fire engines, and fire laddies—was flashed last Monday evening, the New York Fire Department was answering a third alarm on Broadway, a mere mile above the theatre. It also strangely happened that the thrilling climax in "The Third Alarm" was practically reproduced in real life at the big warehouse fire in Sixty-seventh Street. But Nat did put over one publicity stunt last Saturday morning. Broadway, particularly the west side of the street from Times Square to Forty-eighth Street, was packed with nervous spectators watching a human fly in a white suit scale up and down and perform circus stunts on Marcus Loew's huge sign in front of the State Theatre Building. A red banner lettered in white with "The Third Alarm" was extended over the top of the building. So Broadway knew that the agile acrobat wasn't performing his hazardous feats for his health. Any student of human nature passing the crowded sidewalk might have learned something of the psychology of nerves. Several were kept the eye off the pavement. They didn't want to see him fall, yet they wanted to be around if anything happened. And if a tragedy had occurred they would have rushed home and told excitedly about seeing a human fly plunge to death. In reality they would never have seen the fatal dive.

LOUIS J. GASNIER, who is making a series of special productions for Preferred Pictures to be released through Al Lichtman, arrived in New York this week for a ten days' vacation. This is the director's first visit East in a year. During the past seven months he has been constantly at work handling the megaphone of "Rich Men's Wives," "Thorns and Orange Blossoms," "The Hero," and "Poor Men's Wives." When he returns to the Coast he will begin work upon "Mothers-in-Law." Mr. Gasnier has reason to feel highly elated over his production, "The Hero," one of the most compelling human interest pictures ever released. Incidentally the feature wins the asterisk in the latest bulletin issued by the National Board of Review—the only asterisk in a list of twelve pictures. The Board calls it particularly good; we agree with them.

OUR spies in Birmingham have informed us that Octave Roy Cohen has come on from the Alabama city in answer to an interesting offer from a producer who wants to make a series of two-reel films based upon Mr. Cohen's widely popular negro stories which have appeared in the Sativestop.

SPEAKING of "The Flame of Life," Priscilla Dean's new opus, we must record that it carries vivid and vital qualities. There is good, red, dramatic meat; there is spirituality; there is humanity; there is realism which fairly leaps from the silversheet; there is background which kindles sentiment; there is flawless acting as turned in by Priscilla Dean, Wallace Beery and Robert Ellis. With such totally different stories as "The Flirt," and "The Flame of Life," Hooray Henley's directorial talent may be called versatile indeed.

MADGE KENNEDY, who has been appearing upon the stage in "Spite Corner," sailed Monday on a trip to Japan via Panama. The star of stage and screen has been kept continually busy for a number of months and had promised herself this respite for some time. Miss Kennedy was accompanied by her mother, who will continue on the boat for a world-wide tour. After the stay in Japan, the star will return to America to make her second Kenma production. The first of this series of six, "The Purple Highway," was recently completed and will be released very shortly.
THE Torrances, David and Ernest—brothers you know—are making plans for a trip to their native Scotland during the coming year.

MONTÉ BLUE, who plays the leading male role in "Brass," has returned to the Warner coast studios after spending the holidays in the East with his mother. Mr. Blue will also play the character of Dr. Kennicutt in "Main Street," an adaptation of Sinclair Lewis' novel which is breaking records as a best seller throughout the United States and England. If you have read the book you will appreciate that Monté Blue is an ideal figure for the role of the amiable doctor of Gopher Prairie.

GASTON GLASS and Kenneth Harlan, two of the most popular players of the screen, have signed on the dotted line—long-term contracts—for B. P. Schulberg of Preferred. Which means that they will appear in Al Lichtman productions. The girls certainly like these boys, according to the inquiries received among the fan magazines.


PATRONS of the silent drama will look upon the passing of Edwin Stevens with genuine regret. He was an actor adept at playing character parts and his death leaves a void which will be difficult to fill. Mr. Stevens was long a stage favorite and perhaps reached his zenith behind the footlights in "The Devil." His screen career began with Universal and World. Other banners under which he appeared are Arctraft, Metro, Select, Pathe, Goldwyn, Paramount, Hodkinson, and Realarl.

BILL BRADY has a broken rib. The theatrical producer was hurt the other night while notoring to New York University, where he was to lecture before the class in literature and the drama. Mr. Brady's chauffeur ran into a tree in order to avoid a collision with a speeding taxicab. The producer was scratched and shaken up, but he thought that he had escaped without serious injuries, until the pain in his side was diagnosed as a broken rib. The appointment was canceled. How the puisters would have taken advantage of this "copy" had Mr. Brady carried the moniker of Adam instead of Bill.

JOE FARNHAM, the w. k. motion picture editor and title writer whose name has appeared on a few dozen features the past two years, has left New York for a well-earned vacation at Palm Beach and Miami, Florida. Mr. Farnham will spend the month of January at work on a spoken drama for early summer presentation on Broadway, returning early in February to resume activities as "title editor of films."

ERIC VON STROHEIM will waltz around with the megaphone when "The Merry Widow" is ready to be "shot" on the Goldwyn lots. The popular operetta which scored a sensation upon the stage several years ago, is to be revived as a film tale of adventure and romance. Franz Lehár's music will enhance the feature with all its haunting charm. The original production ran for over a year in London and over a year in New York, where the public accepted the inspired score as the best that ever came from the banks of the Danube or from anywhere else for that matter. Musical comedies have been adapted to the screen before. Take notice of "The Beauty Shop," "Oh, Lady Lady," "So Long, Letty," "The Belle of New York," "Oh, Boy," and "Baby Mine."

THEY'RE coming back after an absence of five years away from the camera and the screen. Who? Francis X. Bushman and Beverly Bayne. The stars who once basked in the sunshine of popularity have signed to a Whitman Bennett production. The last few seasons they have appeared in vaudeville in a sketch especially written for them.

JOBYNA RALSTON, who has been appearing as leading woman of the Paul Porrett comedies, has signed up with Harold Lloyd to play opposite him in the comedy which is now going into production, the title of which is not yet announced. Miss Ralston appeared in "Two Little Girls in Blue," a musical comedy featuring the Fairbanks twins. The piece had a run in New York a couple of seasons ago.

ROME is paying homage to Lillian Gish who went to Italy several weeks ago to film F. Marion Crawford's story, "The White Sister." The star has also been the recipient of unusual attention in Naples, Palermo and Sorrento.

PRODUCTION is going on apace at the Tifldor studios where "The Bright Shawl," an adaptation of Joseph Hergesheimer's novel of the same name is being filmed by John Robertson for Inspiration. Everett Shinn, the artist, who accompanied Mr. Robertson, Richard Barthelmess, Dorothy Gish, and the other players to Havana in order to gather a true perspective of Spanish atmosphere, is busy at the studio modeling sets after sketches made down in the Cuban city. Castilian backgrounds are going up in rapid order at the studio. Mr. Shinn was formerly an art director for Goldwyn, having designed the sets for "Polly of the Circus," and "Sunshine Alley," the Mae Marsh productions.

We understand that the advertising copy for the 16-page insert placed in this issue by the Al Lichtman Corporation was written by Mr. Lichtman himself. This is unusual as marking a recognition by a prominent executive of the importance of putting real "sales talk" into trade paper copy, and surely no one is better qualified to do this than the head of this thriving young company. The production schedule announced in this insert is an impressive one, and gives promise of some splendid things from the producing end of the organization, Preferred Pictures, under the direction of Mr. Lichtman's associate, B. P. Schulberg.
“The Pilgrim” Goes to First Nat’l

Is Last of Chaplin Releases Covered by Contract of 1917; Released February 26

AFTER several months’ negotiations with Sidney Chaplin, representing his famous brother, Charlie, H. S. Schwabeh, secretary-treasurer of Associated First National Pictures, Inc., announces that this company has secured the world’s rights to the comedian’s latest feature length production, “The Pilgrim.” It is over six weeks ago that Mr. Chaplin gave officials of First National and a few of his personal friends an opportunity to see the “Pilgrim” produced before a matinee audience at Bim’s Standard theatre, New York City, and an evening or two later the picture was shown before over two thousand people at the Gotham theatre, New York. The evidence of approval on the part of the two audiences left no doubt in the minds of the distributing company’s officials that “The Pilgrim” will be a rival of “The Kid” for honors among all of Chaplin’s productions, declares a statement from the First National home office announcing the acquisition of “The Pilgrim.”

It is said that in “The Pilgrim,” which is of feature length, Chaplin’s art reaches heights of subtlety which he has never excelled. The story briefly is that of an escaped convict who steals the clothing of a parson and who later is mistaken by the members of a congregation for their new minister whom none of them has ever seen prior to his arrival on Sunday morning in time to conduct church services. “The handling of the story has been very cleverly done in our opinion,” declare the producers, “because of the comedian’s role of a convict masquerading as preacher,” declares the First National statement.

First National further states that “The Pilgrim” is the eighth and last Chaplin release on the famous million dollar contract entered into between First National Exhibitors’ Circuit and the comedian, about June, 1917. Beginning with the release of “A Dog’s Life,” which was followed by “Safety’s Last Stand,” “Shoulder Arms,” “Sunnyside,” “A Day’s Pleasure,” “The Kid,” “The Idle Class” and “Pay Day,” the public’s reception of each succeeding picture demonstrated that the contract was not at all the hazardous proposition it at first appeared to be. As a matter of fact, the disinterest of a great many exhibitors to sign series contracts for the eight Chaplin subjects, which comprised the million dollar contract, has proved to be to the advantage of both the comedian and the distributing company, declares First National, because it left a large proportion of the market open from which much better rentals were returned than those paid by the holders of series contracts.

While the price paid for “The Pilgrim” is not disclosed, First National officials state that there is a heavy cash consideration, in addition to the sharing arrangement which will make the consideration only less than the price paid for “The Kid.”

The foreign and domestic negatives were delivered to Associated First National’s Los Angeles office on January 9th, and immediately shipped east. The release date has been set for February 26th. Because of the feature length and importance of the release, First National will provide a complete line of feature advertising accessories, it is announced.

Be American, Is Hays’ New Year Resolution

The New Year’s resolution delivered by Will Hays, who concluded his visit in Kansas City with addresses before the motion picture committee of the Women’s City Club and the Phi Delta Theta Fraternity, was as follows: “The New Year’s resolution for America is to be steadfastly American. The manhood and womanhood of America is sound. We need have no concern about the future if America will follow the resolution to be American. And every real American knows what it means—make no mistake about that—to be an American. America must not tolerate any attempt to array class against class, a nation against the nation, to bring about a strife against this as you would against a pestilence; the nation has no greater enemy than one who would thus divide the country against itself.”

Speaking before the motion picture committee and more than 150 guests, many of whom were film officials and exhibitors of Kansas City, Mr. Hays urged co-operation in demanding only the highest class of films of producers.

Mr. Hays highly approved of plans under consideration by the motion picture committee of the club to have special nights at the theatres when films which they approved of would be shown under their endorsement.

F. P.-Lasky Still Negotiating for Direct Control of Lynch String

PREMATURE ANNOUNCEMENT was made in some quarters last week whereby it was said that Famous Players-Lasky had secured direct control of theatres formerly controlled or under lease to S. A. Lynch and his associates in Southern Enterprises. According to the latest advices from the Famous Players-Lasky office, negotiations are still pending and all details of the transaction have not yet been concluded.

Official confirmation was made at the Famous Players-Lasky Corporation office that negotiations were in progress between S. A. Lynch and his associates and Famous Players-Lasky Corporation for the purpose of terminating the movie-agerial contract of S. A. Lynch and his associates of Southern Enterprises. If these negotiations are satisfactorily concluded, Famous Players-Lasky Corporation will take over the direct management of Southern Enterprises, which company operates over three hundred theatres. It was stated that this transaction had nothing to do with the acquisition by Famous Players-Lasky Corporation of any additional theatres, but was simply the transferring to it of the direct management of theatres which it has owned for some time past.

Washington Flooded by Blue Law Petitions

VERITABLE flood of blue law petitions and Sunday observance bills has caused the legislative machinery of the House District of Columbia Committee the past week, and their opponents have been able to produce evidence. Representative Benjamin K. Coch, Chairman of the Committee which in theory governs and protects the District of Columbia, stated that he had been called on by a delegation from the Religious Liberty League, headed by Charles S. Longacre, editor of the Association’s publication as spokesman. Mr. Focht was told that the Sunday observance people were making an effort to close up the District because of the significance of Washington nationally. It was intimated that the committee might consider such closing laws this past week, but the rush to get necessary supplies appropriations through, will prevent it at this time. Should the special session of the 68th Congress be convened in March or April as is predicted now, blue-law measures might be enacted until then, the usual jockeying for place and power on the committees, the different make-up of the District and other committees and the pressure for fiscal measures to be passed, and large amount of unfinished business to be put in the calendar, will then again pigeon-hole the Blue Law program.

Bomb Planted in Seattle Labor Troubles

Conflict between the Seattle theatre and musicians’ unions, union houses and non-union houses came to a sudden head in the Western city on December 28 when a limousine belonging to John Danz, veteran Seattle theatre manager, was shattered by a dynamite bomb explosion as it stood before his home. It is believed that the bomb was planted in the car with the intention of killing Mr. Danz. Mrs. Danz had driven the car to the Colonial theatre to bring Mr. Danz home to dinner. Less than a half hour before they had entered their home, the car was entirely demolished by the blast which shook the entire neighborhood.

Discussing the explosion, Mr. Danz declared that he believed it to be the result of labor trouble. Williams had also closed the state federation of labor, indignantly denied the charges, saying that they were framed up to discredit the unions.

Since last June, 1922, Mr. Danz has had trouble with the musicians’ union because they are alleged to have attempted to force him to employ a larger number of musicians than he believed he could afford, at his theatres in Seattle, the Florence, Colonial, and Class A, all second run, ten-cent houses.

Colorado Opposes Leasing to Organizations

The Motion Picture Theatre Owners of Colorado have adopted a resolution to the effect that a plan of consideration be sent to all producing and distributing organizations asking that the practice of leasing to any but regularly established and licensed theatres engaged on the exhibition of motion pictures be discontinued.

The resolution was prompted by the practice of leasing pictures other than strictly educational subjects to parties, institutions and organizations in detriment to the exhibitors’ branch of the industry.
Hays Issues Final Statement on Arbuckle
Says Question Must Be Left Finally to Public
and Comedian's Business Associates

WILL HAYS has issued what he declares will be his final statement in the Arbuckle matter. In it he says the solution of the matter must be left to the public and to those who have business associations with Arbuckle.

The final Hays statement is as follows:

"All questions which have been reserved from all viewpoints, and they are many and varied, will be referred to the proper parties. This is the kind of question that must be left finally to the judgment of the public on the one hand and on the other hand to those who have business associations with the individual and the individual himself. I have removed the artificial situation of one man being or appearing to be the judge in such matters either in the capacity of a judge or a justice or for a great industry and art. Such a condition in the development of a business is absolutely unsound economically, and from every other standpoint, and permanently must not be.

A temporary framework for solving the
they being very useful for the purpose in the remodelling or construction of a great building, but it must be remembered as the building progresses that such structures are only temporary and have to be replaced.

The Public Relations Committee made up of leaders of National Organizations for the purpose of cooperating with the Hays organization met last week and adopted a resolution referred to one of the Hays program. It expressed itself as being impressed with the sincerity and genuineness of Mr. Hays' motives in the Arbuckle matter, but recommended that he advise the industry not to show Arbuckle pictures. There were forty-six members of the Public Relations Committee present at the meeting.

At the conclusion of the session Lee F. Hamner, chairman of the committee, gave out the following statement:

"We had a splendid representative and enthusiastic meeting. Many problems were discussed and many of the activities of the Committee were reviewed and plans made for the future. Among the things of particular interest in the Committee was the development of plans to carry to the public the problems of the industry and information relative thereto, so as to bring to the industry the ideas of the public.

"The Arbuckle matter was discussed in a way which developed a sympathetic understanding among the entire membership of the Committee as to the problems incident thereto.

A resolution expressing the point of view of the Committee was passed and it was as follows:

"The Committee on Public Relations, having received from Mr. Hays a report of the Arbuckle matter is impressed with the sincerity and genuineness of his motives in showing a willingness to allow everyone a chance to go to work and make good if he can. The Committee can not conceive of a situation in which there should be any action taken which would result in bringing Roscoe Arbuckle again before the public as a motion picture actor. In the judgment of the Committee it would be extremely detrimental to the condition of American interests for Arbuckle's pictures to be released for circulation, since it is highly desirable that reminders which would naturally come with his reappearance on the screen should not be thus placed before the public. Such releases would also, in the opinion of the Committee, tend to tamper with the co-operation of the many important contractors with the motion picture industry to establish and maintain the highest possible moral and artistic standards in motion picture production and develop the educational as well as the entertainment value and general usefulness of motion pictures. The Committee, therefore, recommends to Mr. Hays that he advise the motion picture industry to refrain from exhibiting pictures in which Mr. Arbuckle appears, and that any consideration shown him, as an individual, should be along lines not involving his appearance before the public as a motion picture actor.

"The Committee takes this occasion to reaffirm its desire to assist in every possible way in the improvement of motion pictures and to express its confidence in the practicability of the program which is being developed under Mr. Hays' leadership for securing better picture for realizing the highest possible usefulness of motion pictures in the recreation and education of the American people."

Those present at the meeting were:
Mr. Lee F. Hamner, Director, Department of the Arts, Russell Sage College; Mr. Julius H. Barnes, National President, Chamber of Commerce of United States; Mr. John Ihlder, Manager, Civic Development Department, Chamber of Commerce of United States; Mrs. Robert M. Stueber, Executive Secretary, Women's National Republican Committee; Mrs. Woodallen Chapman, Chairman, Committee on Motion Pictures, General Federation of Women's Clubs; Mr. Hugh Frayne, The American Federation of Labor; Miss Florence Kittinger, Camp Fire Girls; Mrs. Milton P. Higgins, President, National Congress of Mother and Parent-Teachers Associations; Mrs. Abigail B. Scudder, National Secretary; Mrs. Charles H. Judd, Chairman, Motion Picture Committee, National Education Association; Mr. John C. Moore, International Committee of Y. M. C. A.; Mr. Harold W. Ross, Editor, American Legion Weekly; Mr. H. L. Gluecksmid, Executive Director, Jewish Welfare Board; Mrs. Colleen Van Rensselaer, Executive Secretary, Woman's Order of Good Citizens; Mr. LeRoy E. Bowman, Secretary, National Community Center Association; Dr. Klein, Schmidt, Executive Officer, National Health Council; Mr. Maren and Edith, President, National Safety Council; Mr. Frank C. Myers, Executive Secretary, New York Child Welfare Committee; Mr. Laurence Vail Coleman, Director of Public Information; Rev. George J. Becker, Dist. Sec., The American Sunday School Union; Miss Leighton for Mr. S. Stanwood Menken, President, The National Security League, Inc.; Col. Edward J. Parken, Secretary; Mr. Charles W. Burt, Salvation Army; Mr. Philip D. Fagans, Exec. Sec., The Woodcraft League of America; Mrs. Robert E. Speer, President, Young Women's Christian Association; Mr. James J. West, Chief Scout Executive, The Boy Scouts of America; Mrs. Dudley Van Holland, Chairman, Better Moving Pictures, New York City Federation of Women's Clubs; Mr. Harold S. Buttenheim, President, American City Bureau; Mrs. Mary deGarmo Bryan, Editor, Journal of Home Economics; Mr. George H. Sherwood, Exec. Sec., American Museum of Natural History; Mr. Lou E. Hunt, President, Associated Advertising Clubs of the World; Mr. Arthur E. Bestor, President, Chautauqua Institution; Miss H. Ida Curry, President, Child Welfare League of America; Miss Margaret C. Manle, Nat'l Head, Social Service Department, National Conference of Christians and Jews; Mrs. David deSola Pool, Young Women's Hebrew Association; Mrs. Frank H. Percell, Brooklyn, N. Y.; Mrs. Charles S. Whitman, New York City; Mrs. Charles M. Bull, Brooklyn, N. Y.; Mrs. Harold E. Whitman, North Regent, Daughters of the American Revolution; Mrs. Hathaway, National Soc. for Prevention of Blindness; Mr. Atkinson, Boys Club Federation; Mrs. Andrews, Colonial Dames of America.

Ohio Fighting Against School Showings

Ohio seems to be the ring where all film troubles are fought. Right now the Motion Picture Theatre Owners' Association of Ohio is waging a fight in behalf of the theatre owners of the state against the showing of theatrical films in schools and churches.

The trouble, long fermenting, broke out last week in Salem. A prominent exhibitor of Salem complained to the M. P. T. O. A. that his business is going to the dogs owing to the competition he has to buck up against with schools and churches, which are showing, not only educational films, but complete picture programs, at stated admission prices. Louis B. Mayer, attorney for the M. P. T. O. A., who has been retained by the Association to represent the exhibitor in an effort to secure an injunction against the institutions which are preventing him from the lawful pursuit of his business.

The Film Board of Trade of Cleveland was approached in an effort to secure its support by refusing to serve the schools and churches of Salem, and help to extricate the exhibitor from his financial embarrassment. The Film Board of Trade of Cleveland is in such a position, in order to be effective, must be national. If all exchanges refused to serve non-theatrical institutions, then the Film Board of Trade would also stop this service.

"Ohio fighting against School Showings," said Robert Cotton, President of the Film Board of Trade of Cleveland, "we would be accomplishing nothing by refusing service to these institutions."
Music Publishers Recommended

T HE Motion Picture Theatre Owners of America has issued a bulletin incorporating in which is a list of music publishers who are non-members of the American Society of Authors, Composers and Publishers. The organization hopes to popularize music issued by these concerns and suggests that when ordering music from them they ask for work from the aforementioned publishers.

The M. P. T. O. A. has lodged a complaint in Washington against the American Society of Authors, Composers and Publishers alleging a combination in restraint of trade and unfair dealings in an attempt to collect a music license tax from theatre owners.

The suggested list of music publishers recommended by the M. P. T. O. A. together with their addresses are:


Bill Asks Repeal of N. Y. Commission Law

A BILL was introduced in the Assem. yesterday by Louis Covillier, of New York, for the repeal of the law which brought about the creation of the New York State Motion Picture Committee. Mr. Covillier notified Governor Smith in his message to the Legislature, recommended the repeal of the law.

The bill has been referred to one of the committees and in all probability action will be taken in the near future and will go to a vote.

Music Tax Law Needs Understanding

The recent revival of the theatre owners' campaign against the 'music tax'—called, suggests the necessity of understanding the legal situation. One phase of the attack was the institution of Sherman "anti-trust" Act proceedings by the Department of Justice and the Federal Trade Commission on the grounds that the alleged abuse of the copyright laws was in effect a conspiracy to foster unfair competition among theatre musicians and other composers, not in the alleged "music trust." The other form of relief is of a legislative nature, intended to revise the music copyright laws, which are now in force. The House Patents Committee have assured the industry of favorable inclination toward a satisfactory amendment, and it now remains for the industry to appear in hearings before the Senate committee, headed by the Hon. Florian Lampert of Wisconsin, who has gone into the music tax very thoroughly.

One thing to bear in mind is that no title can be copyrighted, for titles are under the head of trade marks and are handled through the Patent Office of Congress. Neither can ideas be copyrighted. Registration and not any prior protection is given in the certificate of copyright. It is not adjudication of a claim but simply registration. All music to be paid one dollar as a fee to the Library. Last year gross receipts were $145,398.26. Registrations numbered approximately 140,000. Of the 20,074 printed volumes no doubt several thou sand are made up of editions of classics for movie features from the nearly 9,000 photodramas listed. The copyright term on all subjects begins the moment the copyright "line" is given to the public.

Mary Pickford to Produce 'Faust' for Screen

MARY PICKFORD will produce "Faust," the direction of Ernst Lubitsch. Miss Pickford will appear in the role of Marguerite. The photoplay will be elaborately produced. As we were informed "Faust" started at once the production of "Dorothy Vernon in Haddon Hall" will be postponed. According to Miss Pickford she plans to take the stage of the New York Winter Garden, "Faust" has been prepared for production. The role of Goethe's "Faust" for the past 14 months. Mr. East has expressed the opinion that the two-motion picture versions of "Faust" will afford screen patrons with the opportunity for an interesting comparative study of the methods of treatment applied by both his own and Miss Pickford's adaptations.
**Novel Plan as Aid to Kansas Finances**

C. E. Cook, business manager of the M. P. T. O. Kansas, has under consideration three plans, one of them a precedent in the Middle West, as a means of making the Kansas organization one of the strongest financed bodies of the west coast financial regions. The M. P. T. O. Kansas, like many other state exhibitor organizations, is in need of funds to successfully carry out its public service campaign. The first plan of Mr. Cook requires a tie-up with some large banking institution in which the M. P. T. O. Kansas funds will be kept. Mr. Cook, through such a bank, would obtain the distribution of small pocket banks to each member of the state organization. The first ticket sold each month, regardless of price, the amount would be placed in the small bank, which would be placed in the box office. Collection of money thus obtained would be made about once every three months. The second plan involves the collection, the proceeds of which would be placed in a bank, and interest on the funds would be paid to the state organization. The third plan involves a subscription fund of 

"The price of the first ticket sold every night might not be missed by the exhibitors," Mr. Cook said, "regardless of how small the theatre may be. Such a revenue would add to a respectable total at the end of the year and greatly relieve the heavy expenditure of sending out innumerable form letters each month, which are an absolute necessity in rendering service to exhibitors. This plan could be used to help pay the annual dues of $82 from each exhibitor."  

**Retiring Penn. Governor Approves Censors**

A great financial saving to the motion picture industry in Pennsylvania has been effected through economies created by the Board of Motion Picture Censors, according to a statement made by Governor William C. Sproul in his final message to the legislature, made at the opening session of that body in Harrisburg on January 2. He decried the rapid improvement in the character of films shown in the state has been brought about through the board's policy of driving the "hero crook" from the screen, and added that "despite the move to the contrary that unnecessarily for censorship is very apparent," declaring it was found necessary to make 29,868 eliminations from 18,366 reels examined during the last year.  

It is pointed out, however, that Governor Sproul's insistence on the continuance of censorship in Pennsylvania carries no special significance in view of the fact that his term of office expires this month. Gilford Pinchot, who succeeded Governor Sproul, has not committed himself as to what his policy will be on the question of censorship.

**Late News Notes from the West Coast by Wire**

M. P. T. O. COOK said, Francisco has leased space at Universal City for the production of "The Cricket on the Hearth" by the direction of Lovel Johnson. The cast will include Virginia Brown Fair, Fritz Rideaway Jones, Margaret Land, William Stoddard, Paul Gerson and Charles Gerson.  

The annual ball of the Motion Picture Directors' association will be held at the Alexandria Hotel on the evening of the 17th of February.

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**Pettitjohn Is Missionary on Censorship**

The seriousness of the censorship situation in Missouri and Indiana resulted in a visit to those states by Charles Pettitjohn, as representative of the Will Hays organization, during the past week.  

Pettitjohn conferred with leading men of the industry at Indianapolis where the state legislature convened last week. Several of the local influential women's organizations have declared in favor of censorship, but the powerful Indiana Indorsers of Photoplays, with branches in dozens of cities, are expected to continue their stand with the industry against the regulation, believing in unofficial indoctrination rather than legal restriction.  

Pettitjohn's schedule in Missouri included a conference with exchange managers and exhibitors in St. Louis and another at Jefferson City.  

Two years ago Missouri was saved from censorship through the efforts of a valiant band in the state senate. A few of those gentlemen are no longer members of the legislature, which makes the situation all the more difficult.

**Reform Bureau Will Urge Federal Regulation**

In a statement to the United Press Monday evening, Robert Watson, president of the International Reform Bureau, replacing the late William Hays, declared that church leaders will meet January 18th instead of January 10th, to discuss movie and other indigo legislation.  

Watson said that his bureau will launch a movement for federal regulation of the film business as a result of the Will Hays order restoring Arbuckle to the screen.  

In effect the law the Reform Bureau promises is a six-member federal commission of four men and two women, to each receive $9,000 a year, all the perquisites of government officials, travel allowances, etc., clerks and other supernumeraries.

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**Dr. Giannini Honored at Coast Luncheon**

Not since the initial visit of Will H. Hays to Los Angeles have as many motion picture producers gathered together to pay homage to another. Dr. Wilbur Crafts announced that Dr. A. H. Giannini at a luncheon given in his honor by Joseph Schenck and Sol Lesser at the Hotel Ambassador, Los Angeles, this week.

Dr. Giannini is regarded as one of America's greatest bankers. He is president of the East River National Bank of New York. In the past few years, Doctor Giannini has been loaning motion picture producers and distributing organizations for the production and releasing of film product of merit.  

According to Giannini, the motion picture industry is placed in his estimation on a parallel with the greatest industries in the country.  

Three years ago, according to Giannini, when the big crash came and finances were at their lowest ebb in recent money history, the picture men stood by their debts. Dr. Giannini proudly asserts he has never lost a dime in all his bank loans with the silent drama industry.

Among those present at the Schenck-Lesser luncheon were Mack Bennett, Thomas H. Ince, Abraham Lehr, F. J. Godslv, Irving M. Lesser, B. P. Shulberg, Jack, Harry and Sam Warner, Samuel Goldwyn, Jack Coogan, Sr., Sid Grauman, J. G. Bachman, M. C. Levee, and M. Gore, Adolph Ramish, George Lichtenbergen, John McCormick, A. L. Bernstein, Edwin Carewe, Montague Glass, J. D. Williams, Sam Katz, Harry D. Wilson, John Cossidine, M. Rosenberg, Mr. Sechenk, Mr. Lessner, his honored guest and many others of equal note.

**New Companies Organized for New Year**

The first week of the new year brought the incorporation of the following motion picture companies in New York state, according to records filed with the secretary of state at Albany.  


**Fitzmaurice to Produce for Goldwyn**

SAMUEL GOLDBYN announces his affiliation with George Fitzmaurice and M. Gore, Adolph Ramish, George Fitzmaurice productions. The first of these will be a screen version of a well known theatrical success that has never been announced. Production will begin upon completion of Fitzmaurice filming operation.
Coogan Pictures for First National

Sol Lesser Arranges for Distribution of Jackie’s Two New Productions

WITH the advent of the new year comes the announcement from Sol Lesser on the west coast to the effect arrangements have been completed whereby Associated First National Pictures, Inc., have arranged to release and distribute two new Jackie Coogan productions.

The new Coogan features are “Daddy,” an original story which was directed by E. Mason Hopper and which will be released some time in March and “Toby Tyler,” the circus story which is now practically completed and which was directed by Eddie Cline who was loaned the Coogan unit through the courtesy of Joseph Schenck. Cline is Buster Keaton’s director.

Each of these Coogan offerings will be released as have the former Coogan features, on open market booking basis.

The “Toby Tyler” production is scheduled for a June release. Harper and Brothers contemplate issuing an elaborate photoplay edition of the book with stills from the Jackie Coogan film version. The book will precede the release of the film several months and a special campaign will be put into effect throughout the country by the publishers.

“Daddy” was 15 weeks in production at United Studios, Hollywood. “Toby Tyler” consumed practically an equal amount of time. Each of the productions are in full feature length.

The deal for these two Coogan pictures was entered into during the west coast visit of the First National executives last month and was completed immediately upon their return to New York.

Irving M. Lesser has returned east to his

New York headquarters where he will handle the general distribution of the new products as well as pilot distribution for all of the former Jackie Coogan productions.

These are the fifth and sixth offerings that Jackie Coogan has made for First National under the presentation banner of Sol Lesser. The former products are “Peck’s Bad Boy,” “My Boy,” “Trouble,” and “Oliver Twist.”

“Daddy” is said to be somewhat along the pathetic lines of “Oliver Twist” while “Toby Tyler” is just the opposite, dealing with the adventures of a little lad who runs away with a circus and finally is proclaimed the greatest bareback rider the world has ever known.

New York, Atlanta Jump Ahead in Pathe Contest

At the close of the seventh week of the Eischmann Sales Contest, on December 23, the returns showed Pathe branches at New York and Atlanta making the best speed recorded for the week. New York had advanced from tenth to fourth place, while Atlanta had made a spectacular jump from eighteenth to tenth. The three leaders continued to be Portland, Los Angeles and Milwaukee, in the order named.

This contest ended at midnight on December 30. It will remain for the complete returns from the eighth and final week to make certain that some “dark horse” has not usurped, or tied for, one of the prize positions.

Herbert Brenon to Direct for Paramount

The production department of Paramount announced this week that Herbert Brenon had signed a contract whereby he becomes a special director of Paramount pictures. His first production, which will be made at the Lasky studio, will be Cosmo Hamilton’s “The Rustle of Silk,” in which Betty Compson will be starred. This will be followed by “The Woman With Four Faces,” by Bayard Veiller, in which Miss Compson will also be the star.

Mr. Brenon has been prominent in the profession ever since he produced “Neptune’s Daughter” for Fox. This production was followed by “A Daughter of the Gods,” which he produced also for Fox. In both of these pictures Annette Kellerman was starred. Then came “War Brides,” in which Alla Nazimova was the star. Later on he produced “The Fall of the Romanoffs,” “The Lone Wolf,” and “The Passing of the Third Floor Back.”

Loew Opens New Theatre at Astoria, N. Y.

A large gathering of film and stage celebrities accompanied Marcus Loew to Loew’s Astoria theatre, New York, Monday evening, to participate in the festivities in honor of the new addition to the Loew circuit.

Borough President Conley made an address of welcome and the following stage folk were introduced: Miriam Battista, Wesley Barry, Alice Terry, Ann Pennington, Mary Carr, Mme. Doraldina, Edward Earle, Valerie Emanuel, Dorothy Green, Vera Maxwell, Yvonne Shelson, Hope Hampton, Anna Held, Jr., Johnny Hines, Zana Keefe, Virginia Lee, Alice Maison, and Wesley Totten.
Assoc. Exhibitors’ Sales Representatives Named

W. B. FRANK, general sales manager of Associated Exhibitors, announced this week the appointment of A. W. Smith, Jr., as general home-office representative. The appointment was effective January 1st. Mr. Smith resigned as assistant general manager of Arthur S. Kane Pictures Corporation to accept this appointment.

Mr. Frank announced also the appointment of Daniel L. Martin as branch sales manager in Kansas City, and Irvin Hirsch in Indianapolis, and of the following additions to the list of sales representatives at various branches: Chicago, E. P. Pickler and Phil Solomon; Buffalo, John Thomson; St. Louis, L. C. Dillon; Pittsburgh, R. J. Matthews; New Orleans, L. S. Collier.

Geller Will Establish Publicity Agency

James Geller, formerly press representative for Douglas Fairbanks and special writer for the Jackie Coogan Productions and more recently director of exploitation for the William Fox Circuit of Theatres, has severed his connection with the Fox Film Corporation to establish an agency in New York in partnership with Edward Frohlich for the purpose of publicizing stage and screen artists.

Mr. Frohlich has served for the past fifteen years as a staff writer on many of the large metropolitan dailies and has also been a frequent contributor of articles on the stage and screen to most of the leading publications of this country and abroad.

Ivor Novello Is Signed by D. W. Griffith

D. W. Griffith has signed Ivor Novello, the English actor, to an optional contract extending for five years. The engagement of Novello is stated by United Artists to have followed a survey by Mr. Griffith of the domestic field, especially among university and college men, in search of screen acting material.

Stroheim to Film “Merry Widow”

Goldwyn Also Announces “Three Wise Fools” to Be Produced by King Vidor

ERIC VON STROHEIM will produce a screen version of Franz Lehár’s comic opera, “The Merry Widow”; King Vidor will film John Golden’s stage production, “Three Wise Fools”; and Clarence Badger has been engaged to direct the picturization of Edward E. Rose’s new mystery play, “Red Lights.” These are three interesting items contained in the sheet of trade announcements from the Goldwyn home office this week.

Goldwyn Pictures Corporation purchased from Col. Henry W. Savage the screen rights to Franz Lehár’s comic opera, “The Merry Widow,” as the second production to be made by Eric von Stroheim, who was recently placed under a long term contract.

Von Stroheim is now completing the continuity for his first Goldwyn picture, “McTeague,” from Frank Norris’s famous novel. Upon completing the photography on that photoplay, von Stroheim will prepare the continuity for “The Merry Widow” and then direct it.

The history of “The Merry Widow” is unique in the annals of light opera. After its successful production in Vienna, Colonel Savage bought it for America and presented it in New York, where it scored an instant and complete hit, and several companies toured the country in it for several years. Colonel Savage has staged two revivals to enormous receipts.

Goldwyn is going to make one of its super-productions from the successful Austin Strong play, “Three Wise Fools,” which John Golden produced in New York three or four seasons ago and which had a season’s run on Broadway and has since been on tour.

King Vidor, recently placed under contract to direct for Goldwyn for a term of years, has been selected to wield the megaphone on the production. Mr. Vidor is making the screen adaptation of the play in consultation with June Mathis. The work of casting the play will soon be begun.

Rupert Hughes is using Goldwyn’s studio offices and the technical departments as settings for his new picture based upon his novel concerning the film colony in Hollywood, “Souls for Sale.” The picture will give movie patrons an inside view of the workings of a great motion picture studio.

Goldwyn Pictures Corporation has engaged Clarence Badger to direct the picturization of Edward E. Rose’s new mystery play, “Red Lights,” formerly called “The Rear Car.” This is the play which has had such a long run in Los Angeles and is now being presented in the East.

Carey Wilson, of Goldwyn’s editorial department, is making the screen adaptation of the play. The cast is now being selected by the production officials, and the art department is at work on the interior settings. This marks Mr. Badger’s return to the ranks of Goldwyn directors after a two years’ absence.

Active Schedule Ahead for Sawyer-Lubin Company

Arthur H. Sawyer, supervising director of S-L Pictures, made some interesting announcements this week concerning his company’s activities. Following the release of “Your Friend and Mine,” the company will start production on “Dangerous Dan McGrew,” adapted from Robert W. Service’s famous poem. The rights to Willard Mack’s latest stage-play “Red Bulldogs” have been purchased. Arrangements have also been completed whereby Willard Mack will write special original stories for Associated Pictures Corporation, the organization recently formed by Sawyer and Lubin for the production of S-L features for release through Metro.
“Third Alarm” Opens at N. Y. Astor

Dignitaries Attend World’s Premiere of Emory Johnson Production For F.B.O.

The clang of the fire-engine, that noisy Pied Piper which draws the youthful of the nation from six to sixty, resounded throughout the Astor theatre, last Monday evening with a vengeance. The occasion was the world’s premiere of the Emory Johnson production, “The Third Alarm,” which Film Booking Offices of America is presenting for an extended run at the Broadway house.

Outside on the street the gang stopped passers-by and brought them into the attractive lobby; inside it served as part of the musical embellishments of the most thrilling fire sequence ever seen upon the screen.

Monday evening was a big night for F. B. O., the eight months old infant of the “infant industry.” In presenting such a production as “The Third Alarm,” F. B. O., under the management of P. A. Powers, has made great strides.

Even while the dedication to Thomas J. Drennan, fire commissioner of New York was flashed on the screen, Fire Chief Kenlon and his men were answering a third alarm fire less than two miles away. It was this fire which kept Chief Kenlon and several other leading officials of the fire department from seeing “The Third Alarm” on the screen. But the theatre was filled with notables, including Commissioner Drennan, Deputy Commissioner Joseph M. Crawley; Chief Thomas J. Hayes, Chief Valentine Fenrich; Commissioner of Public Works Joseph Johnson; Honorary Battalion Chief William W. Cohen, and many other officials in addition to leaders of the film world in New York.

The picture will run a month at the Astor theatre. It is being heavily exploited by the F. B. O. advertising department under the direction of Nat. G. Rothstein. Great advance interest was created by the work of Capt. Harry Gardner, “the human fly,” who made a series of climbs up the sides of large buildings throughout the city advertising the feature at the Astor theatre.

The production is the second of Emory Johnson productions to be released through the Film Booking Offices of America. It was directed by Mr. Johnson and the story written by Emalie Johnson. Ralph Lewis is featured and its all-star cast includes Johnnie Walker, Ella Hall, Virginia True Boardman, Richard Morris, Josephine Adair, and Frankie Lee.

“Love Letter” with Gladys Walton Due February 21

Gladys Walton’s first 1923 picture for Universal, titled “The Love Letter” and adapted from Bradley King’s “The Madonna of Avenue A,” will be released on February 12th, according to an announcement this week from the Universal home office.

“Gimme!” at the New York Capitol Next Week

“Gimme!” Rupert Hughes’s latest Goldwyn picture, will be the attraction at New York’s Capitol theatre next week. Mr. Hughes wrote the continuity for this photo-play in collaboration with his wife and was assisted by her in directing it.

Helene Chadwick and Gaston Glass have the leading roles. Others in the cast are Kate Lester, Henry B. Walthall, Eleanor Boardman, David Imboden, May Wallace, Georgia Woodthorpe, Anderson Smith and Jean Hope.

Three Stories Purchased By Universal

Universal has just acquired the screen rights to a group of important stories from the pens of well known persons, and which are to be made into feature productions for mid-year release.

One is an original story by William J. Flynn, former Chief U. S. Secret Service. It is a strange story of adventure based on actual facts unearthed by the great detective during his professional career as a government sleuth.

Another important story secured by Universal is “The Self Made Wife,” a recent Saturday Evening Post serial by Elizabeth Alexander.

A third story purchased by Universal for early production is “Blinky,” a Gene Markey story.

Hamlin Resigns as Editor of M. P. Journal

Thomas J. Hamlin, for three years managing editor of Motion Picture Journal, has resigned to devote all his time to Tom Hamlin, Inc., advertising agency serving the eighteen regional film trade journals of the United States and Canada.

Lawrence A. Urbach, for many years associated with Mr. Hamlin on Motion Picture Journal, is now managing editor of that publication, while Marion D. Weber, formerly associate editor of Motion Picture Journal, is now secretary-treasurer of Tom Hamlin, Inc.

Dave Thompson on Staff of Fox Sunshine Comedy Co.

Dave Thompson, for many years connected with Metro in an executive capacity, is the new business manager of the William Fox Sunshine comedy productions, replacing Horace Hand, who now handles the business end of location production.
"Tol'able David" Wins Honor Medal

James Quirk, publisher of Photoplay Magazine, has formally awarded to Inspiration Pictures the Medal of Honor for having produced in "Tol'able David," in which Richard Barthelmess made his first appearance as a star, the best picture of 1922. This was done at the Radio Show held in Grand Central Palace, New York City, Mr. Quirk's speech being broadcast. The handsome gold medal was accepted by J. Boyce Smith, Secretary of Inspiration Pictures.

This award is made not by a jury of critics of judges, of so-called experts, or of censors, but by the American people. These people are regular attendants of motion picture theatres throughout the United States, and they are therefore qualified to pass upon the merits of any production.

Vitagraph President Off for Hollywood

Albert E. Smith, president of Vitagraph, left for Hollywood Tuesday where he will supervise personally the special productions which have been announced for release this season by Vitagraph. The next of these is "Masters of Men," Mr. Cullen Landis' sea novel, which has been picturized by C. Graham Baker.

These special productions will have all-star casts and Mr. Smith will select the players. Before leaving, Mr. Smith said that the all-star cast of "Masters of Men" will include Earle Williams, Alice Calhoun, Cullen Landis, and Wanda Hawley. David Smith, who recently finished "The Ninety and Nine," will direct "Masters of Men."

"Cress" Smith to Australia for United Artists

Cresson E. Smith, assistant general sales manager of United Artists Corporation, is sailing on January 23d from San Francisco, by the steamship Ventura for a tour of the Australian offices of United Artists, and a general investigation of United Artists business in that territory.

Fox Names Releases for January 7

"Footlight Ranger" with Chas. Jones and Dustin Farnum Film on Schedule

PRODUCTIONS starring Charles Jones and Dustin Farnum, a revival of "Salome," a Sunshine Comedy and a Matt and Jeff Animated Cartoon comprise the release schedule for the week of January 7th by Fox Film Corporation.

"The Footlight Ranger" is the title of the Charles Jones vehicle, and will be released on the fourteenth. The story, which was written by Dorothy Yost, presents the actor in a role demanding both comedy and dramatic action. The director is Scott Dunlap. Fritz Brunette plays opposite Jones. The other players are James Mason, Lillian Langdon, Lydia Yeamans Titus and Henry Barrows.

The Dustin Farnum release is "Three Who Paid," scheduled for January 7th. This is a story of the American plains by George Owen Baxter and directed by Colin Campbell. Bessee Love, Frank Campeau, William Conklin, Fred Kohler, Robert Daly and Robert Agnew are all in the cast. The scenario is by Joseph F. Poland.

The Fox Film Corporation, after deciding upon a revival of its screen version of "Salome," undertook the preparation of lobby displays and advertising accessories for the re-launching of the production. "Salome" is on the release schedule for January 14th. The Sunshine Comedy, "Rides and Slides," will be ready for distribution January 7th, and the Mutt and Jeff cartoon, "Steeplechase," on the same day. Fox News continues its bi-weekly publication.

"Tents of Allah" Set for February 25th Release

ASSOCIATED EXHIBITORS has selected February 25th as the release date for "The Tents of Allah," the second of the productions made for that organization by Edward A. MacManus. Both story and direction are by Charles A. Logue, well known novelist and magazine contributor. Mr. Logue assisted in the general supervision of the producing company's activities. The picture was filmed at the Edward A. MacManus studios in Porto Rico.

Monte Blue and Mary Alden have leading roles. The cast also includes Mary Thurman, Frank Currier, Macey Harlam, Charles Lane, Sallie Crute and Martin Faust.
Doug's Picture Opens in Boston
Park Theatre Sold Out; Police Called to Handle Crowd; Paul Dickey on Hand

THE opening of "Douglas Fairbanks in Robin Hood" at the Park theatre in Boston, Mass., was one of the most conspicuous events that has been seen in this city. An entire day before the first performance the whole house was sold out, and hundreds upon hundreds of people seeking tickets at the last minute were turned away. Even the sale of standing room tickets had to be stopped, for the Fire Department served notice that the limit was already exceeded some time before the performance.

The audience, which included a great number of Boston's official and social elect, was highly appreciative of the picture. Paul Dickey, prominent as playwright and actor, and who took the part of Sir Guy Gisbourne in the Fairbanks spectacle, came on from New York for the opening. He was accompanied by John Fairbanks, Doug's brother and manager. Shortly after the arrival of these notables a press luncheon was tendered at the Hotel Touraine, all the critics being present.

The lobby was so jammed at the time of the first performance that the police had to be called on for aid in making a passageway that ticket holders and the evening's guests might get in. Never in the city's history, according to many of the theatre habitues who flocked to the premiere, has a crowd equal to this ever been seen at the first night of either screen or stage presentation. It was found necessary to delay the start some minutes so that ticket holders might have a chance to get in before the beginning.

Following the intermission after the first part of the picture, John Fairbanks came out before the orchestra and introduced Paul Dickey, who received a rousing ovation. Mr. Dickey related many of the more interesting incidents in connection with the filming of the spectacle, and read a letter from Doug extending his congratulations to the city and best wishes for the season.

Prominent among those in the first night audience were Lieut. Gov. Alvan T. Fuller, Mayor James M. Curley, Frederick S. Snyder, president of the Chamber of Commerce; Jeremiah Burke, superintendent of schools; Arthur S. Johnson, president Y. M. C. A.; Rev. A. Z. Conrad, Mrs. C. A. Hutchins, president Business Women's Club of Boston; Judge Edward L. Logan, Mrs. Charles W. Norby, president Y. W. C. A.; Richard Ray, vice-president Y. M. C. Union; James J. Phelan, fuel administrator; Professors Baker and Hersey, of the English department at Harvard, and B. Lorin Young, speaker of the house of representatives of Massachusetts.

Carl Laemmile Host to Universal Home-Office Staff

Carl Laemmle's annual party to the Universal home office employees was held last Saturday night at the Hotel Pennsylvania, New York City. It was a dance and buffet supper, and was by far the most elaborate affair ever staged by Universal. The entire Hotel Pennsylvania Roof Garden was given over to the Universal joy makers. By special arrangement, the Waldorf Astoria Orchestra was obtained for the dancing. More than five hundred Universalites, including executives and employees of the Big U Exchange, Universal's New York sales branch, were present.

The high light of the evening was the appearance of Mr. Will Hays, who had gladly seized the opportunity to meet the film family of the Universal home office.

E. H. Goldstein, treasurer of Universal, acted as master-of-ceremonies. The committee on arrangements comprised R. S. Biggatt, Jack Gartman, Joe Ludvig, Paul Kohnen, Sidney Singerman, Mrs. M. F. Todd, and Harry H. Zehner.

Fred E. Baer Opens Advertising Office

Fred E. Baer, associated with the Charles Urban enterprises for the past several years as advertising and publicity director, has entered the advertising business on his own. Mr. Baer, who entered the film advertising and publicity field several years ago from the newspaper business, is well known in metropolitan film circles. While setting up his own organization, Mr. Baer still remains associated with the Urban enterprises in his former capacity. The Fred E. Baer Advertising organization is headquartered in the Loew Building.

Fox Manager Made Member of Detective Ass'n

The Detective Endowment Association of the New York Police Department has elected John Zanft, general manager of the William Fox circuit of theatres, an honorary member of the association. Mr. Zanft, who is known personally to many members of the detective bureau through his long connection with the William Fox theatrical circuit, now exhibits a membership card back of which bears the imprint of his good right thumb, a signature that the most skilful of forgers will find impossible to duplicate.

Bayard Veiller on Scenario Staff of Cosmopolitan

Bayard Veiller, well-known playwright and author, has been engaged by the Cosmopolitan Corporation as a member of the scenario staff of that organization.

Mr. Veiller is best known as the author of "Within the Law" and "The 13th Chair." Recently, he has been devoting most of his time to motion picture work.
Floyd Brockell on Tour of
Key Cities for 1st Nat’l
On Monday of this week, January 8th, Floyd M. Brockell, manager of distribution of Associated First National, Inc., left the New York office on an extensive business tour which will take him into all the big key cities of Western United States and Canada with a short trip to Mexico City.

Mr. Brockell’s itinerary will take him first to Chicago, then to St. Louis, New Orleans, Mexico City, Dallas, Oklahoma, Kansas City, Des Moines, Omaha, Denver, Salt Lake, Los Angeles, San Francisco, Portland, Butte, Seattle, Vancouver, Calgary, Winnipeg, Minneapolis, return to Chicago and returning to the New York office March 17th.

A statement from the First National home office describes the purpose of Mr. Brockell’s trip in part as follows:

“Mr. Brockell expects to come back with data gathered from exhibitors and from First National men in the field that will put First National in as harmonious a relation with the exhibitors as it is possible to make any organization. He will take up the question of better service and will discuss the exhibitors generally and with first run exhibitors in particular the matter of rentals as compared with receipts.

“He will seek, too, the best information on just what percentage of the cost of a first run theatre’s program may safely be paid for the feature picture.”

Mary Carr Is Honored by A.M.P.A.

At a recent meeting of the A. M. P. A., Mary Carr, “the greatest mother of the screen,” was elected an honorary member. She is the only woman who has ever been so honored. The motion to make her a member of the organization was made by John C. Flinn, the president, who said that this was due Mrs. Carr, not only because of her work as a screen actress and star, but also because of the deep interest that she takes in all branches of the industry and because of the good she has done.

Pathe Serial Sales Manager Goes to Coast

E. O. Brooks, Pathe serial sales-manager, left New York on Saturday for an extended visit to Pacific Coast key cities. It was announced that Mr. Brooks would devote ten weeks, or longer, to a detailed inquiry into trade conditions in that important territory. His headquarters during different periods will be the Pathe branch offices at Los Angeles, San Francisco, Portland and Seattle.

Principal Pictures Purchases

King Vidor Studio

S. L. LESSER, president of Principal Pictures corporation, this week announced the purchase by the corporation of the Edison studio, 7200 Santa Monica Boulevard, Hollywood. Principal Pictures took possession on the tenth.

Production will be started immediately on the first Harold Bell Wright story, “The Re-Creation of Brian Kent.”

Lesser also announces this week regarding the renewal of Jackie Coogan’s contract with Principal Pictures, which has been pending and which has caused considerable discussion.

Principal is to make 12 features during this year, it is announced.

New Universal Managers at Buffalo, Salt Lake City

IMPORTANT changes in the sales organization of Universal Pictures are announced as follows by the home office this week:

Harry Bernstein named branch-manager at the Buffalo office, succeeding Maurice A. Chase recently sent abroad as Universal’s general representative in Continental Europe.

Robert Epperson appointed as manager of the Salt Lake City branch in place of F. L. McNamee, who has returned East.

Both the appointees have been with the Universal Pictures Corporation over a long period of time and promotions were made in accordance with Universal’s policy of advancement within the ranks for meritorious service.

Bernstein was formerly district-manager of the Western Canadian branches prior to his appointment to the Buffalo management. He started as a salesman at the New York headquarters ten years ago and has advanced rapidly.

Epperson has been with Universal for six years, rising from the shipping room to his present position.

Fox Employees Entertain at New Year’s Party

New Year’s Eve was celebrated with real jollification by the sales force and employees of the New York exchange of the Fox Film Corporation, who presented a vaudeville and gave a dance for exhibitors and friends. Louis Rosenbluth, the executive, left a sick bed to act as host.

The guests included Messrs. Schmertz, Con- len, Myers, Juskowitz, Smolen, Saunders, Benderman, Nicholls, Green, Horowitz, Walsh, Lamb, Fenst, Muller, Gibbs, Fromage, Limburger, Gilber, Steiner, Blumenthal, Block, Levine, Dazen, Willis, Moses, Thompson, Scott, and many others.

Gladys Walton to Start Work on “Gossip”

King Baggot is ready to start work on a new Gladys Walton picture at Universal City. It will be “Gossip,” a screen adaptation of a novel by Edith Barnard Delano, entitled “When Carey Came To Town.”

For “Gossip” Universal has lined up Gladys Walton, star, King Baggot, director, and Hugh Hoffman, scenario writer.

It probably will be ready for release about the middle of March.

Paramount Engages Allen Dwan to Direct Series

Allan Dwan, who was specially engaged to direct Edith Wharton’s “The Glimpses of the Moon” for Paramount and now has the production well under way at the Long Island studio, has signed a contract for a series of Paramount productions to bear his name.

The first production to be made by Mr. Dwan under his new contract will be “Lawful Larenny,” Samuel Shipman’s play which, produced by A. H. Woods, ran the good part of a year at the Republic theatre in New York. Edmund Goulding has been engaged to write the script.

“Scaramouche” to Be Next Rex Ingram Picture

“Scaramouche,” a picturization of Rafael Sabatini’s novel of the same name, will be the next Rex Ingram production for Metro Pictures Corporation, by arrangement with Charles L. Wagner. Mr. Ingram is now in New York, having returned from Miami, Fla., where, for the past three months, he was engaged in the production of “Where the Pave- ment Ends,” based on a story by John Russell. Mr. Ingram is now cutting and titling this picture.

The final selection of Mr. Ingram’s next picture also brought with it the information that the director plans to make his next photoplay following “Scaramouche” in Europe.

Miss Dupont and Washburn in “Common Law” Cast

Miss Dupont and Bryant Washburn have been added to the cast of “The Common Law,” which is now in production at the Selznick studios under the direction of George Archain- band. Miss Dupont has been loaned to the Selznick company for the part of Lillian Ne- ville. Washburn will be the role of Burleson. Players already engaged include: Corinne Griffith, Conway Tearle, Elliott Dexter, Doris May, Harry Meyers, Hobert Bos- worth, Phyllis Haver and Wallie Van.

Antonio Moreno and Bebe Daniels to Co-Star

Antonio Moreno, who appears as leading man with Gloria Swanson in Paramount’s “My American Wife” and is featured in support of Mary Miles Minter in “The Trail of the Lonesome Pine,” is to be co-starred with Bebe Daniels in “The Exalters,” Paramount announces. This picture will be made at the Long Island studio following the comple- tion of the Allan Dwan production, “The Glimpses of the Moon,” in which Miss Daniels is a featured player.

“Peg O’ My Heart” to Be Made Into Operetta

“Peg O’ My Heart,” is now to be presented in operatic form. Dr. Hugo Felix is at present at work upon the scores of a “Peg” operetta in collaboration with J. Hartley Manners. The story has already been adapted from its original version as a novel, as a printed play, stage comedy, and most recently a photoplay. The screen version was made for Metro release.

Metro to Spend $400,000 in Enlarging Coast Studios

J. OSEPH ENGLE this week announced an enlargement program for Metro which will require the expenditure of $400,000 in the next three months for new buildings.

The largest enclosed stage of today will be built, 150 by 350 feet in size. A fire- proof building will be built for storage and various mechanical and garage depart- ments.

Sawyer-Lubin has announced the building of a studio at San Diego to be used for their own productions and as a com- mercial plant.
REPORTS
West.

FAMOUS PLAYERS

When Knighthood Was in Flower—

Are there any more pictures being made like this one? If so, I'll book the output. Patrons praised it. Receipts top. (West.)

Doing capacity with this on run. (East.)

Too Much Wife—

A program picture but it drew big business. Good crowds for the entire showing of a half week. (Middle West.)

Thirty Days—

Favorable comment by patrons. (Middle West.)

Fair picture and business very good.

Nancy from Nowhere—

This feature was used as the New Year celebration when the crowd was good enough for a week. Business good the half week. (Middle West.)

Outcast—

Not so good. (Middle West.)

For the Defense—

A good box office attraction. Received much praise from press and patrons and did a big business all week. (Middle West.)

Singed Wings—

Not much of a picture, and not much business. Nothing special to commend, also much worthy to recommend. (Middle West.)

Kick In—

A very well balanced picture. Patrons liked the work of Compson, Lytell and MacAvoy very much. Nice attendance. (Middle West.)

The Young Rajah—

Not up to Valentino's best, but his popularity brought them in. Business good. (Middle West.)

Back Home and Broke—

Meighan's popularity brought them in; a good picture advertised the attraction so that we did well on it for a week. (West.)

This picture broke records for the price of rental. These crowds were holiday rushes and not criterion, however, of what business might be at other times. But it's a picture that everyone likes. (Middle West.)

Meighan popular with our patrons and they liked him in this one. Playing to good business for a week. (Middle West.)

Best picture we have had yet and business was phenomenal. (East.)

FIRST NATIONAL

The Hottentot—

Unusual racing picture that got average business. (Middle West.)

Business was fine for the whole week with lock-outs for first three days. Holiday crowds responsible partly for big business, but the picture also serves as a good drawing card. (Middle West.)

Splendid comedy which brought hearty laughter of the season and proved fine box office attraction. (Middle West.)

The Dangerous Age—

A splendid drawing card which played to a big week's attendance. (Middle West.)

Went over very well, all our patrons declaring that it was very enjoyable. (Middle West.)

Good picture, about average business on this. (Middle West.)

Did very well for this house. Never can tell what they'll like. (West.)

A very good picture and business unusually good. (East.)

East Is West—

Greatly to the surprise of the management, this one stood them up all week, beating several of the biggest attractions of the past several months in box office results. (East.)

Omar, the Tentmaker—

Conceded by our patrons as very fine. Did well with it. (West.)

Alias Julius Caesar—

Charles Ray made many new friends with this one, which did a lively week's business. (Middle West.)

SELZNICK

Pauned—

Cold weather did not prevent this one from playing to large crowds for a week's run. (Middle West.)

A very good picture. (Middle West.)

Picture and business both under par. (East.)

FOX

My Friend the Devil—

It was impossible to get in on opening day and New Year's and the S. R. O. was put up early each evening during the rest of the week. (East.)

Catch My Smoke—

Tom Mix is a prime favorite and he didn't lose any of his popularity with this one. Had a real kick. (Middle West.)

Just Tony—

Mix is a big favorite with patrons of this house and business was unusually satisfactory for the week. (East.)

The Ragged Heiress—

Good weather and picture without drawing power resulted in bad week. (West.)

UNIVERSAL

The Flirt—

Good picture, good business, good receipts. (West.)

One of the best pictures of the year, and true to life all the way through. Pleased our patrons. Business exceptionally good. (Middle West.)

One Wonderful Night—

Average picture; business was fair. Best part of the attraction is the title, which brought people into the theatre. (Middle West.)

Caught Bluffing—

Business better than usual. Holiday rush probably responsible. (Middle West.)

The Flaming Hour—

Slumped off after the first two days of the week and attracted below average business. (East.)

Another Man's Shoes—

A good picture in every way. Very good attendance during week's run. (Middle West.)

GOLDWYN

Brothers Under the Skin—

Strong competition hurt this one, which is a very good entertainment. Business fair for a seven-day run. (Middle West.)

This is sort of a crazy story with a good cast. There was no complaint against the business. They stepped right up to the box office. (Middle West.)

Hungry Hearts—

An appealing picture; gets under the vest. Should go big anywhere. (Middle West.)

Broken Chains—

This is a powerful story, well played and with thrilling incidents. Did good business. (Middle West.)

FILM BOOKING OFFICES

The Broadway Madonna—

Most audiences like to see the Gay White Way. This film brings it home to them from a different angle. Good receipts. (Middle West.)

Dr. Jack—

Specializes in curing the blues and poor health. Features Hurd and reviews and critics said that it was Harold Lloyd's best effort. (Middle West.)

Not quite so good as "Grandma's Boy" but a great picture, just the same. Played to fine business, held for a second week. (Middle West.)

Tess of the Storm Country—

Stood them out the first week, and still coming strong. (Middle West.)

A Tailor Made Man—

Better than most of Ray's recent efforts. Went over in good shape here. (Middle West.)

ALLIED PRODUCERS AND DISTRIBUTORS

Garrison's Finish—

Jack Pickford not in favor here, was sorry I booked it and it didn't do any better than I expected. (West.)

A Woman's Woman—

Mary Alden is strong enough to make anyone otherwise poor picture seem to please patrons. Some liked her better than in "The Old Nest" on account of her looking younger. (West.)

METRO

Peg o' My Heart—

Second week went over only fair. The picture was well liked and did big business the first week. (Middle West.)

VITAGRAPH

The Ninety and Nine—

A thriller that attracted those who want thrills. Good picture of its kind. (Middle West.)

HUNGRY HEARTS
NEW YORK CITY

Capitol Theatre—
Overture—"Light Cavalry" and "Capriccio March"—Capitol Grand Orchestra.
Current Events—Capitol Magazine.
Specialties—Ballet Divertissements—Dances.
Scenic—The Natural Born Liar. Vocal—Duet, "Because."

Rivoli Theatre—
Overture—"Philharmonic."
Feature—When Kneighthood Was in Flower, Marion Davies—Cosmopolitan-Paramount. Recessional—Organ.

Rialto Theatre—
Overture—"Robespierre" and Kiesenfeld’s Classical Jazz.

Criterion Theatre—
Feature—Salome, Nazimova—Al lied.

Cameo Theatre—
Overture—"Favorite Minutes."
Recessional—Organ.

Lyric Theatre—
Feature—Hunting Big Game in Africa—Twelve reels.

AsTyr Theatre—
Overture—Selected. Comedy—Keep ’Em at Home—Mr. and Mrs. Carter DeHaven. Feature—The Third Alarm—F. O.

Mark Strand Theatre—

LOS ANGELES

Symphony Theatre—

California Theatre—

Grauman’s Theatre—

Pantages Theatre—

BROOKLYN

Mark-Strand Theatre—
Music—Organ—Solo—“Till We Meet Again.”
Novelty—“Topics of the Day.”
Specialty—“On the Mississippi.”
Feature—Broken Chains—Goldwyn.

Comedy—High Power.
Next Week—Manslaughter.

Riveria Theatre—
Overture—“Carmen.”
Specialty—The Sheik, an Arabian horse.

Current Events—News Weekly.
Novelty—Topics of the Day.
Specialty—The original piano trio.
Feature—Broken Chains—Goldwyn.
Comedy—High Power.
Next Week—Manslaughter.

PHILADELPHIA

Stanley Theatre—
Overture—“Lucia.”—Donizetti.
Current Events—Scenes from the Mummer’s Parade in Philadelphia.
Specialty—Dancing feature—Vera Fokina.
Feature—Tess of the Storm Country—Mary Pickford—U. A.
Next Week—Dr. Jack.

Stanton Theatre—
Feature—One Exciting Night, Griffith—U. A. Indefinite run.

Arcadia Theatre—
Current Events—Pathé News—Movie Chats.
Comedy—A Stone Age Romance.
Feature—A Woman’s Woman, Mary Alden—Allied P. & D.
Next Week—A Daughter of Luxury.

Regent Theatre—
Cartoon—Steppleschae—Fox.
Comedy—A Dog’s Life.
Feature—The Love Gambler—Fox.
Next Week—The Woman’s Side.

Karlon Theatre—
Current Events—Kinograms—Pathé News.
Cartoon—Felix Leans a Hand.
Novelty—Runaway Dogs.
Feature—The Dangerous Age—First National.
Next Week—Lorna Doone.

Palace Theatre—
Current Events—Pathé News.
Topics of the Day.

Making National History!!
now commencing
the 6th week
of the most phenomenally successful ever known

New Olympic Theatre—
Overture—Recital, on Wurlitzer.
Current Events—International News.
Feature—The Flirt—Universal.
Comedy—The Best Cellar.
Novelty—The Leather Pushers—Round Four.

Mark Strand Theatre—
Overture—Prof. Herbert Alvin Houser—organ.
Current Events—Kinograms.
Feature—Sure Fire Flint, Johnny Himes—affiliated.
Comedy—Hallroom Boys.
Novelty—Sport Pictorial.
Next Week—Revival Week.

Shea’s North Park Theatre—
Feature—Skin Deep, Milton Sills—First National.

Palace Theatre—
Feature—The Altar Stairs, Frank Mayo—Universal.

ST. LOUIS

Missouri Theatre—
Overture—Medley—Missouri Symphony Orchestra.
Current Events—News and Views.
Novelty—Fun from the Press.
Music—Organ, “My Buddy.”
Specialty—Waring’s Pennsylvanians—The Gold Band in jazz selections.
Comedy—Rascals.
Cartoon—Felix, the Comic Cat.
Feature—Outcast—Elsie Ferguson.

New Grand Central, West End Lyric, Capitol Theatres—
Overture—Evolutions of Yankee Doodle.
Current Events—News and Views.
Novelty—Topics of the Day.
Music—Organ selections; Gene Rodemich’s Brunswick orchestra introducing new record hits.
Comedy—Christmas.
Feature—A Tailor Made Man, Charles Ray—U. A.
Recessional—Organ.

Rivoli Theatre—
Overture—Duet, Barcarole from “Tales of Hoffman.”
Current Events—International News.
Novelty—Fun from the Press.
Short Subject—The Leather Pushers—Reginald Denny in Young King Cole.

BUFFALO

Shea’s Hippodrome—
Overture—“The Firefly”—Friml, Organ Recital—“Pomp and Circumstance.”
Feature—Dr. Jack, Harold Lloyd—Pathé.
Add—Feature—Seeing’s Believing, Viola Dana—Metro.
Current Events—Hippodrome Revue.
Next Week—When Knighthood Was in Flower.

Lafayette Square Theatre—
Overture—“Lady Butterfly.”
Current Events—Fox News.
Feature—The Dangerous Age—First National.
Comedy—“S晌” Pollard.
Next Week—Enter Madame.

Loew’s State Theatre—
Overture—Medley of Popular Airs.
Current Events—Pathé News.
Feature—Thirty Days, Wallace Reid—Paramount.
Comedy—The Punctured Prince—Bull Montana.

[Ad for the Clinton Square Theatre with a description of the performance and its duration.]

[Ad for the American Theatre with an image and text promoting an upcoming event.]
January 20, 1923

CINCYNATTI


INDIANAPOLIS


OMAHA


SAN FRANCISCO


Recessional—Organ.


SEATTLE


Strand Theatre—Feature—Omar, the Tentmaker—Universal. Second week. Next Week—To Have and to Hold.


Art ad with strong contrast used by the Capital theatre, St. Paul, on "Trifling Women."
NEWARK

Branford Theatre—
Overture—Gems from “Pagliacci”—Symphony Orchestra.
Current Events—Branford Review.
Novelty—Topics of the Day.
Comedy—Blazes.
Prologue—“A Country Idyl,” with vocal numbers.
Feature—Quincy Adams Sawyer—Riccosional—Organ.

ST. PAUL

Capitol Theatre—
Overture—Capitol Symphony Orchestra.
Novelty—Capitol Snickers; Lang’s from Here and There.
Current Events—Capitol Digest.
Cartoon—Felix Makes Good.
Spectacle—Yerkes’ S. S. Floella Band.
Feature—One Week of Love, Elaine Hammerstein, Conway Teale—Schein.
Novelty—Movie Chats—Starland Review.
Riccosional—Organ.

CLEVELAND

Stillman Theatre—
Overture—Special music arranged for One Exciting Night.
Feature—One Exciting Night—Griffith—United Artists.
Next Week—Same.

Allen Theatre—
Overture—“Pomp and Circumstance,” introducing “Land and Hope of Glory,” by Elgar.
Prima—Time.
Feature—Park Home and Broke, Thomas Meighan—Paramount.
Next Week—The Dangerous Age.

Park Theatre—
Overture—Popular Rhythms of Rudolph Friml.
Current Events—Kinograms—Fun from the Press.
Comedy—From Hollywood—Christian.
Feature—Making a Man, Jack Holt—Paramount.
Next Week—Enter Madame.

Read’s Hippodrome—
Overture—Victor Herbert Selections.

KANSAS CITY

Newman Theatre—
Overture—“New Echoes from the Metropolitan Opera House.”
Musical—Organ Selections.
Comedy—Toineville Comedy.
Added Attraction—Pezetka, pianist, presenting “The Musical Vortex.”
Spectacle—Coon-Sanders Novelty Singing Orchestra.
Feature—Back Home and Broke, Thomas Meighan—Paramount.

Liberty Theatre—
Overture—Selections
Current Events—Pathé and Fox News.
Musical—Organ Selections.
Spectacle—Kuhn, Chaquettes, musical entertainers.
Feature—Capitol Ships and Fun from the Press.
Feature—Silver Wings, Mary Carr—Fox.
Next Week—Dr. Jack.

Royal Theatre—
Overture—Selections
Current Events—Twelfth Street Street.
Comedy—In Dutch—Christie Comedy.
Mamie—Aesop's Fables.
Musical—Organ Selections.
Feature—Head Hunters of the South Seas—Associated Exhibitors.

WASHINGTON

Randal’s Metropolitan Theatre—
Overture—“Britannicus.”
Current Events—Pathé News—Fun from the Press.
Novelty—Hodge Podge—Lyman H. News.
Feature—Oliver Twist, Jackie Coogan—First National.
Next Week—Skin, Dandy.

Moore’s Rialto Theatre—
Overture—“Bits of Hits in ’22.”
Current Events—Fox News—Topics of the Day.
Comedy—The Long Shot.
Feature—On the High Seas—Paramount.

Next Week—The World’s a Stage.

Loew’s Columbia Theatre—
Next Week—Robin Hood.

Loew’s Palace Theatre—
Overture—Popular hits; “Pack Up Your Sins and Go to the Devil,” “Tomorrow,” “When Leaves Come Tumbling Down,” “When Hearts Are Young.”
Cartoon—A Paint Age Romance—Aesop Fable.
Feature—Back Home and Broke, Thomas Meighan—Paramount.

Rialto’s Central Theatre—
Feature—The Sin Flood—Goldwyn.
Comedy—The Three Must Get There’s.
Next Week—The False Alarm.

ATLANTA

Palace Theatre—
Overture—“Dance of the Hours.”
Current Events—Pathé News.
Novelty—Pithy Paragraphs—A reel of wit.
Musical—Instrumental—Carissima Song’—Wallace, Corel, Solo—Perry Bremer.
Vocal—Riche Eakin, soprano.
Next Week—Come, My Hero.
Feature—Kick In—Paramount.

Metropolitan Theatre—
Overture—Buc B. Risinger and his six pianofondi playing “All About Eddy” and “Kitten on the Keys.”
Current Events—Kinograms.
Novelty—Fun from the Press.
Feature—Quincy Adams Sawyer—Metro.

Rialto Theatre—
Rialto—Rialto Melody Artists.
Current Events—International News.
Prologue—Dale Delane in Broadway’s latest dance sensation.

DETOIT

Adams Theatre—
Overture—Orchestra.
Vocal—Fama Gresser, soprano.
Feature—Hearts Aflame—Metro—Riccosional—Organ.

Broadway-Strand—
Feature—Tess of the Storm Country—Mary Pickford—United Artists.
Next Week.

Capitol Theatre—“Thirteenth Rhapsody”; “Open Arms,” fox trot.
Current Events—Pathé News.
Scene—Canal Boats.
Vocal—Orville Griffith, tenor.
Feature—Omar, the Tentmaker—First National.
Riccosional—Organ.
Next Week—The Hottentot.

Fox Washington Theatre—
Current Events—Fox News.
Cartoon—Mutt and Jeff.
Feature—Dr. Jack, Harold Lloyd—Pathé.
Riccosional—Organ.

Madison Theatre—
Overture—Violin Solo, with Orchestra—Scene de Ballet, De Beriot.
Current Events—Pathé News.
Scene—Pathé Review.
Feature—Outcast—Ethel Ferguson—Paramount.
Comedy—The Difficult Duk—Riccosional—Organ.

DALLAS

Palace Theatre—
Overture—Symphony Orchestra.
Current Events—Palace News.
Scenic—Palace Tours.
Comedy—Fairy Pathé.
Speciality—“In A Rose Garden,” Back Home and Broke—Thomas Meighan—Paramount.
Comedy—No Lidue.
Riccosional—Organ.

Old Mill Theatre—
Feature—Dr. Jack—Harold Lloyd—Pathé.
Next Week.

Melba Theatre—
Overture—Grand River Orchestra.
Feature—The Hottentot—First National.
Short Subject—Powder River.
Riccosional—Organ.

Now Beginning its Fourth Week!

The Majestic theatre, Portland, Ore., used this large space ad to tell its patrons about “Dr. Jack.”
An interesting idea in lobby displays, carried out by "Nat" Walker, manager of the Palace theatre, Washington, Pa. Notice that the cut-out head is extended downwards to cover the entire front of the box-office. Used for "The Young Rajah"
Opera Cars Used in Australian "Masquerader" Campaign

Sydney, Australia.—Haymarket Theatre Ltd., has established a reputation for exploitation in Australia, and its work is closely watched by other theatres. Recently the theatre initiated a First National anniversary in what was sloganed and advertised as a "Go-to-the-Haymarket-Month."

The opening picture of the month was "The Masquerader," and the chief exploitation stunt on this was the use of masked chauffeurs, masked girls and five de luxe enclosed opera cars that were driven around the city. The signs painted on the windows of the five cars, respectively, read: "Go to the" Haymarket Month," "Starting Tomorrow With..." "Guy Bates Post." "In: 'The Masquerader.'" The cars were lined up and driven through the city in uninterrupted form, forming a procession that gave pedestrians the complete wording of the sign.

The theatre, the firm handling the cars and their manufacturers, the Fiat company, all obtained enormous publicity. The "Go-to-the-Haymarket-Month" was a tremendous success following this introduction. The four men who engineered the month's exploitation were: Stanley N. Wright, general manager; Hal H. Carleton, publicity director; Jack Robertson, film buyer, and Walter Grant, producer.

Large Question Marks Used on "Who Are My Parents?"

Baltimore, Md.—When the New theatre put on "Who Are My Parents?" a striking part of the exploitation was the use of huge red interrogation points above the marquee, which flashed on and off at brief intervals. The marquee is over Lexington street, ever a thronged shopping thoroughfare, and the stunt attracted wide attention.

Banners from the roof to the top of the marquee, illuminated at night, also were used to advertise the picture.

Humorous Teaser Ads Used for "Brothers Under the Skin"

Wichita, Kans.—Stanley Chambers of the Miller theatre and William H. Branch, Goldwynnyer at the Kansas City exchange, used an effective series of newspaper teaser ads for "Brothers Under the Skin" recently.

Two series of teasers were used, one in each of the daily papers. They were alike in form so that each ad related to every other one in the series whether in the same or a different paper. The ad was one column wide by three inches deep. In the upper left-hand corner was a heavily ruled box containing a humorous message to the public. A smaller box, in the lower right-hand corner, lightly ruled, contained merely the title of the photoplay. In the bigger box, in one newspaper, was run a series of rules for husbands. Rule No. 1 read: "Don't talk back—except to say 'yes.'" No. 5 ran: "Avoid renting pretty stenographers—fast typewriters have led to many matrimonial smashups."

In the other newspaper the messages in the larger box ran as follows: "Sure—all wives think they're door mats—all husbands think they're henpecked—this difference of opinion makes the divorce mill operate. Yes! it would be nice for some folks if they had bought their mates on the installment plan—quit paying—and the company takes 'em back. Yep! there's no place like home—that's why you find club rooms full of men with hunted looks in their eyes. And—when you get right down to facts, the boss of the bank roll is the one who talks loudest—and longest."

"Old Homestead" Tied Up With Apples at Stillman

Cleveland, Ohio—M. A. Malaney, publicity manager for Loew's Ohio theatres, put over a campaign on "The Old Homestead" for the Stillman theatre which embraced two special features.

One was the most elaborate lobby display that the Stillman has ever indulged in. The other was an apple campaign that was inaugurated the second week of the run.

This is the first time that the Stillman theatre has built up a lobby display that came right out to the sidewalk. This one was made to look like the entrance to a county fair. The fall festival idea was carried out. Pumpkins, corn stalks, and autumn leaves decorated the picket fence that closed in the lobby. It took Cleveland about a week to hear all about the lobby display, and by the time the second week of the engagement came around, Malaney had another surprise for folks. Beginning with Monday of the second week, he tied up with the Wenatchee Apple Company.

The apple company contributed large barrels of apples, each barrel well labelled with the trade name of the Wenatchee apple. The Stillman theatre had girls in sunbonnets and gingham dresses handing out these apples to all patrons. Malaney says that more than 5,000 apples were distributed.

Cut-out on "The Cowboy and the Lady" prepared by J. M. Edgar Kurt of the Palace theatre El Paso. The fun on the chaps and the tarant were real

Managers "Bill" Jones of Saenger's Alexandria theatre, Alexandria, La., used a large cut-out of a Klansman on "One Clear Call" to good effect.

Lobby of the Kielto theatre, Allentown, Pa., during the run of "Sherlock Holmes," showing display arranged by Manager John O'Rear. Particularly distinctive is the large mask-shaped cut-out hanging in the centre of the lobby, with pictures of Sherlock Holmes in the pupils of the eyes.
Exhibitor Ties Up with Army on "Grandma's Boy"

Frankfort, Ind.—A tie-up which worked both ways was made by Manager Charles Metzgar of the Rialto theatre in putting over "Grandma's Boy." On the day the run opened the army was recruiting in Frankfort, so he (Metzgar) tied up with the recruiting officers, who were using airplanes to attract volunteers.

The planes, flying low over the town, attracting wide attention, dropped handkites, one side of which bore selling copy for "Grandma's Boy" at the Rialto and on the other side recruiting copy for the Army Air Service.

Novelty Folding Herald Used on "My Friend the Devil"

Montgomery, Ala.—Manager H. C. Farley, of the Empire theatre, for his campaign on "My Friend, the Devil," made up a novelty folding herald, printed in red ink. The front cover read, "You Should Meet—" Then on the two inside pages was displayed the title, "My Friend, the Devil," and in a bottom corner, "at the Empire theatre, Tuesday and Wednesday." To the left of the title was a two and one-half inch cut of "the devil," and below this in small type, "Whatever else he is—he's interesting."

On the back cover appeared selling copy for the picture.

Street Ballyhoo Used to Put "Nero" Over at New

BALTIMORE, MD.—J. J. Geller, the only exhibitor in Maryland, representing Mr. Fox, used an effective street ballyhoo for putting "Nero" over at the New theatre.

The week previous to the opening of "Nero" Mr Geller secured the services of two of the tallest men available in Baltimore and dressed them up in the uniform of Roman soldiers. Both men paraded the downtown streets of the city during the height of the Christmas shopping.

On the day of the opening of "Nero" the men were mounted upon two horses, which were also dressed in the accoutrements of Nero's time. The lobby was also appropriately decorated for this motion picture.

Winking Contest Put Over in Butte on "East Is West"

Butte, Mont.—The winking contest idea on "East Is West" sounded good to Manager Charles C. Pratt of the American theatre.

Acting on the suggestion of the press book and feeling that every wink would make people think of Ming Toy and her coquettish wink, Mr. Pratt hustled down to the editor of the Butte Post, the city's most conservative newspaper, and laid the contest idea before him. The idea was so novel the editor grew enthusiastic and started the contest with a four-column ad and column story next day, and gave it front page publicity for a week.

The American theatre paid for having photos made of the Butte winkers who entered the contest, also the cost price of the cuts made from these photos and screen slides, but the total bill was not large. A half page ad with a large line cut of Ming Toy winking, as the only illustration, was used by Mr. Pratt in his opening day display, and teasers varying from one column four inches to two columns eight inches preceded the big spread. Normal advertising after the opening was the rule.

Atop the American marquee Mr. Pratt put three sheet cut-outs of the principal characters of the play under the rays of reflectors, and beneath the marquee covered his bright electric lights with vari-colored Japanese lanterns.

Exciting Experience Contest on "One Exciting Night"

Seattle, Wash.—"My Most Exciting Night" was the title of a contest put over in conjunction with the Seattle Star by Vic Gauntlett for John Hamreik's Blue Mouse theatre here when "One Exciting Night" was run at that theatre.

Cash prizes of $25, $25, $15 and $10, as well as tickets to the theatre, were awarded for the best 200-word essay by Seattle citizens on the "Exciting Night" subject. The six best essays were printed in the Star's columns, and publicity on the contest was run for several weeks in advance, as well as during the showing.

Another item of exploitation put over by Mr. Gauntlett was the distribution of bright yellow cards, four by five inches in size, to each patron of the theatre as he passed out at the end of the performance. Each card bore a small cartoon of "Romeo Washington," the colored comedian of the play, and the words, "Shh—I Not a Word to Your Friends About the Solution of the Mysterious Plot in D. W. Griffith's 'One Exciting Night,' Now playing at the Blue Mouse Theatre."

These cards, as well as carrying out their purpose and keeping the solution of the plot quiet, also had the effect of clever advertising matter, due to the fact that patrons of the theatre, after carrying the card out and reading it, would drop it some place on the street where it would attract the attention of many more people.
Hunt for Pearls Put Over as "Sherlock Holmes" Stunt

Peterborough, Ont.—Thanks to a stunt put across by William Stewart, Goldwyn's, "Sherlock Holmes" was the chief topic of conversation in Peterborough for more than a week before and during its showing at the Grand Opera House.

It consisted mainly of a hunt for a replica of the famous Lansdowne pearls, stolen by Professor Moriarty and recovered by Sherlock Holmes. The string of pearls, in a case, hidden on top of a telephone pole, cost exactly $3.50. A Peterborough jeweler was induced to put an expensive string of pearls in his window with a suggestion of pearls as an appropriate Christmas gift, with a card announcing that the string was an exact duplicate of the Lansdowne pearls stolen at a society ball in London and recovered by Sherlock Holmes.

The toy department of a large department store placed a card in their window announcing "Sherlock Holmes informs us that Moriarty, Europe's Master Crook, visited our toy department while in the possession of the stolen Lansdowne pearls. Why don't you?"

A map of the streets was published in a local newspaper showing the route taken by Moriarty. Cards in four styles were made with arrows pointing direction and "Sherlock Holmes" says—"Warm on the trail of the Lansdowne Pearls. Hot—Hotter—Stop Look—Here!" The reward for finding the pearls was "Keep the pearls and here's a couple of seats for your trouble."

Window Display with Dummies and Cage on "Bond Boy"

RENO, Nev.—Frank Costello, manager of the T. & D. Jr. theatre, used an ingenious window display to tie up with "The Bond Boy.

Life-sized dummies of a youth within a cage and a woman on the outside, were placed in the windows of several stores. Fastened on one side of the cage were neat window cards announcing "The Bond Boy," now showing at the Majestic.

MOTION PICTURE NEWS

Challenges Local Newspaper to Review “Human Hearts”

KITCHENER, ONT.—C. J. Appel, manager of the Lyric theatre, is handicapped by the fact that the local press will not review any motion picture performance.

In exploiting "Human Hearts," Manager Appel challenged the press to be present at one of the first day's performances and tell their readers just what they thought of the picture. They accepted the challenge and gave a very favorable review, to which Mr. Appel then replied, again taking advantage of free space.

“Knighthood” Campaign Tied Up with Large Ballroom

Detroit, Mich.—A tie-up which placed signs on “When Knighthood was in Flower” in the Greystone, Detroit’s “million dollar ballroom,” was put over for the showing of that picture at the Adams theatre.

Walter P. Lindlar, Paramount exploiter, sold the management of the ballroom the idea, and the theatre got away with little or no expense. The feature was balloting among the patrons for the girl who most resembled Marion Davies, and who would receive one of the gowns worn by the actress in the picture.

Lindlar obtained the gown from Cosmopolitan, but only at a price. And of this price he relieved the theatre, and convinced the dance hall proprietor that he ought to pay.

The latter thought so much of the idea that he hopped in with no objections at all.

The night of the “Knighthood Ball” the floor was packed because the balloting had been heavy and the electioneering active. The winner was presented in her costume looking for the world like Henry VIII’s beautiful sister.

"Old Homestead" Photos Get Page of Publicity

SEATTLE, WASH.—A tie-up which obtained a solid page of free publicity on "The Old Homestead" was made by J. W. Sayre, advertising manager of the Greater Theatre Company.

He sent a photographer around town to "snapshot" some of the leading old homesteads of the city. One of the Sunday papers ran this as a full page feature in the magazine section, with text telling the history of the old houses and working in conspicuous mention of the photo-play. The only cost was for the photogapher.
Motorcycle Accident Utilized to Aid "Manslaughter"

Chickasha, Okla.—A local motorcycle accident helped Manager Clayton Tunstill, of the Rialto theatre, to put "Manslaughter" over, through his initiative in taking advantage of it.

Just two days before the picture opened, a motorcycle had run into an automobile in front of the Rialto theatre, the man riding the motorcycle being seriously hurt. It seemed that chance played right into the hands of Mr. Tunstill.

He immediately arranged with the owner of the motorcycle to let him place the machine, before any repairs were made, in the lobby of his theatre. On each side of this motorcycle stood a cut-out, one of Thomas Meighan and the other of Leatrice Joy. A large banner extended from cut-out to cut-out with the following sales message: "You Must Pay—Sex, Wealth or Social Position Won’t Save You."

On the motorcycle was a sign which read: "Someone Injured—The Machine Demolished—Be Careful of Manslaughter."

This local accident helped Mr. Tunstill to sell his city officials on the idea of allowing him to stencil the main street corners with the title of the picture, also a cautioning "To Avoid Manslaughter Drive Slow."

Prizes Given to Children with Coogan Birthdate

HARTFORD, CONN.—Manager Harry Needles, of the Princess theatre, reaped a harvest of thirty columns of publicity when he exploited "Oliver Twist" with a newspaper contest tied up with the Hartford Morning Courier.

Awards varying from a monetary consideration to a set of Dickens publications were given to Hartford children whose birthdays were on the same date as Jackie Coogan's.

There was some difficulty in establishing claims and at times the birth certificates had to be referred to. The management and spectators got considerable fun out of it when a 150-pound boy came along and insisted that he was only nine years old, having looked up Jackie's birthday in a film magazine.

Wooden Slabs Used as Novelty on "Kindred of the Dust"

Olympia, Wash.—An original novelty for the exploitation of "Kindred of the Dust" was evolved by Manager W. E. Bowman of the Rex theatre. Patrons wondered at the ordinary wooden slabs that were given out as souvenirs the week prior to the appearance of "Kindred of the Dust," but in fixing this unique style of token Manager Bowman was playing hard upon psychology and civic pride. "Kindred of the Dust" dealt with the lumber section of the northwest. The slab was donated with the compliments of the Olympia Veneer Company, one of Bowman's tie-ups, and the copy on the front side read:

"This comes from the forest of the great Northwest, where live the wonderful characters of drama and delight whom you'll see in Peter B. Kyne's story, 'Kindred of the Dust,' a story of the great Northwest and the people who live there. For everybody, especially those who are hard to please. Rex theatre."

Short Subject Exploitation Is Employed on "Just Dogs"

Forth Worth, Texas—Manager Harry Gould of the Hippodrome theatre capitalized upon the novelty of the comedy, "Just Dogs," when that picture was part of his program recently.

One week in advance of play date there appeared on the front pages of the local newspapers articles about a dog show to be held by the Hippodrome theatre on the morning of the Shrine parade. The size of these articles and the interest they created increased as the week progressed. The day before the show was to be held, a full page tie-up appeared in the newspaper advertising the short subject in connection with several local owners of kennels.

Hundreds of people were gathered in front of the Hippodrome theatre the next morning to watch the contest for prizes for the best trick dogs. The stunt was a "howling" success. Dogs of all kinds were on display, collie dogs, shepherd dogs, German police dogs, pedigreed dogs, eums and just dogs made their debut before this large crowd.

The prizes were awarded from the theatre's stage, in connection with the showing of "Just Dogs" and Priscilla Dean in "Wild Honey."
Motion Picture News

Special Showing Used to Start Run of "Knighthood"

Baltimore, Md.—When Knighthood Was In Flower" was introduced to Baltimore during the week just ended in a manner almost unique here. A special performance of the feature was given at the New theatre, admission being by card. Invitations were sent to persons whose names appear in the Blue Book, and members of the Rotary Club also were invited. As a result, the theatre was crowded.

Special programs were printed, with a history of the making of the production, and these were distributed by a girl garbed as a page of the Court of Henry VIII. Marquee lights for the week were red, and two long banners from the roof of the theatre to the top of the marquee announced the attraction. A big cut-out of Marion Davies in the role of Mary Tudor was affixed to the front of the marquee.

Louis A. De Hoff, booking manager of the Whitehurst theatres, and Leslie F. Whelan, exploitation man for Famous Players, arranged the special showing, which was one of the most successful exploitation stunts carried out in Baltimore for some time.

Novel Bank Note Is English "East Is West" Stunt

LONDON, England.—The newly organized English offices of First National, with Ralph J. Pugh as managing director and Percy Phillipson as sales manager, have already distinguished themselves for exploitation, through the stunt pulled on "East Is West".

In England, to protect itself against fraud, a bank will often ask a person making a deposit or asking for change to write his name and address on the back of the paper currency that is tendered. This makes the individual, and not the bank responsible.

Taking advantage of this custom the First National officers had 100,000 ten shilling notes put into circulation with the endorsement on the back: "East Is West—Constance Talmadge." These notes have gone into thousands of homes.

Bathing Houses Put in Lobby for "Mrs. Bellew"

Savannah, Ga.—In exploiting "The Impossible Mrs. Bellew," Manager J. G. Evins of the Lucas theatre, built and placed the lobby two regulation French bathing houses about 6 feet square and 8 feet high. The doors were open and inside were cut-outs of bathing girls. The houses were fitted with folding chairs and clothing was hanging on the walls, making the impression as realistic as possible.

On the marquee was placed a 24-sheet cut-out of Gloria Swanson in bathing costume. The lobby and marquee were decorated with pink and white bunting, making a gala appearance. Banners were hung across the sidewalk under both ends of the marquee.

Bread Baking Contest Exploits "The Old Homestead"

Waco, Texas.—Manager J. P. Harrison, of the Hippodrome theatre, put over an excellent advance campaign recently on "The Old Homestead.

One week in advance of play date, Manager Harrison arranged with a local newspaper to hold a "bread baking" contest for the ladies of Waco and the surrounding country. Announcements were made in the paper about the contest, and tie-ups were secured with local bakers around town advertising their bread along with the contest. The contest in detail was this: the News-Tribune and the Hippodrome theatre joined together in arranging a contest to aid the poor of Waco. Every woman who brought a loaf of bread baked by herself to the News-Tribune office by 4 o'clock on a certain date received a free 50-cent ticket to "The Old Homestead," showing at the Hippodrome theatre.

She also competed for one of five prizes—a season pass to January 1st for the Hippodrome for two people, a season pass to January 1st for one, a six months' subscription to the News-Tribune, a box party for eight people at the Hippodrome and a box party for five at the Hippodrome.

The contest bread was distributed through charitable organizations to the poor of Waco.

Attractive Lobby Display Is Made for "Sin Flood"

Lancaster, Pa.—The management of the Hamilton theatre arranged an attractive lobby display for "The Sin Flood", which took the form of a miniature stage set showing an altar in front of a church window.

The figures of Richard Dix and Helene Chadwick were cut out of the 3-sheet poster, mounted and placed in front of the window. The name of the player was painted on each cut out.

In front of the figures an altar was arranged, with bulb-tipped imitation candles and the customary altar trappings. Spotlights played upon the picture at night, making it stand out strikingly. Passersby stopped to gaze at the miniature stage set and many took the pains of bunting up the manager to congratulate him.

The name of the picture, "The Sin Flood," occurred but twice, and that very inconspicuously, on a card placed at each end of the altar.

Attractive and unusual cabaret effect in the lobby of Manager J. C. Duncan's Strand theatre, Asheville, N. C., for "One Night in Paris"
National Publicity Stunt Put Across on "The Flirt"

New York, N. Y.—An exploitation and publicity stunt of unusual scope was put over recently by Marc Laehmann, Universal home office exploitation representative on "The Flirt," centering about the organization of an Anti-Flirt Crusade.

A meeting was held in the Hotel Baltimore, New York City. Five persons, using the names of the characters from Tarkington's story called a meeting to order with James Madison presiding while representatives and reviewers from all New York newspapers were present. Photographers snapped flashlights of the committee and 24 hours later the wires were hot with the news spreading in all directions.

Two more meetings were held and the same representatives were present with other follow-up stories executed. It was not long before Boston, Philadelphia and other cities started their own crusade with local enthusiasts for the movement interested. Buffalo

ont real. A feature which ran in 680 newspapers from coast to coast both sides of the flirting situation were brought out with James Madison's version and that of an average one by a New York business man.

K. C. B., Lucy Lowell and others contributed syndicate details for editorial space in their many newspapers.

Special tack cards were posted all over the city bearing the organization's insignia, a lizard pierced by a hatpin illustrated by a drawing of the various modes of flirtations.

Newspapers devoted daily space for three solid weeks.

Prior to the opening of "The Flirt" at the Rialto theatre, the crusade was tied-up with the showing by daily newspaper ads.

"Penrod" Is Advertised as Worst Boy in Town

Ont real. Can.—Advertising featuring "the worst boy in town" was used broadcast in Montreal recently. It was the way in which Loew's theatre advised its patrons that "Penrod" was coming. Such admonitions as "Keep the Cat in the Cellar out of Harm" and "Have the Policemen Hide" were simple reminders that Penrod was a very wicked urchin and that it wasn't safe to have anything breakable around when he hit the community.

Ties Up to National Stunt on "Brothers Under the Skin"

Newark, N. J.—An exploitation campaign designed to capitalize upon the national publicity stunt pulled on "Brothers Under the Skin" was used by the Strand theatre.

Application blanks for membership in the "Brothers Under the Skin" Club were distributed at the theatre, in offices, shops and on the streets, the only reference to the picture occurring in the last paragraph, "Husbands, Take Notice—If you approve of it—assert your rights—demand that your wife see the laughable picture." The theatre was given as headquarters of the club. The by-laws used in the national story were printed at one side of the application.

Postcards, in a man's handwriting, were mailed to men. They read: "A new organization has just been formed by a number of well-known citizens of Newark in the interest of henpecked husbands, called 'Brothers Under the Skin.' It is a matter vitally important to a man's position in his own household. It's to your interest to attend one of these meetings, to be held at the Strand theatre, Newark, N. J., during the week starting Friday, December 1." The card was signed Newton Craddock, a Brother Under the Skin.

Another postcard, in a woman's handwriting, was mailed out to a selected list of women: "Dear Madam: I have just received information that a new organization has been formed in Newark, called 'Brothers Under the Skin.' The by-laws of this league make it plain that men are trying to dominate our households. Do you favor such a movement? If not, each and every one of us should be present during the meetings being held at the Strand theatre, Newark, N. J., during the week starting Friday, December 1." It was signed Mrs. James Kirthland, a Sister Under the Skin.

Vaudeville Singer Uses Song to Aid "Oliver Twist"

Omaha, Neb.—The same week that Manager Julius K. Johnson, of the Rialto theatre, was playing "Oliver Twist," Bob Hall, a friend of Mr. Johnson, was singing at a local vaudeville theatre, which offered a possibility for some exploitation which was too good to pass up.

Mr. Hall was called upon to address the Advertising-Selling League at a dinner of 700 members, and went through with a promise to sing "Oliver Twist." Then the plan was evolved to plant the gag in the theatre. Mr. Hall, in his act, always had one number where he asked the audience to select the song. Girls planted in the house for each performance, beat their competitors to it by asking for either "Jackie Coogan" or "Oliver Twist."

By special permission because of its literary antecedents, "Oliver Twist" was announced by cards in the public library. Bookmarks, to the number of 3,500, advertising the coming of "Oliver Twist" were given out by the library with each book loaned.

A special telephone operator called up book subscribers to say: "Just saw 'Oliver Twist' at the Rialto. It's wonderful. Pardon me, some one is at the door. I'll call again."
Artistic shadow-box on “East is West” prepared by the Newman theatre, Kansas City, Mo.

Varied Exploitation Campaign on “Foolish Wives” Abroad

London, Eng.—What is said to be the largest exploitation campaign yet staged in England was put over in London in connection with the showing of “Foolish Wives” at the New Oxford theatre, under the supervision of Managing Director Edwin J. Smith of the European Motion Picture Company, Limited.

Among those working under Mr. Smith in presenting and exploiting the film were Walter Wainger, successful presenter of films at Covent Garden, Castlelon Knight, one of the finest showmen in England, and Ben H. Grumm, formerly of the Universal home office.

Outstanding among the stunts was the idea of having twelve girls parade the streets of London masked and dressed in duplicates of the fashionable black gown worn by Maude George in the picture. Each girl bore across her chest a white sash with the words “Foolish Wives.”

Crowds were attracted to a gigantic billboard site on the Strand—a painted replica of the half-page newspaper ad in the press book—by the simple expedient of having a further dozen girls, in artists’ costumes, “painting” the sign.

Great interest was aroused by a motor coach carrying 12 men, attired as Stroheim appears in the picture. This conveyance carried signs on both sides and the rear. Atop the bus was a movie cameraman grinding away on the crowds. He was “looking for foolish wives.”

Persian “Omar” Walks Streets for “Omar, the Tentmaker”

SPARK CITY, Iowa.—Omar Khayyam strolled the streets of Sioux City as “Omar the Tentmaker” played the Princess theatre.

The twentieth century prototype of the Persian verse maker was dressed up in the latest approved fashion of the Kimnet or Mecca Temples. He carried a furled banner on a flagpole and a huge shield that bore the advertisement for “Omar the Tentmaker at the Princess.” Part of his time he distributed teaser cards and the other part he led a big steer around the streets. The catch line is easy to guess.

Special One-Sheet Teasers Are Used for “Dr. Jack”

San Francisco, Cal.—The management of the Portola theatre used a series of six special teaser one-sheets in its advance campaign for the premiere of “Dr. Jack” at that theatre.

The copy on these one-sheets read: “If Pills, Powders, Plasters Can’t Cure You, See ‘Dr. Jack.’” “A Positive Cure for the Rich or the Poor—Consult ‘Dr. Jack.’” “Why Cure Your Ills with Little Pills When ‘Dr. Jack’ Is in Town?” “If Nature Won’t, ‘Dr. Jack’ Will.”

“Office Hours, 10:30 a.m.—11:00 p.m. Phone, Douglas 2040. ‘Dr. Jack.’” “The M D 2 2 1 C 1 S ‘Dr. Jack.’”

Cut-Price Coupon Proves Aid to Dull Matinees

Torrington, Conn.—The Palace theatre management, with the co-operation of Russell B. Moon, Paramount exploiter, has found an aid for dull matinees. They sewed up the larger of Torrington’s two dailies to print this coupon every Thursday morning on the front page:

“Bring this coupon and five cents and it will admit you to the special school children’s matinee at the Palace theatre today, between 4 and 6 p.m.

The exhibitor is working the stunt up to the point where he can include the name of the picture in the coupon. The matinee has only been tried once so far, for “On the High Seas.”

Chestnut Party Gets Publicity for “Village Blacksmith”

Denver, Colo.—Managing Director Louis K. Sidney put over a strong exploitation campaign for “The Village Blacksmith” at the Isis theatre.

Three weeks prior to the opening of the run, Manager Sidney, by means of a tie-up with the Denver Evening Post, announced his preparation for a chestnut party to which all the children of the city would be invited.

The largest open space available in the center of town was secured. 10,000 chestnuts were hidden under the shrubbery about the place, and the scramble was on. Hundreds of orphans from the city’s institutions were brought to the park in large buses provided by Manager Sidney.

More than 2,500 of the 10,000 chestnuts bore a number written in black ink. The finders of the chestnuts with the numbers were awarded the listed prizes. Of the 2,500, 1,000 represented pairs of seats for the children’s matinee and a large number entitled the holders to seats at any chosen performance. The remaining prizes consisted of everything from bicycles, articles of clothing, and toy wagons to boxes of candy and small trinkets.

That none of the contestants might be disappointed, every child who appeared at the hunt area was given a noise-maker and a story book, the donation of the leading department stores.

Cutout Chase St. Paul, Minn.

Manager Charles Sassen of the Queen theatre, Galveston, Texas, prepared this “Human Hearts” front

“Hungry Hearts” float used in the National Motion Picture League parade in New York by Goldwyn
"Our Organization's Pledges to Exhibitors"

By Al Lichtman

President of Al Lichtman Corporation and Vice-President of Preferred Pictures

We make no pretensions. We stand on our bottom as an energetic, successful, wide-awake picture producing and releasing organization. Why? Because the men in it are experienced in every angle of the industry. B. P. Schulberg, president of Preferred Pictures, Inc., who is in charge of production, knows how to produce the very best for the screen, because picture-making has been his life work. He served his apprenticeship as a youth under a master—E. S. Porter, the father. He was the first scenario writer and editor employed by Famous Players. He adapted such famous successes for the screen as "Tess of the Storm Country," "The Count of Monte Cristo," "The Prisoner of Zenda," "Hearts Adrift," "Caprice," etc. In addition to being scenario editor he was also publicity and advertising manager and wrote what was then considered the best copy in the whole industry. After retiring from Famous Players he, with Hiram Abrams, organized United Artists. Very soon thereafter he formed his own producing company and launched the Katherine MacDonald Pictures Corporation.

We have under contract two of the foremost directors in the industry—Louis Gasnier, who created "Kismet," "Rich Men's Wives," and other successes. Mr. Gasnier has been a producer of motion pictures for eighteen years, serving as director general of the Famous Players-Lasky Corporation which, during his regime, was one of the foremost producing and distributing companies in the business. He also was director general for Robertson-Cole.

Our other great director is Tom Forman. Although a young man he is old in experience as a maker of motion pictures, having been connected with the Famous Players-Lasky Corporation for eight years, first as leading man and then for three years as one of their foremost directors. He produced almost every picture in which Thomas Meighan was starred, foremost among them being "The City of Silent Men." "If You Believe It, It's So." J. G. Bachmann, treasurer of the Al Lichtman Corporation and of Preferred Pictures, Inc., is a highly trained financier. Our sales manager, Mr. Henry Ginsberg, needs no introduction. He is known to every exhibitor.

We are equipped in every way for the best possible service to the best picture houses. Our advertising, publicity and exploitation departments, headed by men of experience in motion picture showmanship, are at the disposal of exhibitors using our product. Our sales policy is powerful in its very simplicity. We do not aim only to sell our pictures. We aim for the good will of the exhibitor by staying right with him after the sale and helping him put over the attraction in a manner that is sure to make money for him.

Travelling throughout the country as exploitation and service directors for our pictures we have met with almost universal satisfaction of exhibitors, and are therefore able to urge our product with complete assurance of its popular acceptance.

In selling our pictures we guarantee big results because of the noted people who are turning out Preferred pictures. Our stars are the best. We spare no expense in making our settings conform to what the productions require. And, with these facts in mind, I make the following pledges to exhibitors:

Every story produced by us shall possess unusual qualities and heart appeal.

Every story will bear a title possessing box office value.

Every picture will be made by a director of proven ability and have in it stars of proven popularity.

No picture will bear our trade mark unless it is suitable for the best theatres.

We have supreme faith in the exhibitor. We believe he knows what he wants and will grasp eagerly at meritorious productions when they come his way. We have those productions. And we are willing to pay for our mistakes if the exhibitor will pay for our successes.
The Home and Creators of Preferred Pictures

By B. P. Schulberg
President of Preferred Pictures

Gasnier and Forman by Reason of Achievements Stand in Forefront of Directorial Ranks

PREFERRED PICTURES which the Al Lichtman Corporation is offering in the first group of eight to exhibitors throughout the country are made under the direction of two veteran directors. Two separate units have been constantly at work during the last six months, one headed by Gasnier, the other by Tom Forman.

Gasnier has had as wide an experience in pictures as any man in any branch of the industry. Gasnier’s first noticeable works of direction were Mrs. Vernon Castle’s serials for Pathe and Fanny Ward’s features. One of his outstanding films was “The Corsican Brothers” with Dustin Farnum. He also directed Robertson-Cole’s version of “Kismet.”

When Schulberg engaged Gasnier to make a series of special productions for Preferred Pictures to be part of his release output through the Al Lichtman Corporation he made his first offering in “Rich Men’s Wives,” a picture which carried gratifying gate receipts into every film house that has booked it, and is still going strong. Critics in every part of the country have given the delicate handling of the piece their commendations.

Tom Forman’s first dramatic experience was received in a stage stock company which he managed and in which he played more than a decade ago in the West. His initial connection with films was in the capacity of an actor. When he became a leading man for Lasky he refused a starring contract to accept a post of assistant director, from which he climbed to a full-fledged director for Famous Players.

Shortly after his contract with Schulberg was signed Forman began with Wilbur Daniel Steel’s prize story, “Ching, Ching, Chinaman,” which was released recently under the title of “Shadows.” The picture was selected by the National Board of Review for a special screening at the Town Hall in New York under their auspices.

The studio of Preferred Pictures, where photoplays for release through the Al Lichtman Corporation are being made. Inset circles, left, Tom Forman; right, L. J. Gasnier.
Franchise-Holders of the Lichtman Product

The calibre of the film men behind Preferred Pictures is another guarantee of the quality of the Al Lichtman output.

The Al Lichtman exchanges in the twenty-nine key cities of the country are controlled by twelve of the foremost men in the sales and production end of picture making.

In Boston the Lichtman franchise is held by Harry Asher, head of the American Feature Film Company.

J. L. Friedman holds the franchise in Chicago. Friedman has been connected for years with

Celebrated Players Film Corporation.

Harry L. Charnas, president of the Standard Film Service Company, has Lichtman franchise in Cleveland, Detroit, Cincinnati and Pittsburgh.

A. H. Blank, head of the A. H. Blank Enterprises, is Lichtman's franchise man in Des Moines.

In Minneapolis Lichtman's product is handled by J. F. Cubberley.

Herman F. Jans, who controls Northern New Jersey, is so confident of the superiority of Al Lichtman's features that he is handling them to the exclusion of all others.

Greater New York's franchise is held by Sam Zierler, head of Commonwealth Laboratories.

Lichtman has given Philadelphia to Ben Amsterdam. As chief of Masterpiece Film Attractions he serves the foremost exhibitors in his section of the country.

Spyros Skouras, another nationally known picture man, controls many of the largest motion picture houses in St. Louis through Skouras-Brothers Enterprises of which he is the number one man.

Preferred's Technical Staff of Experts:

B. P. Schulberg has gathered around him a staff of experts for the making of Preferred Pictures that is not to be excelled in any studio in either the East or West.

Preferred Pictures are photographed in the Mayer-Schulberg Studios in Los Angeles. The building which was originally erected by Colonel C. N. Mayer was later purchased by Louis B. Mayer from whom Schulberg has recently purchased a half interest.

Preparations of scenarios are under the supervision of Eve Unsell, one of the foremost screen writers in the industry who was affiliated with Famous Players for a number of years and later was scenario chief for Robertson-Cole. Miss Unsell in addition to preparing some of the scripts edits and titles the productions. Several other screen authors have been busy on continuities for Preferred, among them Lois Zellner, Hope Loring, Frank Dazez, Agnes Christine Johnston and Evelyn Campbell. According to a recent announcement made by Schulberg, Olga Printzau who was in charge of continuities for William de Mille for a number of years has been engaged to write the script for "April Showers," Tom Forman's next production.

Schulberg's camera work has been in the hands of Carl Struss and Harry Perry. Struss, who is the holder of numerous awards for photographic work was cameraman for Cecil De Mille before joining Gasnier's unit. Perry has been associated with Director Tom Forman since Forman was connected with Famous Players for whom he directed Thomas Meighan's vehicles. Charles Lang another former member of Lasky's camera staff, is associated with Harry Perry.

Assisting Gasnier in the direction of his productions is George Yohalem, a former continuity writer for Famous Players. Forman is assisted by Sam Nelson.

The business management of the Schulberg Studios is in the hands of Sam Jaffe who has been affiliated with Schulberg since he first went to Los Angeles to make Katherine MacDonald's features. Jaffe's assistant is Fred Leahy.

Lichtman Corporation Has Had Rapid Rise

In a statement from the New York home office of the Al Lichtman Corporation this week, the rapid ascendancy of this distributing organization since its inception several months ago is briefly pointed out and the scope and character of its service and product clearly set forth. The Lichtman statement follows:

"In offering exhibitors throughout the United States the first group of eight Preferred pictures, Al Lichtman, president of the distributing organization that bears his name, and B. P. Schulberg, head of the production company, have built up a service that insures showmen pictures of a consistently high quality, delivered to them with a maximum of efficiency and sales aid.

"In the seven months of its existence the Al Lichtman Corporation has established itself as a factor in the film industry and has gained the confidence and trust of theatre owners as a source of supply for dependable features made for the box office. Well-known stories and originals from the pens of the foremost film writers form the basis of these pictures. All star casts comprised of the best screen talent and stars whose drawing power at the box office is assured, are featured. Schulberg is acquiring the services of well known players toward the formation of a permanent all-star stock company and has already placed two popular leading men under contract, Kenneth Harlan and Gaston Glass.

"In helping the exhibitor sell Preferred Pictures to the public the Al Lichtman Corporation gives its aid in every possible way. Prompt service in getting prints to the exchanges, a wide assortment of accessories, punctually delivered, nationally distributed publicity on current and coming productions, special representatives to aid in exploitation are all designed to facilitate the sale of the Lichtman product.

"The Preferred Pictures comprising the first group to be offered through Lichtman are completed and those in the group to follow are now in preparation. The four features already released have proved their worth from the theatre owners' angle, beginning with 'Rich Men's Wives,' Gasnier's production.
O. K. Redington, of La Porte, Ind., has completed plans for remodeling the Central, his 800-seat house, and when completed will have a capacity of 1,400. Four lofts and a mezzanine floor arc to be installed and the house entirely redecorated. Mr. Redington is a firm believer in good music for a theatre and plans to give La Porte movie fans even better entertainment along this line than in the past when he reopened his remodeled house. Work will start early in spring.

Harry and Leo Brumhild are planning to leave Chicago for a three or four week vacation, which will be spent in Florida and which will include a short sojourn in Havana and probably New Orleans. This will be the second visit of these popular showmen to Manana land and they state that the orange juice, etc., (especially etc.) is most enjoyable.

F. W. Fischer, of Fischer's Theatre Company, Indiana, who recently purchased the Grand theatre, one of the oldest playhouses in Madi-son, Wis., is having it remodeled and put up under the name, the Madison. An entire new front of cream-colored tile and canopy will be built and the seating capacity of the house increased to 1,000 by eliminating the lobby in front and reducing the size of the stage. A large pipe organ will be installed. F. J. Williams is to remain as manager of the house, and he states that he has not dropped his plans for the erection of a new Fischer theatre in Madison. Construction will probably begin early in the spring.

Edward B. Rice, who had been connected with the industry for the past twelve years as an exhibitor, died on January 1 and was laid to rest in Wilheim Cemetery, Friday, with Masonic ceremonies. Mr. Rice, at the time of his death, was owner of the Seeley and Howe theatre in Los Angeles. It is located on Hollywood boulevard. Mr. Rice enjoyed the friendship of an unusually large circle of motion picture men, who, in high esteem, and his demise will bring real sorrow to many.

"Shadows," which was booked into Barbee's by Celebrated, made a hit with the Chicago critics, who gave it high praise and played opening day at Barbee's to the biggest crowds of the winter.

"Tess of the Storm Country" has been held over for a third week at the Roosevelt and probably will remain four weeks at this house, when it has decided that it will continue the large business. It will be followed by "Robin Hood."

W. D. Burford has returned to Chicago after spending a week in New York. He reports that the outlook for the Theatre Owners' Distributing Corporation, of which he is secretary, is very favorable, and that matters have now been so arranged that the corporation is ready to go ahead with its plans.

W. J. Mason, Representative, 725 S. Wabash Ave.

Manager Stimson of Vitagraph sees big sure winner in "Ninety and Nine," and states that one week after his force started to sell it, the Chicago dealers had closed all but the first run houses in Chicago, and that it is his belief that this picture will be one of Vitagraph's records in the territory.

Jeff Lazarus, who made many Chicago friends during his connection with the local First National exchange as exploitation man, passed through Chicago last week on his way to Los Angeles, where he will join Sid Grauman's staff.

Phil Solomon is now covering the north side territory for Associated Exhibitors. Phil was formerly connected with the Vitagraph sales staff. E. P. Pickler is selling the Associated product on the south side now.

J. F. McConnell, manager of Universal's serial department, was a Chicago visitor last week. He states that Carl Leaenlie has decided on a broad policy of serial production and within the next three months ten high-grade serials will be completed and released, plans for production being already well advanced.

George F. Law, manager of Universal's Winnipeg, Canada, office, was a Chicago visitor this past week. He reports business up on the Canadian prairie district and says that the outlook for the exchange business throughout 1923 is bright.

The board of directors of the Motion Picture Equipment Company of America will meet at the Congress Hotel, Chicago, on February 8-9. Among other matters to be taken up will be the supply men, will be final plans for the annual convention which it is expected will meet in April. It is decided that the Motion Picture Theatre Owners of America convene here. B. A. Ben-son, manager of the Amusement Supply Company, represent Chicago on the board of directors and directors from Pittsburgh, Minneapolis, Cin-cinnati, Atlanta, Boston, Denver, Charleston and Cleveland are to attend the meeting.
An amazing story of love and the lure of loot in the biggest city of the world,—New York—

**Pearl White in Plunder**

A brand new kind of a story and a brand new kind of a serial.
Lured by the love of adventure the “peerless, fearless Pearl” pursues, combats and thwarts those who are filled with the love of loot.
Action as swift as the big $15,000.00 car with which she chases the arch-plotter; interiors as rich as those which one would expect to find in the mansion of New York’s richest girl; adventure after adventure through the highways and byways of New York, the alluring and mighty; direction and cast and production all worthy of this, the climax of Pearl White’s peerless serial career.

*The serial that books on sight*

Directed and Produced by Geo. B. Seitz
Written by Geo. B. Seitz and Bertram Millhauser
Hal Roach prescribes

HAROLD LLOYD
"Dr. Jack"
Five Reels of Laughter
Pathépicture

The twenty-four sheet is a traffic stopper

HAL ROACH PRESCRIBES

HAROLD LLOYD

Records being wrecked everywhere by this riot of hilarity!

With Harold Lloyd the biggest box-office star and "Dr. Jack" the greatest comedy ever made, you'll have to take out the radiators to accommodate the crowds!

Pathépicture

This six-sheet will bring them to the ticket window
Hal Roach prescribes
Harold Lloyd
"Dr. Jack"
Five Reels of Laughter
Path epicture

It's a work of art and a real puller

An interest rousing three-sheet

"Dr. Jack"

Held over 2nd week for first time in Salt Lake history—

"'Dr. Jack' being held over second week Pantages starting Wednesday.

First time in history of Salt Lake this was ever attempted."

(Signed) BARATTE

Held over for third week in Portland, capacity houses

"Harold Lloyd in 'Dr. Jack' held over for third week thereby breaking a record for Majestic Theatre. All this week snow storms, nevertheless, Majestic has had capacity audiences at every performance. The Majestic management now planning for fourth week."

(Signed) SAMUELSON

Crowds block sidewalk in San Francisco

"Opening of new Portola most auspicious in history of San Francisco film circles. Crowds blocked sidewalks first two days in spite of torrents of rain. Run will continue indefinitely. Roth, Partington and Rothschild elated."

(Signed) KOFELDT
Kiser Studios, Inc.
presents

Oregon Trail Series
Kiser Artfilms

A series of short pictures combining romance, beauty and drama

_Fleeced for Gold; one reel_
A romance of the sheep country of the Northwest where myriads of sheep turn the hills to snow.


_Royal Chinook; one reel_
The life-drama of the king of food fishes; interesting, beautiful and instructive.

_Price of Progress; two reels_
The drama of the big timber country of the Northwest where giants that have taken centuries to achieve their growth are felled wholesale.

"Contains some of the most beautiful views ever picturized and is a valuable asset in adding distinction to any program." M. P. News

"Vivid and entertaining enough to appeal to almost everyone." M. P. World

Short subjects that are more than "fillers"

Pathépicture
Kansas City Jottings

Frank L. Newman, owner of the Royal, Newman and Twelfth Street theatres, Kansas City, gave his annual good fellowship party Tuesday night for members of his organization and employees of the three theatres. The event was held in the Colonial room of the Hotel Muehlebach, beginning at 8 o'clock just out of the last show at the theatres. About 300 persons, including 250 employees and personal friends of Mr. Newman, attended. Special novelty stunts and musical numbers were presented by members of the Newman organization, while old time dances, including the Virginia reel, as well as the latest ballroom dances, were featured. This is the third annual party which Mr. Newman has given his organization.

Police guarded all large downtown Kansas City theatres last Saturday, Sunday and Monday nights. The receipts taken in Saturday, Sunday and Monday could not be deposited in the banks Monday. Mr. Newman, who is the owner of the series of daring holdups the last few months have necessitated unusual precaution.

Performers and employees at the Globe theatre, Kansas City, a combination motion picture and vaudeville house, were guests of a New Year's chicken dinner Monday afternoon at the theatre. The dinner was prepared and served by the wives of the employees. About fifty persons sat at the feast.

George Birmingham, a civic worker and lawyer of Kansas City, invited the entire city to attend a free matinee of "Where Is My Wandering Boy Tonight," at the Empress theatre last Monday. A struggling 100-year-old extra money was put into the street most of the afternoon.

Jack Johnson, manager of the Liss theatre, Augusta, Kan., knows how to obtain the support of his community. Last week Mr. John son effected a tie-up with the local editor and a local minister, the Rev. Daniel Smith, in staging a party for 800 children. The minister acted as Santa Claus, the editor, Kenneth Leatherrock, provided the publicity and Mr. Johnson turned it all into a convincing service, his theatre, and provided the entertainment. And in Augusta the citizens are 100 per cent for Jack.

Just to express his appreciation of the tie-in, Mr. J. A. Townsley, of the Odeon theatre, Lyons, Kan., gives a free show each week as long as this type was last week and he called it Universal Day, playing a complete program of Universal short subjects.

In the Kansas City Branches

W. BENJAMIN, former Universal salesman in Kansas City, who recently was appointed manager of the Royal, Kansas City, has again been promoted, this time to the position of special F. B. O. district manager. Mr. Benjamin, who was transferred to the Omaha, Des Moines, Sioux Falls and Kansas City F. B. O. branch, is one of the most popular of exchange managers that ever came to Kansas City. Fred Young, who recently was transferred to the branch management at Kansas City, is to be transferred to Omaha.

K. B. Howe, service manager of the Universal branch at Kansas City, doesn't believe in applying the word "service" to theoretical schemes. Last week through a delay in shipment, Lee Jones, of the Auditorium theatre, Marshall, Mo., was without any film. Mr. Howe promptly sent a telegram to Mr. Jones, telling him to cover his motor car with a white sheet and get it rolled down the field near his towns. When done negotiations were made with an aircraft company for the motor car rolled down the white top on Mr. Jones's car serving as a "landing signal" for the pilot.

It was a narrow escape that Edward Green, Goldwyn salesman out of Kansas City, had last week. While making the "rounds" of his motor car rolled down a steep embankment, but luckily "Eddie" was uninjured.

E. P. Rhoden, First National branch manager at Kansas City, again is on the job after undergoing an operation for appendicitis.

Al Kahn, manager of the Crescent exchange, Kansas City, who returned from New York last week announced that he had purchased a fifteen episode serial, "Man of the North," featuring Ann Little.

Fortune was with Tommy Taylor, Hodkindson salesman out of Kansas City, last week when his motor car collided with a passenger train near Richmond, Mo. The worst Tommy received was a sprained wrist.

Cleveland Bulletins

E. E. Blair, who made hosts of friends in Cleveland when he was manager of Loew's Euclid theatre, is now manager of the new State theatre in Urbichville, Ohio.

Peter Rettig of the Mystic theatre, Galion, came up to town last week to make a personal shopping at the Goldwyn exchange.

Manager Nichols of the Park theatre, Amberst, was also a visitor to these shores during the past week. Nichols says business is brightening somewhat in his town.

Harold Wendi has sold his Rivoli theatre in Defiance, Ohio, to Harry O. Thomas and Frank Nafis, both of Defiance.

Martin Prints, Cleveland exhibitor, received the Circle theatre, Euclid avenue and East 101st street, for a Christmas present. He continues to operate the theatre in addition, but will personally supervise the Circle.

George Ryder, former manager of the Strand theatre, Cleveland, together with Walter W. Kulp, also of Cleveland, have taken over the Strand theatre from Paul Guadoc. The Strand has been closed for the past three weeks but opens the week of January 7 under the new management with "Night Life in Hollywood," which is being released in Ohio through the Progress Pictures Company.

Manager Dann of the Strand theatre, Wadsworth, has taken over the Opera House of Wadsworth, formerly managed by Joseph Bender.

Robert Madjian has been elevated from the post of assistant manager to that of manager of the Standard theatre, Cleveland. That's a nice way to begin the new year.

The Bowling Green Amusement company has purchased from A. V. Meekinson the Elite and Rex theatres in Napoleon, Ohio.

Judge Foster picked out Christmas day for the opening of his new Oakland theatre in Marion. The new house is a 440 and has all the latest equipment. Foster also has the Marion and Orpheum theatres in Marion.

Dan Robbins, who owns and operates the Duchess theatre in War ren, announces that his new Robbins theatre, with 1,500 seating capacity, will be ready to open its doors on January 10.

F. G. Wallace, personal representative for D. W. Griffith, is in town making preparations for the opening of "One Excelsior Night" at the Stillman theatre. Wallace says that the picture will be staged just as it was in New York.

Around the Cleveland Exchanges

J. A. KOERPEL, central Goldwyn division manager, celebrated the first of the year by making a two-week visit at his home in Indianapolis. Indianapolis is his first stopping off place. Cincinnati, Detroit and Pittsburgh follow. Eddie Carrier, Goldwyn expert, spent the week in Toledo putting over a publicity campaign on "Hungry Hearts," which played "Doc Horater's Pantheon theatre. Ethel Epsten, office manager of the local Fox exchange, is spending a week in the home office. This is the first time a Cleveland girl has been given the opportunity to see how the exchange conducts itself.

R. A. White, general sales manager for the Fox Film Company, spent Sunday and Monday here. He came to attend the annual sales meeting which was held on Monday in the Fox offices.

Charles Schweitzer, formerly connected with the local Vitagraph exchange, has turned exhibitor and is now manager of the Wadsworth theatre in Warren, Ohio. The Robbins theatre opens January 10 with "Quincy Adams Sawyer." C. E. Almy, metro manager, says that "Quincy Adams Sawyer" is the "biggest producer of the year in the United States." Marvin, of Ridgeway, was selected as the opening attraction of the new State theatre in Underwood on January 1. Paul Mooney of the Louis B. Mayer outfit, spent the holidays in Cleveland with his family. Mooney sprung from the shores of Lake Erie. He returned was a warm welcome in addition to cool breezes awaiting his return. He used to be local Fox manager.

Harry Charnas, president of the Standard Film Service, Cleveland, is in receipt of many telegrams from exhibitors congratulating him and the Al Lichtman Corporation on the merits of "Thorns and Orange Blossoms." I. Silverman of the Strand theatre, Altona, Pa., wired in his congratulations with the additional statement that it is "a good audience with this program." A. Barbier of the Waldorf theatre Akron, played the picture for ten successive days and states that it was the biggest engagement but one in the entire year of 1922.

Walter Lusk, for the past six years manager of the Associated First National exchange, was knocked speechless last week when he learned with his cigarette case, gold match box and sport wrist watch from the motion picture exhibitors of Cleveland as a testimonial of their friendship and their regret at his departure for the west. Lusk, it appears, will have charge of the First National office. Lusk was in Cleveland over the holidays to close up his house and pack up his belongings. He be-
Des Moines Notes

A. H. Blank and Arthur Stote of the A. H. Blank Enterprises recently met with County Manager Bluffs to make arrangements for letting the contracts for the decoration of the Broadway, a new theatre in Council Bluffs. The opening of the theatre will take place the middle of February. The seating capacity of the theatre is 1,500 with a special reserved loge section in front of the balcony seats.

B. I. Van Dyke of the Royal theatre, Des Moines, received a Christmas present from a distance when he received his gift from his daughter, who lives in Petoria, South Africa. She met a government service man, who carried her off to South Africa, where they are now having their summer time.

C. C. Burton of Grimes, was a visitor at the F. B. O. offices, as was Mr. C. Hales, manager of the Lyric at Madrid.

Montana Items

Manager W. J. Sullivan, of the Kialto theatre, Helena, is showing "Dr. Jekyll and Mr. Hyde," and he thinks he can qualify as an expert in the selection of doctors. Certainly he is surrounded by "Dr. Jack" and so does Butler.

Merle M. Davis, general manager of the Ansonia Amusement Company, has been watching the Motion Picture Theatre Owners of Montana when the organization was effected last month, reports that it is meeting with enthusiastic support throughout the state. Letters of approval are being received from practitioners of the profession, and the consensus is that organization is necessary for co-operation in the interest of the exhibitor, and as a guard for the fair producer. Every indication is that the association will be a marked success.

Manager C. C. Pratt, of the American theatre, is back in his office after a struggle with a gripe in which he was vic-tor, though he still bears marks of the fray. His convalescence was helped by the approval given by patrons of the American to "When Knighthood was in Flower." For this presentation the ushers were appropriately costumed in the fashion in which Marion Davies appeared so winsome, and they helped from the first to create the atmosphere of past times.

Albert Nadeau, of the Bluebird theatre of Anaconda, exhibiting "The Great White Hope," has been on the road day after day, larger gross business than any other picture in a two-day period. The seating capacity of the Bluebird theatre is 800. Four shows gave 3,200 seating capacity. The receipts of the four shows for "The Hottentot" were for $280.


Des Moines Film Row News

BOLAND G. McCURDY, exploitation man at Universal at Des Moines, was a pleasant New Year's surprise when he received word that he was to be transferred to the Buffalo office.

The promotion comes in recognition of his ability, says Mr. Davies, manager of the Universal exchange. Mr. McCurdy was a booking head shipper. Wesley Rummells, who was the assistant shipper, is now the accessory shipper.

Hyde, head of the Famous-Players office, is in Ottumwa in the interests of percentage bookings.

Harry M. Forman, special representative of the Famous-Players exchange, is looking over the screen work and the ticket sales of the Des Moines offices.

In Charlotte's Film Center

JACK LONDON, publisher and assistant manager of the Charlotte First National office, is calling upon other managers to match his Christmas effort. He finds that when Christmas morning he found a substantial check in his mail—from an exhibitor! William C. McIntyre, of Burlington, N.C., had sent it in appreciation for excellent service and many courtesies shown him during the year. Truth in fiction—it's usually only the brickbats these fellows get!

Evelyn Dardine, on a recent visit to Wilkinson, N.C., was invited to attend the regular weekly luncheon of the Wilkinson Kiwanis Club and the consensus is that organization is necessary for co-operation in the interest of the exhibitor, and as a guard for the fair producer. Every indication is that the association will be a marked success.

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Motion Picture News

Carolina Snapshots

Laurence T. Lester, of Columbia, S. C., has reopened the Ideal theatre, which after it had been dark for some time. This was a former Southern Enterprises house, their lease having been surrendered some time back. Mr. Lester will operate it as a first run theatre with orchestra.

Motion picture stars will be given an opportunity to contribute toward building the auditorium which the Carolina M. P. I. is financing for the Jackson Training School at Concord, N. C. It is planned to name the structure for the screen stars who evidences most interest in the financing of the building.

One of the most thoroughly and modernly equipped small-town theatres in the country has recently been opened at Kannapolis, N. C., a community house operated by the Carolina Manufacturing Company, under management of W. J. Shaper.

Harry Somerville, formerly in charge of the Leitch-Pryor house in Durham and previously connected with Greensboro, where he will have charge of the New Iris and Imperial.

All disabled service men in the government hospital of the Norfolk Navy Yard were guests of the Wells theatre of Norfolk, Va., last week, under the auspices of Thos. H. Incle's "Skin Deep."

A. M. Tengborg has opened the Plaza, a new house, at St. Stephens, N. C., in a thoroughly modern theatre with seating capacity of 300.

M. Merriweather, of the Ideal, Winston-Salem, N. C., reports business on the up-grade since the beginning of the new year. The Ideal is the fourth first run house in Winston-Salem.

E. Buckner has returned to the management of the National at Greensboro; Don Nichols has gone to Durham to take charge of the Durham Amusement Company houses there; all Leitch-Pryor houses.

U. K. Rice, of the Piedmont Amusement Company, Winston-Salem, is back on the job after spending the holidays with relatives in Columbus, Ohio, and watched Charlotte's film row a flying visit the past week.

The beautiful Pack theatre, Asheville, after being closed several months, is operating again under a temporary holding company headed by A. Jarmuth.

The combination picture-vaudeville show presented at the Academy, Charlotte, before it burned, have been transferred to the Auditorium of Asheville, Claude Lee going as manager.

Many friends regret to learn that F. G. Leitch, of the National, Greensboro, has suffered a severe illness with influenza.
Seattle Slants

Three holiday bills held over by Seattle first run houses for a second week's engagement recently vouch for the popularity and patronage these pictures obtained. "One Exciting Night" was the attraction at the Blue Mouse theatre, the gross of which had its world premier in Seattle last week, was held over by Manager R. C. Crandall. Manager Leroy V. Johnson, at the Liberty kept "Oliver Twist" over the second week as his New Year's attraction.

News of Seattle's Exchanges

"ROBIN HOOD," the latest Douglas Fairbanks feature, will be shown in Seattle at a Jensen-Von Herberg house, probably the Strand, according to an announcement made recently by Charles W. Hardin, manager of the local United Artists. The film is being handled by Ady, and expects to be away from the city for six weeks to two months, from the date of this picture. Mr. Edris makes a specialty of furnishing publicity and booking special items for the De Luxe service to its exhibitors.

David G. Rogers, a former film manager for the Middle West, has joined Charles W. Hardin's local United Artists' Corporation exchange. He filled a vacancy in the four states of Washington, Oregon, Idaho and Montana for United Artists.

He left on his first trip shortly after his affiliation with the exchange, taking with him all of the records of the circuit which was handled by Mr. Hardin. Mr. Rogers was formerly associated with Mr. Hardin in the Middle West, and the latter came to the Pacific Coast several years ago.

"Forget-Me-Not," the Metro specialty production, has been booked with the Jensen-Von Herberg Circuit for showing in Seattle at an early date, according to an announcement made at the local Metro exchange.

Wallace Tucker, salesman for J. C. Gage's local Educational Pictures exchange, spent the recent holidays in Seattle, and then left again on a trip into Southern Washington and Oregon.

With Washington's Exchanges

HARRY M. CRANDALL, as one of the twenty-six national regional franchise holders of First National, is now in his second week of a circuit tour. His visit is respon- suant to the annual custom of First National Franchise holders of serving two weeks "tricks" here each year.

Vivian P. Whisler, special represen- tative for Thomas H. Ince up to January and now managing for the Alf Lichten- pacy with the Alf Lichten- man and Tom Moore offices, on his way from Culver City to New York.

Harry Bernstein, representing the Wells interests, passed through Washington from New York to Norfolk this week end.

Frank Smith, former shipper for the local exchange of F. O. Q. has joined the sales force of the Inde- pendent Exchange here, handling pictures for the Alaska and Port- land and Portland and Portland sections of the territory.

The Flax Brothers, operating the Liberty Exchange here, take a show to the District corrective penal institu- tions at Lorton and Occoquan, each week, and have done so for some time. There is no appropriation for this, so it is entirely at the Flax expense. So pleased are prisoners and attendants there with the film entertainment given them that at holiday times proceeds of the farms there and Holly and greens from the neighboring woods are brought here as a sign of appreciation. This year apples and greens and other D. C. penal handi- work found their way into the Associated Press Holiday box from the prisoners.

Out of town exhibitors visiting at local exchanges during the week included Jack Revely, of the Broad- way, Richmond, Va.; Charles Som- ma, owning several white and colored theatres in Richmond; J. Rubin, of the Cockade, Petersburg, all lining up product for early spring showing in the South. Some booked into May.

Miss Hattie Flax, now stenog- rapher in the booking department of First National, a member of the Flax family to enter the movie business, was the local distribution of the old Rialto Productions, recently re- nowned by Leo Garner of Reli- ance Films, who is now with Sidney Lapin, handling the exchange for the Liberty Exchange.

A number of William Fairbank's westerns were to be distributed by Liberty during the next few months.

F. B. O., Washington announces the removal of its executive offices from the front suite to the safe rooms on the east side of the Mather Building where their poster and stock rooms had been located.

Washington Brevities

To handle the crowds for the Jackie Cookan-"Oliver Twist" bill last Sunday the doors of the Metropoli- tan here were opened at 2 o'clock.

Mrs. Harriet Hawley, of the Crandall Public Service De- partment, has been transferred to the department of the National Catholic Welfare Council here as a result of the Will Hays' pronouncement on Artucke.

The new Robert Morton, of the Army, an Army Chaplain, was dedicated at Sunday's performance at the Central of the Crandall chain.

Miss McIntosh, of the Educa- tional exchange, just returned from her trip to New York and holy home, says that theatres there were doing a big business.

Two film favorites, Sessue Hayakawa and Bertha Kalich opened here in "The Set-Up" this week, while in Seattle, "The Tiger Lily," the premiere at Polli's, and Kalich in "Jitta's Apparitions," being a show play at the Shubert-Garrick.

Dr. Newman's Cape to Cairo movie travel thrills opened at the National Sunday night for a series of Sunday evening engagements.

Florida Flashes

The New Year brought but few changes in the theatrical line-up down here. At Dunedin, C. C. Price and Son gave up the Dixie theatre, which will be operated by the owner, S. C. Young, for the present. Price and Son just lately bought the Almar at Live Oak, and the Royal at Madison. Both these houses are in the north end of the State, while Dunedin is on the southwest coast.

At Frost Proof, J. J. Felder was forced to quit business entirely, as the building, in which he has been operating the Clinic theatre, is to be remodeled and there was no other building available in the city.

South Florida is now well filled with theatre going. The Can Dunedin opens the showing of "The Can Tourists of the World" (the official badge is a can opener) are holding their annual convention. There are over 3,000 of them here. All this helps business in the theatres.

Watch Out For

A FRONT PAGE STORY

THE TRUTH ABOUT GORHAM
Buffalo Briefs

Manager Eugene A. Pfeil has booked "I Am the Law" as the last picture to be shown in Buffalo's pioneer movie house, "Palace", which closes its doors for all time Thursday, February 1.

There is a rumor that M. Shea will begin building in the spring a new theatre on the main near Chippewa site, purchased a few years ago. Plans were completed a long time ago for an elaborate picture theatre to be called the Shea Metropolitan, which was very near the proposition. Perhaps it may be built yet.

Moe Mark, president of the French Quarter, died Wednesday, January 10, to confer with Walter Hayes, vice president, on the site of the Strand theatre, the local Strand. The equipment is now being sold.

The employes of the Lafayette Square theatre have granted M. Sleskin at the big New Year's party held on the stage of the big house Thursday night. After the regular show, Seames & Zeitler put on a big feed into which dived 70 employees.

Edward Lish, operator, was burned on the hands and face when fire, starting in the booth from a short circuit, destroyed the finest worth of film in the Drolen theatre, Dunkirk, Jan. 2.

Douglas Fairbanks in "Robin Hood." One day, Belvedere theatre, Niagara Falls, will have the famous actor reserved; $1.50 top. Sold out before picture started. That tells the story of the stunt put over by Hermay Lorence at the Cataract City House last Sunday. Mr. Lorence will produce the booth act for a week run at lower prices.

The will of P. B. McNaughton, former president of the Shea Amusement Company, who died recently, has been filed on the court. The amount of the estate is not given, except to say that Mr. McNaughton left personal property valued at $10,000 and upward and real estate of the same valuation. It is known, however, that Mr. McNaughton was one of the richest men in Buffalo. He left the bulk of his estate to his widow and his daughter.

Niagara Falls exhibitors have put their foot down on spoiling in their area by moving the firing into court of a young couple, caught making "violent love," in a Fall's street theatre. A disgruntled patron howled. The manager got busy. The judge gave the pair a talking to. The exhibitors met to talk over the situation. No more "boisterous stuff," they say.

Shea's Court street house has ended its continuous Sunday policy and substituted two shows, one starting at 2 P.M. and the second at 8 o'clock. All seats are reserved. Acts from the week's vaudeville bill are added to the feature films, which are the same as shown at Shea's Hippodrome.

Buffalo's Film Row News

GILBERT JOSEPHSEN has resigned as exploitation representative at the F. B. O. exchange. His new field is picture exchange from New York this week. One of Mr. Josephsen's last stunts while at the theatre was to sell the fumes of Watertown, N. Y., and negotiating the sale of 1,500 tickets. The fumes were given a 10 per cent commission to be the sure money going into their pension fund. Mr. Josephsen also arranged to have Ernest S. Deeds and William A. Gaffney of Watertown. The production was shown at the Watertown Avo, of which Charlie Sosenko is manager.

Harry Buxbaum, general manager of the New York, Albany and Buffalo Paramount exchanges, was in town last week for a conference with Allan S. Moritz, local manager. Bux and Moritz also visited Rochester and Buffalo exhibitors over the weekend. William Clark, special representative of the National, is working hard on "Knighthood."

Manager W. A. Anthony of Vitagraphics is planning a special screen of a Picto Page Story," for local newspaper men. Mr. Anthony made application for his 1925 auto last week. He got the wild jolt when he saw the price under the new weight system. He offered to trade in his car for a set of plates.

Art Young, booker for Bond Photoplay's Corporation, is in Albany, arranging a booking system at the Albany branch of the newly formed state road. They are booking a lot of features at the local Lafayette Square, which is showing "Enter Madame," "No Torment," and other productions handled by this company.

There was a large crowd in attendance at the Elmwood theatre to benefit for Johnney Regan, assistant booker at the Universal exchange. The show was given last Friday night in the benefit program. Johnney is forced to give up his work on account of illness.

Harold Lloyd Beeceor, exploitation extraordinaire of the local branch, sent a cable exchange, went to New York for the holidays. His collar hasn't fit since. He got his new collar and has fitted it with about a No. 17. He is just coming out of the fog. Harold declares the only place you can't find it in the budget is in the high fashion stores. Gene Markens, city salesman, won $125 as a prize for doing over the old rags. The check arrived—then departed. Gene, however, can now talk coherently and find his way home in the light. Still another, E. J. Hayes, branch manager, got a silver flask for Christmas from the exchange employes. It was suitably engraved but it is reported that Eddie has not been able to see the engraving as yet. He should play a much better game of golf this summer, with this bit of silverware on his hip. J. S. MacHenry of the legal department has been at the First National office for several days. The whole F. O. outfit received passes to the new Oliver Morose musical, "Lady Butterfly," at the Majestic.

Al Becker of the Becker Theatre Corporation has lined up a new Simplex projection machine in the Madison high school, Rochester. This makes Rochester high the only school in the state equipped with such equipment. Other institutions having been so equipped by Becker.

It is reported that Clayton P. Sheehan is doing so much business on his South American mission that he is shipped over a load of prints to that country. Ed McBride is on the road at last. The former manager of the advertising department is now a full fledged film salesman. He is covering the Southern Tier this week with Mr. Joe Tier.

A. W. Carrick, formerly of Pittsburgh, has succeeded Fenton Lawlor as sales manager of the local branch of the changer and is remaining with the company as salesman.

With St Louis' Branch Offices

SEVERAL St. Louis film exchange managers a few days before Christmas made the acquaintance of a gentleman who gave his name as "J. Palethorpe" and who left without so much as bidding farewell to a New York banker marked "No such account." In several instances he is said to have signed the name of a local financial representative of the president of the film organization of the same name. A few days ago he happened to be in Buffalo. Exchanges in men other cities are warned to be on their guard against this character.

Jack Underwood of the Enterprise office spent the Christmas holidays in Dallas as the guest of friends. While in Dallas, he is reported to have seen the erection of a large retail store and office building structure on the site of the theatre.

Recently they purchased the Columbia site under the terms of an option obtained some twenty years ago, when they signed a ninety-nine year lease on the property, and are reputed to have cleaned up a book profit of more than $800,000 in cash. They also bought the Strand site at a very good price a few months ago.

During the past two weeks they have borrowed $300,000 on the Columbia property and $125,000 on the Strand building. They are holding these two properties and will give them a frontage of 105 feet on Sixth street by 80 on St. Charles.

The advantage of the film to industry has been proven by the addition of two new Ford automobiles, which depend upon the silver screen to swing many deals. All calculations of receipts and profits are based upon the film industry, and all capital is based on it. Prospective buyers are guests at these shows.

The Illmo Amusement Company on New Year's Day re-opened the Yule theatre, Macon, Mo., and the Yule theatre, Ano, Ill., which were purchased a few weeks ago. The Macon house was formerly known as the Princess while the Anna theatre was formerly known as the Majestic. The names were changed to conform to that of the Illmo Amusement Company's house at Springfield. All houses purchased in the future will also be known as the Yule theatre.

S. R. Aiken, as manager of the Anna theatre, Wallace Aiken is in charge at Macon and Lou Wagner at Shelbyville. The company's headquarters is at 3330 olive street, St. Louis, where films for all the houses are contracted for.

Sypro Skouras of the new Grand Central and other local theatres who hosted a happy New Year's party given at the Hotel Jefferson on New Year's Eve. Those present included Mr. and Mrs. Dave Silverman, Mr. and Mrs. Gene Rodemich, Mr. and Mrs. Harry Weiss, Mr. and Mrs. Charles Skouras, Mr. and Mrs. Harry Neuman, Mr. and Mrs. Norman Rankow and Mr. and Mrs. Sypro Skouras.

George Newsome of the Plaza theatre, Mount Vernon, Ill., was seen along Motion Picture Row.

Elmer Brient, manager of the Illinois and Grand theatres, Central, Ill., was another post-holiday visitor.

Jimmy Clayton of the Strand, West Frankfort, and the Strand of Duquoin, Ill., were other regulars who got into town during the past week. It is said the outlook for business in that vicinity has shown decided improvement in recent weeks.

Joe Mogler, president of the Motion Picture Exhibitors' League of St. Louis and Eastern Missouri, will spend a week in New York. Sypro Skouras will also be in New York the week of January 15.

Indianapolis Gossip

Back to the musical feature to pull in the crowds. Two downtown shows have closed successfully in the past month. The Apollo has a vocal trio and its own "Apollo Entertainers", being a jazz band and vocal troupe in one, while the Ohio put in a "syncopating orchestra and a soloist."
Central Penn. Brevities
C. Floyd Hopkins, general manager of the six Wilmer & Vincent theatres in Harrisburg and who is already in his tenth year at the Elks Theatre, which he has owned for the same position for the four Wilmer & Vincent theatres in Reading—making ten years in all—his direction—is critically ill at his home, 1925 Market street, Harrisburg. It is said that at this time he is in a critical condition. There are grave fears that they may not recover. He suffered an attack of grip, following a nervous breakdown which has been an overwork, in connection with taking over his additional duties in Reading, and his physician has been in his illness, complicating the situation, and he has been desperately much of the time.

R. G. Kirk, of Steetion, Pa., who has written a number of stories appearing in the Saturday Evening Post, based on characters found among the workers in the Bethlehem Steel Company’s plant in Steelton, recently completed a film story, “White Heat,” which, as announced, was designed especially for screen presentation by Thomas H. Ince.

Advice received in Steetion are to the effect that it will be released in February. Mr. Kirk and his family have been residing in Santa Monica, Cal., for the last six months, where he has been pursuing his literary efforts. Among his stories in The Saturday Evening Post were “Scrapper O’Brien” and “Malloy Campeador.”

Increasing their string of the-atre features to seven, Carr & Schad announce they have just purchased the interest of the Reading Amusement Company in the Lyric Theatre, on Penn street, that city, and have taken a long term lease on the building from the owners.

The Lyric is a large motion picture theatre, equipped also for vaudeville. The theatre was entirely renovated and a modern ventilating system will be installed. New projection machines will be acquired. There will be a new pipe organ and a new electric sign with changeable letters will be placed on the front of the building. The transfer of the property became effective on New Year’s Day.

The first Carr & Schad theatre opened in Reading was the Victor, on October 15, 1907. The company has immediately succeeded and rapidly expanded. In Reading theatres until it now controls seven.

At a meeting held December 27, in Philadelphia, of the board of managers of the M. P. T. O. of Eastern Pennsylvania, New Jersey and Delaware, a number of theatres were dropped from membership. The reason was non-payment of assessments. It is understood that they had received notice of this contemplated action, but had failed to heed it. It was decided to postpone the proposed meeting of the organization, that had been scheduled for Shamokin January 14, until the details of the situation are further clarified and the issues subsequently decided.

Goldwyn opened up offices in Albany, second story of a new building recently vacated by Frederick.

George Hallett, manager of the Independent Movie Supply House in Albany, has been put on an expert motion picture repair man for the convenience of exhibitors in this section.

A. J. Herman, manager of the National Exchange in Albany, wears a broad grin these days for the reason that he is richer by $50,000, in exchange beating out both New York and Buitaid in a contest on collections and charges.

Heavy exploitation will characterize a four days’ run this month for “The Great Romance of Siberia” at the Berkeley, in Schenectady.

Governor Smith’s inaugural pictures, shown in Albany two or three days after the affair, attracted much attention.

Canadian Bulletins
The revenue secured by the city of Alberta from moving picture theatres during the past year, is a remarkable drop, according to the official figures announced for 1923 by George Thompson, operator. In 1922 the fees collected from local houses totalled only $175, according to the published statistics. The slide during the city during 1921 was $1317. The big difference was due to the wiping out of a considerable portion of license assessments for last year. In 1921 there were eleven theatres in Calgary. Last year there were nine of the smaller houses having closed.

Alberta has joined with the other provinces of Canada which have refused to reconsider their decision with regard to moving picture re-leases in which “Fatty” Arbuckle is starred. On January 3 the Alberta Board of Moving Picture Censors made the announcement that “Fatty” Arbuckle features would continue under the ban in Alberta because they consider that the lifting of the ban by Will H. Hays was justified. Consequently, it was announced, the board would use its authority to prevent the exhibition of the films in Alberta.

This action has also been taken by the Manitoba Board of Moving Picture Censors and also by the Montreal Moving Picture Exhibitors’ Protective Association and the Manitoba Theatres Association in an effort to prevent the presentation of the picture. The Princess theatre engagement opened January 8 with two performances daily. In accordance with the time that a moving picture has been presented in the local Shubert house.

The Famous Players Canadian Corporation, Toronto, has added another moving picture theatre to its great chain of theatres in Canada by the taking over

Watch Out For A Front Page Story
The Truth About Gorham

San Francisco Close-Ups
I. E. Phelps, manager of the California, has assembled a patronage of that house to keep the Christmas and New Year greetings in the halls for the next two weeks and carry over the way after the holiday season because the display was so attractive. The California has put up a “Happy New Year” and “Merry Christmas” and various colored globes and decorations are being used. How-ever, this was added to the special attraction added to the Christmas box office. The California is to remain open for two weeks.

New amusement for the passengers on board the Admiral Orient Trans-Pacific liners has been added in the form of moving pictures. The first ship to be so equipped is the “President McKinley” when she sailed from Puget Sound. The most modern equipment has been added and the pictures shown are of the highest quality, which will add to the pleasure of the Captain, on the eleven days’ journey across the Pacific Ocean.

Manager Leon Levy of the “California” has built another elaborate stage production. A scene by Ben Black’s musical presentation which are being enthusiastically received. Among these that by the late Danville, for which the “Band” was forced to give double encore were selections from “Babes In Toyland” and “March of the Toys.”

Colfax, Iowa City and this city have been chosen for the filming of Frank Norris’ novel “McTeague.” This announcement has just been made by the noted cowboys, St. John, one of the leading screen stars, and Ray Moore, location manager for the motion picture Traxler, producing manager.

The new “Balboa” motion picture house, is today completely filled to the people of the Westwood Park district. Its opening was an all-night affair on January 21. This theatre, which cost $20,000, is considered one of the most exclusive residential houses in the city of States. It has all the latest improvements and will show only the best pictures. S. H. Levine of San Francisco are the owners.
of the Province theatre, Winnipeg, Manitoba, one of the best known theatres in the Manitoba capital. Some time ago the Province was controlled by Allen Theatres, Limited, but it was relinquished by the Allens after which it was independently operated for a year or so with varied success. The policy of the theatre under the Famous Players auspices will be the presentation of leading attractions at "family prices." The Province was re-opened New Year's day with "The Pride of Palomar" as the attraction. This was followed by "Burning Sands." Top prices at the Province for evening performances is now 30 cents, including the tax.

Practically all managers of leading theatres in Winnipeg, Manitoba, received special remembrances from their theatre staffs during the Christmas holidays and it is singular that in many instances the managers received gold watches and chains from staff associates. Those who received timepieces included Miller Stewart, manager of the Allen theatre; G. H. Larsen, manager of the College theatre; P. D. Egan, manager of the Lyceum theatre, and L. C. Straw, manager of the Starland theatre. Messrs. Stewart, Larsen and Egan were also presented with gold pen-knives. Manager H. M. Thomas of the spent with a beautiful silk lounging robe from the employees of the Capitol, although he had only been in charge of the theatre for a short time.

Southwestern Notes

Joseph C. Singer has leased the Queen theatre at Dallas, Texas, now operated by Southern Enterprises and will take charge in the near future.

J. Goodfriend opened his new theatre at Moran, Texas, on December 26.

Dr. K. H. Ayresworth has purchased the Victory theatre at Waco, Texas, from Southern Enterprises, Inc.

A fire originating in the booth of the Petrolia theatre at Petrolia, Texas, destroyed films and machine and did considerable damage to the theatre.

The Rialto theatre at Pecos, Texas, will install a radio equipment soon.

D. W. Ray has purchased the Auditorium theatre at Waco, Tex.

Mrs. Marshall and Miss Wilson opened the Palace theatre at Bryan, Texas, last week to pleased capacity business. The Palace is an up-to-date theatre.

The Palace is the name given by Louis Sanitiki to the new house he is completing in San Antonio, Tex., which will be opened about February 1.

The Haskell theatre at Haskell, Texas, which was recently leased by Ed Robertson, has been purchased by him.

Mr. Keeling, of the Queen theatre, at Santa Anna, Texas, is the proud father of a new daughter, who arrived last week.

The Rex theatre at Weinert, Texas, has opened for business, after having been closed down for some time.

Mayor DeFrank Howell, of Cleburne, Texas, will not permit the showing of Fatty Arbuckle pictures in Cleburne, Texas.

The leaders in the Texas Federation of Women's Clubs have voiced a protest against the showing of a Fatty Arbuckle pictures in Texas, and in resolutions passed at Waco, December 30, stated in no uncertain terms that the showing of Arbuckle pictures would be an outrage against morals and common decency.

The Rialto theatre, at Pecos, will install a radio receiving outfit and plant, with a loud speaking device, at an early date.

New England Notes

Edward F. Hogan, 57, well known around the Providence theatre, died suddenly the other day in the Central police station in that city where he had gone to settle an argument over refunding admissions to three brothers ejected from Faye's theatre, where he had been special policeman and ticket taker for six years. He had taken but a few steps into the office of Lieut. Harry F. Brown when he pitched forward in the officer's arms, and died almost immediately. He was formerly with Keith's theatre, and was a member of the Theatrical Mechanics Association of Providence. He leaves a widow, Teresa.

The Codman Square theatre, Dorchester, Mass., became another of the large and fast growing links of a chain owned and operated by The Olympic Theatres, Inc. The house will be under the personal supervision of the president, Nathan Miller, and will run double feature bills. The organist is Francis J. Cronin, well known in New England. A vaudeville bill will be added to the Sunday programs. The change took place on the first of the year.

Under the auspices of the Boston city government's conservation bureau, a motion picture has been completed of the work of the city in meeting the needs of the people during the coal shortage. Among other things it shows the lining of a sugar mill. H. E. Mayor Durley chopped wood at the city yards, and the distribution of both kinds of fuel. It is being shown at rallies throughout the city in school and municipal auditoriums.

New uses are discovered every year for the motion picture. The first discovery for 1923 was a watch night service held New Year's Eve at the Clark Memorial Methodist Church, Woodsford, Maine. The Chestnut Street Methodist Church in Portland, Maine, the pastor delivered his sermon at the watch service garbed as Father Time, and there was also a short film.

The storm aroused over the restoration of Roscoe Arbuckle to the films continues unabated in New England, and the newspapers are deluged daily with letters both for and against his return. Opinion at present seems about divided, with the balance swinging against "Fatty" at the present time. One writer states that Arbuckle has no further right in the pictures than an actor whose face had become repellently disfigured. The first of a series of special entertainments for children will start Saturday at Gordon's new Capitol theatre, Boston. They will be given in the mornings, and a committee

Motion pictures will play an important part in the fifth annual reunion meeting of the Massachusetts agricultural organizations, which opens for four days of meetings at Horticultural Hall, Boston, on January 10. Most of the films to be shown represent the activities of the eighteen different bodies in the association, or depict the tremendous and undeveloped resources in other parts of the country and problems met there. Among the titles are: "Bee, How They Live and Work," "Wichita National Forest," "United States, World's Champion Farmer," "Dairy America's New Fruit Crop," "Milk Made Products," "Stable Flies," "Where the United States Raises Poultry," "Logging Eastern White Pine," and "She's Wild."

Baltimore Brevities

Frank H. Durkee, president of the Exhibitors' League of Maryland, has been named among the controllers of the Forest theatre, a suburban house, in addition to being managing director of the companies operating the Palace, Belvedere, S. H. A. Patterson, Broadway Garden and Community theatres.

The Forest theatre hereafter will have continuous performances from 2:15 to 11 p.m. instead of separate matinee and evening shows, as is the custom in many of the suburban houses of the city.

"Plunder," the new Pathe serial starring Pearl White, was given a trade showing at the New theatre last Sunday, exhibitors from all over the city being invited to attend.

Sixty exhibitors of Baltimore and Washington exhibitors, managers and salesmen, joined last week in honoring Louis A. Bache, Washington manager of First National Pictures, Inc., who has been appointed Canadian manager for the corporation. J. Howard Bever, J. Louis Rome, Harry E. Durkee, Larry L. Anderson, Frank H. Durkee, Walter D. Pacy and Louis A. De Hoff formed the committee in charge of the dinner at which Mr. Bache was guest of honor.

LUDWIG G. B. ERB, PRESIDENT

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Pre-release Reviews of Features

“The Christian”
Goldwyn—9000 Feet
(Reviewed by Charles Larkin)

All the superlatives in the dictionary could be called into action in praising this production. Therefore consider them all used and much space saved right at the start. Not only Goldwyn, but the entire motion picture industry, should be proud of this contribution to the screen, especially at this time when so-called guardians of the plain people are sounding the nation shouting loudly of the “menace of the movies.” The “Christian” with one whack puts these folks to shame.

Sir Hall Caine’s work has always been considered a literary gem. The producers have transplanted it to the screen with a deep reverence for the text. There has been no insolent butchering of a classic. The result is an opus that will appeal to 90 per cent of those who believe in the motion picture as an entertaining but as an educative part of our daily life.

Classification—Production viewpoint “The Christian” leaves nothing to be desired. It has been “shot” in the exact locale of the author’s childhood. The historic London is used as a background for a march of stirring events, a panorama of scenes that seem to leap from the screen in their realism.

Photo-work is splendid, the picturing is sumptuous, some of the night scenes being among the finest ever shown.

R.W.B. Thaxter: John Storm does the best work of his career. Mee Busch as Glory Quayle again steps to prominence. Her fine work will cause much favorable comment. And Maurice Tourneur has contributed one of the finest bits of direction in the history of the silent art. It will long be remembered in the history of films.

Classification—The story of John Storm’s life is more or less familiar. Maurice Tourneur has dramatized a very interesting drama of real life, masterfully done. Every strata of life seems to have been touched in the action.

Production Highlights—The work of Richard Dix as John Storm is splendid. He played Glory Quayle and the excellent supporting cast. The many beautiful interiors and the wonderful exteriors—alone会使 the picture stand out as one of the greatest in England. The tremendous mob scenes in Trafalgar Square. The exquisite photography, especially the old London scenes at the British Empire at Derby Downs. Production Angles—Get your ministers to a private screening of this one and then enlist their active cooperation and support. The book is well known. Put over tieups with local bookstores. If you can get a tallyho outfit, use it as a local feature, playing up the derby feature of the picture.

Drawing Power—Unlimited. It’s up to YOU.

“Affinities”
Hodkinson—Six Reels
(Reviewed by Eugene Carlton)

To say that a story is the product of Mary Roberts Rinehart, is to magnify its merit, but to say that domestic problems have been spiced with genuine humor from the beginning to the end, is affinities” is a novel in an educational comedy which will be called “Chicken Dressing.”

“The Valley of Lost Souls”
Iroquois—Independent—4700 Feet
(Reviewed by Laurence Reil)

There is a story about this picture even though it carries the ancient and honorable Northwest Mounted formula—and this realism helps to eliminate the obviousness of that system. Moreover, the Policeman is not depicted as unduly heroic—but simply as an officer on a mission to catch a man with a big gun involved in the orthodox scheme of conflict, the call of love or the call of duty. Happily the girl is not the brother or sweetheart of the disciple of evil who must be captured.

Consequently there is a different flavor to this Mounted story. Another point in its favor is the congenial weakness of the villain. He isn’t bad because he has been frustrated in love, but because he can’t help it. He’s a born bad man whose cunning enables him to play upon the susceptibilities of the natives. They believe that a bump blower (there’s a new character for you—a dynamitier who uses hooch for detonating) or for clear purposes is a ghost. Well, Mr. Ghost is the bad half-breed who shoots from ambush. When he assassinates the heroine’s brother, the Mounted Man comes into the picture. And his arrival the romantic element is introduced. The villain dominates the story, as the Mounted Man follows in his path.

The policewoman discovers a clue, employs the bad man for a guide and the suspense in studio at this point. For you wonder how each one will fare at the hands of the other. The villain attempts to dynamite the Mountie in a shack and falling there, succeeds in knocking him out with the butt of his gun. This is unconvincing because the officer is a big man while the half-breed just rears his head as big as a dog and can whip a good little man any day. Still it shows that a hero can sometimes take the count. The climactic offers the villain barbecued in his suitcase. This is a great innovation and with guns. He is finally captured. The atmosphere is good and the acting first rate except that contributed by Louis Alberni as the villain.

The Cast
Julie Lefebure—Muriel Kingston
Sergt. MacKnee—Victor Sutherland
Wahnera—Anne Hamilton
Jacks—Louis Alberni
Anton Lebeau—Edward Roseman
Constable Fraser—Stanley Walpole


The Story—Half-breed plays upon superstitions of a half-breed trader by assuming the role of a ghost and killing those who cross his path. A Mountie comes to solve the mystery and after several trials succeeds in getting his man and saving the Mountie.

Classification—Melodrama of Quebec province featuring Northwest Mounted formula—“get your man” intrigue and romance.

Production Highlights—Photography and construction of plot and able direction. The atmosphere The capable acting by Victor Sutherland, Edward Roseman and Muriel Kingston. The shooting climax.

Exploitation Angles—If your crowd is fed up with Northwest Mounted formula don’t give away the plot. Feature it as interesting melodrama of the Canadian woods. Plot suggests an atmospheric prologue.
"A Bill of Divorcement"

Associated Exhibitors—5819 Feet
(Reviewed by L. C. Moen).

THERE is a pleasing sincerity about this entire production that immediately lifts it out of the common run. Here is a refreshing naturalness about it and the characters behave like human beings.

The story, presented with little change from the play by Clemence Dane which brought Allan Pollock into prominence, is unusual and interesting. The theme of the taint of insanity which runs in the family is not new in literature, but it is rarer new to the screen. There is an eternal triangle, to be sure, but the ending is more logical and satisfying to the mind. Few women could have resisted the temptation to have the wife re-united with her husband, with the "other woman" and her lover driven to suicide. Here, however, the wife, as is reasonable and just, goes away to seek happiness, and the daughter, whose happiness has already been shattered by the knowledge that the taint of insanity lies upon her, remains to comfort her father.

Aside from the story, the outstanding pleasing feature is the work of Constance Binney and Fay Compton, as the daughter and wife, respectively, of the insane man. They are well matched and the emotional scenes, while their work is always restrained and a joy to watch. Miss Binney has been known on the stage as a star and this is a thoroughly charming figure as the light-hearted girl who rises to the supreme heights of sacrifice. Miss Compton is a delicate and intelligent actress; her hands the role of the perplexed wife becomes a very human character.

Malcolm Keen, the principal male member of the cast has a difficult role as the insane husband. A characterization of this sort, if ever so slightly overplayed, becomes grotesque, and Mr. Keen, has made the most of a part easily made unsympathetic.

In the hands of these three lies the major portion of the story; which makes it unusually easy to follow. Denison Clift has handled his end of the work in good shape and there are many little touches throughout which help to vitalize the picture. We believe you need not hesitate to recommend this strongly to your patrons.

The Cast

<table>
<thead>
<tr>
<th>Sydney Fairchild</th>
<th>Constance Binney</th>
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<tr>
<td>Margaret Compton</td>
<td>Fay Compton</td>
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<td>Hilary Fairchild</td>
<td>Malcolm Keen</td>
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<tr>
<td>Gray Murray</td>
<td>Henry Vihari</td>
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<td>Dr. Alliot</td>
<td>Henry Vibart</td>
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<td>Miss Perkins</td>
<td>Marcia Anne Pullman</td>
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<tr>
<td>Kit Pumphrey</td>
<td>Martin Walker</td>
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<td>Aunt Hester</td>
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From the play by Clemence Dane. Adapted and directed by Denison Clift. Produced by Ideal Films.

The Story—Margaret Fairfield learns after her marriage that insanity runs in her husband's family and pronounced ineradicable. Seventeen years pass and their daughter grows up. Margaret falls in love with Gray Meredith and finally decides to divorce her husband. Sydney, her wife, is in love. The husband returns, his sanity restored. Margaret is torn between her love for Sydney and happiness with Gray. Sydney renounces her own love, sends her mother away to find happiness, and remains with her father to care for him.

Classification—Society drama with strong human interest.

Production Highlights—The husband's attack of insanity. The self-sacrifice of Sydney. The excellent photography by Clare Beaton and Constance Binney and Compton.

The splendid production.

Exploitation Angles—Play up the play on which this is based. The star. The powerful problem situation in which the wife is placed. Constance Binney offers opportunity for essay contests and the like. The divorce angle, which is timely.

Drawing Power—As a production, it is suitable for the better class of theatre.

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"The Face on the Barroom Floor"

Fox—5787 Feet
(Reviewed by Laurence Reid).

THERE is nothing in common with the poem aside from the title and incident of the artist painting the portrait upon the barroom floor. Enterprises of this sort are offered in action with occasional departures in the valley of romance. The picture is told in narrative style in the form of a fade-back with the artist recting his "up and downs" before a group of mockers in a saloon. And when the thread is broken it is conveniently tied together by the governor, who picks up the story and supplies the missing links. The spectator follows the tale with interest because it is well developed so that the pathos is ever emphasized.

The entire plot revolves around the misfortunes visited upon the derelict artist who, after assuming his guilt for the suicide of a fisherman's daughter, steps down into the gutter, a bit embittered. He gets a few hundred dollars through a frame-up and is pardoned by a governor whose life he has saved. This is the point where the melodramatic incident has reached its conclusion and we cut to the lighthouse episode other than presenting some beautiful exteriors of a rock-bound coast as the artist returns to the searchlight and comes back to the prison to be pardoned. The convenient touch introduces when the governor at a party which is attended by the repentant artist makes remarks that he has seen the painter a short time previously. It is a "cob picture" yet it never becomes maudlin in its action, nor unduly sentimental in its appeal. Wallath sees to that. It may be called a convenient story, yet it is attractively told.

The Cast

Robert Stevens……………………..Henry B. Wallath
Mrs. Marion Trevor…………Ruth Clifford
Donald Arden…………………Edward Arnold
Thomas Waring………………..Frederick Sullivan
Ralph Bell………………………………Jackie Wilson
Ex-Governor Winston…………….Orval McGregor
Henry Drew………………………Michael D. Marlowe
Kathleen Elmer…………………Daville Miner


The Story—Artist engaged to marry society girl, becomes charged with adultery with fisherman who poses for him. Society girl's brother brings divorce and marries fisherman's daughter and when she commits suicide the artist shields the brother. Naturally he is blamed by his fiancée who terminates the engagement. The story next takes a derelict and is adjudged insane, gets a false charge of his wife's suicide, is exonerated by a jury under a false charge. His skill with the brush never deserts him and he paints a face upon the barren walls to express his feeling of isolation from his environment by his erstwhile fiancée.

Classification—Heart interest drama carrying adventure, romance and counterspots.

Exploitation Angles—Interesting photographic of the village scenes. The scene when the artist accepts another's responsibility. The lighthouse scenes.

Exploitation Angles—Title appropriated from poem of same name will arouse curiosity. Would advise using poem for "throwaways. Play eight scene on film. Wallath. Scene suggest elaborate prologue.

Drawing Power—Title should attract them. Good for downtown houses and neighborhood houses.
“The Hero” Preferred: Al Lichtman—6800 Feet
(Reviewed by Laurence Reid)

It’s just a simple tale of home-folks—of a strong foreman in a snug village who went out to pay homage to the hero of the Foreign Legion because he is a hero—a tale so near to reality—so bound up with human values of the highest sort. David Robert, a Belgian foreman, so reunited charge Barbara in the name of life and honor that it fairly conquers you with its charm and appeal. “The Hero” wasn’t properly staged or handled upon the stage, but as a picture let us hope that its spectators absorb its appealing touches—let us hope that they catch its psychology of characterization—of what makes the constancy of a wake-up of a hero. A youth doesn’t have to go through the fire of the trenches to prove his courage. Some of these boys have to stay at home—but the one who stays at home here is long past his youth. He is a colorless individual doomed, by his inability to get ahead, to stand, to name for himself. But how he does emerge a hero! A human interest picture this—one which tugs at one’s finer sensibilities because of its lifelike figures who work out their destinies as they are being worked out every day. The hero comes home and conquers the villagers. They see the boy in the trenches, but with the war over, he adopts his pre-war attitude of shiftlessness. He will play cards and drink, and be paid in his colorless brother’s home; he will play with his brother’s wife. And the drone of a husband soaks his aching feet in soap-suds in the kitchen. One of the sweetest, homeliest types of characters in the picture is the old man. But he adores his wife and idolizes his soldier relative.

All of this is excellently brought home with humanized with faithful fidelity by Gasnier. And as the tale unfolds you feel the keenness and character of the brother who never complains, but who irritates his wife with his old-fashioned ideas and humdrum practices. You catch all these qualities of poignancy—of life as you are made to feel. When a picture does that for you—it carries entertaining values. It is simple and therefore it is sincere, and you are made to feel. No false heroics, no striving for dramatic effects here. And the colorless brother comes through a hero by offering his skin to be grafted to the brother whose nephew has rescued a man’s life in a fire. The money the injured youth stoles is returned without the brother being known. One of the most convincing and humdrum individual gives a tremendously vital performance—one which will be recognized as genuine and sentimental. What is competent. The picture is splendidly staged.

The Cast

Oswald Lane
Heater
Andrew Lane
Sarah Lane
Andy Lane
Bill Waters
Gaston Glass
John Sainpolis
Frankie Lee
Martha Matson
Martha
Doris Pown
Hilda Pierce
Edith Shannon
By Gilbert Faye. Scenic by Eve Unsell. Directed by Gasnier, Produced by Al Lichtman.

The Story—American soldier of the Foreign Legion returns home and becomes the hero of the village. His adventures make a story of a flirtation with his colorless brother’s wife and a Belgian orphan who is a maid in the house. The hero’s brother leaves his wife and leaves. But a fire breaks out in the school and in rescuing several children he is struck by a bolt of lightning from his brother and leaves. But the hero, who is a hero, proves the real hero by offering his skin for grafting purposes and the money is returned without the villagers knowing the truth.

Classification—Human interest story showing an intimate slice of family life

Production Highlights—The human interest moment comes near the end of the picture. The scene when soldier steals the money. The rescue at the fire. The work of John Sainpolis.

Exploitation Angles—Figure as it a vivid tale of a logging camp, realistic to the core. Play up Larkin as a dependable actor in work of this type. Decorate lobby with lumber camp atmosphere.

Frank Tuttle's second picture is not another "Craddle Buster," in entertainment values, lacking as it does the highlights which carried the previous subject to the top of the production list. Not so, even though it is a sort of study in adolescence as was the other essay. It features the same deftly entertaining actor Glenn Hun- ter, who can get more values out of boyish roles than any player we can mention. Where it falls, however, is in sustaining interest because there is not much substance to the plot. And this plot is easy to penetrate from the opening scene. 

When the story gets started it picks up and unfolds several commendable touches. Frank Tuttle knows how to get the utmost from every scene; he also knows the value of putting in not only murder accidents but also the boy who has just murdered his father seeks refuge there. It is a compelling scene which could be a separate problem. The little boy keeps his gun, an empty shotgun until overworn with fatigue. The college brother steals the brother's thunder. Assuming the pose of hero. He should remember that that incident of Tuttle's has here been inserted into the program, the casting of characters. And he proves his courage in scenes which have to do with a man hunt.

The shy boy is left in the house to protect his sweetheart and his mother and the brute who has just murdered his daughter seeks refuge there. It is a compelling scene which could be a separate problem. The little boy keeps his gun, an empty shotgun until overworn with fatigue. The college brother steals the brother's thunder. Assuming the pose of hero. He should remember that that incident of Tuttle's has here been inserted into the program, the casting of characters. And he proves his courage in scenes which have to do with a man hunt.

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"Drums of Fate"

Paramount—5715 Feet
(Reviewed by Charles Larkin.)

The appeal of this picture is to the eye rather than to the ear or the emotions. There are a number of colorful shots in the African jungles—transplanted in convincing manner to California. There are shots in the various capitals of Europe, the Venetian scenes being gams of the camera art. There is a ceremonial dance, showing native racing about a manmore blazing pile. There are some thrilling clashes between the blacks and the native constabulary. But as for the acting and emotional display, "Drums of Fate" has nothing to distinguish it from the usual triangle tale that has gone before.

During the action of the story the star wears some striking gowns that accentuate her beauty. She is fortunate in having such a good cast. There is Maurice Flynn, who as Larry Teck, the engineer, is deserving of praise. George Fawcett is always good. He has a minor role here. Casson Ferguson appears as Voss. He gives his part at times. Robert Cain and Bertram Grassby have the other important roles.

The picture has been given a picturesque setting, unusual for dramatic situations, notably when Teck, believed to have been killed in a clash with the cannibals, returns to life in the jungles and saves another. Another comes when the servant shows Verne the story in the newspapers of the faked death of Myra, is caught in the death of the musician, who has been in ill health.

"Drums of Fate" bears a striking resemblance to "South of Suva," Miss Minter's last Paramount starring vehicle. However, it is a good program production and should interest most fans.

The Cast

Carol Deliver....Mary Miles Minter
Felix Bruceome....George Fawcett
David Verne...Maurice Flynn
Cornelius Rysbrook.....Robert Cain
Seraphina....Laurence Teck
(Adapted from "A Man M. P."")

"The Story"—Believing her husband killed in the jungles of Portuguese East Africa, Carol Deliver is persuaded to marry David Verne, a musician, who is in love with her. The marriage saves his life. Later the husband turns up in the jungles, hears of his wife's marriage. His return is such a shock that the musician husband dies. Husband No. 1 returns to the jungle, believing that to be the solution of the problem. Carol follows him and after her men have a thrilling battle with the natives, joins her first love.

Classification—An eternal triangle story starting in New York, jumping to East Africa and returning to Gotham for the clinch.

Production Highlights—Some very realistic battles with the cannibals of the jungles. The convincing manner in which the jungle atmosphere has been staged. Maurice Flynn's work as Larry Teck. Very attractive camera work.

Exploitation Notes—Miss Minter is well known and has many followers. Play up her name and the popular players in the cast. Miss Minter is a charming social woman and her style and send him through the town beating a jungle type drum. Have suitable advertising on this ballyhoo.

Drawing Power—Will draw as good as any average program picture. Should be O. K. for neighborhood houses.
Opinions on Current Short Subjects

"Border Law" (Range Rider Series—Pathe—Two Reels)

In the role of a Texas ranger, afraid of neither man nor beast, but bashful in the presence of the fair sex, Leo Maloney delivers a very good performance in "Border Law," and as a Government employee, proves he has a way of enforcing law, if he hasn't the ability to propose to a girl. She is the daughter of Captain McVille, who has received important information concerning some trouble with Mexicans. The indolent father, seeing the youngsters in love, but things moving slowly, suggests a way to his daughter to precipitate matters, thereby innocently starting a lot of trouble that takes the young athlete to stop. By the time he has captured law breakers and prevented their escape in an automobile with the girl a captive, he loses his sense of bashfulness. Thus the honk of the automobile horn sounds like wedding bells, to the young couple in the rear seat, the criminals handcuffed, the couple wishing their eyes were bandaged. There are the usual fights, spiritual riding and splendid manifestations of physical strength that has made these Range Rider Series justly popular.—LILLIAN GALE.

"Dig Up" (Pathe—Two Reels)

Here we have Snub Pollard in the role of an average young man, who desires to earn enough money to place him in a position to win the hand of a girl above the average, played by Marie Mosquini. He attempts to collect rents in a neighborhood where lives are not worth a day's lodging, and encounters "Butch McKill," a desperado, whose reputation for killing on sight protects him from paying debts of any kind. Charles Stevenson characterizes the bad man to a nicety; the action throughout is swift, good for a number of hearty laughs and is inoffensive slap-stick comedy of marked appeal to those who enjoy this kind of entertainment at all. The comedy may be recommended to "speed" up an otherwise slow program or be used in contrast to a dramatic feature of one dwelling upon a serious subject.—LILLIAN GALE.

Screen Snapshots No. 17 (Pathe—One Reel)

Anyone anywhere, who is interested in motion pictures, will enjoy this offering, which describes screen stars as they appeared in a benefit for the Actors' Fund, given in Hollywood, California. It first introduces the director, Maurice Campbell, who was in company with Daniel Frohman, and the cast for entertainment included screen stars of today, yesterday and tomorrow. Following this, some views of the departure of Lillian Gish for Italy, who is seen ready to sail and bidding goodbye to David Niven, Mary Pickford and other friends, hold the interest developed in the initial subject. The reel ends with the comedians Ben Turpin and Charles Murray in the act of writing a scenario on billing machines. Sure fire for "fans."—LILLIAN GALE.

"Casey Jones, Jr." (White—Educational—Two Reels)

The hero of Casey Jones, if memory serves us, was the engineer of a make-believe train. Casey Jones, Jr., the hero of this Jack White comedy is discovered first as general information clerk and asst. to the president of a railroad over which traveled the decrepit train known as the "Speed Bull." It is all about a train that runs between somewhere and Celermony, consequently, rural locale with sufficient action and comedy to carry the splendid and actually funny sub-titles, responsible for hilarious farce.

Eventually, Casey Jones, Jr., becomes an executive of the road and attempts to improve train service. He does not reckon with the precedents of time, nor the spirit of the train crew. Consequently, laugh provoking situations, lively action, amusing situations follow in close sequence.—LILLIAN GALE.

"Be Yourself" (Educational—Two Reels)

Neal Burns is cast as the son of James Gordon (Lincoln Plumer) and at the start it is evident that James, Jr., is addicted to late hours. His father insists upon waking him up at a reasonable time but a servant reports it impossible. So it is discovered James, Jr., has not been home, and permitted a taxi-driver to occupy his bed. Infuriated, father decides to put friend's son on house duty, and situations that develop thereby, supply the comedy. For this a splendid interior of a factory has been pressed into service, making the comedy more amusing, since the background is realistic, therefore convincing. There are a number of good comedy moments, and a suspicion of a plot. Senior Gordon's partner is father of a beautiful young lady, who takes her place at one of the machines for the purpose of flirting with James, Jr., and in that way prevents his attentions to other girls of the factory. Which results in the uniting of the partners in business by making them fathers-in-law. Charlotte Merriam, the partner's daughter, is both pretty and pleasing, the balance of the cast well selected for the respective roles.—LILLIAN GALE.

"Royal Chinook" (Kiser—Pathe—One Reel)

This might be described as an animated scene, since it enjoys a background of beautiful country surrounding locations where the salmon industry is carried on. The fish may be seen in the clear waters of the Columbia River, all sizes and weights, the subject being one of considerable interest, carrying information as a side-line. The reel depicts the life of salmon, showing these delicious fish as they live, spawn and die describing their natural propagation, and some modern methods of artificially preserving the race against the onslaught of their use as food. A reel of high-class scenic educational entertainment.—LILLIAN GALE.

"Mr. Hyppo" (Roach—Pathe—One Reel)

In addition to this one reeler being rapid and generally funny, it is also most timely and will afford many laughs among patrons who are following the advances of modern mental processes and fads including auto-suggestion. Paul Parrott, in the role of the professional hypnotist confused. His partner played by Jobyna Ralston, is hypnotized and looks like a petite in velvet knickers, a costume that goes with the "act." The scene is the interior of a theatre. The hypnotist invites patrons to come up on the stage and convinced of the proctor's hypnotic powers, and while things are not going exactly as Mr. Hyppo had hoped, they get suddenly worse when a professor of hypnotism, purchases a ticket at the box office and takes his seat in the audience. Witness this ex-student perform. The professor then taunts Mr. Hyppo and has every hope that his student will fail, since a tuition for lessons is still owing. The older man asserts his hypnotic powers over the subject and the latter charges the professor and get the worst of the bargain. However, Mr. Hyppo and his pretty assistant make their escapes when the noisy protests of the audience bring on a raid. Full of action.—LILLIAN GALE.

"Ouch" (Educational—One Reel)

Unless one is thoroughly sold on slap-stick comedy, this offering doesn't stand the chance in the world to please. It is not unlikely that everyone in an audience at one time or another has suffered from toothache or scare when being obliged to consult a dentist, so that the antics of Jimmie Adams in having a tooth extracted do not serve to more than remind one of something more pleasant to forget. When, after the dentist's efforts fail, having put to use any indelicate method imaginable to complete the extraction of a tooth, the patient flees. Later, the patient tries an old fashioned remedy, that of placing a string around the offending tooth and attaching such weight at the other end as might prove effective, but don't. Chance upon the extraction of a tooth, the so-called comedy being based upon unsuccessful efforts to relieve the patient. The action is fast; perhaps it is funny.—LILLIAN GALE.

"Entertaining the Boss" (F. B. O.—Two Reels)

Mr. and Mrs. Carter de Havens have honestly gained a place in their own particular field of comedy endeavor, and in "Entertaining the Boss" they maintain it—indeed, reinforce it. The story involves a young couple who plan to entertain the boss and his wife. Out of a series of perfectly logical circumstances they sit down at the table with all the living relatives, as well as the laundry and the young chap wearing a shirt embroidered with the monogram of his employer. As a consequence they are discovered. The boss is enraged and dismisses his employee, and one feels sincerely sorry for the young fellow, although one is pining for air and holding to the arm of the seat. If the Carter de Havens produce more like this they will go far beyond another famous couple who introduced "parlor comedies" to the screen.—STUART GIBSON.
Comedies, Short Subjects & Serials

"Via Radio" Reviewed in Science Journal

S C I E N T I F I C A M E R I C A N, in its January issue, published the following article: ""Via Radio,"" the remarkable length Educational's latest special ""Via Radio,"" for the benefit of its many readers interested in the popular sciences. The picture is described as ""a single reel film which features stories short minutes that every person should know regarding present day radio communication."

""It is surprising,"" the article, ""with what ease an intricate subject can be explained even to the veriest layman by means of motion pictures. The picture unfolds the principles of communication, whether by means of light waves, sound waves, electric waves or radio waves."

""All in all, ""Via Radio"" tells the story of radio and tells it well. The action moves along briskly, and at no time is there the feeling of an explanation or petty detail.""

Radio Announces Music

For Bruce Scene

""The Natural Born Liar,"" one of the latest of the Robert C. Bruce Wilderness Tales being distributed by Educational, was on the program at the Capitol Theatre, Newark, New York, for the week of January 7th.

On the opening night, Sunday, the orchestral music was sent out broadcast by radio. This music included not only the overture, but the accompaniment for the screen magazine and ""The Natural Born Liar."" When this picture started it was announced by radio the music which followed accompanied the latest of Robert C. Bruce's Wilderness Tales.

Four Weeks Run for Two-Reeler

Following the new, that the Capitol theatre, New York, will run the first of the American Home Life Series, Morris Kashin has booked ""This Wife Business,"" which is the initial release for a four weeks' run at the Rialto theatre, Newark, New Jersey, in conjunction with the release of ""Buster Brown."" Harold Lloyd in ""Dr. Jack"" at the theatre. It is the first of the set of ""Better Films"" from arctics in the ""Bombo."" The scenario was suggested by a contribution by Alice Ames Winter, president of the Women's Club of America.

Four Slapstick Notables in Trimble Cast

For those who know ""kings"" and ques, the following slap-stick will be included in the cast of the fourth of the series of two-reel comedies giving Lewis Arthum Trimble, which are now being sold on the state rights market through the Anchor Film.

Pathe's January Releases Ready

""Border Law,"" Heads the Program with ""Mr. Hypno"" and Six Other Subjects

P A T H E ' S eight releases for January 21 include a particularly stirring example of the Range Rider Series called ""Border Law,"" presented by Maloney, a capable cast in two reels of a thrilling mix-up with gun runners.

The new one-reel comedy on this list presents a problem for Paul Parrott, with Jobyna Ralston. It is a take-off on hypnotic exhibitions called ""Mr. Hypno.""

""Money Boxed,"" the Pathe serial with Charles Hutchison, reaches its fourteenth episode, called ""The Demon Rider,"" which is a derring-do triangle fight between the hero, the witness he so sadly needs to tell him from grave charge, and the leader of the conspiracy against him.

There is a Harold Lloyd one-reel comedy, ""Lloyd's Visit,"" Pathe No. 5, 9 picture leading events of the world, and Topes of the Day No. 1, an exchange for one choice morsels of wit and humor.

""Cheating the Cheaters"" is the Aesop's Film Pable of this issue — a group of competition in which Henry Cat, Fido Dog and Milton Mouse, whose acts belie their motto ""a wish for all our enemies,"" proves the moral: ""There is a thief to know a thief."

These Baby Peggy Releases Scheduled

Century and Universal Prepared To Announce Definite Release Plans

A T THE same time Julius Stern returned to California, Carl Laemmle issued an order to rush production and exploitation on Baby Peggy Comedies, giving them right of way owing to demands upon the home office of Universal for one of the little star's releases. Both companies, Century and Universal, are now prepared to make definite announcement and to end the inquiries which are reported as having come in from all parts of the country regarding the releases of the Baby Peggy releases. Although the first picture is not scheduled for release before March 15, Universal is going to make Baby Peggy's new picture available to exhibitors at a much earlier date. Those connected for ""Little Red Riding Hood"" will be advised that it has been definitely off the program due to the release of two other tunes connected with its production.

At a recent conference held between the Stern Brothers and Universal it was decided that this Baby Peggy picture back on the regular program, instead of making special productions and selling them as such. The mode of selling will be in blocks of six, to be released one a month.

TwoComedies on F.B.O. Schedule for Later Jan.

TWO comedies will be issued by the Film Booking Offices of America during the latter part of the current month. They are a Plum Center Comedy, ""Pop Tuttle's Long Shot,"" produced by Paul Gerson Pictures Corporation, of San Francisco, and ""A Ringer for Dad,"" the sixth of the Carter DeHaven series. Both are planned for the F.B.O. studios.

""Pop Tuttle's Long Shot"" brings the rustic character, interpreted by Dan Mason, to the country race track, where he pilots, his famous horse, ""Carley's Buck."" The picture was directed by Robert Eddy.

Carter DeHaven has another comedy of domestic life in ""A Ringer for Dad."" He and others. DeHaven are seen in the leading roles. Among the many comedy scenes is a department store sequence in which Carter suffers a sad defeat at the bargain counter.

New Hallroom Comedy Named ""Day by Day"

The first of the Hallroom Boys Comedies written by Jean Havez has been completed, according to word from producer Harry Cohn, and will shortly be released.

Besides the fact that the story is from the clever pen of Jean Havez, it is also distinctly timely, as its title, ""Day by Day,"" will indicate—for Havez has made his subject an angle of the Coot craze. Percy and Perdie decide to go Coot one better on his day by day stuff—and they do it ""in every way."""
**Egyptian History Discolored in Pathe News**

The most important and richest discoveries shedding new light on the obscure ancient history of Egypt, recently made at Luxor and described in newspaper cables, are exclusively pictured in Pathe News No. 3, released on Jan. 6. Pathe News alone was fortunate in having a cameraman on the scene of the new excavations on the Nile where the tombs of old Egypt's most cele-

rated kings have been located. The films were rushed to Cairo, and by the first fast steamship to New York.

The newspaper accounts particularly mention the discovery and excavation of the tomb of King Tut-ankhamen with its unearthed treasures. These are shown in the Pathe News pictures. Tomb and treasures date back 3,000 years, the period when Egypt was ruled by that mighty monarch.

Scenes of the excavations are shown, together with the tomb itself and the entrance to the treasure house. American and European archaeologists agree that these discoveries are the most important of their kind yet made.

**Resume of News Weeklies**

**Close-up of News**

out to see Jackie Onassis; San
tommy drill" to make troops through
Newburgh, N. Y., from racing stars for races; Constantino-

pioneers; sand piles sank in a burning ship; Personalities in the

**Melo Comedies** for

**Johnny Hines**

A new name to designate the partic-
ular type of comedy created by Johnny Hines has been devised by the show business world, and the motion picture critic of the New York Tribune. Henceforth they will be known as "Melo Comedies." Information to this effect left the Burr offices last week to the trade.

Miss Underhill was unwittingly responsi-
ble for this creation. While reading her review of "Sure Fire Flint" in the Tribune Mr. Burr was struck by the phrase Miss Lin-
derhill had thrown in casually in a particularly slyly sentence of enthusiasm about the show. "Melo Comedy" will be imprinted on all the advertising matter which has been prepared for John-
ny Hines' new picture, "Luck," which he just completed.

**Buster Keaton's Next Is**

**The Ballonatic**

Buster Keaton's initial offering for 1923 is a two-reeler called "The Ballonatic," which will be re-
lased in February. It will feature the great balloonist who had his balloon crash in January. Buster and Eddie Cline, his director, who concocted the story of "The Ballonatic" and put it into some hair raising stunts. Buster and Phyllis Haver playing opposite him in "The Ballonatic" and of course had to have.

**"Pest of the Storm Country" Finished**

"Pest of the Storm Country," the Mermaid comedy featuring Louise Fazenda, will be released, and will be fol-
ed by Educational by Feb-

uary. Jack Fick created the character of the Fazenda Company to Wilmingto-

on, Cal., where the opening scenes for the group featuring this popular comedienne will be taken. Bob Kerr is directing and the cast includes Harry Grisbon and Clift Bowes.

Army of Occupation on Rhine: Mon-
treaty created by Sally Milgrim, they excel in snow sports; Hollywood, Cal., and Dorothy Hosta to the Legion's head; Croton, N. Y., Croton goes on a...
Production-Distribution Activities

“The Tinsel Harvest,” as First of Her Starring Vehicles

Madge Bellamy Feature Started

PRODUCTION work on the feature in which Madge Bellamy will make her bow as a star is now under way at Colver City, Calif., according to information received in New York by Associated Exhibitors, the organization that is elevating her to stellar position.

The vehicle selected is Harold Shumate’s “The Tinsel Harvest,” which has been especially adapted for Miss Bellamy, William A. Seiter is directing the production.

N. Y. Stock Exchange in Melford Picture

The interior of the New York Stock Exchange has been reproduced on the stage at the Paramount Long Island studio for scenes in George Melford’s latest picture, “You Can’t Fool Your Wife.” Miss Amy Dvorin was indulged in by the 168 extra men on the floor of the exchange during the filming of the scene but no money was lost.

Jobyna Ralston Opposes Harold Lloyd

According to a telegram received from the Hal Roach studios by Pathé, Jobyna Ralston has been engaged as leading lady for the Harold Lloyd featuring comedy just now going into production. “Dr. Jack’s” successor, called “Safety Last,” was completed before Lloyd’s recent visit to New York. The title of the forthcoming picture is not yet announced.

Old Fighters Appear in “Fighting Blood”

“Ween Mary Pickford’s new production of her famous ‘Tess of the Storm Country’ opened at the Roosevelt theatre, Chicago, it met the instant and unanimous approval of public and reviewers and has been doing a big box-office business during an unlimited engagement, according to United Artists. The picture opened during the holidays.

“Miss Pickford offers you, as a gift, her new version of ‘Tess of the Storm Country,’” said Mae Tinee, in the Tribune, of this United Artists release. “She had for a long time been petitioned to remake the film, which, at the time it first appeared, was a great favorite. At last she consented, and the result is a de luxe ‘Tess’ that will surely delight those who loved the ‘Tess’ that was.”

“If you have not always thought after you have seen the new ‘Tess of the Storm Country’ you will heartily agree there never was another Mary Pickford—and probably she will be another Mary Pickford,” was the opinion of Observer in the Herald and Examiner. “She does not look a day older and it does seem as if she grew more beautiful every year.”

Added genius has come into the sun with Mary Pickford’s beauty. Her new ‘Tess of the Storm Country’ at the Roosevelt theatre is the quintessence of beauty, charm and graciousness—of perfection in the art of the motion pictures—of the excellent qualities that go to make up the sensitive, delicate things of life,” said Rob Reel in the American.

“There is something so perfect about everything that Mary Pickford does,” said Genevieve Harris in the Evening Post. “Her delicate features are those that have been given to their Madonnas. Her every gesture is at once expressive and full of unspoken grace. Every expression of her mobile face seems the reflection of a thought or an emotion not spoken.”

“It was courageous of Mary Pickford to gamble with time as she has done,” wrote Virginia Dale in the Journal. “In a sense she risked her present on her past. She has given this second time a character more mellow, lovelier, and with a finer sense of values.

One Week of Love Opens in N. Y.

ONE WEEK OF LOVE,” the Selznick special starring Elaine Hammerstein and Con- wal O’Dwyer, will open at the Capitol theatre, New York City, Sunday, January 7th for a week’s engagement.

In the New York dailies the highly melodramatic qualities of the production were stressed, the aerialpoe crash and the train wreck being warmly commended.

The engagement at the Capitol theatre will open up the New York Artistic Circle for the picture which it is said was booked rapidly by metropolitan exhibitors only shortly after the special showing at the Ritz-Carlton some weeks ago. The entire Loew and Fox circle has already scheduled the production as well as most of the big independent theatres in the territory.

Critics Praise Mary Pickford

Chicago Reviewers Comment Stars Work in “Tess of the Storm Country’”

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Watch Out For A FRONT PAGE STORY

THE TRUTH ABOUT GORHAM
First National Selects Title

Initial Carewe Production to Be Released as "Mighty Lak a Rose"

"MIGHTY LAK A ROSE" has finally been decided upon by First National officials as the title for the picture which is to be acted out by Carren. It has finished and is scheduled for First National release next month.

It is called a drama of high society and low society and it is the initial First National attraction that has been produced since Richard A. Rowland became general manager of Associated First National.

"Mighty Lak A Rose" looks to me like a showman's picture," declared Mr. Rowland. "It has no big stellar names but it has, nevertheless, a strong heart appeal. It was not made at an extravagant negative cost, which is something left undone to make it a big theatre attraction. It has one of the best exploitation titles that could have been selected for it. Mr. Carewe has made an exceptional exhibition picture."

Pyramid to Extend Cooperation

Will Supplement Exploitation Activities On All Coming Releases

UPON entering its second year of production, Pyramid Pictures has undertaken to effect direct director cooperation and supplemented the exploitation activities of associates, American Releasing Corporation, in connection with every production. 

A campaign in behalf of the five special features already completed and released, namely, "My Old Kentucky Home," "The Woman in the Moon," "Queen of the Moulin Rouge," "When the Desert Calls," and "The Treasure of the Black Alps," as well as for those Pyramid productions now in work and scheduled for release in a month of which are "Wives in Name Only," "Cap'n Eri," "Tatiana," "The Deerslayer" and "Barnum, Jr." involving an expenditure of $50,000, has already been launched for the benefit of theatres contracted to play these and all subsequent Pyramid productions. 

Will Reorganize 2nd National Exchange

COMPLETE reorganization of the Second National Pictures Corporation, distributing system is under way, according to an announcement by officials of the company. George C. Massiah has been engaged to undertake the work in the field, and following his return to New York, he will be well connected with the main office.

Mr. Massiah left this week for Washington, Cleveland, Indianapolis, Chicago, Milwaukee, Detroit and Syracuse, where important changes in the Second National exchange system are contemplated.

New Exploitation for "Shopgirl"

The C. B. C. Film Sales Corporation has just completed and sent to the territorial holders of their feature, "Only a Shopgirl," a new exploitation accessory, in accordance with the company's plan to give the exchanges something new to work with and build ideas around each week.

This week the exploitation hint takes the form of a sheet on which they have reprinted all the reviews on this second picture—and, to accelerate co-operation, having also reprinted separately, as suggestions for catch-lines some good descriptive word or phrase about the picture from each review so they may be hung in the box office.

These have been printed up on cardboard, so they may be used to hang in the various offices or as a lobby display in newspaper offices and also on newspaper stock, so they may be used as mailing sheets and "letter-stuffers."

Will Construct Forest For "Scarecrow"

An entire New England wood is under construction at the Biograph studios, and is to be the next Film Guild picture, for Hodkinson release. The "Scarecrow," was adapted from MacKaye and Morgan's famous witchcraft romance by James Ashmore Creelman and Frank Tuttle. A studio built forest was used instead of an actual exterior for the exteriors in order to direct production manager Fred Walker to use a special lighting system which reproduces the leaves and foliage shadows on the live backdrop in fantastic, decorative designs.

This is the first time, it is claimed, that artificial exteriors have been constructed in order to secure this combination of light with decorative, yet natural, designs in light and shadow.
Lichtman Releases Are Near Completion

ONE production has been completed and another is near completion for Lichtman releases.

"The Girl Who Came Back," Tom Forman's next production for Preferred Pictures, is near completion at the Schulberg studios in Los Angeles. The picture is based on the popular Hagen Haug success by Charles E. Blaney and Samuel Ruskin Golding and has in its cast Gaston Glass, Miriam Hopkins, Kenneth Harlan, Joseph Dowling and Zasu Pitts. It is scheduled for release through Al Lichtman Exchanges in the early spring.

"Poor Men's Wives," Gans-ner's spectacular drama featuring Barbara La Marr, David Butler, and Zasu Pitts has been completed at the Schulberg Studios. The film is now being cut and titled and production changes of the Al Lichtman Corporation the early part of February.

According to an announcement made by Lichtman the release program of his company for March is called "Poor Men's Wives" to exibitors following Gans-nor's production which is the March release.

Tom Forman's production, "Are You A Failure?" which was exibited several times to follow "The Hero" will be held for the March release following "Poor Men's Wives."

"Alice Adams" Follows Tarkington Book

Florence Vidor has kept her word to picturize Booth Tarkin-gton's prize-winning novel, "Alice Adams," as she wrote. This, at least, was the declaration of President Arthur S. Kane and his aides in the home office of Associated Exhibitors following the first preview, this week of the feature.

With the final story to the printed page did the Associated Star make her picturization, under the direction of Rowland V. Lee, that the photoplay was described as another and richly illustrated edition of the novel itself.

Clarence Gillingwater and Margaret McWade play the roles of the father and mother, respectively; Harold Goodwin is the brother, "A man about town at twenty"; Vernon Steel has the part of Russell, and Thomas Ricketts impersonates J. A. Kamo, the great "I am" of the town.

Goodman Selects Equity Title

"Has The World Gone Mad?" Chosen After Rejecting Forty Proposed Names

DANIEL CARSON GOOD- MAN, author and producer of "Has The World Gone Mad?" has again proved his genius in select- ing titles for his pictures. A recent appeal. Mr. Goodman chose the title of this new Equity release after considering more than forty pro- posed names.

When "Has The World Gone Mad?" was launched for exhibitors and independent exchange men it will be seen that this powerful drama is worthy of the big sensa- tiona title which has been selected, according to Equity. "I believe," states Mr. Goodman, "that an un- justifiable title is the most perni- cious form of motion picture adver- tising—unjust to the exhibitor, the public and those who have worked in it. pictures. Only a big production is worthy of a big title. I sincerely believe that in "Has The World Gone Mad?" I have touched upon a theme that will awaken the sympathies of ninety-nine per cent of the picture audiences to-day.

"We have had our stories of the flapper, her excesses, follies and insatiable love of excitement. In my new picture, I try to show that it is not entirely the flapper, but also the flapper's mother, who has become afflicted with the jazz- disease of the age. "Has The World Gone Mad?" prachces no doctrine, nor does it attempt to effect any refor among our middle-aged women who gras frantically and hopelessly at the Lotus Youth, but it does present for the consideraion of the public a species of social un- rest, which is endangering the na-

"Has The World Gone Mad?" is enacted by cast including Robert Edeison, Charles Richman, Hedda Hopper, Mary Alden, Elinor Fair, and Vincent Coleman. Production is complete and is now being issued in New York and is now being edited by Mr. Goodman.

Select Executes Unique Stunts
Special Advertising Helps Put Over "One Week of Love" at N. Y. Capitol

IN connection with the presenta- tion of "One Week of Love" at the Capitol theatre on January 7, the Select publicity force promulgated a special advertising campaign which started with the giving of miniature cardboard aeroplanes to all the children attending the Capitol Xmas week. These aeroplanes are equipped with a rubber band to use for impetus and when they are properly folded the planes are really quite practical. They can be made-to-order, bank and return to the sender in true boomer- ang fashion. The imprint reads: "Fly to the Capitol Theatre and see Elaine Hammerton and Conway Tearle in "One Week of Love." A large number of window cards were either tucked or placed in prominent windows in the neighborhood of Times Square. These cards read: "We have had Smile Week, Heath Week, Safety Week, Let's make Jan. 7-23 One Week of Love.

Twenty-five thousand heralds were distributed, while a combina- tion post card throwaway and stuff- ed card were distributed and mailed out. This card was also signed by the "Society For The Promotion of Universal Happiness" and queries in bold type: "If Love Ruited Your Life?"—how much different it would be. Love is the keynote of the Golden Rule—Do unto others as you would have them do unto you. How wonderful would be its application in the daily life of each of us. Let's make next week One Week of Love."

The Select Company states that all of these accessories are included in the list of selling aids and are available to all exhibitors showing "One Week of Love.""

Garsson Production Completed
"Success," Directed by Ralph Ince, Finished After Five Months Work

SUCCESS, the motion picture version of the Broadway stage play of the same name, has at last been completed, according to word from Murray W. Garsson, who produced it.

This photodrama, which was di- rected by Ralph Ince, has been more than five months in the making as it is considered a step forward in the motion picture art that surpasses anything this director has ever offered.

Brandon Tynan, who played the leading role, is the only one when the play was given its New York premier, is seen in the same characteristic in the film's depiction, it is nounced.

"Shopgirl" Included In Better Pictures

"Only A Shopgirl" has been chosen on the December List of Better Pictures, issued by the National Board of Review.

Cables Tell Doug of London Success

ABLEGRAMS received by Douglas Fairbanks indicate that "Douglas Fairbanks in Robin Hood," which is now playing in London, will be as much of a sensation abroad as it has proved to be in America.


"Robin Hood beyond wild- est expectations," came from Carrol Trowbridge, manager the London office of Al- lied Artists In.

"Robin Hood will amaze and delight continental coun- tries," cabled Guy Crosswell Smith, Paris representative of Allied Artists which will han- dle the film on the continent.

"The co-production of the banks and the most human spectacu- lar film production ever made, "Robin Hood," will travel on, "will mark new era for films in Europe," and from Heber Beal and Missie White who both belong to the English film World corresponding to that of Doug- las Fairbanks and Mary Pick- ford here came this greeting: "Heartiest congratulations. Robin Hood is terrific. Greetings."

Barrymore in Realistic Duel Scene

What is said to be the most ex- citing and realistic duel ever staged for motion picture picture is that fought by Lionel Barrymore and Paul Pan- zer in "The Enemies of Women," which is now being shown by Cosmopolitan Productions is now picturizing on the same lavish scale as "When Knighthood Was In Flower." This thrilling sword bat- tle was fought this week at Interna- tional Jackson Avenue Studio and the result which both men flashed their steel weapons as they struck and parried is said to have caused other members of the company to gasp.

James Murray, fencing master of the New York Athletic Club and Columbia University, who super- vised the fencing scenes in "When Knighthood Was In Flower," also supervised the direction of this dramatic duel scene in "The En- emies of Women."

In addition to Barrymore, who is featured in the production the cast of "The Enemies of Women" in- cludes: Billie Burke, Martha Dobob, Garrett Hughes, Gladys Hu- lio, W. H. Thompson, William "Buster" Collier, Jr., Mario Ma- niacs, which is directed by Val- den Croston is directing the picture from the scenario of John Lynch.

HISTORICAL DRAMAS

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Watch Out For A Front Page Story

The Truth About Garhoma
Barthelmess Will Be Seen in "Fury"

"Tol'able David" was called the best picture of 1922 by the readers of Photoplay Magazine and now Associated First National is releasing another screen play in which Richard Barthelmess is the star and feels that this new release will be praised by the public just as high as was "Tol'able David." The new picture is "Fury," by Edmund Goulding, who wrote the scenario for "Tol'able David."

"Everyone who has seen 'Fury' believes it is the equal of 'Tol'able David,'" is the statement issued by First National. "It has a fine, well built, dramatic story, sprinkled with natural humor. It is well made and played by Henry King. It has a cast of players of well-known ability. Its settings are the sea and the old Limehouse District, London. And the photography is colorful and of exceptional quality." Supporting Barthelmess are Dorothy Gish, Tyrone Power, Pat Hartigan, Barry Macollum and Jessie Arnold. It was made by Inspiration Pictures, Inc.

Warner's Build Real Small Town
Replica of Gopher Prairie Laid Out For Production of "Main Street"

A real exact replica of Gopher Prairie, the small town depicted in the Sinclair Lewis novel, "Main Street," has been built at the Warner Brothers' coast studios, near Bakersfield, Calif., to Abe Warner, who recently arrived east after a three months' stay in Los Angeles.

The reproduction of Gopher Prairie is said to have been made at a cost approximating $50,000. Concrete sidewalks, a real bank, drug store, post office, lampposts, telegraph wires; in fact, everything known to be found on the main street of a small town was constructed on the lot.

With the laying of the cornerstone of the bank the prominent figures of the town were photographed, with the exception ofting Henry Willard, who has arranged with Warner Brothers to have the entire town reproduced by a new and unique method, utilizing every prominent factor of the town, to be sold to the public by Warner Brothers.

The village will be used extensively in the production of "Main Street" for the next few months. It will be utilized for the portraits of the townsmen, who will be photographed and reproduced in exact likeness, to be used as advertisements and souvenirs of the town. The village will also be used for the filming of the film "Main Street." The village is located on the Warner Brothers' lot and will be open to the public at a cost of $10,000.

"Village Blacksmith" Lauded
Fox Special Commended in Front Page Editorial by Denver Paper

TYPICAL of the praise being accorded "The Village Blacksmith," the Fox special, wherever it is shown, is an editorial on a front page of the Denver Post written by Frank E. White in the issue of December 10th, according to the Fox office.

The production which was released January 1, but was viewed at a private showing by Mr. White December 30th, is one of the first of the second group of specials which Fox Film Corporation announced for the current season. The Denver newspaper's comment follows:

"And speaking of blacksmiths: The other day I saw an advance showing on the Fox special, 'The Village Blacksmith.' When it is shown publicly and it will be within the next month—you will do well to see it. It is a most meritorious picture, and quite remarkable, because it is very evident an effort to copy another picture and succeeds in surpassing its mark. It very seldom happens.

"William Fox, so they say, did not know he had anything more extraordinary than the ordinary Chinese method made 'Over the Hill,' but it turned out to be one of the most successful and biggest money-makers of the season. Since the Chinese have been several efforts to get another like it, but none has quite hit the mark, though several have shown good profits. So the effort to make another 'Over the Hill' was continued, and 'The Village Blacksmith' is a result. It is much superior to 'Over the Hill,' as the Longfellow poem is to Carleton's. 'There is too much grief in 'Over the Hill,' the sorrow of the mother seems to be beyond human endurance, and the audience, while enjoying a good cry, felt that the anguish of soul was a little too much. In 'The Village Blacksmith' there is grief enough and one cannot escape a tear unless his heart is hard as iron. There is comedy relief in greater quantity than in 'Over the Hill.' Davis is a physical pain and equal to a heavy load. He is a simple, kindly man who is as a child and when confronted by vexing problems is a man without sympathy for, but never pity. The role is beautifully played by William Walling. Indeed, the entire picture is well acted, well directed and photographed.

"It struck me as a very good picture. If you ask me why I can only say it is worthy of the poem and is good for the same reason that Longfellow's poem is a masterpiece."

Mary Pickford Honored by Art League

Having been told that Mary Pickford had gone on record as against any activity which tended to destroy the sympathy of the city, the Hollywood Art Association, through Rita Kissin, asked the film star to appear at an appearance of the honorary chairman of their city planning committee.

Acting in this capacity, Miss Pickford immediately launched a drive against the destruction of the city's shade trees. Her slogan is: "Hollywood, spare that tree."
C.B.C. Reports Demand for Thimbles

A bigger demand for the alumin- um thimbles, "don't buy a Shopgirl" has been recorded by the C. B. C. Film Sales Corpora- tion than for any advertising or exploitation work ever. The plan has never been sold in conjunction with the release of a picture, it is announced.

Territorial holders of the feature throughout the country are ordering them in quantities, and a remark more-a fact which strengthens more than ever in the minds of the C. B. C. officials that they are on the right track regarding their little novelties—and that only those that are actually useful and serviceable are sound. The C. B. C. company has tried out all kinds of novelties, from throw-aways and novelties that break and tear quickly and are of no lasting service, to those along the lines of the thimbles and celluloid shopping cards they are offering on "Only a Shopgirl." The company, it is hoped, the latter the most basically successful they have ever tried.

Clara Kimball Young Completes Picture

Clara Kimball Young has completed her performance before the camera in the Harry Carson screen production for "The Woman of Bronze." Miss Young will take a short vacation before starting work on her next picture.

"The Woman of Bronze," directed by King Vidor, is declared by cinema experts who have been at the studio to study the picture, one of Miss Young's finest histrionic opportunities. This is the play in which she first won the right to a signal success when presented upon the Broadway stage. Translated from the French of Henry Kitaenmacher by Paul Kester, it was adapted for the screen by Hope Loring and Louis Lighton. In Miss Young's role are John Bowers, Katherine McGuire, Edwin Stevens, Lloyd Whitlock and Edward Kimball.

Mae Murray Designing Picture Settings

In addition to enact the stellar role in her forthcoming production, "Jazzmania," presented by Robert Z. Leonard, Mae Murray is taking an active part in designing the unusual settings for the picture.

Miss Murray's interest in interior decoration, which is shared with Mrs. Murray, an active hand in designing the artistic backgrounds which have been so typical of her pictures, is evident in her recent photoplays, distributed by Metro. In the case of "Broadway Road," Miss Murray - and Robert Z. Leonard, producer and director, gave close consideration personally to each of the set decorations. These settings are familiar to most of them, which eventually found their way into the photoplay.

"Jazzmania," it is said to give Miss Murray a wide range for her artistic ideas. The action of the picture takes place partly in a tiny kingdom where the women are always in "Jazzmania," and the novelties in setting and costume are to be expected.

The photoplay was written by Edmund Goulding, and directed by Robert Z. Leonard. The settings were executed by Cedric Gibbons.

Paramount Production Increases

Four Companies At Present Are Busily Engaged at Long Island Studio

PRODUCTION activities at the Paramount Long Island studio for the new year are on the increase. New releases, as well as the two busy on raw Paramount pictures, are busy on raw Paramount pictures, and three are in preparation for production and two other pictures are in the process of being edited and titled.

George Melford's latest production, "You Can't Fool Mr. Justice," starring By Waldemar Young, with Leatrice Joy, Nita Naldi and Lewis Stone in the principal roles, and Allan Dwan's production of Edith Wharton's "The Glimpses of the Moon," with a cast including Bebe Daniels, Nita Naldi, Rubye de Remer, David Powell, Charles Gerrard and Maurice Costello, are now occupying the two unfinished studio stages.

Thomas Meighan and a company of players are in Panama making scenes for "The Ne'er-Do-Well" under the direction of Alfred E. Green, while Alice Brady is in the fair country of Canada with Henry W. Wilson, and a company filming exterior scenes for "The Snow Bride," an original story from the pens of Sonya Tisen and Julia Henke.

"Dark Secrets." Dorothy Dal- ton's latest picture, and the last one with Alice Brady on the star, are being finally edited and prepared for the public.

Parallels are now underway for the production of two new pictures, "The Exciters," in which Bebe Daniels will have one of the principal roles, and "Fog Bound," Dorothy Dalton's next picture after the completion of "The Law of the South," which is in production at the Paramount west coast studio. Irwin Willat, who will direct Miss Daniels in this picture, is in Florida now selecting locations for the exterior scenes.

Mammoth Press Book for "Third Alarm"

When "The Third Alarm" is re- leased nationally on January 7th by the Film Sales Corporation, it will be accompanied by the biggest press and campaign book ever produced by any picture company. The advertising and pub- licity department, under N. G. Riddle, who is working at high pressure over a period of six weeks, has turned out a full newspaper-size, twenty-four-page press sheet, replete with exploitation ideas, press material and advertising matter.

No attempt was made by Mr. Riddle to issue a campaign book elaborate in appearance only. More than forty-five separate and distinct exploitation ideas are outlined and illustrated. A big feature of the book is a four-page insert in colors showing the smashing paper prepared by the Osa Lithograph Com- pany on "The Third Alarm."

Feature Bookings Show Increase in Contest

Returns from the sixth week of the Eschmann Sales Contest, Pathe reports, show still further gains in standard and sales volume. Of fifteen of these productions which have been continuously before the public are noted as showing steadily increasing bookings since the first week of the contest. Several branch managers are quoted as stating that they have found the contest quite helpful to the home office that many of them easily win exhibitor preference over widely exploited competing new productions.

At the close of the sixth week of the contest the leading branches, with slight changes, were stubbornly holding their own—Portland, Los Angeles and Milwaukee continuing first, second and third, re- spectively, with Spokane, Newark and Seattle next in line.

Ingram Unit Returns to N. Y. from Florida

Rex Ingram, his company of players and his technical staff re- turned this week to New York from Miami, Florida, where, for the past three months they have been engaged on the production of Mr. Ingram's latest photoplay, "Where the Pavement Ends," based on a story by John Russell. The film is now ready for final re- vision.

The production, hitherto known as "The Passion Vine," has been changed to "Where the Pavement Ends." The present title is the name of a collection of Mr. Rus- sell's short stories, of which the photoplay is a part. The au- thor of the story made the trip to Florida with the company, serving in an advisory capacity during the course of its production.

Watch Out For A FRONT PAGE STORY

THE TRUTH ABOUT GORHAM

Boston, Washington Praise "Peg"

Laurette Taylor HighlyCOMMENDED For Her Work in "Peg"

PRE-RELEASE presentation at the Loew's theatre Boston and Washington of Laurette Taylor in "Peg o' My Heart" has evoked enthusiastic and high praise from all of these cities the same high degree of praise as was expressed recently in New York, where the production opened and the motion picture trade periodicals, according to the Metro offices. When the photoplay was exhibited there to the trade, the verdict of the spectators was a complete substantiation of the remarkable reception which "Peg o' My Heart" received in New York. Miss Taylor is "the screen's newest sensation," say photoplay critics from New York, Bos- ton and Washington—the only three cities which have yet been privileged to see the pirated "Peg." The initial presentation of "Peg o' My Heart" in New York, which took place recently at the Hotel Astor in New York, where Miss Taylor was accompanied by a group of stars among whom were dramatic critics, writers and players. Their com- ment was uniformly enthusiastic. The initial printing of the press, was uniformly enthusiastic: and Miss Taylor's portrayal invited comparison with the most famous thespians on the screen. The au- thor of the story made the trip to Florida with the company, serving in an advisory capacity during the course of its production.

Watch Out For A FRONT PAGE STORY

THE TRUTH ABOUT GORHAM
Russia Terror Reign Is Shown in Picture

A realistic glimpse of the reign of terror which overtook Russia following the overthrow of the Czar is shown in "The Enemies of Women," by Vicente Blasco Ibanez, which Cosmopolitan Productions is now making into a release, is the announcement of production that featured the wonderful "When Kindness Was in Flower."

Never has there been a more graphic illustration of the devastations wrought by "Reds" than the scene which depicts the destruction of the Russian palace of Prince Lubimoff, the chief character in the story impersonated by Lionel Barrymore, says Cosmopolitan. It is here that Lubimoff stages the wildly extravagant parties, in which beautiful women of different nations predominate, that have made him the talk of all Europe. Following the revolution, however, the Bolsheviks descend en masse upon his palatial home.

Valuable Oil Paintings for "The Net"

One of the scenes in "The Net," the play by Maravene Thompson which William Fox is producing in film form now, is the interior of an artist's studio. The studio is a transformed church and contains six different styles of decoration, including Moorish and Italian.

The artist, a man of wealth, is supposed to have lavished a fortune on the rugs, bronzes, marble and tapestries with which the room is decorated. To carry out the impression in every detail, the owner of the studio is an artist of unusual merit, the walls were hung with $50,000 worth of oil paintings from the F. A. Lawler Galleries.

Aywon on Lookout for Strong Pictures

Realizing the necessity and great demand for pictures of immediate merit for the independent market, Nathan Hirsh, president of the Aywon Film Corporation, is on the lookout for such productions which will rank with the very best.

Mr. Hirsh already has completed negotiations for the production of four pictures, which will be released at intervals of one a month. The first of these is "The Purple Dawn." The leading lady is Miss Bessie Love, opposite whom plays Edward G. Robinson and Bert Sprott. "The Purple Dawn" is now in its final stage of editing and will be ready for buyers of territorial rights in the very near future.

Henley Gets Production Unit

Director Wins Distinction Because of Success Attained by "The Flirt"

A result of his excellent direction in making "The Flirt" the picture has been that the Universal-Jewel, all pictures hereafter made for Universal by Hobart Henley, will be featured as "Hobart Henley Production," and he has been announced by Mr. Carl Laemmle, president of the Universal Pictures Corporation.

Henceforth Henley will have his own producing unit, being supplied with assistants, technicians, and other crews especially to him from the forces at Universal City, and will have preferred call on the department and experts at the big film studios.

His productions will be Universal jewels of the first water and coming the coming year will form the bulk of the Universal's super releases. The establishment "Hobart Henley Productions" is retroactive, and will include "The Flirt" as well as those which are yet to be released.

Mr. Laemmle's decision to feature Hobart Henley productions followed a conference Monday between Mr. Laemmle and the executive council of the Universal Pictures Corporation, which acclaimed "The Flirt" the most artistic photograph ever produced at Universal City. The project had been acclaimed by the press and public as the best of the 3,500 pictures made and released under the Universal banner since the producing company was organized.

A new Hobart Henley Production is "A Letter from Universal City." It is "The Flame of Life," a strong picture adapted from Jack London's best-known story of that name. Reginald Denny is the star.

Denny is supported to "The Abysmal Brute" by Mabel Julliene Scott, Thomas Morgan, Charles Edward Aywon, Crusader Kent, Fritzi Ridgeway and others.

"Fighting Blood" Trade Showing

First Three Rounds of Witwer Stories To Be Seen in N. Y. January 16

THE industry will receive its first look at the O. C. Witwer productions of "Fighting Blood" on January 16th, when Film Booking Offices of America will present the first three counts at a trade showing at an Astor theatre in New York. Exhibitors of the Metropolis terri-

oried by the paper critics of the industry have been invited to the showing, which will take place at eleven-thirty in the morning.

Production has completed on the first six of these stories, dedicated by Mr. Witwer to the cleansing of the young and the work is being rushed on the remaining six. The stories have been published over a period of six months in Collier's, accompanied by an F. B. O. advertising campaign, announcing the transference of the stories to the screen.

The three rounds to be shown at the Astor are "Fighting Blood," from which the entire series is taking its name, "The accounts in Gale," and "Six Second Smith." The role of "Gale Galen" is played by George "O'Hara, Charles B. Shotton plays "Lindy," and other characters who appear throughout all of the rounds, are played by Arthur Courtright, Albert Guard, Mabel Van Buren, William Courtwright, Albert Cooke and M. C. Ryan. Mal St. Clair is directing the entire series of "Fighting Blood" stories.

"Sure Fire Flint" Is Praised

Trade and Daily Press Unanimous In Commending Johnny Hines' Latest

IT IS seldom that critics of the daily press and the trade publications agree so heartily about a motion picture as was the case with Johnny Hines' latest, "Sure Fire Flint," presented by C. B. Burr at C. C. Moss' Cameo theatre, New York, last week.

Among the daily papers of New York City appeared the following notices:

Harriet Underhill in the Tribune said: "It contains only sure-fire stuff, it is a marvel, a mere combination in that the best thing Mr. Hines has done." Gertrude Chase in the Morning Telegraph wrote: "Johnny Hines has a picture that should always be scored with George M. Cohan music. . . . Johnny Hines is to be congratulated upon his delightful work as well as making one which cannot help being a winner." Quinn Martin, of the Morning Herald, said: "With its ample supply of action views and its names, 'Sure Fire Flint' ought to be among the film hits of the country." In the Evening World, Don Allen said: "Sure Fire Flint' is a sure-fire box office attraction."

The Evening Sun said: "It serves chiefly to amuse those who have had a bad afternoon watching other moving pictures."

Nine Months Required To Make "Tansy"

The filming of "Tansy," which is the first release of the Burr Nickle Productions, required nine months in the making. One of the facts that the story required the following through of an entire season with a flock of sheep, from the birth of the lambs to their weaning.

"Tansy" is the screen adaptation of the Edward Edd- wards, and is the first picture ever shown in which the characters use the American Sign Language.

Three months before the filming of "Tansy" was started, the star, Alma Taylor, was sent to live in a little cottage on the Pacific Coast region, Mr. Storey producing his first run bookings of "Dr. Jack" in the Portland, Spokane and Seattle branches territories which were already so favorably impressed with the general advance of exhibitor ent-"Tansy." The picture was produced by later examination of the attendance records broken there with the latest Harold Lloyd "Feature comedy."

The picture was immediately marketed everywhere. Holland Majestic's one week booking: extended week by week, at patron demand, six weeks of unprecedented business during exception-ally unfavorable weather conditions.

Third Aralma Release Is Completed

Reports from the Estes Studios, New York, where Arthur Zelmer is producing pictures for the Aralma Productions, in-cluding the American Home Life Series, state that he has completed the third and final set which is scheduled for release March 5th.

Twelve of these "Better Film" two-reelers will make their appearance during the year 1923. The cast of number two, "Disposing of Mother," includes in addition to Mary Alden in the mother role, Stanley Walpole, Geraldine Blair, Reginald Simpson and Maud Hill. It will appear in February, follow- ing "The Half Life Business," the initial release.

Pearl Sindelar Added to Dwan Cast

Pearl Sindelar, who recently appeared on Broadway in the Equity Players' production, "Hospitality," is now producing "The Glimpses of the Moon," Allan Dwan's production for Paramount which is now being filmed at the Long Island studio.

Miss Sindelar, who is the wife of Charles Sindelar, the artist, has a role in the picture similar to the one she essays in real life, as cast as Mrs. Pulmer, wife of an artist.
Will Exploit "Covered Wagon"
Kent Announces Extensive Campaign to Precede Paramount Production

S. R. KENT announced this week that the greatest exploitation campaign ever mounted for a picture is now in preparation for James Cruze's Paramount production, "The Covered Wagon." The "Covered Wagon" is undoubtedly one of the greatest pictures ever produced, and Mr. Kent, who "saw it, in rough form, at the Lasky studio, and it more than surpassed our expectations. Our plans for this production call for the most sweeping exploitation campaign ever given a picture. The production will undoubtedly be given special long-run engagements at special key points, like New York, Los Angeles and Chicago, but the campaigns on the picture will not be confined to these centers. Mr. Kent went on to say that all exhibitions throughout the country, regardless of the whereabouts or the size of their theatres, would be bettered by the "Covered Wagon" campaign.

In addition to the big display advertisement on the picture in The New York Times, there will be a theater campaign in the Post running over several issues. This campaign will be augmented by the fact that "The Covered Wagon" is coming and that it is the pictured version of Emerson Hough's novel, which ran serially in the Post.

Other exploitation plans, now in preparation, will be announced later.

In co-operation with D. Appleton & Co., publishers of the novel, a special "photo play" edition, illustrated with stills from the picture, is about to be issued. This photo-play edition will be advertised intensively throughout the country during the coming weeks, each advertisement calling attention to the "Covered Wagon" picture of Hough's novel.

Probably one of the most extensive billboard campaigns ever given a picture will be launched. Starting with a full display of 24-sheet stands in New York, Los Angeles and Chicago territories, the campaign is to be extended over the country as the picture gains momentum.

John C. Flinn, in charge of the advance exploitation of the production, in co-operation with Claud Saunders, A. M. Botsford and Charles F. McQuaid, is now setting up a tie-up with the Union Pacific Railroad, which follows the general line of the "Covered Wagon" campaign. The scene of the "Covered Wagon" story. Arrangements are being made to have the Oregon Trail covered by the Union Pacific with the motion picture theatres along the route used as the stations.

Other exploitation plans, now in preparation, will be announced later.

Big Program For Marion Davies
Cosmopolitan Star Will Be Presented In Series of Costume Plays

WHAT can justly be called "the cream of the costume plays" have been purchased, for Marion Davies by Cosmopolitan Productions. No screen star ever had a more pretentious program planned for her. In fact, that which confronts the star of "When Knighthood Was in Flower" according to Cosmopolitan, so tremendous was the success of Miss Davies as Princess Mary Tudor in the latter big production that interest in costume plays was revived all over the country.

Miss Davies is now at work on the first of these forthcoming pictures, "Little Old New York," adapted to the screen by Luther Reed from the stage play by Rida Johnson Young. This portrays New York of a century ago. The settings by Joseph Urban will include samples of the great efforts made at search work as it is planned to make everything an exact replica of the scenes of New York a hundred years ago.

"Alice of Old Vincennes," for which a number of film stars have been eagerly negotiating, will afford Miss Davies a big opportunity. She will play the part of a Revolutionary heroine who later becomes a spy. The story is filled with action and patriotic thrills. It was a great success as a play and had wide succe as a novel.

In "The Forest Lovers" by Maurice Hewlett, Miss Davies will have a very novel role and something entirely different from anything she has heretofore portrayed. In the title role (Idyl) she will portray a forlorn forest wai, rescued from a hateful marriage by the boy, light-hearted wanderer, Prosper.

In "Yolanda," the Cosmopolitan star will have another colorful historical romance by Charles R. Johnson who wrote "When Knighthood Was in Flower." The scenes are laid in 1576 when Louis XI reigned over France.

"La Belle Marseille," by Pierre Berton, a picture against the fine dramatic acting and gorgeous settings. The Cosmopolitan star will have the role of Jeanne.

Will Nigh's Secures Magazine Story

While details have not as yet been made public it is known that arrangements have been concluded whereby Will Nigh has acquired the screen rights to a recent national magazine story that has attracted much attention. This is a departure from his usual method of working, for he has written his own screen stories, and is at the present time declared to be planning a series of a large number of screen scripts.

Lawrence Weber and Bobby North, who are releasing Nigh's latest production, "Nights of the Cowboy," will handle the coming Nigh feature.

Jackie Coogan Hero with London Kiddies

Little Jackie Coogan has made himself a hero with a crowd of kiddies in London and in so doing has made for himself a big place in the hearts of the English nobility that loves and does for these kids. He is to receive a special invitation to visit London from Her Grace the Duchess of Hamilton and Brandon.

The particular crowd of kiddies that look on Jackie as their hero are four hundred odd orphans in the Foundling Hospital, London. These kiddies saw a motion picture for the first time in their young lives just before Christmas. The picture was "Oliver Twist."

Punch Scenes in "When Civilization Failed"

"A photoplay full of punch" was one description by Associated Exhibitors of the forthcoming feature, "When Civilization Failed," featuring Leah Baird, following the first Eastern showing of the picture, and the hitherto "unpunchful" are described to be an encounter beneath the surface of the water between an elephant and a shark, an actual shipwreck off the coast of South America, and the bursting of a tropical typhoon, with its devastating horrors.

Financiers

Do not buy things for their cheapness, but for their salability. Evans Individual Attention Prints are salable, reasonable in price, but not cheap because cheapness generally means that the buyer loses.

The plus sales qualities in Evans Prints are due to the "Personal Interest" which is given every foot of film.

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Watch Out For
AFrontPageStory

The Truth About Gorham
Cleveland’s Latest Playhouse

Keith’s Palace

Opens with

The New

MOTIOGRAPH DeLuxe

and

HIGH INTENSITY ARCS

“Quality Counts”
"Dedicated to the enrichment of community life"

The Eastman Theatre

Exterior View, EASTMAN SCHOOL OF MUSIC and EASTMAN THEATRE, ROCHESTER, NEW YORK
This Photograph Shows a Night View of the Theatre Flood Lighted
Eastman Theatre Monument to a Great Art

Purely Physical Aspects Embodied Are Cause for Wonder

The Eastman theatre stands as a monument to motion pictures, an edifice elevating this great modern art to a plane that has always been justly proud; marking again a tremendous stride in the advancement of this industry.

The quiet beauty of this structure leaves a lasting impression. A full appreciation of this is only secured after every feature of the theatre is thoroughly known. No expense or effort was spared in the perfection of each detail. The quality of workmanship from basement to roof is of the same superb quality. The artist of every profession was given free rein to express his skill in its highest degree.

The theatre is owned by the University of Rochester through a gift from George Eastman. The purpose of this theatre is best expressed in an inscription over its portal: "Dedicated to the enrichment of community life and the theatre has additional aims in that it is to serve as a laboratory and clinic through which the problems confronting the purveyor of low priced popular entertainment may be solved to the end that the character of entertainment proffered the masses during its hours of relaxation may be improved and refined.

The program policy is arranged to give emphasis to the value of music in conjunction with motion pictures. One night each week is devoted entirely to vocal and musical concerts. A noteworthy feature is the admission, the lowest price for which tickets are made that may be expected to cover the running expenses; an endowment exists to meet any deficits that are encountered. The general magnitude of this project may be gleaned from the fact that five millions of dollars were expended on the undertaking.

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These uniform provisions for the cultural enjoyment of patrons regardless of price are equalled by provisions for their personal comfort and convenience in the way of ample checking arrangements, luxuriously appointed retiring rooms, etc. For the occupants of the cheaper seats in the grand balcony, all these conveniences are as adequate and as luxuriously appointed as they are for those who occupy the higher-priced seats in the orchestra and on the ground floor. In fact, the architectural and decorative scheme was especially designed to afford the cheapest seats the best view.

Through mushroom ventilators under each seat, great fans supply each minute 122,000 cubic feet of air, and the whole is humidified and brought to the right temperature. Exhaust fans change the air every eight minutes.

The opening of the theatre marked the end of motion picture presentation in the dark and the attendant hazard of having mixed audiences under such conditions. The theatre is sufficiently illuminated to enable patrons to find seats without faltering or groping, see the faces of those near them and all objects in the auditorium and to read the ordinary print of newspaper or programme. The method used is an improvement of the indirect lighting system, perfected as the result of months of experimentation and investigation in the research laboratory of the Eastman Kodak Co., especially in the theatre.

The crystal chandelier suspended from the sunburst in the ceiling and which contains thousands of concealed lamps, furnishes the greatest amount of illumination. This is reflected and diffused without glare by the sunburst and light surfaces of the ceiling and is supplemented by cove lighting under the mezzanine gallery and grand balcony. The lights are concealed in cornices and reflectors throw the illumination on the undersurfaces which are architecturally designed and painted to diffuse it to the most remote corners. This degree of illumination, many times greater than has hitherto been used in motion picture theatres, does not destroy the efficiency of projection.

Architects, Engineers, Etc.

In the construction of the building, associated with the architects, Gordon and Kaelber of Rochester, was the well-known firm of McKim, Mead and White of New York City, through which the great English architect, Sir Charles T. Barry, has been brought into play. Robert E. Hall, consulting engineer of the firm of Russell B. Smith and Company, New York, who has many theatres to his credit, including the Rialto and Rivoli, in New York, was in charge of construction. Professor F. R. Watson, of the University of Illinois worked out the problem of the acoustics.

The music is supplied by one of the largest orchestras in the world, and by a great organ, built especially for the theatre. The orchestra, symphonic in character, embraces a personnel of 56, permitting the playing of ambitious symphony compositions. The organ vies with the orchestra in enabling the public to enjoy the best music and develop a greater appreciation for it. It is not only the largest organ in any theatre in the country, but in musical scope, tonal quality and mechanical ingenuity one of the most complete instruments in the world.

Radio Broadcasting

One of the most powerful radio broadcasting sets in the country has been erected in the institution.

Motion picture interests throughout the world are turning their eyes on the new theatre, for they see in the appliance of science to motion picture presentation the possibility of developments of far-reaching character. The theatre, in fact, will be a clinical laboratory in which will be conducted experiments and investigations of a nature that exhibitors operating for profit would find prohibitive from the standpoint of cost.

Decorative Features

The decorative features and art treasures of the theatre are uniform throughout, forming one harmonious whole. They are carried out to the rear walls on all levels. This is true even of the heavy Savoy carpeting, which covers every inch of floor space on main floor, mezzanine and grand balcony.

Grand Balcony

These uniform provisions for the cultural enjoyment of patrons regardless of price, are equalled by provisions for their personal comfort and convenience in the way of ample checking arrangements, luxuriously appointed retiring rooms, etc. For the occupants of the cheaper seats in the grand balcony, all these conveniences are as adequate and as luxuriously appointed as they are for those who occupy the higher-priced seats in the orchestra and on the ground floor. In fact, the architectural and decorative scheme was especially designed to afford the cheapest seats the best view.
January 20, 1923

View of Orchestra and Stage Set for Picture Presentation
THE EASTMAN THEATRE

View of Auditorium from Stage. Note Mammoth Chandelier
THE EASTMAN THEATRE
Perfect Acoustics of the Eastman Theatre

By F. R. Watson

The action of sound in a building is much of a mystery to many people. There is a popular belief that wires stretched in an auditorium will be of benefit for faulty acoustics, or, if this fails, that a sounding board over the speaker’s head will remedy matters. These popular conceptions are not altogether supported by the facts. People who regard the problem with a degree of seriousness realize that the action of sound is not a matter of chance, but that the phenomena must accord with scientific laws. It is only within the last twenty years, however, that a successful study of the subject has been made, so that the acoustic properties of a room are slowly being regarded as of equal importance with the lighting, ventilation and heating. The Eastman theatre presents an important and interesting illustration of acoustic design and shows the degree to which the modern science has progressed.

The acoustic properties that must be considered in an auditorium are the reverberation, or prolongation of a sound after it dies out, and echoes, which are reflected when sound is reflected in a marked way from certain walls. Other phenomena such as resonance and interference are sometimes present, but they are of minor importance.

Auditoriums with defective acoustics are usually too reverberant, that is, it takes the sound too long a time to die out. Words uttered in succession by a speaker overlap and confuse the auditors who find difficulty in following the sequence of the speech. The correction for the defect lies in the introduction of sound absorbing material to reduce the time of reverberation.

In the Eastman theatre, none of the defects mentioned were present because the acoustic features of the room were arranged when the building was in the process of design. What was desired was an auditorium in which music would be acceptably rendered, particularly orchestra music from a considerable number of instruments.

The results of this study led to the recommendation of certain features for the Eastman theatre. A large volume was decided on, about 800,000 cubic feet, to allow full play for the organ and to accommodate the considerable audience of 3,260 people. The amount of absorbing material necessary to give the proper reverberation was calculated according to Sabine’s formula; some of this being fixed on walls and a considerable proportion in carpets and upholstered seats. The acoustics were thus made quite independent of the audience. When auditors came in, they occupied their places, and the material in place of the upholstery to the action of the sound. The absorption was increased somewhat but not so great an extent as if plain wooden seats were used. The acoustics were thus made satisfactory for rehearsals when no audience would be present, also for finished concerts, with a maximum audience.

The possibility of echoes was investigated carefully. The shape of the room was not rectangular, but somewhat like a megaphone, the vertical side walls spreading out toward the rear. Any objectionable reflection of sound thus confined to the ceiling. This surface was formed into a shallow dome.

Ventilating and Heating Systems Efficient

By Allen S. Crockett

The ventilation of the theatre proper is by the Mushroom system. This consists of a 6-inch sleeve in the floor under each seat, with a hood over the top of this sleeve raised slightly above the floor. A fan delivers air to a closed space under the floor, and this air is thrown through the mushroom ventilator. The only available space for the main supply fan was over the dressing room section at the left of stage. This placed the fan slightly below the level of the ceiling of the auditorium. The roof of the theatre is trussed and the attic space between ceiling and roof was available for running the metal air distributing ducts from the fan to vertical masonry ducts leading down to first floor, mezzanine and balcony levels. This fan location had the advantage of taking air at an average height of 65 feet above the street, insuring somewhat cleaner and cooler air for summer than if taken at a lower level.

Air is taken to the fan through an air washer, i.e., a device where the air passes through a spray of water to eliminate dust. This washer also regulates the humidity in the air delivered to the theatre. On hot days in summer when outside humidity is not too high, the washer has some cooling effect on air delivered. In the winter the air, before reaching the washer, is warmed to about 45 degrees and the washer water is also warmed when necessary. In this way, the air as it leaves the washer is always at the same temperature, about 42 degrees, and has taken up all the water it can carry. This air is then heated to 65 or 70 degrees and at this temperature the relative humidity is the desired amount. If the temperature of the air leaving the air washer is below 42 degrees the thermostats automatically turn the heat on the coils through which it passes and also turn steam into the water heater. The tuning room for the orchestra is in the School of Music building, and the fan serving this room is also in the School. The same humidity will be carried here so that same air conditions will prevail where instruments are tuned and where the orchestra plays.

The main supply fan is designed to deliver 125,000 cubic feet of air per minute; this corresponds to 2325 cubic feet of air per minute per person, or to an air change of about every 7½ minutes.

The air is delivered to the basement space under first floor by the vertical masonry duct leading down from the attic. Under this first floor are two tile ducts running diagonally across the basement space. The air enters these ducts, and slides located at various points give an even distribution of air under entire first floor, so that each seat may get its proper amount of air.

The temperature of air delivered to the theatre is automatically controlled, and there are three distant reading thermometers located in the theatre, one at the main floor level, one at mezzanine level and one at balcony level. The engineer in the fan room can read these thermometers without leaving the fan room. Two 108-inch diameter disc fans located in pent house above the attic exhaust the air through the theatre ceiling to the attic, and then from the attic to the outside.

The main supply fan is in a room over the dressing room in the attic, is located in the attic space over the auditorium ceiling, and a
Stairway Connecting Levels of Promenade
EASTMAN THEATRE

Passage from Balcony to Lobby
EASTMAN THEATRE

Murals Executed by Barry Faulkner—Religious, Hunters, and Pastoral Music
AUDITORIUM, EASTMAN THEATRE
ELEVATION AND BALCONY PLAN, EASTMAN THEATRE
Gordon & Kaelber, Architects
Projection Department of Eastman Theatre

Completely Equipped in Every Respect Insuring Excellent Results and Good Working Conditions

Realizing the fact that regardless of the entertaining and interesting features of a photoplay such as the story, the cast, etc., the real value of a picture was lost unless properly presented, Mr. Eastman, at the time the Eastman Theatre was planned, laid particular stress on the importance of the projection department and engaged the services of J. E. Robbin to plan and execute a projection room. Mr. Robbin has handled the projection engineering of the Strand, the Rivoli the Rialto and the Capitol theatres, New York, and Panama-Pacific Exposition in 1915.

It is claimed that the projection installation of the Eastman Theatre surpasses that of any other theatre in the world modern, up to-date equipment. The projection equipment facilities are divided into three groups, the main operating room of the theatre, the main projecting room and Mr. Eastman's private projection room. The main operating department is located at the rear of the theatre over the balcony and is divided into three rooms, each being separated from the other by fireproof partitions with underwriter's approved fire doors, similarly designed as the bulkhead construction of ship work. The first room upon entrance is the film rewinding and inspection department. In this room are contained a metal bench and cabinet wherein various supplies are kept in different compartments. On the table is a fireproof enclosed motor driven rewind. There is also a special machine built by the Eastman Kodak Company which automatically waxes the edges of the new film so that it will run smoothly through the projector and not cause any gumming on the gate.

A work bench with a complete set of tools is also provided for the projectionist to facilitate making any minor repairs and to allow for the maintenance of the equipment. The main operating room contains three Simplex motion picture projectors equipped with Simplex Sunlight High Intensity arc lamps. The machines are of the latest development and are finished in a light battleship grey enamel and polished nickel. In addition are two Simplex spotlights mounted on pedestals. The spotlights are equipped with dissolvers, color box and fadeout attachments. Directly behind each projector is a specially designed pedestal into which all the conduits enter at the base. All the wiring is contained inside of this pedestal and mounted flush at the rear are plugs for the electric dissolver circuit, motors, work light, arc controls, and at the top are two pole 200 ampere switches for the projection machine arc circuits. These switches are operated from either side by large handles, as shown in the accompanying photograph. This pedestal also serves as a tool and carbon table and is a radical departure from other projection room designs. It is claimed that this design has decided advantages from several practical points, the most important being the elimination of the arc switch from the projector. On the front wall adjacent to each projector and directly underneath the look-out port is mounted with the wall a control switchboard on which is mounted a dial switch for regulating the intensity of the arc, volt meter and ammeter connected to the arc circuit, a telephone connection, speed indicator, motor ammeter and a signal telegraph indicator.

Signal System

Each projecting machine is equipped with a Robbin cinema electric speed indicator, with one indicator mounted on the panel, which in turn is connected to the stage director's control board and also on the orchestra leader's stand. After the program is pre-arranged and the music synchronizes to the proper picture speed, the projectionist simply starts the motor of the projector and regulates the speed by his indicator, thus enabling the orchestra conductor to play to the correct tempo to synchronize to the picture.

Each rheostat has a maximum capacity of 150 amperes and is controlled from the control panel board located along the sides of the machine; in other words, a remote control. On the control panel in front of the room is a volt meter and ammeter connected in each circuit which indicates at all times the voltage across the arc and the current consumption in amperes. This enables the projectionist to adjust the intensity of each arc so that when dissolving from one picture to another, the same intensity of light may be maintained.

The power service to the operating room consists of three wire 110-220 volt direct cur-

(Continued on page 36)
Chosen for Rochester's Newest Theatre

G-E Motor Generator Equipment Installed in Eastman Theatre

The selection of all equipment embodied in the Eastman Theatre was made by theatre engineers of the highest standing. No greater recommendations can be awarded any apparatus than to be chosen by these experts. G-E 65 K.W. Motor Generator was specified and installed in this world's most beautiful motion picture theatre.

G-E Motor Generators are designed for the highest over-all efficiency, maintaining a steady arc with quiet operation.

General Electric Company
General Office Schenectady, N.Y.
Sales Offices in all large cities
We Do Not Cost You Money—We Save It!

AGAIN PROVEN BY THE APPOINTMENT OF J. E. ROBIN, PROJECTION ENGINEER, FOR THE EASTMAN THEATRE, BY MR. GEORGE EASTMAN

The most successful theatres are those which give their patrons continuously the best projection possible . . . The results they pay to see.

An error in planning the projection system—the selection of equipment—layout of operating room—electrical installation—size and location of screen means—Waste—Reconstruction—High maintenance cost—Loss of patronage.

"IT IS NOT THE MONEY YOU SPEND—BUT HOW WISELY YOU INVEST!"

Our long experience as the foremost projection engineers enables us to render you a service that cannot be equalled.

Write us about our business building service today.

ROBIN ENGINEERING COMPANY
203 WEST 49th STREET NEW YORK
Record of
POWER’S INSTALLATIONS
During the Past Six Months
WESTERN PENNSYLVANIA
AND
NORTHEASTERN W. VIRGINIA
Territory of
S. & S. FILM AND SUPPLY CO.
Pittsburgh, Pa.
Distributors of
POWER’S PROJECTORS

66%
Of All The
Projectors
Installed
Were
Power’s

90%
Of All The
Projectors
Installed In
Theatres Costing
Over $250,000
Were
Power’s

90%
Of All the
Mazda
Equipments
Installed
Were
Power’s
G. E.

100%
Of All the
High Intensity
Equipments
Installed
Were
Power’s
G. E.
National Anti-Misframe League Forum

Question on Motors
Dear Editor:
I have a question I'd like to have you or some of the brothers answer. That is, when you find a motor with a rating of one horsepower and 110 volts how do you find out how much power it takes. I mean how many watts and amperes. Maybe this question doesn't come right in with the N. A. M. L. Forum, but I'd like to get this information if it isn't too much bother.

The N. A. M. L. is certainly doing some wonderful work now and I find that it helps keep the film in better condition. I don't believe there is anything going on in this industry that helps to get people to like pictures better than keeping the film in good condition as the fellows do in the N. A. M. L.

Here's hoping all the projectionists in the country join the League.

Yours truly,
John Shepard
Hutchon, Ore.

Solution

The question concerning the method for figuring out the power in watts consumed by a motor and also the amperage rating is one that should be of interest to all projectionists and therefore will be answered through these columns.

It will be necessary to make a few assumptions in offering a solution, namely that all the information available is that a motor is rated at one horsepower (1 H.P.) operated at 110 volts. As it is not stated specifically in the question whether an A. C. or D. C. motor is meant, both will be assumed.

One horsepower (1 H.P.) is equivalent to 746 watts of electrical energy. But the rating of the motor at 1 H.P. is the output and not the input (input is the power supplied to the motor to get it to operate at 110 volts of work out of the motor). Most motors operate at rated load (in this case 1 H.P.) at about 80 per cent efficiency. Then 746 watts (1 H.P.) equals 80 per cent of the power necessary to drive the motor or 100 per cent equals \( \frac{746}{0.8} = 932.5 \) watts.

The input necessary to operate the motor is 932.5 watts or in round figures 930 watts. To get the amperage on D. C. at 110 volts divide the watts by the voltage \( \frac{930}{110} = 8.46 \) amperes.

Differs for A. C.

However, for an A. C. motor, the amperage cannot be determined in this simple method due to what is known as power factor. The Power Factor is the phase relation between the current and voltage.

In general, to determine the amperage on a single phase A. C. motor the following formula is used:

\[
\text{amperes} = \frac{\text{watts}}{\text{volts times power factor}}
\]

In the case of a two phase motor the line amperage is found from watts

\[
\text{two times volts times power factor}
\]

For a three phase motor, the line amperage equals watts

\[
1.73 \times \text{volts times power factor}
\]

In case the motor is operated under or over the rating the current input naturally varies. Ordinarily in the case of the A. C. motor it does not vary in anything like direct proportion due to the variation in the power factor.

Motors usually operate with the greatest efficiency at full load.

Dear Editor:
Enclosed you will find my application for membership in the N. A. M. L. I think it is just what we need and I believe all operators will join sooner or later. I agree with the other boys about the punch mark artists and think they should be done away with. In all my two years as a projectionist, I have never used a punch. I wouldn't allow one in my booth. I always inspect my films and take my change over from the action of the players and make a note of it, and have a perfect change over without the screen being lit up with spots, scratches and punch marks. I have two Simplex machines and mercury are rectifiers. I will come again soon and tell you about my booth equipment. Find enclosed 25c. for button and send me labels please.

Yours for better projection,

Chas. Russell Crane
Odeon Theatre
Devol, Okla.

Dear Sir:
Enclosed find my application for membership to the League. It is the greatest scheme I have ever heard of. I have intended joining for some time but have put same off. I have been reaping the benefit of the work of the League members and although not a member I have done everything to help. I want to tell them that I am with them and am doing all I can to help improve film service.

Very truly yours,
A. E. Rawl
Batesburg Theatre
Batesburg, S. C.

Dear Editor:
Just a few words to let you know that we are always strong for the N. A. M. L. and your department is eagerly sought for, for it is digestible. The pictures we are receiving now are in the best condition, which perhaps is due to the fact that N. A. M. L. members are pretty thick in this part of the country. We would like to have one of the new membership buttons hence enclosed find 50c. to cover two.

We are, yours for better projection,

Ray Simmons, No. 1503,
Kozy Theatre, Paducah, Ky.
Ray Gnarey, No. 1327,
Arcade Theatre, Paducah, Ky.

Gentlemen:
I am enclosing herewith membership blank and 25c. in stamps for which please enter me as a member to your League. I will be only too glad to comply with your rules as I believe that every projectionist should do all that he can to make the picture business a success.

Wishing the league the best of luck and that I will soon be enrolled,

Very truly yours,
Kenton J. Long
Box 190,
Harrisonburg, Va.

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

As a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way cooperate with my brother projectionists and give greater pleasure 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.

New members when sending in application blanks for membership in the N. A. M. please enclose twenty-five cents for a membership button.
In America's Foremost Theatres

The "Twin" Theatres, The Harris and The Selwyn of Chicago, are equipped with American Seating Company Theatre Chairs. Their design, arrangement and installation were the work of our Theatrical Engineering Seating Department.

These two theatres are accounted among the most beautiful and most perfectly equipped for their patrons' comfort and pleasure in the world. No money or pains were spared to make them so.
Projection Department of Eastman Theatre
(Continued from page 360)

rent service of three No. 500,000 mil cables and a three-wire 300,000 mil cable 220 volt three-phase sixty-cycle alternating current. Both of these come direct from a power house about three-quarters of a mile away. These services are run into the rheostat room to the main switchboard, which contains compensating switch, volt and ammeter pilot lights and a four pole double throw switch which is connected between the generator control board and the main operating room switchboard.

This switch changes from a three-wire to a two-wire circuit so that either lighting service or the generator may be used at will. The G.E. motor generator set weighs over three tons and consists of a 100 horse power three-phase A.C. motor directly connected to a 125-volt, 65-kilowatt direct current generator.

The main switchboard of the operating room is placed in the rear wall between the main room and the rheostat room and is of the dead volt type. This board contains two direct current wattimeters, 200-ampere switches for each projector and spotlight and switches for controlling the ventilating fans, machine and rewind motors and lighting system. All switches and fuses are mounted at the rear of the board and are operated by handles on the face of same. On the front of the board is mounted heavy receptacles which are connected to each arc circuit motor. The line from the switch on each machine is run through the switchboard and connected to a special type of plug. Each plug is inserted in one of the receptacles on the face of the board. By this system, should a fuse blow or something on this particular circuit on the No. 1 machine go wrong, it is only necessary for the projectionist to pull the plug on the face of the board and insert same in another receptacle, thus avoiding delays.

Emergency System

A special circuit for emergency lighting is installed in the rheostat, operating and film rooms. This circuit is operated on a 12-volt battery system. The system carries an automatic charger and control panel and is automatically operated by the fire shutters. In case of accident, at which time the battery lights become illuminated, the orchestra is given a signal and the manager's office notified.

Ventilating System

The ventilating system of the projection department consists of large grills in the ceiling of the rheostat, film inspection and projection rooms which are connected to three vent fans in the ceiling. Each projection machine lamp house has a special ventilating fan. The vent fans have sufficient capacity to change the air once every minute. The entrance to the projection department is effected by a staircase and also by an automatic electric elevator. All that is necessary to operate this elevator is to step in and press the button designating the floor desired.

Private Projection Room

There is a private projection room used by Mr. Eastman which contains two Simplex projectors finished in gray enamel and nickel and equipped with Mazda lamp apparatus. Also additional equipment such as ammeters, speed indicators, signal telegraph and loud speaking telephone are installed. The speed indicator and telephone apparatus are connected from the review desk directly in front of the booth. The screen in this room is 8 feet by 6 feet.

Every possible facility and convenience has been incorporated in the design of this projection department, thus insuring the very best of projection. The following projectionists are in charge of the complete department: L. M. Townsend, chief; F. J. Britt, assistant chief; G. H. Brophy, Calvin Bornkessel, William Holmes, C. J. Redfern.

New Type Arc Lamp

The Economy Projection Lamp is the latest on the market. It is an American made product manufactured in New York by the Economy Projection Lamp Company, Inc., which claims it will reduce the operating cost in the projection room from fifty to eighty per cent.

It is asserted that it fits any lamp house, operates on from fifteen to twenty-five amperes and eliminates condensing lenses. It is also said to effect a saving of fifty per cent on carbons; that each one and one quarter inches of carbon will project 10,000 feet of film under perfect projection. No heavy cables or fuses are necessary; it is easily installed and simple to operate.

The manufacturing company is now demonstrating the lamp. Offices of the concern have been established at 220 West Forty-eighth Street, New York City.

Lewis M. Townsend, chief projectionist of the Eastman theatre, Rochester, N. Y.

Eddie Selien at the console of the Robert Morton Organ installed at the Strand theatre, San Francisco, Cal.
Advantages

Westinghouse Two-Arc Multiple Motion Picture Motor-generator Equipment is not only a dependable source of direct current for the projection machines, but more—it provides for operating the projection machine, stereopticon, and a spot or flood simultaneously. This is one reason why the Palace Million Dollar Theatre in Dallas, and hundreds of other first-class theatres, use Westinghouse equipment.

*Write our distributors for Circular No. 1640.*

Westinghouse Electric & Manufacturing Co.
East Pittsburgh, Pennsylvania
Motion Pictures Shown on the Streets
By Means of Truck

AND now it's traveling motion picture shows, via truck!

Industrial Displays, Inc., of New York and Boston, have succeeded in adapting motion picture advertising to the outdoors by means of a truck and a specially designed apparatus which shows the films in three places at the same time—on both sides of the truck and in the rear.

Panels on the sides and one in the rear are the "screens" of this traveling picture show. Properly illuminated, and with the "show" in progress, crowds gather at any street corner where Industrial Displays, Inc., are staging a "performance."

This is one of the most interesting combinations of two modern forces—the motion picture and the truck—that has been perfected.

There is a 32 volt, 250 ampere storage battery, charged by a 2 kilowatt universal motor generator. Two hours of daily running are required to charge the battery for a five-hour operation of the show at night.

The three displays of the films at three different points at the same time is attained by means of a triple projector feeding automatically. Due to the ample radiator capacity of the Garford truck in which the "show" is mounted the generating plant is efficiently cooled; this saves the necessity of a separate cooling plant.

Much ground is covered by this movie-truck show. This facility of movement is one of the chief advantages of this new idea in advertising. The entire outfit, storage battery, motion picture machine and the control of these devices, is mounted inside the truck closed body. In any weather this "show" can pick up and move along to its next scheduled stop without difficulty. The total mileage in a season to be covered by each of these "movie" truck units will be extraordinarily high. Industrial Displays, Inc., have adopted Model 725 Garford, with its 168" wheelbase, as the standard truck unit for this newer form of motion picture entertainment.

SIMPLEX TICKET REGISTER

"The Machine That Makes Good Every Day"
1923 model now ready for delivery
With one in your box office your ticket machine troubles are over
Ask the man who has one

ask the man who has one

We guarantee SERVICE, QUALITY, PRICE and that our folded style tickets will operate in all ticket machines

WORLD TICKET AND SUPPLY CO., Inc.
1600 Broadway
Phone Bryant 6973
New York City

"Protectall"

Stood the Test of 1250 Volts

Applied in the Laboratories of the National Board of Fire Underwriters
And is Recommended by Them as Affording Such Safeguarding
As Designed by the Manufacturer

Prevents Film Fire in the Projector
Due to Every Known Hazard
Requires No Human Attention of Any Kind
Is Absolutely Automatic
The Greatest Assistant to the Projectionist
Ever Placed in the Booth
And if he would be willing to exchange it for any other device of similar claims, on the market, we will
Refund the Purchase Price With a Premium upon its return within thirty days after installation

THE "Protectall" CO.
752 South Wabash Ave., Chicago, Ill.
1324 East Front St., Fort Worth, Texas
The profits of your house

The profits you take out of your house depend upon the highlights you put into your pictures. After all, you have but the one thing to sell—pictures in light. Inferior lighting degrades the best picture in the world to worse than mediocrity; an ordinary good reel, it reduces to a fizzle. The most you give your patrons for their money—what you provide to interest, to amuse, to educate, to thrill—they get through their eyes! And they won't keep coming back to see dark pictures. Poor lighting makes every picture poor, and will work more to keep people out of a theater than any other factor in the industry. The direct road to bright, brilliantly highlighted pictures is—Columbia Projector Carbons.

On Direct Current: Columbia Silvertip Combination Carbons present richer color values; and the narrow diameter of the silvertip negative lower permits it to burn to a sharp point, holding the arc steady and also keeping the shadow off the lens and screen.

On Alternating Current: Columbia White Flame A.C. Special Carbons yield a sharp and pure-white light, steady, brilliant, absolutely silent.

Use Columbia Projector Carbons to double the enjoyment of what you are showing and keep the profits of your house up to where they belong.

Columbia Projector Carbons are the most satisfactory source of motion picture light in the world!

Write for information

NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio
San Francisco, Cal.
The Criterion of Neighborhood Play-houses in the New Chaloner

At the expense of about $500,000 John Armstrong Chaloner erected one of the most beautiful neighborhood theatres in the world. The Chaloner theatre on 55th Street and Ninth Avenue, New York City, is of Roman Architecture, contains 2000 seats and the interior. With its massive columns follows the lines of the ancient Coliseum. The decorations, however, make it ultra-modern in appearance. The theatre was designed by Mr. George Keister, and built by Shroder & Koppel, Inc. The engineer is Victor Mayper and the interior decorations were created by Winter & Rauh. Mr. Chaloner's associate in this enterprise is William Yoost, President to the Ninth Avenue Amusement Corporation and who operates a string of motion picture theatres in the district. Mr. Yoost is thoroughly familiar with the management of a theatre, and is thoroughly enough acquainted with the wants of his neighbors to know exactly what kind of entertainment to give them.

The Chaloner will show only first run pictures and furnish music with a fifteen-piece Symphony orchestra, as well as other high class entertainment, and has been thrown open to the public at prices ranging from ten to thirty cents.

That the entertainments provided in the "Chaloner Theatre" will be on a par with those at the larger Broadway houses is assured by the fact that the builders have installed a multi-color lighting and dimmer system which will permit of many beautiful electric effects for the staging of prologues, dance ensembles, and other features. The acoustics of the theatre are rendered perfect by the fact that the golden dome is like a large inverted bowl and is augmented by one of the largest sounding boards ever installed in any theatre. A large pipe organ will be operated in conjunction with the orchestra.

Reports Installations of Ticket Registers

The World Ticket and Supply Company reports the following installations for Simplex Ticket Registers Haring & Blumenthal's Gem Theatre, New York City; Consolidated Amusements E. T. N., Ideal Theatre, New York City; Weingarten's Whitney theatre, Brooklyn, N. Y.; and Bustanoby's Grottoland Dance Palace, New York City.

It is also reported that Mr. Lauman of that company, who has been in the West since the first of the year, has been awarded for his efforts in the installation of four ticket registers in the Trianon Ballroom. It is claimed that this ballroom is the largest of its kind in the world. In addition to these installations, the Ballaban and Katz Roosevelt theatre has installed two of these latest designed registers, as well as the Capitol theatre, Rainbow Gardens and Imperial theatre, Chicago.

The Simplex Ticket Supply Company have increased their staff and office space.

Representative of Chinese Corp. Visits U. S.

Harry Grogin, who left New York City December, 1921, to organize the China Film Productions, Inc., a Chinese producing and distributing company, is returning to the United States, leaving Shanghai on board the S. S. "President Taft," sailing on December 30, 1922. Grogin came to China with Z. L. Loo, who is now at the head of the China Film Productions, Ltd., who organized the Chinese company and who already has established a studio including several producing units producing Chinese comedies, dramas and educational. The purpose of Mr. Grogin's trip is to dispose of negatives produced under his direction and photographed by himself. During his stay he will purchase a studio lighting equipment and laboratory equipment, purchasing independent releases for distribution in China.

Concerning Grauman's San Diego Theatre

According to more definite information concerning the new house which Robert E. Hecks, owner and manager of the Cabrillo theatre, San Diego, Cal. and Sid Grauman of Los Angeles are building, the theatre will occupy a ground space 100 x 150 at the southwest corner of 4th and E Sta., San Diego, and the estimated cost of the structure approximates $600,000. It will be built of steel and concrete, will be called "The Balboa" and the architecture will be Spanish Renaissance. The house will seat 2000 and plans call for a balcony and a mezzanine floor, the latter to have a spacious 25 x 60, furnished as a lounging room. A $50,000 pipe organ is one of the features in addition to which there will be a symphony orchestra.

Plan $1,000,000 Theatre at Portland

Announcement was made of plans for a $1,000,000 moving picture theatre for Portland to be erected at Congress and High Streets. The Famous Players Film Corporation is backing the enterprise and the theatre will open next fall. William T. Gray of Lewiston, one of the backers, says he is making the finest house in New England.
Little Stories of
Successful Exhibitors No. 1
Adolph Zukor

Mr. Zukor, whose position in the world of motion pictures has won him fame as well as fortune, was born in Hungary in 1872. He came to America when a young man and learned the fur business, but fur was not to be his field of success. In 1912—only ten years ago—he started with one theatre and practically no capital. Today he is a leader in the producing as well as the exhibiting field and is the largest employer in the industry.

Mr. Zukor is head of the organization which controls that well-known trio of New York City theatres—the Rialto, Rivoli and Criterion. No detail has been overlooked which will add to their efficiency and each has its equipment of GOLD SEAL Automatic Ticket Registers which altogether sell and register a total of millions of tickets every year—mile after mile of GOLD SEAL tickets are used in these three theatres—enough in one year to stretch from New York City to Philadelphia—and then some!

GOLD SEAL Automatic Machines and Tickets go hand in hand with SUCCESS.

LOOK FOR THE GOLD SEAL—THE MARK OF PERFECTION.

Write today for information and FREE demonstration of the GOLD SEAL Automatic Ticket Machine with the new features.

Automatic Ticket Register Corp.

Largest in the World
1782 Broadway, New York City

NOTE: Distributors in principal cities. Write today for name of nearest one.
Linwood Theatre, Kansas City, Opens

The Linwood theatre, practically rebuilt and now one of the largest and most modern houses in Kansas City, opened its doors to patrons. The new theatre, located at Thirty-first Street and Prospect Avenue, will seat 1,100 persons, including more than 300 loge seats which may be reserved. The interior decoration is in polychrome effect, with gold, rose and blue tints predominating. Foyer drapes and curtains are of old rose. A new $25,000 Hope-Jones pipe organ has been installed with Ted Meyn as organist. W. O. Lenhart has been appointed as manager of the Linwood, which is one of the houses purchased by the Capitol Enterprise Company, of which Samuel Harding is president. This is the fifth neighborhood theatre the Capitol Enterprise Company controls, the others being the Benton, Gladstone, Roanoke, and Summit. The company, which recently was organized and incorporated for $1,000,000, is purchasing theatres in Kansas and Oklahoma also.

B. F. Shearer Equipping Two Local Houses

Contracts for work on two small town houses in the local territory that are being remodeled and repaired, were announced last week by the B. F. Shearer Theatre Equipment Company of Seattle.

A new Girdler velvet gold fibre screen has been sold to Ed Dolan for his Weir theatre in Aberdeen. The screen will be installed by the Seattle company about December 10 or 15.

Mike Barovici's Stewart theatre in Puyallup is being remodeled and entirely rescored by Manager D. Constantis. Three hundred fully upholstered Heywood-Wakefield opera chairs are being furnished for this house and will also be installed by the Shearer organization.—Prager.

Carr and Schad Purchase Lyric

Carr & Schad Inc., Reading's enterprising amusement firm, has purchased entire interests in the Lyric Theatre. The Lyric will be completely remodeled, one of the big features will be the installation of a new ventilating system. The booths will be fully equipped with the latest motion picture projecting machines. New features will be added to the pipe organ and a new electric sign with changeable letters will add materially to the exterior. The Lyric is the seventh link in the Carr & Schad chain of silent drama theatres.

Keasre Theatre, Charleston, Opens

The new Keasre theatre, Charleston, W. Va, opened recently as West Virginia's newest and finest theatre. It seats 2,250 people and is equipped to handle road shows as well as pictures. Eugene Quigley, a showman of wide experience is the managing director, at one time connected with Ascher Brothers of Chicago.

Kentucky House, Lexington, Opens

The Lafayette Amusement Company, Inc., announce the opening of the Kentucky theatre Lexington, Ky. Messrs. Fred Levy, President M. Switow, Vice President and W. M. James, Vice President are the officials of the corporation.

Springfield Theatre Has $20,000 Fire Loss

Damage estimated at more than $20,000 was caused recently by a fire on the third floor of the Fox Theatre Building. Most of the damage was caused by the tons of water which seeped down through the offices to the store on the first floor and into the theatre. The blaze was discovered about a half hour after the evening performance and the theatre was empty except for a few employees at the time.

Have proven themselves to be box-office attractions second only to the feature photoplays.

Does your screen favorably advertise your house?

Send for literature and samples

MINUSA CINE SCREEN CO.
ST. LOUIS, MO.

World's Largest Producers of Motion Picture Screens.

Radio Talk-Mat

Talk from your screen with your quickly typed written messages.

No Radio-Mats $2.00. White, Amber or Green.

Accept no substitute.

IS THE STATIONERY OF THE SCREEN
Universal City

Hobart Henley will complete "The Abysmal Brute," with making of retakes this week.

Stuart Paton and his company are at Truckee weeks, making scenes for the picture originally entitled "The Attic of Felix Bauv," Wallace Worsley is making Fifth Century court scenes for "The Hunchback," with Patsy Ruth Miller the central figure. There are three hundred extras in use, among whom are some well-known character players.

Harry Pollard has created a mid-winter baseball season at Washington Park, Los Angeles, for making "His Name," to embrace an all-star cast.

Phil McCullough has been added to the cast of "Trimmed in Scarlet," under the direction of Jack Conway.

Nick De Ruiz has been added to the cast of "The Hunchback," in which he will play the role of the executioner.

Bob Hill is beginning a new serial, titled "The Phantom Fortune," starring William Desmond. Esther Ralston has been cast for the lead, Lillian and George Nichols the father.

The Browning-Dean "Drifting" company is working in Killer Canyon.

RC Production Notes

Margaret Clayton has been engaged as lead for Harry Carey in "The Memory of a Legend," from a magazine story by Wyntham Martyn, combined with an original story by Eugene Manlove Rhodes. Filming begins on Wednesday.

Johnny Walker has made final retakes for "The Fourth Musketeer." Ethel Griffing's "The Greater Glory" is finished.

Century Cut-Backs

Continuity on the Buster Brown comedies is now being prepared. These will star Brownie, the dog, as "Tiger." Finto, cartoonist of United Feature Syndicate, has been engaged as gag man.

Buddy Messinger's third comedy is being cast. Jackie Earle, Jack Cooper, Harry Archer, Lois Boyd and others have already been engaged.

East and West with Fox

The scenario of "The Net," Maravene Thompson's stage drama which has been done into a picture by Fox Film Corporation, was written by Obra Lieck Scholl. The screen version has been elaborated by the addition of a romance, an epilogue and the introduction of several southern scenes.

Howard Young has written the scenario for "Does It Pay?" the William Fox screen play in which Hope Hampton, Robert T. Haines, Florence Short and Peggy Shaw have the leading parts.

On the Goldwyn Lot

-Clarence Badger has been engaged to direct "Red Lights" from the play "The Rear Car," to be a Marshall Neilan Production.

King Vidor will direct "Three Wise Fools" and is now at work on "A Little Wild New York." Richard Day, art director for "Foolish Wives," has been added to Stromhein's staff, at Goldwyn.

With Paramount Units

- "Bella Donna" and "The Tiger's Claw" have both been completed.


Cecil De Mille left Tuesday for a six weeks' cruise in the South Seas, to aboard his privately owned yacht.

Alma Tell, Louis Wolheim, star, and Elizabeth Murray, leading lady, have been added to the cast in support of Marion Davies in Cosmopolitan Productions, returned to California this week after several days in New York.

Shortly after his arrival on the Coast work will be started on two new Cosmopolitan Productions, "The Love Filer," by Frank R. Adams, and "Mother Morn." William Sistrom, Western production manager for Cosmopolitan Productions, will return to California for work on this picture, after a period spent in New York.

Christie Comedy Bits

At Christie will complete the editing of "A Hula Honeymoon" this week.

Charles Christie announces Hazel Duke, starring in "Miss Liberty," has been added to the cast for this feature and the engagement of Duane Thompson for a long-time contract, to play leads.

Babe London, heavyweight girl, will continue under Christie banner for some time.

Here and There

William Selig has completed the first Mary Bellis subject for Associated Exhibitors, which was made at the Ince studio. It is entitled "The Tuske Harvest.

J. L. Frothingham is preparing to produce an original story, titled "The Dice Woman," by Harvey Gates. He will also produce a well-known play in films and later make another original story starring William V. Mong.

Selznick adds the announcement of Theodore Von Ehren and Lillian Lawrence to the cast of "The Common Law." Louis J. Gastner is in New York.

Victor Schertzinger is beginning his last Katherine McDonald subject, entitled "Chastity," by Ernest Pascal. The continuity was prepared by Eddie Unsell and Joseph Rothman. For the cast Huntley Gordon, Edythe Chapman, Frank Frazesdale, Lew Mason, Gordon Russell and Gunnis Davis have been engaged. The story has to do with a stage girl overcoming temptation and winning success.

John S. Robertson, who is directing Richard Barthelmess in the Joseph Hergesheimer story, "The Bright Shovel," is at work with his star and company in the Tifield Studios in West Forty-fourth street, New York City, where Spanish sets were found awaiting the recent return of Director Robertson from his Cuban locations.

Edward J. Montagne, who has just completed writing the screen version of "Rupert of Hentzau" and "The Common Law," feels that he has had a rest and has settled upon Catalina Island as a good spot for a few days' vacation.

Richard Walton Tully will sail within the week from Paris where he has been photographing atmospheric scenes in the Latin quarter for his next picture, "Sorcerers."

Allen Holubar and his star, Dorothy Phillips, have returned from Truckee to the United studios, where they are busily working on a Canadian cabin set for "The White Frontier."

 Maurice Tourneur's staff of research experts and the mechanical department of the United Studios have finally finished building the twenty ancient, barnacled vessels, equipped with ancient weapons and other paraphernalia, for the Saracen Sea sequence of "The Isle of Dead Ships."

Stephen Goossen, who is art director and designer of all sets for "Rupert of Hentzau," which Victor Heerman is directing, has been engaged by Myron Selznick to serve in a like capacity for the screen version of Robert W. Chambers' novel, "The Common Law," now being filmed by Director George Archainbaud.

Hobart Bosworth has completed the continuity of "The Silent Skipper" from the original story by E. C. Maxwell and plans to produce the tale of the Gloucester fisher folk, following the production of "The Blood Ship," by Norman Sprigner.

Around Metro Studies

A special production to star Viola Dana is now being selected, during which procedure the star is taking a vacation. The production will start February 1.

The following players have been added to the cast of Louis Burshtian's subject, "Desire:" Edward Connelly, Walter Long, Ralph Lewis, Noah Beery, Joseph Dowling, Hank Mann, Chester Conklin, Ruth Hill Hutton.

The final editing of the Sawyer-Lubin subject, "Your Friend and Mine," has been completed. There is one more subject to make under the present contract with Metro.

The first Buster Keaton five-reel comedy will be directed by Eddie Cline. Margaret Leahy, an English girl, will play the lead. Jean Haves, Thomas Gray, Joseph Mitchell and Clyde Bruckman are preparing the story and continuity.

Julie Herne Added to Dwan's Staff

Julie Herne, author and scenario writer, has been added to Allan Dwan's technical staff in an advisory capacity for the production of "The Glimpses of the Moon." Miss Herne will assist in the direction of the picture which calls for much of the purely feminine in many one scenes. She is a daughter of the late James A. Herne, of "Shore Acres" fame.
# FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released—in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

### SEPTEMBER

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributed By</th>
<th>Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Night Life in Hollywood</td>
<td>Wm. Fairbanks</td>
<td>Paramount</td>
<td>Sept. 26</td>
</tr>
<tr>
<td>Peaceful Peters</td>
<td></td>
<td>Paramount</td>
<td>Sept. 26</td>
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<tr>
<td>Queen of the Moulin</td>
<td>Martha Mansfield</td>
<td>Paramount</td>
<td>Sept. 26</td>
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<td>Riders of the Range</td>
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<td>Paramount</td>
<td>Sept. 26</td>
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<tr>
<td>The Dawn's Early Dew</td>
<td>Rodda, Gertrude</td>
<td>Paramount</td>
<td>Sept. 26</td>
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<tr>
<td>To Have and To Hold</td>
<td>Compton-Lyra</td>
<td>Paramount</td>
<td>Sept. 26</td>
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<tr>
<td>Wild Cat</td>
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<td>Paramount</td>
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### OCTOBER

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<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributed By</th>
<th>Length Reviewed</th>
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<tbody>
<tr>
<td>In the High Night</td>
<td>Harry Carey</td>
<td>Film Book, Offices</td>
<td>Oct. 6</td>
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<tr>
<td>Man's Brought Back</td>
<td></td>
<td>Special Cast</td>
<td>Oct. 6</td>
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<tr>
<td>Married People</td>
<td>Mabel Ballin</td>
<td>Hodkinson</td>
<td>Oct. 6</td>
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<tr>
<td>Nero</td>
<td></td>
<td>Special Cast</td>
<td>Oct. 6</td>
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<tr>
<td>Night Life in Hollywood</td>
<td>Wm. Fairbanks</td>
<td>Paramount</td>
<td>Oct. 6</td>
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<td>The Storm, The</td>
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<td>Pathe Film Company</td>
<td>Oct. 6</td>
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<td>Trouble Shooter</td>
<td></td>
<td>Paramount</td>
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<td>Valencia</td>
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<td>Wild Roses</td>
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<tr>
<td>Wild Life</td>
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### DECEMBER

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<tr>
<td>All Night</td>
<td></td>
<td>Paramount</td>
<td>Dec. 17</td>
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<tr>
<td>Alternate Stairs, The</td>
<td></td>
<td>Universal</td>
<td>Dec. 17</td>
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<tr>
<td>Ballad of the Berner</td>
<td></td>
<td>Paramount</td>
<td>Dec. 17</td>
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<tr>
<td>Baritone of the Opera</td>
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<td>Paramount</td>
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<tr>
<td>The Bells of San Juan</td>
<td>Charles Jones</td>
<td>Paramount</td>
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<tr>
<td>The Broken Anchor</td>
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<td>Broken Sword</td>
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<td>Paramount</td>
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<tr>
<td>Country</td>
<td>Mary Pickford</td>
<td>United Artists</td>
<td>Dec. 17</td>
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<tr>
<td>Don't Think of Me</td>
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<td>Paramount</td>
<td>Dec. 17</td>
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<tr>
<td>F. M. H.</td>
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<td>Paramount</td>
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<tr>
<td>Fetch Me, Son</td>
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<td>Paramount</td>
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<td>For the Love of Money</td>
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<td>Gas Facts</td>
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<td>Head Hunters of South</td>
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<tr>
<td>Heart's Ache</td>
<td>Adams-McKim</td>
<td>Hodkinson</td>
<td>Dec. 17</td>
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<tr>
<td>Old Homestead, The</td>
<td>Theodore Roberts</td>
<td>Paramount</td>
<td>Dec. 17</td>
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*Motion Picture News*
January 20, 1923

Foraging All Others...Moore-Landis Universal 5 reels Dec. 16
Great City...Special Cast Amer. Releasing 7 reels Dec. 16
Great Night...William Russell Fox 5 reels Dec. 16
Heroes of the Street...Wesley Barry Warner Bros. 7 reels Dec. 16
Inner Man...W. Standing Playboys 6 reels Dec. 9
Just a Song at Twilight...E. Barbothmes Prod. Security 5 reels
Kensucky Derby...L. Stone Universal 6 reels Dec. 23
Kingdom Within...The Pauline Starke Hodkinson 6 reels Dec. 30
Love in the Time...The 6 reels Jan. 1
Marriage Chance...Special Cast Amer. Releasing 6 reels Nov. 25
Minnie the Temptress...Balu Post Cast First National 6 reels Dec. 9
One Exciting Night...Special Cast United Artists 10 reels Oct. 21
One Wonderful Man...Special Cast...C. B. C.-S. R. 7 reels Jan. 6
Orphan Joseph...H. H. St. John Fox 6 reels Dec. 16
Outcast...Elsie Ferguson Paramount 6 reels Dec. 16
Panic...Jackie Coogan Universal 7 reels Jan. 13
Prince and Pauper...Tib Lubin Amer. Releasing 6 reel Aug. 6
Road to the West...Clarence E. Brown Fox 6 reels Jan. 23
Singing Wings...Bebe Daniels Paramount 8 reels Dec. 9
Strawberry Quenach...The 6 reels Dec. 10
That Woman...Catherine Calvert Amer. Releasing 6 reels Dec. 30
Unconquered...Mache Aynson-W. 7 reels Nov. 4
When Love Beats...Special Cast Universal 6 reels Jan. 16
Woman Conquers...The, Kath. MacDonald First National 5 reels

January

Feature
Bell Boy...Douglas MacLean Universal 4 reels Jan. 13
Behmenian Girl...Special Cast Amer. Releasing 6 reels Dec. 16
Blessed Commandments...William Farnum Fox 6 reels Dec. 9
Christian...Special Cast Goldwyn 7 reels Dec. 9
Dangerous Age...Special Cast First National 7 reels Dec. 9
Dollar Devil...Frank Mayo Universal 5 reels Jan. 6
Flamming Hour...Special Cast Universal 5 reel Dec. 30
Flirt...Special Cast Universal 6 reels Dec. 30
Footlight Ranger...Charles Jones Fox 5 reels Jan. 13
Fury Calhoun...Jack Pickford Allied Prod. & Dist. 8 reels Dec. 8
Garrison's Finish...Charles B. Fitzsimons Metro 5 reels Feb. 13
Ghost of Paradise...Wm. H. Strause Amer. Releasing 6 reels
House of Solomon...C. M. Roach Paramount 6 reels Dec. 13
Kick and Scream...M. M. Alvarado...Paramount 6 reels Dec. 13
Kindled God...Norma Talmadge First National 5 reels Dec. 12
Little Church Around the Corner...Claire Windsor Warner Bros. 6 reels Dec. 12
Living Mask...Special Cast Amer. Releasing 6 reels Dec. 15
Making a Man...Malcolm Strassas' S. R. Deanna Durbin Universal 4 reels
Man's Sweet...William Russell Fox 5 reels Dec. 30
Marry Me...Michael Curtiz Fox 5 reels Jan. 30
Missing Millions...Alice Brady Paramount 6 reels Sept. 30
Money Magic...R. MacDonald First National 6 reels Jan. 13
Power of Life...Charles B. Fitzsimons Universal 5 reels Jan. 13
Scarlet Car...The...Herbert Rawlinson Universal 5 reels Dec. 23
Second Floor Flat...Marshall Neilson Universal 5 reels Jan. 23
Sister Against Sister...Marshall Neilson Universal 5 reels Jan. 13
Third Alarm...The...Ralph Lewis Fox 6 reels Dec. 23
Thirty Days...Dustin Farnum Fox 5 reels Jan. 30
Vengeance of the Deep...Special Cast Amer. Releasing 4 reels Dec. 13
Voice from the Minaret...Norma Talmadge First National 5 reels Jan. 13
While People Sleeps...L. Charles Hodkinson Fox 6 reels Jan. 7
World's Applause...The...Bebe Daniels Universal 7 reels Jan. 7

February

Adam's Rib...Special Cast Paramount 8 reels Dec. 23
Air Man...Marx Universal Fox 2 reels Jan. 30
American Wife...The...Gloria Swanson Paramount 2 reels Jan. 13
Nobody's Money...Jack Holt Paramount 2 reels Jan. 13
One Million in Jewels...Gow-Cowan-Holmes-Amer. Releasing 2 reels Jan. 13
Prisoner...Special Cast Rawlinson Universal 2 reels
Rejuvenation...Special Cast Amer. Releasing 2 reels
Web of the Spider...Special Cast...Amer. Releasing 2 reels Nov. 4
What a Wife Learned...Special Cast First National 2 reels
When Knaves Play...Cheer Flower...Marion Davies Paramount 12 reels Sept. 30
Woman in Man's Only...Special Cast Amer. Releasing 2 reels

Broadcasting...Johnny Jones Pathé 3 reels Oct. 21
Busty Pat...Molin Universal 2 reels
Bumps and Thumps...Mutt & Jeff's Cast Fox 5 reels Nov. 23
Chased Bride...The Neil Burch Educational 2 reels Dec. 2
Chinook...Dorothy Devore Educational 2 reels Nov. 11
Chicken Paradaru...The Jimmy Aubrey Vitagraph 2 reels Sept. 2
Chop Suey...Dorothy Devore Educational 2 reels Nov. 10
City Chap, The...Al. St. John Fox 5 reels Nov. 3
Counsel Plastered...Mutt & Jeff's Cast Fox 9 reel
Cra...Jimmie Adams Universal 2 reels Nov. 18
Cured...Queenie (horse) Universal 2 reels
Dandy Dan...Burris Universal Fox 2 reels
Diary of a Nut...Herbert Rawlinson Fox 2 reels
Dog Gone Day A...Lewis Sargent Universal 2 reels
Doing Roan Good...Nesty Edwards Universal 2 reels Jan. 13
Double Trouble...Lee Fox Fox 2 reels Nov. 12
Dumb Waters...The Smith-Williams Universal 2 reels Nov. 12
Educator, The...Lloyd Hamilton Educational 2 reels Dec. 20
Electric House, The...Buster Keaton First National 2 reels
Elephant's Trunk, The...Aesop's Fables Pathé 2/3 reel
Entrepreneurs...The, Carter Della Vina Film Book. Offices 2 reels
Fables of Hired Rivals...Aesop's Fables Pathé 3 reels
Face the Camera...Paul Parrott Pathé 3 reels
Fair Hearts...Murray Anderson Fox 2 reels
Fair Week...Paul Parrott Pathé 2 reels Dec. 23
The Farmer's...Special Cast Fox 2 reels
Farms Follies...Special Cast Universal 2 reels
Fire Fighter, The...Dan Mason Film Book. Offices 2 reels
Fire the Fireman...Paul Parrott Pathé 2 reels
Filler...Paul Parrott Pathé 2 reels
Forbidding...Smith-Williams Universal 2 reels
Fortune Hunter, The...Aesop's Fables Pathé 2/3 reel
Fresh Fish...McKee Universal 2 reels
Fresh Hair, The...Aesop's Fables Pathé 2/3 reel
Friday, the 13th...Aesop's Fables Pathé 2/3 reel
Frightening Catfish, The...Aesop's Fables Pathé 2/3 reel
Ginger Face...Johnny Fox Universal 2 reels
Golf...Larry Semon Vitaphone 2 reels
Good Scout, A...Paul Parrott Educational 2 reels Dec. 30
Harvest Hands...Paul Parrott Pathé 2 reels Dec. 25
Haunted House, The...Smith-Williams Universal 2 reels
Hee Haw...Lee Fox Fox 2 reels
Hee Haw...Smith-Williams Universal 2 reels
Hee Haw's Treasure Island...Hodkinson 2 reels
Hello Judge...Lee Moran Universal 2 reels
Hopeful Romance...Aesop's Fables Pathé 2/3 reel
Hurry Up...Clayton Smith-Williams C. B. C.-S. R. 2 reels
High Flyers...Smith-Williams C. B. C.-S. R. 2 reels
His First Job...Lewis Sargent Universal 2 reels Nov. 16
Hook, Line and Sinker...Smith-Williams Universal 2 reels Dec. 15
I'll Take Vanilla...Paul Parrott Educational 2 reels
In Dutch...Bobby Vernon Educational 2 reels Dec. 9
Jungle Romeo, A...Snooky Hodkinson 2 reels
Kissin' Pool, The...Mauve (mule) Universal 2 reels
Lament and Me...Lee Maloney Mark-Cornel-S. R. 2 reels
Last Flower Catch...Paul Parrott Pathé 2 reels Sept. 23
Lumberman, The...Paul Parrott Pathé 2 reels
Lazy Bones...Clyde Cook Fox 2 reels
Lazette Run...Dorothy Devore Educational 2 reels Sept. 30
Lazy Cat...Karl Rose Educational 2 reels Aug. 19
Look Out...O. B. Sullivan Molina Universal 2 reels
Man Tracker...Leo Maloney Clark-Cornelius-S. R. 2 reels
Man of Action...Al. St. John Fox 2 reels
Man with a Mission...George Arliss Universal 2 reels
Matinee Ides...Nesty Edwards Universal 2 reels
Memory Men...Lewis Sargent Universal 2 reels
Mug's Alley...Mutt & Jeff's Cast Fox 2/3 reel
My Hero...Lupino Lane Fox 2 reels
My Mistake...Smith-Williams C. B. C.-S. R. 2 reels
My New Rich...Snub Pollard Pathé 2 reels Dec. 9
Ocean Swells...Neil Burns Educational 2 reels Oct. 18
Ogling Ogre...The Sarg's Almanac Educational 2 reels
Once Over...Smith-Williams Universal 2 reels Nov. 4
One Terrible Day...Children Pathé 2 reels
Our Gang...Children Pathé 2 reels
Out o' My Way...Leo Maloney Clark-Cornelius-S. R. 2 reels
Paint and Paper...Paul Parrott Pathé 2 reels Dec. 25
Pitter Patter...Jimmie Adams Educational 2 reels Nov. 18
Poor Fish, A...Lee Fox Fox 2 reels
Pretty Polly...Catch...C. D. Mason Fox 2 reels
Prom Tattle's Grass...C. D. Mason Film Book. Offices 2 reels
Widow...C. D. Mason Film Book. Offices 2 reels

Comedy Releases
Short Subjects

Abraham Lincoln (Urban Classics)  Vitagraph 1 reel.
Alligator (One of the Fossils) Educational 1 reel.
Alphabetical Zoo, The (Urban Classics)  Vitagraph 1 reel.
Ancient Greece (Belgium Classics)  Vitagraph 1 reel.

Around the World in 18 Days (Serial)  Universal 2 reels.
Bar Cross War, The (Drama) Leo Maloney Educational 1 reel.
Bar Cross War, The (Drama) Leo Maloney Educational 1 reel.

Beerhebs (Holy Land Series) Educational 1 reel.
Bend in the River, The (Serial) Educational 1 reel.
Benjamin Franklin (Urban Classics) Educational 1 reel.
Better Days (The) Educational 1 reel.
Beyond the Jordan (Holy Land Series) Educational 1 reel.

Birds of Europe, The  Educational 1 reel.

Blanks and Bones (Woman's Club) Fox 1 reel.
Blue Blood and Red Blood, The (Drama) Roy Stewart Educational 1 reel.
Bobbie's Ark (Urban Classics) Vitagraph 1 reel.

Buckelly, The (Urban Classics) Educational 1 reel.
By the Still Waters (Travels) Lee-Bradford-S. R. Educational 1 reel.
Camping Out Educational 1 reel.
Castaway, The (Bruce Surtee) Educational 1 reel.
Cave, The (Drama) Leo Maloney Educational 1 reel.
Channel Raiders (Drama) Jack Muhall Educational 1 reel.

Chickens and Eggs (Serial) Educational 1 reel.
Come and Get Me (Drama) Leo Maloney Educational 1 reel.

Communion of the Queen (Travels) Educational 1 reel.

Copper Beeches, The, Edward Norrie Educational 1 reel.

Cruise of the Princea Annoua (Travels) Lee-Bradford-S. R. Educational 1 reel.

Dangerous Waters (Drama) Jack Muhall Educational 1 reel.
Depict the Drama, Leo Maloney Educational 1 reel.

Doomed Sinners (Drama) Roy Stewart Educational 1 reel.
Drifter, The (Drama) Leo Maloney Educational 1 reel.
Drifter, The (Tenement Tales) Clark-Cornelius Educational 1 reel.

Drifters, The (Wilderness Tales) Educational 1 reel.

Duty First (Tenement Tales) Clark-Cornelius Educational 1 reel.

Empty House, The (Drama), Eille Norrie Educational 2 reels.

Famous Northwest Mounted (Sport Review) Goldwyn Educational 1 reel.

Famous Northwest Mounted (Sport Review) Goldwyn Educational 1 reel.

Fletched For Gold (Artfilm) Pathe Educational 1 reel.

Foppish Caliber (Drama) H. Carey Educational 1 reel.

Fresh Fish Educational 1 reel.

Fun From the Press Hoodkinson Educational 1 reel.

Giant of the Open (Drama) Roy Stewart Universal Educational 2 reels.

Golden Bullet, The (Drama), Harry Carey Universal Educational 2 reels.

Grandfather's Clock (Urban Classics) Vitagraph 1 reel.

Hair Trigger Burke (Drama), Harry Carey Universal Educational 2 reels.

Heap Busy Indian (Travelogue) Lee-Bradford-S. R. Universal Educational 2 reels.

Her Last Sleep (Drama) Educational 1 reel.

He Raged Kane (Leather Pushers) Universal Educational 2 reels.

Here's to You, Mom (Tenement Tales) Clark-Cornelius Educational 1 reel.

In the Days of Buffalo Bill (Serial) Universal Educational 18 eps. Sept. 16.

Jack and the Beanstalk, Baby Peggy Universal Educational 1 reel.

Joan of Near (Tenement Pushers) Educational 1 reel.

Jones of the Forest (Drama), Roy Stewart Universal Educational 2 reels.

Labor Day, The (Drama) Educational 1 reel.

Lake Louise (Travelogue) Lee-Bradford-S. R. Educational 1 reel.

Law of the Sea (Drama), Jack Muhall Educational 1 reel.

Little Red Riding Hood, Baby Peggy Universal Educational 2 reels.


Madonna of the Chair (Novelty) Clark-Cornelius Educational 1 reel.

Mona Lisa, The Educational 1 reel.

Moonshack Riding on the Miramichi Lee-Bradford-S. R. Educational 1 reel.

Mytho X, The Educational 1 reel.


One Man Ahead (Drama) Educational 1 reel.

On Leave of Absence (Tenement Tales) Clark-Cornelius Educational 1 reel.

O'Keen of Headquarters (Tenement Tales) Clark-Cornelius Educational 1 reel.

Pamela (Drama) Educational 1 reel.

Peg's Ducks Educational 1 reel.

Pirates of the Air (Urban Classic) Educational 1 reel.

Play Days at Bank (Travelogue) Lee-Bradford-S. R. Educational 1 reel.


Priority School (The) Educational 2 reels.

Radio King, The (Serial) Educational 1 reel.


Rediscovering French River (Travelogue) Lee-Bradford-S. R. Educational 1 reel.

Resident Winter, The (Eille Norrie) Educational 1 reel.

Road to Jericho (Holy Land Series) Amer. Releasing. Educational 1 reel.

Roving Thomas in Nova Scotia (Drama) Vitagraph Educational 1 reel.

Roving Thomas on an Aeroplane Vitagraph Educational 1 reel.

Royal Chinook, The (Artfilm) Pathe Educational 1 reel.


d.

Rustlers of the Redwoods, Roy Stewart Universal Educational 2 reels.

Sea Elephants (Lyman Howe) Educational 1 reel.

The Holy Land Story. Educational 1 reel.


Siege of Lancaster Queen, Jack Muhall Universal Educational 1 reel.

The Singing De Luxe (Drama) Universal Educational 1 reel.

Social Buccaneer The (Serial) Universal Educational 1 reel.

Social Buccaneer The (Serial) Universal Educational 1 reel.

Soul Herder, The, (Drama), Harry Carey Universal Educational 2 reels.

Speed (Serial) Universal Educational 2 reels.

Spelling Husband, The, (Drama) Universal Educational 2 reels.

Steady Pigeon, The (Tenement Tales) Clark-Cornelius Educational 2 reels.

Story of the Ice, The Educational 1 reel.

Such Is Life Among Idlers of Paris Film Book, Office. Educational 1 reel.

Such Is Life Near London Film Book, Office. Educational 1 reel.

Taking to the Tall Timbers (Travelogue) Lee-Bradford-S. R. Universal Educational 1 reel.

This Wife Business, The Alexander Film Educational 1 reel.

Thrifts and Spills Educational 1 reel.

Thrifts and Spills Educational 1 reel.

Timberland Treasurers (Drama), Roy Stewart Universal Educational 2 reels.

Time the (Serial) Educational 2 reels.

Towering Wonders of Utah (Urban Classic) Educational 1 reel.

Triad, The (Drama) Educational 1 reel.

Trail and Stirrup (Sport Review) Goldwyn Educational 1 reel.

Unseen Forces (Drama), Edmund Lowe Murray Garsson Educational 1 reel.

Unseen Forces (Drama), Edmund Lowe Murray Garsson Educational 1 reel.

Unknown Coast of the Blue Lagoon Educational 1 reel.


Volcanoes of the World Educational 1 reel.

Water Sports Educational 1 reel.

White and Yellow (Drama), Jack Muhall Universal Educational 2 reels.

William Tell (Urban Classic) Educational 1 reel.

Wrong Man, The (Drama), Jack Muhall Educational 1 reel.

Young King Leo's Father Universal Educational 1 reel.
Every print deserves all the photographic quality that can be put into it.

EASTMAN
POSITIVE FILM

has the long scale of gradation that reproduces all the delicate halftones between high lights and shadows—it carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
B. P. Schulberg presents
Katherine MacDonald in
"Money, Money, Money."
A story by Larry Evans
Adapted for the screen by
Hope Loring; photographed
By Joseph Brotherton; all
Directed by Mr. Tom Forman.
A First National Attraction—
Rothacker Prints and Service.
It's a Great Help—
That's what Harry J. Helmer, manager of the Curran theatre, Boulder, Colo., says about the Booking Guide.

"We are keeping a file of all the issues of the News, and the Booking Guide comes in mighty handy."

is a further quotation from Mr. Curran's recent letter.

The News Is Filed Throughout The Field
Emergencies

SUDDEN emergency is the real test of any organization. Then is when efficiency combined with technical skill counts most. Goldwyn's brought the negative of "The Christian" to THE STANDARD FILM LABORATORIES for release prints. They wanted a sample the next day. They got it, without haste, without delay. It was a typical Standard Print, retaining all of Maurice Tourneur's artistry and all of the scenic beauties for which he took a company to England. We are making more than a million feet of release prints for "The Christian" on the strength of that performance.

Yet the capacity of THE STANDARD FILM LABORATORIES and the possibilities of our organization are such that this emergency didn't affect in the least the service we are giving many of the foremost producers of the West. These producers have learned that they have the equivalent of a laboratory of their own with none of the attendant worries; that our daily service saves them time, trouble, and money; that Standard Prints look better and wear longer; and as Goldwyn's did, that we can always be depended upon in an emergency.

Standard Film Laboratories

Phone Hollywood 4386
Seward and Romaine Streets
Hollywood California

Standard Prints
He—"This dinosaur is forty million years old!"

She—"But I'm only seventeen!"
THE oldest thing in the world makes the newest thing in screeendom.

Human passion, older than time, is treated by DeMille in a way that makes “Adam’s Rib” the one genuine novelty of the screen.

Have ten thousand years of civilization changed the real nature of men and women? Was Eve the first flapper? Just how “modern” is the modern girl?

Those are some of the questions asked and answered in “Adam’s Rib”—a tale of the youngest flapper and the oldest sin.

Why talk about the DeMille magnificence? The public will do that.

(Some of the big scenes are illustrated at the right.)
BEAT THEM IF YOU CAN

UNIVERSAL
1923 JEWEL
PRODUCTIONS
"THE PLEASURE IS ALL YOURS"

Presented by CARL LAEMMLE
THE FLIRT
BOOTH TARKINGTON'S Famous Novel of American Life Made into a Remarkable Motion Picture Featuring a Great All Star Cast

This screen classic has already won stupendous praise from the public, news and trade press while being shown at the RIALTO, New York, and other great first-run houses throughout the country. Its place as one of the year's outstanding box-office successes has been firmly established.

A HOBART HENLEY PRODUCTION

THE FLAME OF LIFE
Starring
PRISCILLA DEAN

Such enthusiastic praise as was received by this amazing melodrama from the trade press has been given few productions in the history of the cinema! You will find the flashing Priscilla Dean in a dramatic role in which all her fiery emotional talents are unleashed—in the telling of a brilliant story of romance, love and thrills.

From a famous novel by FRANCES HODGSON BURNETT

A HOBART HENLEY PRODUCTION

UNIVERSAL'S 1923

PRESENTED BY
DRIVEN
The Supreme Epic of The Blue Ridge. A Picture You Will
Not Want to Forget
With an Extraordinary Cast Including Chas. Mack (courtesy D. W. Griffith)
Burr McIntosh, Eleanor Fair and others
This picture will be one of the most talked-about releases of the year! In few
productions have cast, director, settings and story so combined to bring forth
the sweepingly original dramatic tenseness as in this unusual picture!
A CHARLES BRABIN PRODUCTION

The ABYSMAL BRUTE
Starring
REGINALD DENNY
In sheer depth of dramatic power, few writers have equalled the late
Brute," one of his most famous stories, is even more powerful, more
gripping, more human, than the story. The popular Reginald Denny
in the star's role, supported by a great cast, makes this an attraction
every exhibitor will want to show.
From the novel by
JACK LONDON
A HOBART HENLEY
PRODUCTION
BEAT THEM

BAVU
Wallace Beery, Estelle Taylor, Forrest Stanley, Joseph Swickard and Others, in a Story of Strange and Exotic Mystery, Adventure and Romance.

With such players, and with a story of such strange fascination and power, adapted from a successful play, exhibitors are in for a real clean-up when they show this picture. The screen never offered more suitable material for unusual twists, novel situations and weirdly effective settings than this production—and your box-office will tell you so!

From the play by EARL CARROLL
Directed by STUART PATON

DRIFTING
STARRING
PRISCILLA
DEAN
The story which better suits Priscilla Dean's peculiar capabilities than "Drifting," the striking stage success, has not yet been written! The story of a wonderful woman—a woman of the world, misunderstood until her great moment came! Your patrons will be enthralled as never before!

From the play by JOHN COLTON
Directed by TOD BROWNING

JEWEL
Clara Louise Burnham's Widely Read Novel Made Into a Great Picture With an Unusually Strong Cast

The story of a girl—one whose gentle, spiritual nature offered passive, yet remarkably effective resistance to the evils about her! A story original in theme and treatment—one sure to be talked about for weeks after you show it!

Directed by LOIS WEBER

UNIVERSAL'S 1923
IF YOU CAN

WHITE TIGER

STARRING
PRISCILLA
DEAN

The Dynamic Dean in an original story, written to give this magnificent actress the opportunity of her career for the full play of her magnetic, histrionic power! Picture a sweet girl brought up as a thief—who suddenly discovers that she comes of the blue-blooded stock of the land, and who is in love with the most fascinating figure of the underworld you ever saw! A picture for any theatre anywhere!

Directed by TOD BROWNING

UP THE LADDER

Starring

VIRGINIA VALLI

This appealing play kept New York audiences on edge during its entire run—and on the screen it is doubly effective because all its charming romance and vivid drama has been magnified and intensified. Beautiful Virginia Valli is starred, supported by a cast of uniform excellence.

From the play by OWEN DAVIS

A LADY OF QUALITY

Starring

PRISCILLA DEAN

This story is adapted from the widely read novel and popular play and gives Priscilla Dean unchecked opportunity for her great powers. In support of Miss Dean, this production boasts a rare cast of prominent players.

From the novel by FRANCES HODGSON BURNETT

JEWEL PRODUCTIONS

CARL LAEMMLE
MERRY GO ROUND

A Gloriously Magnificent Story of Life in Continental Europe—with a Cast of Thousands Amid Settings of Unrivalled Beauty and Magnitude

Such is MERRY GO ROUND—upon which Universal is lavishing all the tremendous facilities of production at Universal City, and upon which the greatest producing minds of the industry have been focused for months! Winding Viennese streets—beautiful women—gorgeous costumes—hundreds of interesting human types—Life itself reflected and caught on the silver-sheet as never before—thousands of actors—a great amusement park—a whole city erected just to bring to YOUR patrons the pleasure of enjoying Life as it was lived in the heart of Continental Europe. A picture every showman in the world will want to show!

Directed by
RUPERT JULIAN and VON STROHEIM

UNIVERSAL'S 1923
The HUNCHBACK of NOTRE DAME

Victor Hugo's Immortal Masterpiece

in a Production Which Represents Universal's Supreme Screen Effort

Universal is bending every effort to make this production one of the greatest screen spectacles of all time. The atmosphere of this entrancing novel has been enhanced by the remarkable sets built at Universal City, so that no detail of interest or suspense will be neglected. Among the sets being built are the Cathedral de Notre Dame, the Bastille, the Palace of Justice, the Court of Miracles, the famous Place de Greve, numerous Parisian streets, and a score of buildings aggregating a cost of hundreds of thousands of dollars—all of which is just one small feature that will tend to make this one of the most stupendous productions of all time.

Directed by
WALLACE WORSLEY

UNIVERSAL SUPER JEWEL

JEWEL PRODUCTIONS

CARL LAEMMLE
Now Released Nationally

As a New Year's offering to the nation's exhibitors, we now announce the general first run release of the biggest motion picture attraction of the 1922-23 season. Up to now we have booked this big picture in conjunction with Mr. Beban and his theatrical road show company. The present release of the picture is our contribution to immediate big business for exhibitors everywhere. Full protection is given those cities where the road show attraction is still to play.

Harry Garson presents

GEORGE BEBAN

in

The SIGN of the ROSE

with

Helene Sullivan
and a Superior Cast

Written and Supervised by George Beban

*Theatres still to play.

America's Wonder Picture of 1923!
**The Trade Press**

"Conquering the Woman' has been produced in popular style. Settings, characters and direction are of a nature that caters to generally approved standards. There are picturesque shots of the sea, a yacht race and a thrilling rescue. Florence Vidor plays in charming style." — Moving Picture World.

"'Conquering the Woman' is the sort of film which will find favor with a majority of movie fans and ought to score creditably from a box office angle. Florence Vidor plays with dash and dramatic skill." — Exhibitors Trade Review.

(The publication of these two reviews makes unanimous the vote of the trade magazines on the entertainment and box office value of "Conquering the Woman.")

---

**The Newspaper**

"Henry C. Rowland's novel has been made into a wonderfully delightful production, effervescent with good humor, bubbling with subtle comedy and joyous satire, and having numerous tensely dramatic scenes and thrilling touches as well. The photography is perfection itself and the settings are marvels of beauty.

"Florence Vidor, one of the greatest beauties of all filmdom, is most attractively gownned and gives her role an interpretation which proves her really extraordinary cleverness as an actress. She is aided by an excellent cast."

The above review written when "Conquering the Woman" was playing a full week's run at the Grand Theatre, Pittsburgh, appearing in the Pittsburgh Leader.

---

**From every angle, it's an outstanding hit...**
AT LAST I HAVE

THUS

CARTER
DeHAVEN

TAKES
HIS PLACE
AS THE
JESTER ELITE

Book and Boost All

Carter DeH
"AFTER nine years as an exhibitor, at last I have seen a COMEDY," writes Manager Dewey Michaels of the Plaza Theatre, Buffalo, of 'A Ringer For Dad.' "My audience and my employees as well as myself rolled with joy and laughed until their sides were sore. I shall RE-PLAY it and FEATURE it!"

AND no matter who you are or what kind of a house yours is, "A Ringer For Dad" will be just as big a comedy for YOU. F. B. O. stakes its reputation as a judge of film values on this hurricane of hilarity which will raise the prestige of your theatre and make your folks come back for more.

BUT "A Ringer For Dad" is not an exceptional De Haven Comedy—it's standard, for every one of these Carter De Haven Comedies is bound to make your Carter De Haven nights the high spots of your business. Get aboard the Profitville Express NOW—and grab every one of these unbeatable Comedies.

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Show starts daily at 12 (noon) continuous until

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The great cast

Lew Cody
Gladys Hulette
Montague Love
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"7 Happy Girls"
New Musical Comedy

The Four Robinsons
Novelty Quartette

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In a Great Hebrew Skit

White and Barker
Classy Singers

6 great Vaudeville

Matinee prices: Balcony 10¢ orchestra 25¢

Beat everything that ever played the B. S. Moss' Cam

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Buster Collier
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Harry Sothern
Bradley Barker
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 Paranormal Effects
The Great Cast
Dolores Cassinelli
Montague Love

BALCONY 20c ORCHESTRA 40c

Prices: Balcony 20c Orchestra 40c

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Y., except “Peacock Alley” and “Sherlock Holmes”
"LOST IN A BLAZED TRAIL PRODUCTION"

Western Union Telegram

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GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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RAY JOHNSTON VICE PRESIDENT

ARROW FILM CORPN 220 WEST 42 ST NEW YORK NY

DESIRE TO CONGRATULATE ARROW ON ALTOGETHER MIGHTY FINE LOST IN
A BIG CITY AND A BLAZED TRAIL PRODUCTIONS STOP IT HAS MARKED PATHOS
SOME HUMOR AND AN UNUSUAL INTERSPERSING OF CLASHING WILLS AND CRASHING
CIRCUMSTANCE STOP IT HAS A STORY TOO

GEORGE BLAISEDELL JOHN S SPARGO ROGER FERRI

RAY GALLACHER.
BIG CITY

starring John Lowell
supported by Baby Ivy Ward

SCREEN VERSION BY L.CASE RUSSELL
DIRECTED BY GEORGE IRVING
FROM THE PLAY BY N.S.WOODS

The Four Wise Men of the Press!

THEY CAME - THEY SAW - THEY WIRED!
First time in history of pictures that all critics have indorsed a production in unison.

MOTION PICTURE NEWS
EXHIBITOR'S TRADE REVIEW
EXHIBITOR'S HERALD
MOVING PICTURE WORLD
KEYSTONE COMEDY REVIVAL

Everybody Remembers Keystone Comedies!
Everybody wants to see them again!

We're going to release, during the next six months, an initial series of twelve of the best of them, re-edited and re-titled by a well-known Comedy Producer, and protected as such by copyright.

All theaters are warned against the use of dupes or unauthorized prints of these subjects, as all violations will be vigorously prosecuted.

We are ready to negotiate with men of good business standing and financial responsibility to become our representatives in the following cities:

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- Memphis, Tenn.
- Nashville, Tenn.
- Louisville, Ky.
- Charleston, W. Va.
- Columbus, Ohio
- Cincinnati, Ohio
- Cleveland, Ohio
- Toledo, Ohio
- Detroit, Mich.
- Grand Rapids, Mich.
- Indianapolis, Ind.
- South Bend, Ind.
- Chicago, Ill.
- Peoria, Ill.
- Milwaukee, Wis.
- Minneapolis, Minn.
- Des Moines, Ia.
- Kansas City, Mo.
- Wichita, Kan.
- St. Louis, Mo.
- Joplin, Mo.
- Little Rock, Ark.
- Houston, Tex.
- Dallas, Tex.
- San Antonio, Tex.
- El Paso, Tex.
- Oklahoma City, Okla.
- Omaha, Neb.
- Sioux Falls, S. D.
- Fargo, N. D.
- Denver, Colo.
- Butte, Mont.
- Salt Lake City, Utah
- Los Angeles, Cal.
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KEYSTONE COMEDIES
It looks to us as though
the movies were standing
on the hem of a new era.
New York Evening World
one of the proofs of the perfect
ion of the first NATURAL
olor photoplay

THE TOLL
OF THE SEA

Produced by TECHNICOLOR
Motion Picture Corporation

Distributed by
METRO
PICTURES CORPORATION
The era of NATURAL color comes

INVENTOR WORKED SEVEN YEARS FOR COLOR FILM

Young Professor Daniel F. Comstock, With Colleague, Professor Herbert D. Kalmus, Perfection Color Camera and Tints.

When Technicolor Holds
The Mirror Up to Nature

You Will Find the Picture So Perfect That You Cannot Tell the Reflection From the Original

Ruth Hale’s Movie Page

Color Pictures Come of Age

COLOR PICTURE PRESERVES
NATURALLY THE TOLL OF THE SEA, Color Picture, Is Splendidly Produced and Well Acted

Problem of Applying Color Naturally Is More Nearly Solved In This Stirring Photoplay Than in Any Previous Attempt—The Story, A Variety of Color Tints, the Butterfly Is Gripping—Anna May Wong Is Excellent

Technicolor Process May
Revolutionize Industry

Invention Forecasts Important Changes in Production

By ROGER PERN

The Technicolor pictures...are just about perfect—Robert E. Sherwood, in the New York Herald.

If this process is not perfect then, at least, we could find no flaw in it—Harriette Underhill, in the New York Tribune.

Photographing moving persons and things in their natural colors is at last in almost a perfect stage—Quinn Martin, The New York World.

Should revolutionize film dramas. It is an achievement in natural color films—Grena Bennett, in the New York American.

The exhibitor who books it will be giving his patrons a real treat—Laurence Reid, in the Motion Picture News.

Judging from the applause...at the Rialto...it is destined to be a big success—C. S. Sewell, in the Moving Picture World.

Will not only interest but astound and delight every spectator—Exhibitor’s Trade Review.

Seven Years of experiment and invention...
Success? Read the reports
es to the screen with

TOLL THE SEA

There's more than NATURAL color in the picture: "The picture, even if shown in the drab grey and white of an ordinary movie, would have pleased the RIALTO patrons."

New York Evening World

Directed by CHESTER M. FRANKLIN
Story by FRANCES MARION
Photographic direction by J.A. BALL
Produced by TECHNICOLOR MOTION PICTURE CORPORATION

Distributed by METRO PICTURES CORPORATION
At the RIALTO, New York, standing room was the standing order of things during the run of

THE TOLL OF THE SEA

New York picturegoers wanted to say they had seen the first NATURAL color photoplay. They did, and told their friends too

Your patrons will do the same

Produced by the TECHNICOLOR Motion Picture Corporation

Distributed by METRO PICTURES CORPORATION
You'll get Many Happy Returns when you play

THE THIRD ALARM

Masterfully Created by

EMORY JOHNSON

Featuring Ralph Lewis

Distributed by F. B. O.

FILM BOOKING OFFICES OF AMERICA, Inc.

Main Office—F. B. O. Building—723 7th Ave., N. Y. C.

EXCHANGES EVERYWHERE

IT'S YOURS FOR A PROSPEROUS NEW YEAR FROM F.B.O.
Read this! - Then look

Capitol Theatre
New York

TO WHOM IT MAY CONCERN:

The opening two days of Marshall Neilan's "The Strangers' Banquet" have established a record for attendance at the Capitol Theatre.

The gross receipts on Sunday, December 31st, 1922 were = $13,559.00
The gross receipts on Monday, January 1st, 1923 were = $10,324.10

Very truly yours,
Managing Director.

SIGNED TO RECOGNIZE AS, Rotarian PUBLIC, JAN. 2, 1923

Marshall Neilan requests the pleasure of your presence at "The Strangers' Banquet" to be held at The Capitol Theatre, corner Broadway and 51st St., New York. During the week commencing Sunday, December 31st.

A BOOK OF TOASTS

16 page booklet of Snappy toasts

Ask
at these Exploitation Aids!

Bottle herald with space on back for theatre and date

Goldwyn

Menu card for mailing etc.

Peppermint flavored toothpicks

Goldwyn Pictures

Marshall Neilan

Chef

Marshall Neilan's

Supreme Screen Achievement of 1923

"The Strangers' Banquet"

Capitol Theatre, starting December 31st

A Goldwyn Picture

PAPER NAPKINS

Menu

The Strangers' Banquet

Capitol Theatre

1922 1923

Sunday, December 31st

11 A.M. to 11 P.M.

Twenty-Three Star Courses

Rockliffe Fellowes Canteloupe
Claude Gillingswater Noodle Soup
Eleanor Boardman Fruit Cocktail
Stuart Holmes Filet Mignon
Hobart Bosworth Fortune Salad
Arthur Hoyt French Peas
Claire Windsor Roasted Spring Chicken
Thomas Holding Cold Slaw
Dagmar Godowsky Spanish Omelet
Lucille Ricksen Tartar Sauce

Nigel Barrie Tenderloin
James Marcus Celery
Ford Sterling Fresh Beef Tongue
Philo McCullough Olives
Violet Joy Wine
Jack Curtis Radishes, Aileen Pringle Croquettes
Eugenia Besserer Ices
Jean Herscholt Ox-tail Soup
Edward McBride Fancy Scallop
Lillian Langdon Viennese Tarts
Cyril Chadwick Mushrooms
Brinley Shaw Shrimp Salad

Goldwyn Pictures

Caterers

Marshall Neilan

Chef

Goldwyn Pictures

Caterers

Marshall Neilan

Chef

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Goldwyn Pictures

Caterers

Marshall Neilan

Chef

Goldwyn Pictures

Caterers

Marshall Neilan

Chef
An Impartial Verdict!

"Garrison's Finish" marks Jack Pickford's return to the screen in one of the best vehicles he has ever had," says the Exhibitor's Herald.

"There is an irresistible appeal about racing melodramas, and 'Garrison's Finish' is sure to meet popular favor. For it is one of the best that has ever been screened. It opens with an exciting and well-staged race and the concluding reel pictures another race with one of the most exciting finishes ever photographed on a track.

"There is a good, consistent plot to the tale and enough melodramatic situations to fairly raise an audience out of its seats. The escape of the jockey and the race horse from a burning barn. Then follows the race. And such a race! Never has a more complete or thrilling event been screened!

"Jack Pickford fits into the part of the little jockey as though it had been specially written for him. He is natural and effective in the big scenes. Opposite him appears the pleasing Madge Bellamy who has added another hit to her list.

"Photographically the picture is perfect.

"There are a great many unique stunts that can be staged to put this picture over."

"Sure to meet popular favor!"

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

-O Branch Office located in each United Artists Corporation Exchange-
D. W. GRIFFITH'S

"One Exciting Night"

Love, Laughter, Mystery, Thrills!
Everything For Every Audience!

"The most exciting picture ever witnessed, with a breath-taking climax."—N. Y. Times.
"'One Exciting Night' it is, with 7328 thrills in two hours, and the storm still raging."—Morning Telegraph.
"If you don't die of fright, you'll laugh yourself to death. Tense moments when one thinks one's heart just can't last another yard."—N. Y. Sun.
"Absolutely different."—Boston Traveller. "A great many enormously funny bits were uproariously received."—N. Y. Globe. "A surging sea of laughter and mystery."—N. Y. Telegram.
"Don't forget the storm; a streaming, screaming climax that brings the picture to a whirling, whirling end."—N. Y. Times.
"A thrilling, melodramatic climax. Compares with other storms as a terrific cyclone to a zephyr."—N. Y. Mail.
"The tornado is indescribably dramatic."—N. Y. American. "The most realistic storm scene that ever was produced."—N. Y. Telegram.
"Onslaughts of comedy that congest the theatre."—N. Y. Sun. "Griffith has added the funniest type of negro comedian."—N. Y. Journal. "The negro Romeo & comedy is broad and busy, BUT he's funny."—N. Y. Times.

That Something New; Something Different,
Every Exhibitor Is Always Looking For.

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The whole country

THE KICK BACK
from the story by
HARRY CAREY

GOOD MEN AND TRUE
BY EUGENE MANLOVE RHODES

CANYON OF THE FOOLS
from the thrilling Saturday Evening Post story by
RICHARD MATTHEWS HALLET

Cash In!!
On Harry Carey's overwhelming popularity
And do it now

COMING "CRASHIN' THRU"

Keep your eye on F.B.O.
is clamoring for

RY CAREY

In Large Theatres—In Small Theatres—
in the biggest cities and in the smallest hamlets and in every community in between
—on the boulevards and on the side streets—everybody in the land is demanding
more and more Harry Carey pictures. There's a Carey wave sweeping over the
nation with a velocity and power such as never before has been recorded in the
industry. And today.

Carey's Name Means Capacity

in every house that books him—capacity that writes itself
in cold figures on the profit side of the ledger—capacity
that means a FULL TILL as well as a FULL THEATRE.
And the most phenomenal thing is that

His Popularity Is Growing Hourly

and his name has come to be the biggest assist-
ance that any box-office can have—Carey on the
billing means money in the bank. It's up to
YOU to cash in with Carey—NOW!

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723 SEVENTH AVE., NEW YORK CITY
EXCHANGES EVERYWHERE
The Biggest Hit
PLAYED 35 REGULAR
LAST WEEK TO RECORD
Book now before you
BIGGER THAN
OVER THE HILL

WILLIAM FOX presents
The TOWN
FORGOT

FOX FILM CORPORATION
Of The Season!

MOTION PICTURE HOUSES BREAKING BUSINESS lose this attraction

A BOX OFFICE SENSATION

THAT GOD

DIRECTED by HARRY MILLARDE WHO STAGED OVER THE HILL

PRINTS NOW IN BRANCHES

FOX FILM CORPORATION
SPECIALS FOR IMMEDIATE BOOKING

for the new year

BLACKSMITH
thrills and mystery
DIRECTED BY JACK FORD

A ten strike at the box office

HUSBAND
in 5 acts - DIRECTED BY JACK BLYSTONE

as bright as the sunshine

CUP with MARY CARR
DIRECTED BY HERBERT BRENON

A sensational melodrama

BARROOM FLOOR
DIRECTED BY JACK FORD

FOX FILM CORPORATION
SECOND FIDDLE

Written and directed by FRANK TUTTLE
Photographed and supervised by FRED. WALLER JR.
a TUTTLE-WALLER PRODUCTION

GLENN HUNTER
as Jim Bradley "Second Fiddle"

He took his room -
he took his machine -
and finally took his girl!

He Always Played "SECOND FIDDLE"

Herbert Bradley arrived home from college, handsome, polished, and possessing all the social graces. His awkward brother, Jim, who had always been regarded as a "Second Fiddle," was relegated to the background.

Herbert immediately took possession of Jim's room and threw out all his belongings, to which Jim said nothing.

Jim permitted his automobile to be monopolized by the egotistical Herbert, who utilized it to take Jim's sweetheart driving.

Finally, Herbert tried to steal Jim's sweetheart.

BUT—the worm turned!

Just how Jim finally asserts himself and proves his manhood in a crucial test, and wins the girl of his dreams, is told in this enthralling and gripping film drama.
MOTION PICTURE NEWS: "Second Fiddle" may be put down as a likely attraction.

MOVING PICTURE WORLD: This is a feature that should please every class of patrons. It has heart interest, thrilling suspense, and Glenn Hunter in a most appealing role. It is a superior attraction that promises satisfaction to the box-office.

EXHIBITORS TRADE REVIEW: There is no doubt in our minds that it will be well received wherever shown.

MORNING TELEGRAPH: Glenn Hunter does his usual splendid work as Jim Bradley, the "second fiddle." He is an actor who possesses unusual charm, rare intelligence and an acute sense of comedy.

EXHIBITORS HERALD: "Second Fiddle" has the appeal of a well-told story, natural and picturesque New England scenery, and it will please the majority of picture-goers.

FILM DAILY: Has elements that will appeal to a good majority. Contains effective thrills, enough action, a first-rate atmosphere and a cast that does very good work.

HARRISON'S REPORTS: "Second Fiddle" is so well handled, and so appealing in its humanness, that it is a thoroughly pleasing offering. Glenn Hunter does good work; the same is true of Mary Astor.

Your Patrons Will Like it!
ACROSS THE CONTINENT

WARNER BROS.
Classics of the Screen
From Maine to California, with stops in all principal cities enroute, this unique motor float brings forcibly to the public the bigness of Warner Brothers' Seven Classics of the Screen.

National advertising of this character, plus entertainment values, has made Warner Classics the most talked-of product of the year.
EUGENE H. ROTH presents

HUNTING BIG GAME
IN AFRICA
WITH GUN AND CAMERA

By H. A. SNOW

SWEEPS INTO PHENOMENAL SUCCESS OVERNIGHT

What the Foremost Critics Say About It:

"In 'Hunting Big Game in Africa with Gun and Camera,' H. A. Snow poked his camera right up under the noses of the wildest animals of the African jungles and came away with pictures of the whites of the beasts' eyes. This is an extraordinary film." —Quinn Martin, N. Y. World.

"A picture which thrilled, delighted and entertained us as much as anything in years. It is absolutely fascinating from the opening shots of over a million penguins flying into the ocean to the close-up of a giant African elephant charging into the camera. All in all we consider this the best film entertainment in New York today." —P. W. Gallico in Daily News.

"The most complete— which means the most instructive and the most thrilling—motion picture of wild animal life ever made. The beautiful, the ugly, the swift, the ungrateful—they are there, singly and in herds, charging holes and darting across the plain or diving into the jungle undergrowth. Comedy is introduced to relieve the tense action." —J. O. Spearman, N. Y. Times.


"By all means see this picture and take the children, for if you don't they'll never forgive you, if they ever find out about this show!" —Daily News

"All the excitement, thrills and chills of 'Hunting Big Game in Africa' are there. No one between the ages of seven and seventy should miss this picture." —N. Y. Eve. Post.

"A marvelous panorama of wild life." —Evening Mail.

"No Zoo in the world is able to produce as large a number of wild animals as these pictures show." —Lonclla O. Parsons, Morning Telegraph.


"In the midst of most exciting adventures one suddenly realizes that during all this hazard the camera man was there bravely cranking, cranking, cranking." —N. Y. Evening Journal.

"'Hunting Big Game in Africa with Gun and Camera' has virtually swept the town off its feet. The press went wild over the picture and stated it was the biggest entertainment in New York." —Variety of January 12th.

LYRIC THEATRE Twice Today and Twice Every 42nd STREET
West of Broadway Day including Sundays 2:30-8:30

PRICES:

NIGHTS 25c., 50c., 75c., $1.00 and $1.50  ALL SEATS

MATINEES 25c., 50c., 75c. and $1.00  RESERVED
"The HOTTENTOT"
ALL ROLLED INTO ONE!
—A Comedy, a Romance, a Melodrama and a Horse-race: Mounted in a Tiffany Setting with the Ince Punch in Every Scene!

See Them Jump!
The finest blood that ever stepped in horse-shoes! Down the course, over hill and vale; through water, leaping fences, down mountain sides, hurdling barricades. Horses fall, riders jump to safety—on and on they ride to a thunder of cheers and applause!

What a Race!
And when your audience sees it, this classic steeple-chase with its thrills, its spills, its breath-taking, nerve-tingling, pulse-quickening panorama of daring horsemanship, they will stand on their feet and shout with enthusiasm!

They'll simply forget they're in a theatre!
And the rest of the time they'll be laughing their heads off at the adventures and misfortunes of the young sea-going chap who had to ride the wildest horse in seven states just because a girl wanted a loving cup and he wanted to give her a wedding ring.

AS SMART AS AN EVENT AT LONGCHAMPS!
AS THRILLING AS THE KENTUCKY DERBY!
The Hottentot

starring

Douglas MacLean
Madge Bellamy
AND A HAND PICKED INCE CAST

Directed by James W. Horne and Del Andrews,
under the personal supervision of Thomas H. Ince

Distributed by
Associated First National Pictures, Inc.
"It began to look as if the audience had laughed so much they just couldn't stop laughing... they laughed until they almost became hysterical. And Oh! What a race! It's a scream and a thriller... never another to compare with this cross-country run."
—Chicago Herald and Examiner

"'The Hottentot' is the wildest and horsetest picture seen... it is a certainty no other movie has surpassed this in point of reckless riding, in skill in hurdles and falls and in the arousal of the cries and laughter from the audience."
—Chicago Daily News

"'The Hottentot' is the kind of picture it's impossible to sit through without a big laugh, honest, hearty and prolonged. Crowded with thrills, romance, human appeal and hilarity."
—Pittsburgh Press

"Rich in laughter, thrill, spectacle, human appeal, romance..."
—Pittsburgh Dispatch

"Beginning with a runaway, and finishing with a horse-race and having in between a succession of some of the funniest incidents that have ever been put on the cinema screen."
—Pittsburgh Sun

The HOTTENTOT
FROM WILLIE COLLIER'S ROLLICKING STAGE SUCCESS
HAMiLTON

Comedies

and all

Educational Pictures

are being advertised constantly to

YOUR

Patrons

Millions will read

This Ad —

in

THE SATURDAY EVENING POST
February 3rd Issue

When You Book

Educational's

Short Subjects

Advertise Them and

Profit by the Link-up

with this

National Campaign

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President
What You Get for Your Money

is the only way to size up any commercial proposition.

From Motion Picture News

you get more for your money than from any other publication in the field

and that's not bunk but a plain statement of fact

The News Covers the Field
NOT long ago Adolph Zukor made the emphatic statement that this industry suffered more from insufficient capital than from any other one cause.

That statement holds good today; it is still more pertinent, in fact, and it will be increasingly so as the industry grows larger and capital fails—if capital should fail—to meet the heavy requirements brought about by expansion.

It isn't necessary to dilate here upon such a subject.

Every business man knows that credit is the oil of industrial machinery—that in a new and suddenly big industry like this it is the first of all requisites.

Every exhibitor, distributor and producer knows well enough what capital—banking capital—means to his successful operation.

We introduce the subject here merely to speak of a banking expert and the impression he got of this industry after a keen look at its inner recesses.

Everyone will be inclined to weigh this impression with the utmost seriousness—and perhaps act accordingly.

"The most disquieting fact I find," said the banker to the writer, "is the enmity that exists within your ranks—the enmity between individuals all along the line and—more importantly—the discord that exists between the big branches of the industry. If your own spoken and printed words are to be taken literally, there are no reliable men in your ranks and a sort of civil war exists between your industrial branches.

"Capital shies at a house in disorder. That's obvious. The deduction is simply this: if you don't trust each other how can you expect outside capital to trust you?"

The writer argued that the industry's family squabbles were the result of economic faults. Take credit for instance. Lack of capital has made the producer lean upon the distributor and the latter upon the exhibitor in the way of the exaction of advance deposits. No credit facilities have ever existed between distributor and exhibitor. Then the selling system—a poker game species of price-fixing—has of itself bred distrust and discord.

"These faults can be corrected," said the banker, "Capital will do its share in correcting them."

"We are not afraid of these disorders. We realize of course that your business is a most remarkable one to live through them so successfully."

"We know, too, that overproduction exists; that the cost of distribution is, in most instances, outrageously high, that the country is, in spots, overseated."

"But again, these situations are common to new industries made hurriedly big by popular demand. They work themselves out and capital can often shortcut the process."

"Capital however relies—must rely heavily—upon men; new enterprises and the rehabilitation of old ones must be built about men."

"They must be big men. And big men don't engage in ruthless competition; they don't knock each other; they don't incite one industrial branch to destroy another; they don't build for the day, but rather for the future; they don't get blinded by greed, passions and prejudices."

"They know, above all else, that the branches of an industry are partners, and that not one of them can successfully fight another; that all must succeed together by intelligent co-operation."

"Let capital know that you have men who believe in these principles and can execute them: capital won't come to you until you do."

As we say, everyone will weigh these words thoughtfully.

The banks are ceasing to buy bonds and capital is going back into business. The outlook is good. This industry needs capital to take care of the better business promised.

Let's turn a fairer face—the face of intelligent unity toward the outside world.

WM. A. JOHNSTON.
NAT ROTHSTEIN and his able staff of "publicity getters" stood in the lobby of the Astor theatre on Monday morning at eleven thirty, shaking hands and wel-come guests invited to witness the showing of the first three of F. B. O.'s new "Leather Pushers" Series, adapted from the popular stories by H. C. Witwer.

Nat and his men hoped everybody, including the critics from the trade and daily press, would enjoy the pictures. Judging from the hearty laughter heard and general interest shown, everybody did.

"There's a Reason"—that being because these tworeelers are well made, well played and full of "punch." George O'Hara, as the young athletic hero who trains to become a prize fighter, was a happy selection for the part. He looks it, he plays it and his appeal serves to remind us that there was a famous pupilist known as "Gentleman Jim." Jim was a prize fighter first and a gentleman all the time. O'Hara, like Corbett, seems to be thoroughly aware that while he is developing as a pupilist, in the pictures, he must hold tight to a strong appeal, making himself liked as well as "felt." He will win, of course, as the fighter—and we feel safe in laying a bet that he will also win a permanent place for himself, as a screen favorite.

That little rival of John D., Henry, and Pierpont, namely Jackie Coogan, is coming to New York in the near future. Jackie knows the theatres are around Times Square and in the forties and fifties, but isn't it possible that he will spend a good deal of his time in Wall Street buying copper, oil and steel instead of theatre tickets?

SPEAKING of banks and bankers, Motley Flint, head of the Los Angeles Savings & Trust Company, is in New York on business and pleasure, Hotel 2 The Belmont.

With many film executives returning from the Coast, John C. Flinn of Famous Players has turned his face toward the setting sun. He left this week for Los Angeles to confer with Lasky regarding "The Covered Wagon." Mr. Flinn will return some time in February with the first print of the historical film which is being completed by James Cruze, the director.

HOLLYWOOD was represented for the first time in the tournament of roses at Pasadena New Year's Day. And May McAvoy was the screen city's representative. The float which carried her, incidentally, won one of the prizes for this annual event.

Jack Leo, vice-president of Fox, arrived at the Fox West Coast studios on Wednesday, and "Winnie." R. Sheehan was due to arrive there today, to lay plans for future production activities at the western plant.

If you remember Lois Wilson in the title role of "Miss Lulu Bett," you will appreciate that this actress, who has won beauty prizes, has no scruples about appearing in characters which efface her charming personality. Miss Wilson is to play in the celluloid version of "Only 58," and while she is a long way this side of the age of the title role, her ability to enact young-old women establishes her as an ideal choice. It's very seldom that the good lookers of the screen will submerge their personalities in roles which call for colorless characterization. All praise to Lois Wilson in placing her art above the marcel wave, the curling iron, the mineralava bath and other equipment of the beauty parlor.

It looks as if Lon Chaney will have the biggest opportunity of his busy and varied career to show his skill at characterization when he comes forth as the hunchback in "The Hunchback of Notre Dame," an adaptation of Victor Hugo's classic. It will appear under the Universal banner. Chaney will have good support, too—Raymond Hatton and Ernest Torrence are in the cast.

FLOWERS, telegrams of sympathy and other tokens of affection are being heaped upon Margarette Court by her friends in and out of the industry—-the reason being her confinement in a Newark hospital, to which she was married the other night to undergo an operation for appendicitis.

SAM GOLDWYN has arrived in New York with the signed contract of Frances Marion, who will do the continuity for "Potash and Perlmutter," in cooperation with Montague Glass, the playwright and author of the P. & P. series. Goldwyn has affiliated himself with George Fitzmaurice and wife, Ouida Bergere, to make a series of George Fitzmaurice productions. The first of these will be a film version of a well-known play, the title of which has not been announced.

FRANK E. WOODS, the "daddy" of motion picture scenarists and production supervisors, is back on the West Coast, where he is proceeding with plans for the production of Associated Authors pictures, in conjunction with Thompson Buchanan and Elmer Harris. Space has been leased at the Thomas H. Ince studios. According to word from the coast, the first picture is to be ready in April and it is understood that United Artists distribution has been arranged. Three pictures are being planned at present. Some interesting things are to be looked for from this organization. Woods, through his long association with Biograph, D. W. Griffith and Famous Players, knows production as few men know it, and now that he is to be able to carry out his own ideas freely, some worth-while pictures should result.

When the jury in the case of Dr. John G. Massie, Belleville, Ill., physician, on trial in the Circuit Court there on a charge of working a confidence game in selling stock in an oil company, voted unanimously to attend the Washington theatre Saturday afternoon, Bailiff Ahrons discovered that the feature was "Back Home and Broke," in which the hero loses all his money in fake oil stock. So he decided to take the jury to another show.

JEANIE MacPHerson, who writes the scripts for Cecil B. De Mille, is enjoying a brief vacation in New York. The scenario, now that "Adam's Rib" is out of the way, will resume work on "The Ten Commandments," when she returns to California.

D. W. GRIFFITH is firm in the belief that his production, "The White Rose," which brings Mae Marsh back into the fold, will be appreciated as one of the best celluloid documents which he has ever sponsored. Pictures will see a new D. W. star in Ivar Novello, whose work has been keenly enjoyed upon the English stage and screen. Mr. Novello, incidentally, is the author of the song, "Keep the Home Fires Burning," which achieved great popularity in England and America during the war. He is a member of the firm of Novello and Sons, music publishers of London, and is said to be a very accomplished musician.
ROBERT C. BRUCE, whose Wilderness Tales embellish the program, has reason to feel highly elated over his newest canvases, "Jenkins and the Mutt," "By Lantern Light," and "Moonblind," three widely different studies which not only carry neat little stories but are rich—unusually so—in moving pictures. "Moonblind" is exceptionally appealing. Some day when Mr. Bruce gives up his quest for new material we would like to see his impressions gathered in a richly illustrated book. We would turn the leaves and be carried away to the far-off places.

CARL LEMMLE left New York Thursday on a trip to Universal City.

It certainly pays in every way to get your name in the paper. The disciple of auto-suggestion, Emile Coué, who is now in this country lecturing and holding clinics on how to get better and better, has been offered a proposition by Al Lichtman to play in a film demonstrating his methods of helping people to help themselves. It is said that the little Frenchman has not decided whether to accept the proposition or not. In the event that he does accept it, he will use the snub salary toward establishing a permanent office. Will Rogers says Henry Ford is the author of auto-suggestion, the automobile man making a synopsis several years ago.

TOM HAMLIN, formerly a member of the editorial staff of EMPY NEWS, and later managing editor of Motion Picture Journal, is getting on in the world. Tom resigned the other day from the Journal, after a service of three years, to devote all his time to Tom Hamlin, Inc., an advertising agency serving the eighteen regional film trade journals of the United States and Canada.

EDITH STOREY is returning to the screen after an absence of three years. Her presence upon the silver screen will be hastened by suitable material.

ARTHUR H. SAWYER is in San Diego, where he will supervise the construction of the first stage of S. L. Studios. When the studios are completed they will embrace fourteen working stages, both open air and enclosed. Sawyer will return to Los Angeles at the end of the month to begin work on a forthcoming picture, "The Shooting of Dan McGrew," an adaptation of Robert Service's poem which every vaudeville patron knows by heart. Lon Chaney, Willard Mack and Barbara Le Marr will play the important parts. We, for one, would like to know who's going to play the ragtime kid. Mr. Sawyer has just completed "Your Friend and Mine," with Willard Mack, Enid Bennett and Allene Ray as the featured players.

Would you be interested in knowing that the National Motion Picture League endorsed every feature playing the big houses on Broadway during Christmas week? The pictures were: "When Knighthood Was in Flower," "Dr. Jack," "The Headless Horseman," "The Flirt," and "Back Home and Broke."

TOM GERAGHTY, who has been at the Famous Players Long Island studio for several months, has returned to the West Coast, where he will continue with Famous Players as production editor.

WILLIAM A. JOHNSTON, president and editor of Motion Picture News, has returned from Bermuda, where he enjoyed the holidays. Not to be outdone in a search for a balmy clime and to combine business with pleasure, Russell Gillett, the treasurer of the News, left for California Tuesday.

The boys, young and old, are grouped in front of the Grand theatre and there must be two hundred of them.

Mrs. Harley Knoles, wife of the motion picture director, who has just completed a film version of "The Bohemian Girl," has presented her husband with a daughter. This is their first child. Both mother and babe are doing well. Mrs. Knoles is known professionally as Rosina Henley.

Herman Lieber, associated with his brother, Robert, in the Circle Theatre, Indianapolis, is in New York serving as a member of the Rotating Committee of First National.

Charles Giblyn has returned from Holland where he directed "The Hypocrites," for the Hollandia Film.

J. D. Williams has returned to New York, having spent the holidays on the Coast.

Another marital rumor which is being broadcasted these joyous days by the very naked publicity expert, Daniel Cupid, links the names of Kenneth Harlan and Marie Prevost. It is said that wedding bells will be heard in the near future. These players have been appearing together in Warner Brothers productions.
Better Films Body Seeks Members

National Committee Launches Campaign for Extension of Movement

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A list of revised regulations appertaining to the shipment of films between states of the union or to foreign ports has been issued by the bureau of explosives. The revised regulations are subject to the departures from the standards in the original schedule. The most radical of these changes applies to the transportation of exposed film in the i. c. c. no. 32 outside metal container. While it is not generally possible to ship as many as twelve reels in the i. c. c. no. 32 container under the former rules, the Bureau of explosives now restricts the maximum number of reels that may be shipped in i. c. c. no. 32 to eight reels. The alternative of packing exposed film in the wooden outside containers, i. c. c. no. 19, provided each reel is placed in a tightly closed inside metal container and the gross weight of the package does not exceed 200 pounds, still remains in force.

Another departure from the original regulations calls for the depoathing of all advertising matter, accompanying the film being shipped, in the outside metal or wooden container enclosing the film. The revised regulation specifically points out that shipments of motion picture film with advertising matter attached to the outside container shall not be submitted to carriers for transportation.

The announcement of the revised list of regulations carries with it the notice that the revisions are effective from january 1, 1923.

Following are the more important paragraphs of the list of revised regulations just issued by the bureau of explosives:

"The sections of the revised regulations applying to motion picture films by express are as follows:

Paragraph 12. All shipments of articles subject to these regulations offered for transportation by express, either within or without interstate or foreign commerce must be properly described by the shipper, and the proper and definite name of the dangerous article as shown herein must be plainly marked on the outside of the package, in addition to the labels required herein.

Paragraph 17. Containers used more than once (refilled and reshipped after having been previously emptied) must be in such condition, including unused devices, cushioning materials, etc., that they will protect their contents during transit as efficiently as a new container. Repairs must be made in an efficient manner and parts that are weak, broken, or otherwise deteriorated, must be replaced. Tests as to efficiency must be made and complied with as prescribed herein.

The list of principal dangerous articles other than explosives, accompanying paragraph 76, now shows motion-picture films instead of moving-picture films, as in the past.

Paragraph 81 requires that containers used hereafter for the shipment of dangerous articles other than explosives must have been made and inspected in accordance with the requirements of the approved specifications as prescribed, or of the previous issues of the specifications effective at the date of manufacture of the container.

Paragraph 81(b). In addition to standing the tests prescribed, the design and construction of packages must be such as to prevent the occurrence in individual packages of defects that permit leakage of their contents under the ordinary conditions incident to transportation. The results of experience gained by an examination of damaged or broken packages on arrival at destination must be reported to the bureau of explosives, to the end that further use of any particular kind of package shown by experience to be inefficient, may be prohibited by the commission.

Paragraph 102(a). Motion-picture films must be packed in spark-proof metal cases or drums complying with specification no. 32: Not more than eight reels (approximately 1,000 feet each) may be packed in one such outside container.

(c). Motion-picture films must be packed in outside wooden boxes complying with specification no. 19, provided each reel is placed in a tightly closed inside metal container. The gross weight of such a package must not exceed 200 pounds.

(d). Slow-burning (nonflammable) motion picture films must be packed in packages complying with specification Nos. 19 or 32, and each outside container must be plainly marked "motion picture film" and in addition, must be marked "NO LABEL REQUIRED.

(e). When nonflammable motion picture films are packed without other restrictions when securely packed in strong packages of sufficient strength to carry to destination without rupture or leakage of contents; each outside container must be plainly marked "motion picture film" and, in addition, must be marked "NO LABEL REQUIRED, as prescribed by paragraph 76 (c)."

(f). When nonflammable motion picture films are packed in the same outside container with inflammable motion picture films, the outside package must bear the yellow label, and the total contents of the outside container must not exceed the quantity or gross weight permitted for inflammable film."

(g). Shipment of motion picture film with advertising matter attached to the outside container must not be offered or accepted for transportation. Pipperers desiring to include advertising matter with their shipments of motion picture film must place the advertising matter inside the outside box containing the film.

The label required for bagage shipments of motion picture film is the same as for express shipments, but the type of standard label required by the bureau of explosives has been changed. Announcement is made that samples of the new standard label may be secured at the bureau of explosives, 30 vesey street, new york city."
The Reader Has His Say

In an editorial in the issue of Motion Picture News of January 6, William A. Johnston asked the question, "What do pictures lack?" The editorial was prompted by reports from America on the "Hall of Fame" contest conducted by Motion Picture News and by a somewhat seething criticism of pictures in the New York World.

Mr. Johnston stated that this time pictures today are decidedly better than ever before, they are, as a whole, hitting far short of their true mark; that they are failing to get to the heart of the American public.

That editorial is responsible for the following two letters:

Mr. Wm. A. Johnston,
"Motion Picture News,
729 Seventh Avenue,
New York City, N. Y."

My Dear Mr. Johnston:
"In your editorial of January 6, 'What Do Pictures Lack?' you say that 'while pictures today are decidedly better than ever before, they are, as a whole, hitting far short of their true mark.'

'There can only be one motive of a constructive criticism coming from a friend of the industry such as you.

'However, whenever the efficiency of the motion picture is brought up in open meeting I never fail to think—at least to myself—one thought. I am taking this occasion to think it out loud. Here's the thought:

'Any other forms of art, motion pictures are not doing so badly!'

'There are pictures and pictures made every year, and a great many of them—far too many—fall short of any mark worth aiming at. There are also books and books written every year, pictures and pictures painted, songs and near-songs composed.

'How many pictures were painted last year that caused any great publicity ripple in New England? During 1922 how many minstrels burst forth into a song that found a responsive chord in the heart strings of the Mississippi Valley?'

'Now let's compare motion pictures with the most common form of artistic expression—literature. Of the thousands upon thousands of books that consumed valuable white paper last year, how many will live five years? How many deserve to be classed as literature; how many as litter? How long has it been since a book came out that thrilled the nation as universally as did 'The Kid'? What was that book's name? As a masterpiece how does Jackie Coogan's 'Oliver Twist' compare with Dicken's? And speaking of classics, how does Fairbanks' 'Robin Hood' line up with one of Scott's novels?

'Considering the number of books printed and the number of films laborated during 1922, I should say that in proportion there have been fewer great pictures as masterpieces made immortal through the medium of printer's ink.

'Nope! In view of the fact that those other forms of art have had a few centuries' start of the movies, the writer opines that our industry is doing not so badly.'

Very truly yours,
(Signed) "WATTESON R. ROTHACKER,
"President Rothacker Film Mfg. Co."

And the following from John C. Flinn of the Famous Players-Lasky Corporation:

Mr. William A. Johnston,
"Editor Motion Picture News,
729 Seventh Avenue,
New York, N. Y."

My Dear Mr. Johnston:
"In your editorial under the heading of 'What Do Pictures Lack?' in the January 6th issue of the Motion Picture News you make the following statement:

'Some for the period when pictures did not meet their opportunities, we have had no great pictures, great in concept, since 'Intolerance.'"

'I have not as yet personally seen the Paramount production, The Covered Wagon, which is being completed at the Lasky studio in Hollywood. Regardless of its pictorial value, which the industry and the public will be able to judge after its first presentation, I do know, from conversation with Mr. Zukor, Mr. Lasky and Mr. Cruze, that it certainly is 'great in concept.' No phase of American history or American development offers material for the motion picture that period of 1849.

'Person Hough, the author of the novel, The Covered Wagon, which was published serially in the Saturday Evening Post, has imparted through his book something of the urge that led men and women already frontier folk in the great territory of the Mississippi Valley, to leave their new found homes and push further westward into a land of promise.

'Mr. Hough's book was the inspiration for a motion picture which, from all accounts, actually visualizes the great drama of the west."

'Those who were charged with the responsibility of cutting a full realization of their opportunity to record indelibly a phase and period of American life which is fast becoming extinct. It is doubtful if such a picture as 'The Covered Wagon' could be made into a movie of years from now. Timeliness is one of its greatest points of interest, for the reason that the Ford car, the Packard Twin-six and the ever-present Buick have not yet completely displaced on the plains the draft horses, the oxcart and the primitive means of transportation.

'We made ten miles today' is a sentence which is written on the whitened skull of a buffalo found on the plains years after one of the great wagon trains passed the spot

Principal Pictures Takes Over King Vidor Studio

The KING Vidor Studio in Hollywood have been sold to the Principal Pictures Corporation. Extensive alterations are being planned by the new owners. The purchase price and cost of remodeling will approximate over a quarter of a million dollars, it is announced, and the final sale price made the sale direct with Sol Lesser, director, that was desired and Michael Rosenberg, who represent Principal Pictures Corporation.

The studio covers over fifteen acres with an exceptionally valuable frontage on Santa Monica Boulevard. Provisions are being made in the plans for alterations to accommodate independent companies desiring to lease space. A complete fire department is one of the features of the big plant. A huge motor generator is to be installed.

Principal Pictures have heretofore headquartered at the United Studios. Three units will be set to work on the new location as soon as the studio is ready for occupancy.

Principal Pictures contemplate the making of twelve feature productions at the new location during the coming year. The first is to be a picturization of Harold Bell Wright's "The Recreation of Brian Kent."

Two Censorship Repeal Bills in Albany

Up to the present time two bills have been introduced in the New York State Legislature, now in its second week, calling for the repeal of the Motion Picture Censorship Commission. Members of the Legislature apparently realize that there is a popular demand for legislation to wipe out a law and, under that law they will be the gainers politically if able to introduce a bill which will find favor and quick passage bringing about the elimination of the obnoxious law.

The first bill was introduced by Assembyman Cuviiller, of New York, and this is followed by another almost identical in wording, introduced by Assemblyman Miller of Brooklyn, a theatrical booking agent.
Ohio Exhibitors in Convention at Columbus
Sydney Cohen and Chas. Pettijohn Advise M.P.T.O. to Launch Speedy Action on Censorship

Late News Notes from the West Coast by Wire

A RESOLUTION was this week introduced into the Los Angeles city council for an ordinance preventing the exhibition of Arbuckle's pictures or any film "showing anyone who might have a demoralizing or degrading effect on the audience." The resolution was tabled after a short, spirited debate, but will come up for reconsideration within two weeks.

Rae has organized the Oriental Cinema association with Robert Perry Kerr as co-director, Dal Clawson, cinematographer and Edward Bermundy, assistant director. The party leaves for China on "the "Empress of Australia" on the 18th. Exteriors will be made for a series of Chinese pictures, interiors to be made on the coast on their return.

Harry Drummond, who has been supporting Warner's vaudeville tour, has been appointed exchange representative for Warner Brothers and is now on his way to New York.


R. A. Walsh has engaged to direct Douglas Fairbanks in an original story temporarily titled The Black Pirate.

Jess Robbins has made a contract with Edward Horton for his exclusive services for a period of two years, with options for additional time. By the terms of the contract Horton gives up his speaking stage work entirely, except for an Ophirine circuit tour which will be under the supervision of Robbins.

John F. Schwalm, Hamilton; and Joseph W. Tark, Youngstown; were requested to leave the meeting room during the talk by Mr. True.

All in all the second annual convention held by the motion picture theatre owners of Ohio was a decided success in that there was ever present a note of harmony in the proceedings and suggestions and speeches contained much that will benefit the organization.

Bronx Exhibitors Association Elects Officers

The annual election of officers of the Bronx Motion Picture Theatre Owners' Association, New York, was held at a regular meeting on Thursday, December 28th, 1922. The following officers were elected for 1923:

President, John J. Wittman; vice-president, John C. Bolte; executive-secretary, Henry Cole; treasurer, Henry Suchman; sergeant-at-arms, William Wilson; trustee, Morris Ginsberg. The election of Mr. Wittman marks his eleventh term as president. Henry Cole is now serving his tenth term as executive-secretary. The other officers are now in their third term in their respective offices.

The eleventh annual installation of officers and banquet of the Bronx Motion Picture Theatre Owners' Association will be held at David M. Rubenstein's Armour and Fordham Road, on Monday evening, January 22nd, 1923, at 7 p.m. Prominent city, county and judicial officials and representatives of the motion picture industry will be present.

This dinner is an annual institution and is always largely attended. The B. M. P. T. O. Association is 100 per cent representative of the Bronx motion picture theatres.

Washington Houses Asked to Improve Ventilation

Last Friday the proprietors and managers of thirteen Washington theatres were asked by Dr. William C. Fowler, District Health Officer, to take immediate steps to improve the quality and purity of the air in their amusement houses. In notifying the theatre men, Dr. Fowler said that tests in their houses had shown the carbon dioxide content of the air to be above the maximum for good air. His assistant, Dr. T. M. Price, district chemist, has completed the tests on eighteen of the theatres, including the thirteen unsatisfactory houses. Tests made last summer when the Typhoon and other systems were in use, showed only one out of eighteen to be unsatisfactory. "This time we took the tests at night, and they will continue until every theatre in Washington is visited," the doctor added.

New Hodkinson Managers at Buffalo, Pittsburgh

A NOUNCEMENT is made by the W. W. Hodkinson Corporation to the effect that Mr. G. R. Ainsworth becomes branch sales-manager in Pittsburgh, Pa., bringing in Mr. A. W. Carrick, who has been transferred to the Buffalo branch as branch sales-manager.
Dr. Klein Talks Before Adv. Commission

Douglas D. Rothacker, of the International Advertising Clubs, head of the Screen Department of the National Commission and president of Screen Advertisers Association, was one of the big figures of last week's gathering in the Hotel Washington, Washington, D. C., of the Advertising Commission.

Since the reorganization which he was asked to handle some time ago, Rothacker has devoted considerable time, effort and money to making the screen department a success. He now sees his efforts crowned with triumphant achievement, and is busy planning an even larger show for next year.

He and his associates can hand-pick the membership from users and manufacturers of industrial films.

To secure better circulation and more efficient distribution, eliminate misrepresentation, and work out a better type of circulation is the kernel of Rothacker's interest in the Department.

Dr. Julius Klein, director of the Bureau of Foreign and Domestic Commerce, told of the advertising methods of the First National Bank of Boston in Buenos Ayres, and the services they give Americans and Argentinians; of the first popcorn machines there and their success with the Latins, instantaneous, and how the place of advertising in the foreign and domestic economy of the United States was established.

He showed the need of balancing distribution, sales and transport costs against the smaller items of production.

He stated that a fact finding and business data compilation unit was to be built up in the Department to aid business in planning advertising and sales campaigns. “In some sections of China,” Dr. Klein said, “it is essential to sell your article to the Chinsman. It is up to you as to whether you can stand the expense of the film. We tell you the conditions in our weekly bulletins.”

Pettijohn Plans Support on Missouri Censorship

C. C. Pettijohn, in St. Louis during the week to confer with exhibitors and exchange men on the censorship situation, departed on Tuesday. On his return, Pettijohn will escape from the clutches of the reformers. He told the local film men that he had studied conditions in Jefferson City during his recent visits to that city, and is certain that a censorship bill will not pass the Missouri house and senate.

However, Missouri picture men are not sleeping on their guns. They realize that they have a fight on their hands; have mapped out a preposterous campaign and are moving forward.

Rev. Howard Billman, assistant secretary of the Church Federation of St. Louis, and others of the blue-nosed “contingent reached Jefferson City last week for a lobby for censorship.

A. M. P. A. Planning ‘Naked Truth’ Dinner

The third annual “Naked Truth” dinner of the Associated Motion Picture Advertisers will be held at the Hotel Biltmore Saturday evening, April 28.

The reception when the advertising and publicity men in the motion picture industry play host to the film magnates. Committees are already at work preparing the dramatic bill of fare under the direction of the president of the association, John C. Flinn.

Wisconsin Exhibitors in Convention

A MID-WINTER state convention of over 300 members of the Wisconsin Exhibitors’ Association was held in Milwaukee Thursday and Friday. National officers of the Motion Picture Theatre Owners of America were in attendance, prominent among them being Sidkey S. Cohen, A. J. Moeller, M. J. O’Toole, Wm. A. True, and W. D. Borden.

The legislative committee of the state association is preparing for activity, as the state legislature just convening will shortly take up matters concerning taxation, blue laws, and censorship. Two bills regarding censorship are now being drafted; it is understood.

Mr. F. J. McWilliams, Madison, is president of the Wisconsin Exhibitors’ Association, and Wm. Baumann, Milwaukee, secretary. Headquarters for the convention are at the Hotel Wisconsin.

Free Theatres, Barbecue for Governor

For the first time in the history of the motion picture industry that all theatres were thrown open to the public free in any city or town in the world, was in Oklahoma City, Okla., January 10th, 1923, when the entire populace and visitors attending the inauguration of Hon. J. C. (Jack) Walton were the invited guests of Gov. Walton. It is estimated that 100,000 people attended the theatres and were given a free barbecue and free eats and drinks, including coffee made in the world’s largest coffee pot, four in number.

Over three hundred head of cattle, including large quantities of buffalo, deer, chickens, mambits and opossum were barbecued and given to the people, together with bread, pickles, onions and everything necessary for a square meal, and enough to last for two days, and no one denied a second helping. Open air vaudeville, carnival shows, square dances, fiddlers and a grand ball, all free, helped to please the guests and J. W. Walton as the most popular Governor in the United States.

Conference Is Held on Federal Control

The national conference on federal control (CENSORSHIP) of motion pictures was held at the New York Avenue Presbyterian church in Washington Thursday. Addresses included “Possibilities of the Motion Picture,” by Canon William Sheahe Chase, D. D., of the Protestant Episcopal Church; Senator Henry L. Myers of Montana on the “Need of Congressional Investigation of the Motion Picture Industry,” and Reverend Clarence True Wilson, D. D., Washington, D. C., general secretary, board of public morals of the Methodist Episcopal Church. Addresses were also given by Dr. H. L. Bowly, secretary of the Presbyterian committee on Sabbath Observance, “Motion Pictures and the Sabbath”; and Rev. George J. Becker of New York, secretary American Sunday School Union, “The Question of the Sunday School”; Dr. Ellis P. Oberholzer, Pennsylvania board of censors, and Rev. Dr. Clifford Gray Twombly of the Lancaster, Pa., Protestant Episcopal church, on “Prohibition and Motion Pictures.”

National Body Tells Stand Against Arbuckle

The National Committee for Better Films, which is affiliated with the National Board of Review, at the regular monthly meeting of its executive board, held January 11, formally ratified the following statement prepared by a special committee to define the position of the National Committee with reference to the Arbuckle films. The policy of the National Committee is therefore as expressed in this statement:

“The character of the private life of the motion picture actor is not usually taken into consideration by our reviewing committees, since it is our policy to give the screen star his due. But in the case of Roscoe Arbuckle, however, we have taken into the consideration of our minds all that has been published concerning him. We regret to have a little authentic information about it. When, however, offensive incidents in the life of a screen star have been so widely published that an unsavory odor has been attached in the public mind to the actor’s very personality, then such incidents become an element in the moral influence of a film and can no longer be overlooked. The wave of public resentment which has greeted the suggestion that Roscoe Arbuckle be allowed to resume his occupation as a motion picture actor is evidence that this is a case in point. The National Committee for Better Films therefore will not recommend or place on its selected lists, contour, prolong, or otherwise, any films with which Mr. Arbuckle is publicly identified. Although it has in the past listed many of this actor’s films as being amusing and free from harmful or questionable tendencies which have been so listed but which have not yet been publicly exhibited will be removed from our lists. The lists containing the older Arbuckle pictures already exhibited, of course, cannot be recalled.”

Many Companies File for New York Business

Motion picture companies entering the business in New York state and filing papers in the Secretary of State’s office during the past week show the following capitalization and directors:


Film Players’ Club Holds Annual Bal Masque

This week at Terrace Garden, New York City, the sixth annual bal masque of the Film Players’ Club, Inc., took place. This affair had been looked forward to for some time and was a biggest and better event than any of the five preceding years.

The club is trying to establish a fund to furnish their new quarters at 110 West 44th street, also a benevolent fund to help motion picture players who through sickness or other causes have met with reverses.
Paramount Closes Contract for Zane Grey Novels

THE current and future works of Zane Grey, the prominent author of Western novels, are to be produced as Paramount pictures. This announcement was made at Hollywood Tuesday by Jesse L. Lasky, who stated that under the contract just signed Mr. Grey will collaborate actively in the screen production of his stories. The first picture to be produced will be "The Last Man," the author's latest work, and will be directed by Victor Fleming. Mr. Lasky said. This will be followed by "The Heritage of the Desert" and "The Wanderer of the Wasteland."

Mr. Grey will work hand in hand with Lucien Hubbard, one of the production advisory editors at the Lasky studio, and Mr. Hubbard will collaborate with Doris Schroeder in writing the continuities.

It is planned to produce the Zane Grey pictures on their exact locations, the first in Arizona, the second in Utah, and so on. The production of "To the Last Man" will be started early in the Spring.

Release Dates Set for Two Fox Specials

Announcement of release dates for "The Net" and "Does It Pay?" two special productions on the newly announced 1923 program of Fox Film Corporation, were made this week at the New York headquarters of the organization.

The dates are: "The Net" February 25, and "Does It Pay?" March 4.

J. Gordon Edwards, who directed "Nero," the Fox special of last year, is now in Florida screening the final scenes of "The Net," which is an adaptation of Maravene Thompson's emotional drama that has to its credit a long and successful engagement on Broadway.

The cast includes such names as Barbara Castleton, Raymond Bloomer, Albert Roscoe, Peggy Davis, Arthur Gordon, and Claire De Lores.

"Does It Pay?" features Hope Hampton and was directed by Charles Horan. Among the members of the cast in addition to Miss Hampton are: Robert T. Hayes, Florence Short, Walter Petri, Peggy Shaw, Charles Wellesley, Mary Thurman, Claude Brooks, Querre Gundon, Marie Shotwell, and Bunny Grauer.

F.B.O. Buys Broadway Stage Success

Emil Offman, production manager at the R-C Studios in Los Angeles announces two further purchases of screen material, effected with the cooperation of the Eastern Scenario Department, here by John Cowen. This makes a total of eight new stories acquired by the Film Booking Offices of America in the period of three months.

For the first time since the organization of the Film Booking Offices a successful Broadway stage play has been purchased for screen interpretation. The play is "Lights Out," a comedy-drama by Mann Page and Paul Diekey which was produced recently at the Vegetable Garden.

The second recent purchase of F. B. O. is "Knight of the Range" by William Wallace, a unique Western story which appeared as a novella in Top Notch magazine.

Universal Plans Sales Cabinet
Sales Chiefs Located in Territories to Have Final Say on All Contracts

Plans for the most far-reaching sales reorganization ever undertaken by the Universal Pictures Corporation, and which may establish precedents in the motion picture industry, have been drawn up by Carl Laemmle, president of that company, and will soon be put into effect. The new policies are promised to be epoch-making in furthering closer relationship with Universal's exhibitor patrons.

In the first place, according to a statement just issued from the Universal home office, Universal sales affairs hereafter will be regulated by a sales cabinet, to consist of Art Schmidt, general sales manager, and a group of assistant sales managers. This cabinet will have four regular meetings a year and will operate exactly as an important political cabinet, in handling and passing upon the sales policies of Universal.

The assistant sales managers will not be stationed in New York but each will have a territory or division in which he is the supreme sales head. Each division will include a number of Universal's branch exchanges for which the assistant sales manager of that territory will be responsible. These men will, in a way, take the home offices to the door of every exhibitor.

As officials of the Universal home offices, it will be their chief duty to maintain constant touch with all exhibitors in their territories, by personal contact, and to get first hand information and suggestions that will help Universal to make the right kind of pictures and to provide the best possible distribution service.

The most striking feature of this system will be the fact that the assistant sales managers will have the final power to pass upon contracts in their respective territories. This means the saving of much time and money, both to Universal and to the individual exhibitors, and also will mean a vast increase of good-will between exhibitors and the Universal sales force in the field.

The Universal chief is now prepared to take definite steps to avoid a situation where contracts have to be passed upon by the home office, whatever may be the facilities of the home office for keeping in touch with the field. It is felt that a territorial manager, constantly in touch with the exhibitors and conditions of his territory, and at the same time in full knowledge of national policies, is the logical man to determine the fitness of any contract made in his territory.

Lichtman Offers Dr. Coue Picture Contract

Al Lichtman, president of the Al Lichtman Corporation and vice-president of Preferred Pictures, Inc., has written a letter to Dr. Emile Coue, originator of the Coue system of self-healing and self-control, in which he offers the noted savant $5,000 a week to appear in a motion picture.

After receiving the letter, Dr. Coue was quoted by the New York newspapers as saying that he had the offer under consideration and that if he did accept it the money would be turned over to his clinics in New York. Incidentally, it developed that Coue is a motion picture "fan."
CRITICISMS leveled at the screen adaptation of Booth Tarkington’s book “The Flirt” because the screen version varied from the literary work, has brought a response from Carl Laemmle, president of Universal Pictures Corporation. The response has taken the form of a letter addressed to photoplay editors and reviewers all over the country.

Mr. Laemmle defends the practice of introducing changes in the film adaptation of a book or a play as a necessary factor to produce suitable screen entertainment. Moreover, he forecasts variations from the original that will be incorporated in the coming picturization of Victor Hugo’s “The Hunchback of Notre Dame,” and offers the following explanation:

Victor Hugo wrote “The Hunchback of Notre Dame” for an age “which kicked up red meat. So he packed his story full of lust and blood and thunder, and gruesomeness,” to say nothing of gore, stuff.”

The public today “still likes dipping red meat in its literature and even in its stage but not on its screen.” The problem to be faced is to make a motion picture which will not be offensive, which will conform to today’s screen taste, and which at the same time will “retain all the power and virility of Hugo’s masterpiece.” To realize this objective, if the story is to be screened at all—and it will be—departures must be made from the original. “It is better to present a classic in a palatable form than in an undigestible mass.”

Mr. Laemmle continues as follows:

“It is high time that intelligent people recognized the fact that the art of the screen is distinct in itself, and that it has its own technique. There are very few books, and fewer plays which can be translated to the screen in the e act form in which they originally appear. The only two stage plays which I can recall to mind at this moment which were absolutely suited to exact screen treatment were ‘The Storm,’ and ‘215 Hours Leave.’

“This seldom occurs, however. If books and plays were screened exactly as they are written or acted, the result would be a lot of piffle which nobody could keep awake through.

“The sober reviewers and the public at large realize that a perfect picture is the sole end of the screen art, just as a perfect painting, a perfect melody, book or play are the ends of other various arts, the less carping criticism there will be over inconsequentials and the more enjoyment there will be over screen achievement.

“Let me cite a specific instance of great import. Shakespeare adapted many of his plays from other men’s plots—from plays and stories which in some instances were well known to Shakespeare’s contemporaries. Did this make Shakespeare’s plays any less perfect or popular? Did it keep his plays from being recognized as outstanding examples of stage craftsmanship?

“Then why should the craftsmen of the screen—a new art—be howled down for treating material in the way necessary for the production of perfect pictures?

“If, for one, am going to stand on my rights as a screen producer—and make pictures according to screen principles—pictures that will please and entertain screen goers—not pictures to cater to the quibbling of minuta conundrums.”

**Strongheart to Feature in London’s “White Fang”**

“White Fang,” one of Jack London’s best-known stories, has been selected by Jane Murfin and Lawrence Trimble as the next story in which the dog Strongheart will be featured. “White Fang” will be a First National release. Director Trimble has already begun “shooting” in Banff, Canada. An added attraction in the new production will be the appearance of “Lady Julie,” bought by Mr. Trimble and Miss Murfin from Bruno Hoffman of the Princeton Kennels, White Plains, N. Y., at a cost reported at $8,000. “Lady Julie” captured every prize in her class at the recent dog show in lhe, N. Y.

**Should Film Vary from Its Source?**

**Carl Laemmle Says “Yes” and Defends Practice as Needed for Screen Technique**

**“Wandering Daughters” Is Young Assignment**

“Wandering Daughters,” Dana Burnett’s story, published in Cosmopolitan Magazine, will be directed by James Young’s initial picture for First National release. The deal for the story was made through the courtesy of Arthur Jacobs and Frank Borzage, now associated in their own productions.

Mr. Borzage was the director of “Humoresque” and other notable successes. Sam Rok represented Mr. Young. The announcement of the deal was made through the offices of Associated First National. “Wandering Daughters” will be made in the United States at Hollywood.

Director Young will make a series of James Young Productions for First National. However, after he has finished “Wandering Daughters” he will return to the Richard Walton Tully fold and direct “Tribe” for Mr. Tully.

**Fox’s Releases for Week of January 15th**

FOX FILM CORPORATION releases for the week of January 15 include a William Russell feature, an Al St. John special two-reel comedy, a Sunshine Comedy and a Mutt and Jeff cartoon.

“Man’s Size” is the title of the William Russell production which is a story of the Canadian Rockies. George Schneiderm, the cameraman, is said to have incorporated many shots of rare scenic beauty in the filming of the story. Howard M. Mitchell is the director, and Alma Bennett plays the feminine lead opposite the robust star. Others in the cast are Stanton Heck, Charles K. French, James Gordon and Evelyn Selbie. The story is by William McLeod Raine, and Joseph Franklin Poland is credited with the adaptation.

Al St. John appears in comedy, “Young and Dumb,” which is declared to be one of the finest bits of fun-making on the actor’s record.

“The Wise Cracker” is the Sunshine Comedy, and “Down in Dixie” is the title of the reel that exploits the careers of Bud Fisher’s pen and ink comedians, Mutt and Jeff.

**Scenes from “The Bohemian Girl,” an American Releasing Corporation offering. Produced by Harley Knowles.**
M. P. Salesmen Elect Phil E. Meyer President

A meeting of the Motion Picture Salesmen, Inc., held last Saturday at Hotel Astor, New York, Phil E. Meyer, of the New York sales branch of Associated Exhibitors, was elected president for the coming year.

The organization, which is maintained for social and benevolent purposes, is comprised of practically all the picture salesmen in the metropolitan area, including Greater New York, Northern New Jersey and Western Connecticut.

There are now about 175 names on the membership roll. Mr. Meyer is one of the best known salesmen in the country. Motion Picture Salesmen, Inc., voted to hold their annual dinner at the Hotel Commodore, February 17.

Anthony Paul Kelly to Do Script for Meighan

Anthony Paul Kelly, author of “Three Fates East,” the dramatic success of three seasons ago, has been engaged to write the continuity for “White Heat,” the story which was written for Thomas Meighan by R. G. Kirk, the Saturday Evening Post writer of dramatic tales laid in steel mills.

“White Heat” will follow the completion of “The Ne’er-do-well,” on which he is now working in Panama under the direction of Alfred E. Green.

Change of Title for Ruth Roland’s New Serial

Pathé announces change of the title of Ruth Roland’s next serial release from “The Riddle of the Range” to “Haunted Valley.” The Roland serial is scheduled to follow “Plunder” with Pearl White, which will be released on January 28.

Goldwyn Announces Policy Change, Unit System to Be Installed to Give Free Rein to Leading Directors

An important change in production policy was announced this week by the Goldwyn Pictures Corporation. Hereafter the unit system will be employed in making the big feature pictures to which the company has committed itself.

Each director will have his own staff, and will be given every facility in putting into his productions his own individuality and personality. He will have the cooperation of the department heads of the Culver City studio, but each unit will be separate unto itself.

The announcement was made by Abraham Lehr, vice-president in charge of production, following conferences with President E. J. Godsol and Vice-President Edward Bowes, both of whom have just returned to New York after spending several weeks at the studio.

“Great motion pictures cannot be made by the factory system,” said Mr. Lehr, “We have on our directorial staff men of outstanding accomplishments. Their ability is unique and individual, and we mean to give full play to their special gifts.”

Marshall Neilan recently transferred his whole staff to the Goldwyn studios and is releasing his pictures through that company. The personnel consists of Frank Urson, associate director; Leeds Baxter, business manager; Tom Held, assistant director; David Kesson, chief cinematographer; and D. J. Gray, film editor. Howard Higgins has just been engaged as production manager. Mr. Neilan is now producing “The Eternal Three,” an original story, from his own pen.

Eric von Stroheim, who recently signed a long-term contract with Goldwyn, will have Ernest Traxler as production manager and Ben Reynolds as first cameraman. Mr. von Stroheim is now in San Francisco writing the scenario for Frank Norris’ great novel, “McTeague,” which will be his first picture under his new affiliation.

Rupert Hughes is now writing, directing, titling and editing his own productions. Under his new long-term Goldwyn contract, King Vidor will make a series of special productions, the first of which will be adapted from the famous stage play, “Three Wise Fools.”

Clayneee Badger, especially engaged to direct “Red Lights,” will have Charles Hunt for production manager.

Great interest attaches to Goldwyn’s mammoth production of “Ben-Hur,” June Mathis, editorial director of the studio, is putting finishing touches on the scenario for Gen. Lew Wallace’s immortal story.

Katherine Holliker and H. H. Caldwell, who were recently placed under contract as associate and title editors, are editing and titling “Mad Love,” a stupendous production starring the dashing Pola Negri in the role of a seductive siren. The photoplay was written by Dimitri Buchowetzky, a Pole.

Bob Wagner Made Director For Paramount

BOB WAGNER, noted American humorist and author of numerous stories and articles based on studio life; artist and once mechanical engineer and for the past year a member of the Titling department at the Lasky studio is to be a Paramount director, according to an announcement made by Jesse L. Lasky at Hollywood. His first picture will be from an original story by Walter Woods, and Walter Hiers will star in it. Work will start March 25 and meanwhile Hiers will make another picture, “Seventy-Five Cents An Hour.”

The quality that Rob Wagner hopes to introduce into his pictures is one of whimsical humor. It’s the way I look at life,” he observes, “from the side lines, as it were. This quality of whimsical humor in photoplay it seems to me ought to prove a welcome note. I do not expect to create roars of cataclysmic mirth, but hope to make the audiences purr, so to speak, throughout the length of the picture.
Belasco Identified with Industry

Great Producer Will Aid Warner Bros. in Screen Productions of Stage Successes

DAVID BELASCO has at last been induced to enter the picture industry. After numerous attempts on the part of producers to secure co-operation of the foremost of all theatrical producers in the making of motion pictures it remained for the progressive Warner Brothers to conclude the deal.

This announcement was made from the Warner offices at the end of last week. With it came the announcement that three of the Belasco stage successes would be produced by Warner Brothers. They are "The Gold Diggers," by Avery Hopwood, which enjoyed one of the longest runs on record along Broadway; "Debureau," by Suecin Grutzy, in which Lionel Atwill enjoyed a long, successful Broadway run; and "Daddies," by Lessing Hubble, also a past hit on Broadway.

It is understood that an advance of $250,000 in addition to a percentage arrangement on the profits of the productions concluded the deal.

The arrangement personally identifies Mr. Belasco with the picture industry for, according to Abe Warner, the famous producer will have supervision of the selection of the casts, will aid in the preparation of the scenarios, will suggest in the cutting and titling and place his stamp of approval on the finished productions.

Warner Brothers will produce the three plays at their West Coast studios and in all likelihood Mr. Belasco will go to Los Angeles the latter part of this year to supervise the making of the pictures, though the latter is not an assured fact.

Abe Warner, when seen at the Warner offices in New York City, had the following to say regarding the Belasco deal:

"We feel that in closing this deal with Mr. Belasco we have accomplished a great achievement and one of which we are very proud.

Mr. Belasco has assured us that he is as anxious as we are that these three plays when produced on the screen be as great successes as they were on the stage.

"The money involved is not a serious consideration with Mr. Belasco. He thinks more of the art and the proper dramatic touch and there is no one better qualified to see that just the proper dramatic appeal is transposed to the screen.

"Unfortunately, Mr. Belasco cannot give all of his time to the production of these pictures, but by the time he has supervised the preparation of the scenario, the cutting and titling and the securing of proper equipment these will virtually be Belasco productions.

"We intend to follow every suggestion made by Mr. Belasco just as far as possible and we further intend that no expense shall be spared in the making of these pictures. We are not in a position to say yet just what stars will appear in the productions, but we hope where possible to secure the services of those who helped make them tremendous stage successes.

"The Gold Diggers" is the first play scheduled for production and from present indications it will be completed and released next fall. "Debureau" and "Daddies" will follow in the order named.

Goldwyn Buys "Captain of Souls"

Edgar Wallace's "Captain of Souls" has been purchased for screen production by Goldwyn Pictures Corporation. It is a novel for the screen with a vein of mystery shot through it and should make ideal screen material. It is far different from the ordinary novel and Goldwyn expects to make of it one of the most unusual pictures ever produced.

Two Paramount Releases Due January 22

PARAMOUNT will release two pictures on January 22, Jack Holt in "Making a Man," and Alice Brady in "Missing Millions." Oddly enough, both pictures were directed by the same man, Joseph Henabery, and both scenarios were written by Albert Shelby Levin.

"Making a Man" is from an original story by Peter B. Kyne and is the second of that author's tales in which Jack Holt has been starred during the past year.

Eva Novak plays opposite Holt, while Bert Woodruff, Frank Nelson, Robert Dudley, J. P. Lockney and Kalla Pasha are in the cast.

"Missing Millions," which is Alice Brady's second picture of the current season is an adaptation of one of Jack Boyle's Boston Blackie stories and is a crook melodrama. Miss Brady plays the part of the crook heroine and David Powell has the role of "Boston Blackie," her partner. The cast includes Frank Losee and William B. Mack.
Private N. Y. Showing for "The Christian"

The world premiere of Goldwyn's screen version of Sir Hall Caine's famous novel, "The Christian," produced by Maurice Tourneur, will be held at the Capitol theatre, New York, before an invited audience on Tuesday morning, January 23 at 10:15 o'clock. "The Christian" will be shown with a Rothafel presentation.

Interest in this photoplay on the part of exhibitors is said to be unusually keen and many of them will be present at the invitation showing, not only from the territory served by the New York exchange but from the territory embraced in surrounding branch exchanges.

Canada Firm to Handle Lichtman Specials

Al Lichtman, President of Al Lichtman Corporation, which handles the output of Preferred Pictures, Inc., announces that Famous Players of Canada have closed a deal by which they will handle four of the Preferred specials. These are "Shadows," "The Hero," "Thorns and Orange Blossoms" and "Are You a Failure?"

The Dominion Films, through the Famous Players of Canada, is now handling "Rich Men's Wives" in the Canadian territory. "Shadows" will be released in Canada within the next two weeks.

"Her Reputation" Rapidly Nearing Completion

Production is progressing rapidly toward completion at the Thomas H. Ince Studios, Culver City, California, on the picture, "Her Reputation." The leading role in this story of newspaper life is portrayed by May McAvoy, supported by Cullen Landis. The production is made from an original story by Bradley King, under the direction of John Griffith

Conditions Abroad Are Improving

First National Foreign Manager Says Big American Specials Are in Demand

E. Bruce Johnson, foreign manager for Associated First National, who has just returned from a three months' trip in Great Britain and the continent, reports picture conditions improving in all countries except the Central Empires. This, he declares, is particularly true of the market for American screen product.

"The backbone has fallen out of Italian and German production," says Mr. Johnson. "Exhibitors who have been depending on cheap German and Italian pictures have found that they must have the high-class American production despite the higher cost of such productions. But it is only the high-class pictures that are being demanded. Ordinary American screen plays are lucky to get by because foreign countries can usually supply ordinary pictures from their own market. But with the super productions made in America the exhibitors can afford to pay a price commensurate with the production costs because the people in foreign countries are as anxious to see such pictures as are our own.

"In Scandinavia, Italy, France the local producer has an advantage over us because the theatres will take in more money with the ordinary home product than it will with the ordinary American production, and the local picture cost only about $10,000 to produce.

"Italy shows a marked improvement in all lines of trade since the Fascisti movement has brought into power some of the best men in Italy, and pictures are getting and will continue to get their share of the general improvement.

"England is doing well. The exhibition of pictures has improved greatly and exploitation is now being done along the lines in Vogue here. Some very nice theatres have been built in the suburbs of London and other cities."

"Souls for Sale" Will Have Star Cast

Rupert Hughes is going to have an all-star cast in "Souls for Sale," his next Goldwyn picture. Here is the list: Richard Dix, Frank Mayo, Lew Cody, Mae Busch and Barbara La Marr. And the leading feminine role will be played by Eleanor Boardman.

Highly interesting is the announcement that Mayo, who has been a Universal star for three and a half years, is about to finish his contract. This made it possible for him to accept the engagement with Goldwyn in the screen version of one of the most widely read novels of the year.

Dist. Managers to Sit in With Home-Office Staff

With a view to improving the efficient relations between the home office and the field forces, each of the First National district managers will spend at least a month at the New York headquarters, familiarizing themselves with the work of the various distribution departments, assisting in the administrative and sales promotion work, and suggesting improvements that may occur to them from the angle of the man in the field. The plan is to be put into effect at once by F. M. Brockett, manager of distribution for Associated First National Pictures.

H. A. Bundy, of the Central District, will be the first district manager called to New York under the new plan.
Sees Our Films in France Waning
Westerns Lapsing Especially, States
Official of Goldwyn’s French Agent

SOME interesting lights on conditions in the French motion picture field, especially with respect to American-made screen productions were revealed this week by Jacques Edelsten, general manager of the Film Erka, which distributes the Goldwyn product in France. The French visitor is at present in New York on a business trip. M. Edelsten’s observations were presented in a statement from the Goldwyn home office. That American motion pictures have lost some of their former popularity, the westerns falling off especially; and that American producers would find it to their advantage to film literary and dramatic works with which the peoples of Latin extraction are familiar were two of the points made by M. Edelsten. He also declared that 400 picture houses in France are now closed due to the excessive government tax, which ranges from 46 to 51 per cent, and that French theatre managers and exhibitors are seriously contemplating closing every amusement house in France sometime in February as a measure of protest. The statement from the Goldwyn home office follows:

“American films are not as popular in France as they were a few years ago, according to M. Edelsten: our Western pictures have fallen off decidedly in the past six or eight months. What the French, and particularly the Parisian, public wants is films which tell sentimental stories such as ‘Madame X’ with Pauline Frederick, which has been one of the biggest American successes in France and all over Europe. ‘The Old Nest’ and ‘The Penalty’ have also scored in France as have ‘The Woman and the Puppet.’

“Thirty per cent. of American photoplays are not shown at all in France,” according to M. Edelsten, “because American films are made for home consumption and not for the Latin field in Europe. If American producers want a big and increasing demand for their product in France they must make a higher grade product than they have been doing in the past pictures that appeal to the intelligence as well as to the emotions,” he declares. “A fertile field for American pictures in France,” according to M. Edelsten, is the filming of novels, plays and stories with which Frenchmen and other peoples of Latin extraction are familiar. The American version of ‘Monte Cristo,’ ‘Orphans of the Storm,’ ‘The Three Musketeers,’ ‘Les Miserables,’ etc., all enjoyed wide popularity in France. Four hundred motion picture theatres in France are now closed because of the government tax of from 46 to 51 per cent. It is planned to close every picture theatre, music hall and regular theatre in France, sometime during February,” Mr. Edelsten stated, “as a protest against the confiscatory tax.

“France is much agitated against German films, and a movement is on foot for a law to prevent the importation of any films made in Germany.”

Norma Talmadge’s Support in “Within the Law”

Jack Mulhall, Lew Cody, Eileen Percy, Joseph Kilgour, Helen Ferguson, Tom Ricketts, Warner Crane and De Witt Jennings are among those who have been selected to support Norma Talmadge in “Within the Law,” which this popular star has begun making on the Coast under the direction of Frank Lloyd for First National release.

Jack Mulhall will have the leading role opposite Miss Talmadge. Lew Cody will play the part of Joe Garson. Eileen Percy will appear as “Aggie Lynch.” Kilgour will be “Edward Gilder.” Tom Ricketts will be “General Hastings,” and De Witt Jennings will be “Burke.” Both Jennings and Ricketts were in the stage production. FrankOrmstrom is engaged as art director.


Balaban and Katz Buy Goldwyn Pictures


The first run of these two pictures in Chicago will be at the Balaban & Katz Chicago theatre. James R. Granger, who is in that city on his swing about the Goldwyn branch exchanges, has closed the deal and telegraphed its conclusion to the home office.

The play date for “The Strangers’ Banquet” at the Chicago theatre will be either February 12 or 19, while “The Christian” will be screened at that house on March 12.

New Lichtman Franchise Holder in Denver

Announcement has just been made by Al Lichtman that Harry T. Nolan, of Denver, has become a franchise holder in the Al Lichtman Corporation and will handle the product of Preferred Pictures, Inc., of which B. P. Schulberg is president.

Mr. Nolan has taken charge of the Denver territory for the Lichtman Corporation, succeeding E. J. Drucker. He has been in the motion picture business for sixteen years.

“A Pauper Millionaire” Is Set for Feb. 11th Issue

Playgoers Pictures announces for release on February 11th “A Pauper Millionaire,” which is described as “a rollicking light drama” with a highly original plot and some appealing situations.
Jackie Coogan Signs with Metro
Child Star's Distributing Alliance
Definitely Settled; Terms Announced

JACKIE COOGAN'S future productions will be distributed by Metro Pictures Corporation. A definite announcement to this effect was made early this week by the Metro home-office in New York, thus settling at rest last week's conflicting reports of alliances on the part of the child-star with various important distributing companies. The most emphatic of these reports had Jackie lined up with United Artists, but later word from the coast received after going to press conveyed a denial of this statement. Motion Picture News' coast representative sends the following wire in confirmation of the announcement from the Metro headquarters in New York:

"Jackie Coogan's father and mother have signed with Joseph Seiden and Metro for four productions. Consideration announced as five hundred thousand dollars cash bonus for signing and split of sixty-fourty on gross bookings. "Father leaves for New York this week to complete arrangements for story."

The statement issued by the Metro home-office this week reads in part as follows:

"Metro has emerged the victor in the most spirited and stubborn bidding contest the motion picture industry has ever known to be held for the services of a star. Jackie Coogan has been signed."

"For some time within photoplay circles there have been constant reports of new affiliations for the boy star. When it was learned that his present contracts had expired, practically every photoplay company of any standing presented unusually attractive offers."

"Unlimited possibilities are presented the child star through his affiliation with Metro. The company that at the present time releases motion pictures of the importance of the Rex Ingram productions as well as those of Fred Niblo and Reginald Barker, has ample resources to surround the talented star with a complete staff and equipment."

"No director has yet been engaged to take charge of Coogan's forthcoming productions, although it is known that several of the most prominent men who are by experience qualified to assume responsibility for the unique actor's films are at the present time being considered."

"Jackie Coogan's popularity in the screen world has been one of the most amazingly rapid and successful careers of any star in motion pictures. Comparatively unknown at the time, he appeared with Charlie Chaplin in 'The Kid' and his work was commented upon at even greater length than that of the more illustrious Chaplin. His remarkable telegraphic ability and his unusual intelligence won for him the greatest popular favor. The promise that was so fully evidenced in his first important production has since been augmented. 'Peek's Bad Boy,' 'Trouble,' and 'Oliver Twist'--the latter his most recently released production--have won for him a place in the affections of photoplay patrons that is truly unique."

May McAvoy Queen in Pasadena Fete

At the recent annual Tournament of Roses in Pasadena, Calif., May McAvoy, Paramount star, was honored by being elected Queen of the Motion Picture Industry and given the throne on a beautiful float representing Hollywood.

Among the many beautiful floats, some valued at nearly ten thousand dollars, that representing Hollywood won fourth prize. Simplicity was embraced in the motion picture entry. In front of Miss McAvoy two tiny picture toots, Billy Lord and Baby Peggy, posed as cameraman and actress, respectively.

W. J. German on 5-Weeks' Trip to West Coast

W. J. German, general manager for Jules E. Brulatour, has left for the coast on a combination business and pleasure trip to cover a period of five weeks. He will make his headquarters at Mr. Brulatour's West Coast branch, at 6700 Santa Monica Boulevard, Hollywood. He will be accompanied by George Blair of the Eastman Company.

Fairbanks Will Use Color Photography in Next

Color photography will be employed in Douglas Fairbanks' forthcoming pirate photoplay, which is scheduled to be put into production very shortly. Two different processes are now being investigated for the purpose. No vivid colors will be used, reds and greens appearing only in relative colors, declares Fairbanks, who explains the departure from black and white photography as follows:

"My reason for deciding to use color photogaphy is simplicity itself. All the pirate pictures I ever have seen were disappointing because they were in black and white, while color is the very theme and flavor of piracy. We had hardly begun our research for production when it came to me that the picture absolutely demands color."

Arrow Installs Exhibitor Service Department

Arrow Exchanges, Inc., of New York, announces an innovation in the way of an exhibitors' service department. Not only aids and accessories but entire publicity campaigns are to be handled by the new department. Harry Thomas, general manager of the exchange, has appointed R. J. Deersen to take charge of the new department. Mr. Deersen was formerly with the Fox theatrical circuit.

Charles Giblyn Back from Location in Holland

Charles Giblyn, director of "The Hypocrites," has returned from Holland where he spent the past two months in making this film in which Wyndham Standing is starred.
With First Run Theatres

Wire Reports from Correspondents

NEW YORK CITY

Capitol Theatre—
Overture—Thirteenth Hungarian Rhapsody—Capitol Grand Orchestra.
Specialty—Frederick Fradkin, concert master.
Divertissements—"Voices of Spring"—dance, and "Carolina in the Morning"—vocal.
Novelty—Lyman Howe's Hodge Podge.
Feature—Gimme.
Musical—Interlude—Parade of the Wooden Soldiers.
Cartoon—The Fable of a Fishman's Jinx.
Recessional—Organ.

Rivoli Theatre—
Overture—"Phedre" and Riesenfeld's Classical Jazz.
Feature—When Knighthood Was in Flower, Marion Davies—Paramount.
Recessional—Organ.

Rialto Theatre—
Overture—Fourth Symphony and Riesenfeld's Classical Jazz.
Current Events—Rialto Magazine.
Vocal—"Dear Old Pal of Mine"—Baritone solo.
Feature—Drums of Fate, Mary Miles Minter—Paramount.
Specialty—Gipsy Dance.
Short Feature—Fruits of Faith—Will Rogers.

BROOKLYN

Mark-Strand Theatre—
Feature—One Exciting Night—account of length of picture no other numbers on program.

LOS ANGELES

Kinema Theatre—
Overture—Recollections of Great Moments in Music.
Cartoon—Fifty Fifty—Felix Cat.
Current Events—International News.
Novelty—Organ and Slides—"Blue."
Feature—Fury, Richard Barthelmess—First National.
Recessional—Organ.
Next Week—The Hottentot.

Pantages Theatre—
Feature—The Altar Stairs—Universal.
Six Acts of Vaudeville.

Mission Theatre—
Feature—Suzanns—Allied P. & D. Fourth Week.

Grauman's Rialto Theatre—
Feature—To Have and to Hold—Paramount. Third Week.

Grauman's Hollywood—
Feature—Douglas Fairbanks in Robin Hood—United Artists. Thirteenth Week.

Miller's Theatre—

Symphony Theatre—
Feature—Good Men and True, Harry Carey—B. O. Second Week.

California Theatre—
Overture—Symphony Concert, "Semiramis," "Berceuse" and "How Many Do You Recall?"
Current Events—Fox and International News.
Sextette—Nature Born Liar—Bruce.
Current Events—Topics of the Day.
Feature—Salome.
Cartoon—Aesop's Fable.
Recessional—Organ.
Next Week—Gimme.

Loew's Theatre—
Overture—Organ, "Princess Pat," Max Fisher and newly organized jazz orchestra of twenty-five; four numbers.
Scenic—The Ranger.
Feature—Hearts Aflame—Metro.
Recessional—Organ.
Next Week—June Madness.

Grauman's Theatre—
Overture—"El Palomar," Orchestra.
Musical—"By the Waters of Minnesota," "Land of the Sky Blue Water."
Specialty—Midsummer Night in Hoboland—Mechanical effects shows box car moved onto stage with Hobo Jazz Band—Fifteen pieces—Vocal solos, car moving out at conclusion.
Feature—Pride of Palomar—Paramount.
Recessional—Organ.

Hill Street Theatre—
Feature—Up and at 'Em, Doris May—B. O.
Current Events—International News.
Serial—The Days of Buffalo Bill.
Comedy—The Janitor's Wife.
Cartoon—Aesop's Fable.

CHICAGO

Chicago Theatre—
Overture—"Beautiful Galatea." Scene.
Specialty—Original Piano Trio.
Current Events—News Reels.
Musical—Organ Solo—"Carolina In The Morning."
Novelty—Topics of the Day.
Specialty—Sunshine and Rain.
Next Week—Peg O' My Heart.

Tivoli Theatre—
Overture—Introduction to Contest—Opera versus old popular song—Contest Specialty, (a) "Love's Old Sweet Song"—Coster and Clements. (b) "One Fine Day" from Madame Butterfly sung by Virginia Johnson. (c) "Songs Of The South" sung by Campbell sisters. (d) "The Family Album" by Coster and Clements, Landsman and Booth. (e) "Quartet From Rigoletto" sung by Sudsworth Frazer, Emma Noe, Berg and Landsman. Organ introduces each specialty.
Feature—Manslaughter—Paramount.
Comedy—Babes. Next Week—Shadows.

Riviera Theatre—
Overture—"Tannhauser." Specialty.
Feature — Manslaughter — Paramount.
Next Week—Sure Fire Flint.
Roosevelt Theatre—
Feature—Tess Of The Storm Country-Mary Pickford.
Next Week—Douglas Fairbanks in Robin Hood.
McVicker’s Theatre—
Overture—“Carmen.”
Novelty—Fun From The Press.
Musical—Organ Solo, “Blue-W.”
Remington Welch at the organ.
Specialty—The Swan.
Scene.
Specialty—Yvette and Her Manhattan Synagogues.
Feature—The World’s Ambulance—Paramount.
Next Week—My American Wife.
Woodlawn Theatre—
Overture—Selected.
Scene—Pathe Review.
Current Events—News and Views.
Novelty—Literary Digest.
Feature—Clarence, Wallace Reid—Paramount.
Comedy—The New Leather Puppets.
Next Week—The Pride of Pal-omar.

**WASHINGTON**

Grande’s Metropolitin Theatre—
Feature—Oliver Twist. Continued.
Next Week—Skin Deep.
Loew’s Columbia Theatre—
Feature—Douglas Fairbanks in Robin Hood.
Loew’s Palace Theatre—
Overture—“Robin Hood”—De Koven.
Comedy—The Chased Bride.
Feature—Love in the Dark—Metro.
Next Week—Thirty Days—Paramount.
Moore’s Rialto—
Feature—“Slavische Rhapsodie.”
Special—The Rialto Melody Boys.
Current News—Topics of the Day—Fox.
Feature—The World’s a Stage—State Rights.
Comedy—Champeen—Pathe.
Scene—The Far North.

**BUFFALO**

Shea’s Hippodrome—
Overture—Victor Herbert’s especially written score for When Knighthood Was in Flower.
Prologue—Violet Peak, soprano, and Carl Rollins, baritone, soloists.
Musical—Organ recital—selections from “Il Trovatore,” played on Wurlitzer.
Feature—When Knighthood Was in Flower, Marion Davies—Paramount.
Current Events—Hippodrome Review.
Next week—Kick In.

**BOSTON**

Loew’s State Theatre—
Overture—“Pique Dame”—von Anger.
Novelty—Screen Snapshots—Pathe.
Feature—A Daughter of Luxury, Agnes Ayres—Paramount.
Added Attraction—Orchestra, “Thais”—Ellery Tuck.
Current Events—Pathe News Week.
Novelty—Topics of the Day—Pathe.
Comedy—The Electric House, Buster Keaton—First National.
Feature—Kick In, Bert Lytell and Betty Compson—Paramount.
Ressional—Organ.
Modern and Beacon Theaters—
Overture—Organ.
Comedy—The Electric House, Buster Keaton—First National.
Feature—Flesh and Blood, Lon Chaney—Houlkinson.
Music—Organ.
Current Events—International News.
Novelty—Topics of the Day—Pathe.
Feature—Notoriety.
Musical Event—Organ.

Boston Theatre—
Overture—Orchestra.
Novelty—Aesop’s Fables.
Current Events—Pathe News Week.
Specialty—Topics of the Day—Pathe.
Feature—Watch My Smoke, Tom Mix—Fox.
Comedy—The Electric House, Buster Keaton—First National.
Ressional—Organ.

**SAN FRANCISCO**

California Theatre—
Overture—“I Gave you Up Just Before You threw Me Down”—Organ.
Current Events—News Weeklies.
Novelty—Howe’s Hodge Podge—Sense and Nonsense.
Specialty—Ben Black’s Band including “Chocolates Soldier” vocal selections and xylophone solo.
Feature—Garrison’s Finish—Allied P. & D.
Ressional—Organ.
Next Week—Daughter of Luxury.
Loew’s Warfield Theatre—
Overture—Surprise Novelty Musicale.
Current Events—News.
Specialty—Bessie Clayton in dazzling Russian dances and other dance revues, assisted by three European dancers and Lipshultz Music Masters.
Novelty—Polychrome of the Storm.
Cartoon—Bumps and Thumps.
Feature—The Beautiful and Damned—Warner Bros.
Ressional—Organ.
Next Week—Toll of the Sea.

Granada Theatre—
Overture—“March Slave”—Organ.
Current Events—Granada News.
Cartoon—Felix Wake Up.
Scene—Selections from Pathe Review.
Specialty—In Holland, with solos, dances and musical oddities.
Novelty—Fun from the Press.
Feature—Kick In—Paramount.
Ressional—Organ.
Next Week—THELMA.

Portola Theatre—
Feature—Dr. Jose-Fidalgo Lloyd—Pathe.
Fifth week. Also Mirror Pictures of San Francisco fire.
Next Week—One Exciting Night.

Tivoli Theatre—
Overture—Orchestra.
Scene—I Know a Lovely Garden—Prima Color.
Ressional—Organ.
Next Week—The Hottentot.

Imperial Theatre—
Overture—Orchestra playing “Pilgrims’ Chorus.”
Scene—Village of Alsace.
Feature—Tess of the Storm Country, Mary Pickford—United Artists.
Regional—Organ.
Next Week—Salome—Nazimova.

**ST. LOUIS**

Missouri Theatre—
Overture—“Memories of Stephen Foster.” (a) “My Old Kentucky Home.” (b) “Swanine River.” (c) “Old Folks at Home” — Missouri Symphony Orchestra.
Current Events—Missouri Magazine.
Novelty—Fun from the Press.
Music—Organ solo—“Just Like the Rose.”

Comedy—The Old Sea Dog—Schnell Pollard.
Novelty—The San Francisco Fire—Motion pictures made during the 1906 disaster.
Feature—Making a Man, Jack Holt—Paramount.
Grand Central, West End Lyric and Capitol Theatres—


Feature—One Exciting Night—D. W. Griffith-U. A.

Delmonico Theatre—


William Fox Liberty Theatre—

Overture—Liberty Concert Orchestra. Current Events—Fox News and Views; Educational, Cartoon—Mutt and Jeff. Comedy—High and Dry—Clyde Cook. Feature—What's Wrong with the Women—S. R.

Rivoli Theatre—


Columbia Theatre—

Overture—Columbia Concert Orchestra. Current Events—Fox News and Views; Educational, Cartoon—Mutt and Jeff. Comedy—High and Dry—Clyde Cook.


BALTIMORE

Rivoli Theatre—


Century Theatre—


Metropolitan Theatre—


Parkway Theatre—


Prologue—"When Knighthood smiled in Flowers." Feature—When Knighthood Grew in Flower, Marion Davies—Famous Players.

Wizard Theatre—


ST. PAUL

Capitol Theatre—


NEWARK

Branford Theatre—


KANSAS CITY

Newman Theatre—


Liberty Theatre—


Royal Theatre—


CINCINNATI

Walnut Theatre—


Strand Theatre—


Sun Theatre—

Feature—Dr. Jack, Harold Lloyd—Pathé. Next Week—Omar the Tent-Maker.

Gifs Theatre—


OMAHA

World Theatre—


World premiere ad for "The Christian" at the Strand Theatre, Kansas City.


DES MOINES


CLEVELAND


ATLANTA


DETROIT


Short Subject—The Leather Pushers. Recessional—Organ. Next Week—Suzanna.


Fox Washington Theatre—Feature—Dr. Jack, Harold Lloyd—Pathe—Second Week.


DALLAS


Melba Theatre—Features—The Sign of the Rose, American Releasing, and Affinities, Goldwyn. Double Bill—Gene Cameron appearing in person; Hamsted Bentley, featuring Three O’Clock in the Morning.

SEATTLE

Coliseum Theatre—Overture—Barcarolle from "Tales of Hoffman."
Around the Exchanges

W. F. WENDELL has taken over Universal's booking department and the short service department, which he has been handling, will be managed by Mr. Neilson in addition to his present duties. Mr. Wendell had many years experience as booking man with Paramount and is popular with exhibitors throughout the Chicago territory. Raymond Eddy, assistant to Publicity Director Hill, of Universal's Chicago exchange, has been promoted to salesman and will cover the southern Illinois territory. The Universal's employees are planning a banquet and dance, which will be held at the Hotel St. Clair on February 3rd. This event will mark the first anniversary of the local exchange's aid society.

A trade review of Priscilla Dean's newest feature, "The Flame of Life," was held at the Fox theatre. "That Lass O'Lowries," was held at the Universal projection room this week. Miss Dean is well cast in this picture, one of the important Universal releases.

L. L. Lesserman, of Universal, reports that "The Fling" is going over big throughout the country territory, all key center houses having booked this feature. The first of them will start playing it next week.

Bill Danziger, Paramount exploiter, donned his heaviest beavers, borrowed a fur overcoat and departed for Duluth last week in answer to an emergency call for aid in putting over "When Knight was Was In Flower," which opens in the northern city next week.

Sam Shuman, sales manager of Goldwyn's Chicago exchange, has been named manager of the new Milwaukee exchange which this company will open on January 28th, temporary headquarters having been secured in the Toy Building, xute Leventhal will be booker of the new exchange.

J. J. Clark is a new member of American Releasing Corporation's sales staff and will cover country territory. Mr. Clark has been associated with Paramount's Milwaukee exchange as a salesmen. Miss Elsie Waddell is another addition to the American staff, having taken over the duties of booker. She is well known in Chicago film circles, having been connected with the educational exchange for some time past.

Frank Young is covering city territory for Goldwyn, H. E. Schottenstein country territory, and Ira Firman has arrived from New York to take over the position of sales manager, made vacant by the promotion of Sam Shuman.

Among the Trade

S. HUTCHINSON, of American Film Company, is due back at his Chicago headquarters this week after a brief visit to London, England.

135,182 persons saw "Broken Chains" the week it played at the Chicago theatre, according to Publicist Nealand of Goldwyn. The popularity of the picture was also proved by the fact that the attendance on closing day at the Chicago was 20,058.

W. D. Burbard and John A. Silha attended the convention of the Motion Picture Theatre Owners of Ohio, which was held at Columbus, Ohio, this week. Sidney Cohen and a number of national officers of the Motion Picture Theatre Owners of America were on the list of speakers at this meeting.

At a meeting between theatre owners and officials of the Motion Picture Operator's Union on January 10th, a new wage scale was entered into for the year ending January 10th, 1924. The theatre owners granted the operators a wage increase of three dollars a week, which brings the new scale to $32.50 in the outlying territories and $83.00 per week in the dé luxe houses. According to Thomas J. Reynolds, president of the union, the latest increase makes the Chicago motion picture theatre operators the highest paid in the country. The agreement does not cover working conditions and demands of the operators for change in these conditions will be taken up later, the agreement on the wages having been arrived at just in time to prevent a threatened strike of the operators on the night of the expiration of the former agreement, January 10th. Among those present when the new agreement was signed was the committee of the Illinois Motion Picture Theatre Owners, including Samuel A. Abra- ham, of St. Louis, Charles Siegel, of Chicago, and Fred Saecher, as well as representatives of the large circuits, including Sam Katz, Barney Bala- ban, Nate Ascher, Aaron Jones and Fred Schaefer, and the following members of the union, Thomas J. Reynolds, president; Thomas E. Malloy, business agent; Hal John- stone, J. W. Sloneker and Frank H. Clifford.

E. M. Carrol has purchased the Star Theatre at Willow Grove, Illinois, from C. Morrison.

C. F. Shee has opened the Opera House at Tampa, Illinois, which he will operate as a motion picture theatre.

C. A. Burlingame has leased the 250 seat Tolleston Theatre at Gary, Indiana, which has been closed for some time past. Mr. Burlingame is a well known theatre owner but has been out of active business since last fall when he sold his South Bend theatre.

Don Lee, of Biggsville, has taken over the Alamo Theatre at Dixon, Illinois.

The Avon at Decatur, one of the theatres operated by Harry Gramp, has been sold, it is understood, with "The Hottentot," the laugh getting feature comedy released by First National.

The 2,700 seat Tivoli Theatre at Michigan City, is rapidly nearing completion and it is planned by Wallestein Brothers to open it about February 1st. The new theatre, it is said, will be one of the handsomest, best equipped and furnished houses in the state.

Brulphild & Young are planning a handsomely equipped and tole Theatre which will be added to their string of houses, which now includes the Shakespeare, Rogers, New Era and Emmett Theatres, by the end of the year. A 100 x 175 foot site at 6906-16 North Clark Street, was purchased last week by Attorney Leo L. Brulphild, a member of the firm, from Joseph A. Gold, who is in charge of the project. Architect Henry L. Newhouse has been retained to design a theatre of more than twenty-five hundred seats, which will be built on this location. The present leases on the property expire next September, but it is understood that these leases may be abrogated so that work may start on their big house before that date. It is understood that Managing Director Julius Lamm will personally manage the new house when it is completed.

Grace Cunard, who has finished her work depicting life at Moose- hart, is rehearsing for a vaudeville act with which she intends to go on a tour shortly. Miss Cunard expects to return to moving pictures later in the season.

Manager Delly of the Edward Theatre, 2419 Wentworth Avenue, has sold his interest to Louis Levine, owner of the Crystal Theatre on 63rd Street. The Edward is a three hundred seat house.

Will Hirschberg has purchased the Rainbow, formerly the Leida Theatre, in Pullman. Mr. Hirsch- berg is also owner of the Orchard Theatre.
What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS
Kick In—
A box office knock-out. Packed with thrills and capably acted. Excellent business despite bad weather. (East.)

A Daughter of Luxury—
A picture well above the average that created much favorable comment. Carries a good kick. (East.)

Back Home and Broke—
A real attraction. 100% entertainment value. Everybody liked it. Full house every performance. Meighan a great favorite. (Middle West.)

Thirty Days—
Everyone having a hand in the producing of this one deserves a thirteen days' business off. (East.)

When Knighthood Was in Flower—
One of the great features of the year, backed by heavy advertising; went over big. (Middle West.)

Still holding on to a long run. Draws like wildfire. (West.)

Outcast—
A very good picture in every way. Receipts excellent. (Southwest.)

To Have and to Hold—
An excellent picture. My people liked it and sent their friends. (West.)

Making a Man—
A picture that did fair business—fair picture. (Middle West.)

FURRY
Some of the women didn't like this one—said there was too much rough stuff. Generally, however, it was well received; good press reviews. Business pretty good. (Middle West.)

Audiences declared they liked it best of anything Dick Barthelmess has done. He has following here. (West.)

Good attraction. People came and went away pleased. (West.)

Oliver Twist—
Best picture Jackie Coogan has made. Held over for second week. (Middle West.)

The Dangerous Age—
The S. R. O. Sign was hung out every evening on this one. Enthusiastically received by press and public. (East.)

PATHE
Dr. Jack—
Attracted capacity business for a seven day run which would have been extended could bookings have been arranged. (East.)

Fine picture, played to big houses during two weeks' run. (Middle West.)

VITAGRAPH
My Wild Irish Rose—
They liked it and we played to good houses during run. (Southwest.)

The Little Wildcat—
A nice little picture with a star who is growing in popularity. Did well. (Southwest.)

UNIVERSAL
The Flirt—
Business so pleasing that this one was held for a second week, something decidedly unusual for this house. (East.)

Forsaking All Others—
Title did not appeal to my patrons, consequently, business not good. (West.)

The Fleming Hour—
You can use this one; drew nicely and patrons pleased. (Southwest.)

Thriller and pleased those who want to be thrilled. Fair business. (Middle West.)

Big business with this. Title seemed to attract them. (West.)

UNITED ARTISTS
Douglas Fairbanks in Robin Hood—
Best picture for a run I have ever played. (West.)

Don't go wrong—Doug is "there" in this one. (West.)

Tess of the Storm Country—
Remarkable picture; played to 30,000 during the first two weeks in a small house, and turned thousands away. (Middle West.)

Still running and still drawing them in. (West.)

One Exciting Night—
Great audience picture. Critics lavish in praise. Patrons delighted; tremendous crowds. (Middle West.)

A Tailor Made Man—
Star in wrong role. Not much to it. Drew fairly well. (Middle West.)

SEELZNICK
One Week of Love—
Good—played to as many people as the house could hold. Plenty of pep in it. Interesting plot, well acted. (Middle West.)

GOLDWYN
Broken Chains—
Did fairly well with it. (Southwest.)

Well done, but somewhat gruesome. Picture played to average business. (Middle West.)

METRO
Trifling Women—
The best box office attraction in several weeks. (Middle West.)

FOX
The Lights of New York—
Simple tale, but interestingly told. Not lacking in drama, either. Business fairly good. Stars not as generally known here. (Middle West.)

Catch My Smoke—
Mix had all his old tricks and Tony did the acting, but it went over to excellent business. (East.)

SILVER WINGS—
Mary Carr has considerable prestige here and the picture did a good week's business. (Middle West.)

The Fast Mail—
Good drawing card. Went over well. (West.)

AL LIGHTMAN
Shadows—
Wonderful feature which shows Chaney at his best. Holding it for a second week. (Middle West.)

Thorns and Orange Blossoms—
Some interest incited by interest in the novel. Not enough to make business rushing. But it maintained a fair average. Cast seems to draw. (Middle West.)

WARNER BROTHERS
Heroes of the Street—
Business reported very fair. Hokus in this film seemed to find good effect or was good naturally accepted. (Middle West.)

Not as good as some previous Barry pictures, but went over in good shape. (Middle West.)

HODKINSON
Flesh and Blood—
A good audience picture that ranks better than average. Good business. (East.)

ASSOCIATED EXHIBITORS
Head Hunters of the South Seas—
This one attracted public interest and did a good business for a week's run. (Middle West.)

AFFILIATED
Sure Fire Flint—
Good amusement value with lots of laughs and thrills. Business good. (Middle West.)

Attracted better than average business, but story coming out that house is soon to close, hurt box office. (East.)
Striking cut-out lobby display used by the Strand theatre, Newark, N. J., on “Shadows.” Foster Moore, special representative for the Lichtman corporation, superintended its construction.
Makes "Oliver Twist" Poste's Sound Like Replies

Meriden, Conn.—Poli's theatre put an unusual amount of reader interest into its advance notices of "Oliver Twist" by making the postcards sent to the mailing list read as if they were replies to an inquiry.

The postcards were sent not only to the usual mailing list but to many other names culled from the city directory. In each case they were worded as if answering an inquiry made by the addressee as to when "Oliver Twist" would be at Poli's.

To what extent interest was aroused, due alike to the arresting make-up of the card and the unusual method of presentation, was evidenced by the fact that the theatre received about 300 replies to its "replies." In each case the writer stated that there must have been a mistake, as he had never written the house about the coming of "Oliver Twist." Many of them were gracious enough to add that they were glad to be advised of the forthcoming run.

Speeders Sentenced to See "Manslaughter" by Judge

A PORTE, Ind.—An unexpected bit of exploitation was obtained for "Manslaughter" here through the fact that the mayor of La Porte is also judge of the speeders' court.

When the "Manslaughter" print arrived in town, Manager O. K. Reddington of the New Century theatre and Bill Denziger, the cub Paramount exploiter, gave him a pre-view.

The latter was so impressed that he decided to sentence all traffic violators to see the picture at their own expense. However, Mr. Reddington wanted to do his bit for the great cause, so he gave the mayor a pad of passes.

This made a great story for the police reporters attending the trial, and the papers carried a list of the "convicted" violators.

"Face in the Fog" Frame-Up Is Put Over on Lawrence

Lawrence, Mass.—Manager Fred Demara, of the Palace theatre, had the whole town out looking for Boston Blackie, Peter the Red and Count Ivan, characters in "The Face in the Fog."

Demara got John P. McConville, Paramount exploiter, to send a message from Boston to the chief of police and the mayor telling them to be on the lookout for the famous crooks, and "if you see or hear anything of the "Face in the Fog" that's the clue. Watch out."

The police suspected a hoax but played safe, put out detectives and gave the story to the newspapers. McConville called on the editors, placed an ad giving the stunt away, and put over copy linking the picture and the theatre with the police story.

The police were sore at first, but Mr. Demara gave each officer a pass, and now they're laughing about it. The chief came through with a published endorsement.

Finds Camel to Use as Street Ballyhoo on "Omar"

Davenport, Iowa.—Manager John Love-ridge, of the Capitol theatre, when starting his campaign on "Omar the Tentmaker," sent the exploitation agent out to find a camel.

He spent weary hours looking for the rare beast. The only one outside of a zoo within the radius of a hundred miles was one that had been given to the Shriners by B. J. Palmer, chiropractor and head of the school which is located in Davenport. By the time the exploitation agent had located this animal he knew what they meant when they said: "I'd walk a mile for a camel."

The veiled figure on the two-backed animal was labeled as "One of the Shah's prospective brides," and urged people to see "Omar the Tentmaker" and find out what happened to her.

The usherettes at the Capitol were dressed in the Near East garb of habitues of a Persian harem. Enhancing this atmosphere, one of these girls was stationed at a table in the lobby every evening to give out figs and dates.

The traffic "sear" novelty was used, large envelopes being distributed to motorists with the sign: "New Traffic Rules," and the question: "Do You Think This City Should License Drivers?"
Inexpensive and striking "flash" in lobby of the Rialto theatre, Macon, Ga., on "Broadway Rose," prepared by Manager E. C. Kingman. The board on which the stills are mounted was done in old rose

Cuts Down Hold-Out Crowd by Seating from the Front

Jamaica, L. I.—A simple and practical aid to the solution of the seating problem has been found by Fred V. Greene, Jr., managing director of the Rialto theatre.

When the former Paramount exploiter took over the Rialto a few months ago, he had the claire so re-arranged that each seat has a good vantage of the screen. However, the prejudice against front seats in a picture house still persisted.

For the run of "The Young Rajah" he announced that the most desirable seats would be filled from the front instead of from the standees. With this system he is able to get a hundred or more additional admissions into his house.

Capitalizes Accident to Front on "The Old Homestead"

Washington Court House, Ohio.—Manager George Rea of the Colonial theatre, capitalized on his misfortune when his cloupe board "Old Homestead," in his lobby, was demolished by the wind.

He simply took a newspaper ad and announced that:

"Here's a proof. There's only one real 'Old Homestead.' That's Paramount's. You know the Colonial erected an imitation on the sidewalk and along came a puff of wind and, zowie, the whole works blew down. But in the Paramount picture, 'The Old Homestead' survives the most terrific cyclone ever filmed."

Good Real Estate Tie-Up on "Man Who Saw Tomorrow"

HOUSTON, Tex.—Manager Charles A. McFarland of the Queen theatre tied up "The Man Who Saw Tomorrow" with a local real estate company.

This real estate company paid for the necessary advertising and there appeared in the newspaper on two consecutive days editorial ads; first, advertising "The Man Who Saw Tomorrow," second, "The Man Who Didn't See Tomorrow."

Beaver Board Hut in Lobby for "Broken Silence"

ATLANTA, Ga.—As exploitation for "The Broken Silence," Manager G. M. Phillips, of the Strand theatre, arranged an attractive lobby which was not expensive.

A large cut-out of a beaver-board Eskimo hut, very realistically painted, was placed over the entrance of the theatre. Entrance and exit of the theatre was made through the open doors of the hut. On the sides of the lobby were cut-outs on the same material of stills from the picture.

Double Truck Tie-Up Ad Gotten Through "Trouble" Contest

BINGHAMPTON, ALA.—The management of the Symphony theatre, through a tie-up with the Binghampton Sun, got a two page tie-up on a Jackie Coogan contest on "Trouble." The page brought in a majority of the automobile agencies in the city.

Manager David Cohen, of the Symphony offered eighteen prizes, to be awarded to the people who could give the names that had been left blank of the make of automobile each advertisement. The only space the theatre had to take was two inches across the top. The announcement of the two page truck was given free by the paper. The campaign brought interest in automobiles... was tied up definitely with "Trouble" and won the good will and active cooperation of the newspaper for the theatre.

Man in Cap and Apron Exploits "Brothers Under the Skin"

Wichita, Kans.—A simple and effective street ballyhoo for "Brothers Under the Skin" was used by the Miller theatre. A man was engaged to dress up in apron and cap and go about the streets and stand in the lobby. In his hand was a large feather duster. A double placard was hung about his shoulders, making a sandwich man of him.

The placard in front read, "Should husbands do the work?" The sign on his back read, "Don't get married until you see 'Brothers Under the Skin.' Miller theatre."

A furniture van was engaged and loaded with furniture. On each side was a huge cloth sign reading, "This furniture is being returned for non-payment of weekly installments. Don't get married until you have seen 'Brothers Under the Skin.' Miller theatre, now showing."
Varied Exploitation Campaign Used for "Knighthood"

St. Louis, Mo.—Herschel Stuart, managing director of the Missouri theatre; Ed Olmstead, publicity director, and Oscar A. Kantner, Paramount exploiter, executed one of the most varied exploitation campaigns ever seen in St. Louis for the showing of "When Knighthood Was in Flower" at the Missouri.

The Kiland Piano Company got up a special four-page herald drawing attention to Victor Herbert's score for the picture and the fact that much of the "Knighthood" music was available in player-rolls.

St. Louis, because of its location as the gateway of the Southwest, has a number of Marine recruiting offices, all of which have A-boards on the sidewalks. Kantner drafted this tie-up poster:

"Not since 'Knighthood Was in Flower' has the young man been afforded greater opportunity than is offered him in the United States Marines."

These were placed not only on the boards but on the stands in different parts of the city, positions never before possible for theatre advertising.

A private showing was arranged for the board of education, the editors of the three largest newspapers and a few of the prominent citizens and members of the civic clubs.

"Kick In" Teaser Card Brings Many Phone Calls

BIRMINGHAM, Ala.—Manager L. R. Towns used a very successful teaser card recently on "Kick In."

Two thousand were sent out, regular postcard size.

On the white background, center of card, was printed in bold face type the two words, "Kick In." In small type, in the upper left hand corner was printed:

"Telephone Main 8694 before you——"

It was something unusual and the theatre received about 750 phone calls, when of course they took advantage of the opportunity to "sell" this show.

Sends 400 Wires to Prominent Citizens on "Sonny"

York, Pa.—Manager M. E. Kelly, of the Orpheum theatre, sent out 400 wires in exploiting "Sonny," and his chief problem was to send them where they would do the most good and start the most word-of-mouth publicity.

The wire repeated the old formula: "I am coming home. Meet me at Orpheum theatre tonight. Sonny."

The first wire was sent to the girl who had recently been elected the most popular sales girl in a contest conducted by various stores. She had a host of admirers. The second went to the president of the Lions Club, in time to reach him at meeting time as the Lions were in session. The same procedure was followed with the Rotarians and members of the Kiwanis Club.

Part of "Smilin' Through" Run in Front of Theatre

Chatham, England.—Manager E. H. Treman, of the Invietatleatre, tied up traffic in front of his theatre with a stunt which he worked on "Smilin' Through," that of running a portion of the picture on a screen outside the house.

The strip was supplemented by the announcement that it would be run again in half an hour; but by that time the original crowd had gone inside.
Window Style Show Used to Put "Eternal Flame" Over

Grand Rapids, Mich.—Different gowns, one each day, appeared in the window of Wutzberger’s department store for two weeks preceding the showing of "The Eternal Flame" at the Isis theatre. A card announcing the showing was the only object in the window.

It may have been a byplay on women’s love of finery. The fact remains that the department store had a style show all its own through the tie-up with the title that attracted thousands. It was more effective because it wasn’t all over in one evening. The wax model had it on living models because it didn’t cost the management as much to keep the show running for two weeks, and it drew crowds for that length of time.

A special play was made on a beautiful red silk dress which was called "Eternal Flame Silks—the Season’s Most Popular Find."

The Isis theatre is under the management of Sid Lawrence, formerly First National exploitation agent at Detroit. When he was laying out exploitation himself he was, by the unwritten rules of the organization, barred from receiving any publicity or credit himself. Now that Sid is loose in the field he is providing his own ammunition to see that the Isis theatre is kept regularly before the trade papers.

Unique Safety First Circular for "The Unknown"

WASHINGTON, D. C. — When "The Unknown" played at the Cosmos theatre, an unusual safety first circular was used which was worked out by Leo Garner, exploitation and publicity man for Sidney Lust.

On the outside cover the copy read: "Don’t get hurt. Read inside how to avoid accidents."

Inside, it continued: "1. When crossing street look to the left, then to the right. 2. Watch motorist’s hand signal to learn whether he intends to turn right or left. 3. Go to the Cosmos theatre and see Richard Talmadge in "The Unknown." It is filled with wonderful, thrilling, death-defying stunts and he doesn’t get hurt."

Silhouette Contest is Stunt to Exploit "Shadows"

Chicago, III.—Foster Moore, special exploitation representative of the Al Lichtman Corporation, staged a successful campaign for the showing of "Shadows" at Barbee’s Loop theatre, which included a silhouette contest.

He plastered the downtown district with billboard advertising. He began a lively newspaper campaign, and rigged up some striking window displays. Then he "sold" the editor of the magazine page of the Chicago Journal the idea of running a "Silhouette Contest" on that page. The idea of the contest was to publish, in the Junior Journal columns, on the magazine page, the silhouettes of four of the principals in "Shadows" and ask who they might be. The terms of the contest were that readers were to write the names of the players under the silhouettes and send them to the Journal.

The first prize offered was $10, with four prizes of $5 each, and the names of the winners were to be announced at a special showing of the picture under the auspices of the Journal on Saturday morning. In addition to this, the thousand best and nearest replies entitled those sending them in to tickets for the special showing.

Important Newspaper Tie-Up Is Made on Barry Pictures

New York, N. Y.—A tie-up with the entire group of Hearst newspapers, several thousand music dealers and merchants has been made by the Warner Brothers publicity staff on "Heroes of the Street" and "Rags to Riches."

The Hearst tie-up is a full-page announcement showing Barry playing a Hohner-Sax, a new article in the music field being utilized as a circulation builder throughout the country. This announcement is being run daily in all the Hearst newspapers, and it will be carried on indefinitely.

In connection with each announcement the name of Warner Brothers, Barry and the pictures is prominently displayed, serving as an added asset to the exhibitors who have booked the attractions.

Several thousand music dealers are said to be carrying full window displays of Barry playing the Hohner-Sax, thousands of other merchants are using specially devised cut-outs available with both pictures, and a series of special photographs is being syndicated to leading newspapers.
Mayor Takes Part in Campaign for “Oliver Twist”

Kansas City, Mo.—Mayor Cromwell’s popularity with the youngsters of Kansas City was made secure recently by the part which he played in the extensive exploitation campaign on “Oliver Twist” at Sam Harding’s Liberty theatre, in which His Honor represented the little star in an Old Clothes campaign. The annual drive of the Associated Charities was on. Jackie’s wire from Hollywood to His Honor read:

"Will you be my partner for two weeks? I know there are lots of kiddies in Kansas City that won’t have warm clothes for this winter. Let’s you and I put on a big show, using my new picture, ‘Oliver Twist,’ and charge each kid a pair of pants, a dress or something to get in; then give all the clothes to little fellows who need them this winter. My dad says I can go fifty-fifty with you on expenses. If you will go with me on this I’ll be tickled to pieces. Please answer, Jackie Coogan."

Mayor Cromwell’s instantaneous acceptance of the proposal and the heart interest of the story of partnership with Jackie Coogan furnished abundant publicity. The fact that His Honor worked up interest in the Warm Clothes Showing by going around to public school playgrounds, was recorded in a motion picture.

Children’s Version of Story Used on “Oliver Twist”

Syracuse, N. Y.—Manager Edgar Well of the Strand theatre, felt that the children’s business was worth going after on “Oliver Twist,” so he planned an appeal which would reach them.

The newspaper furnished the natural outlet and this could be effected best by the fictionalized version of the play. With a clever journalist wielding the pen the fictionalized version of “Oliver Twist” was rewritten in “kid” language. In this form it was published by the Syracuse Herald and made the foundation for a special appeal to children.

Special Slides Give Novel Aid to “The Storm” Showing

Colorado Springs, Col.—A novel and effective prologue was used by the Tompkins theatre when that house ran “The Storm.” It was arranged by Frank W. Thomas, organist, of the Brown Bombers, and was designed seven slides descriptive of an organ piece of his own composition entitled, “The Passing Storm.” Each slide contained a simply painted scene and a verse describing some phase of the storm depicted in the music. The slides then were thrown on the screen during the playing of the storm music, thus adding mental perception to the rousing effect of the music.

Letter to the Editor Is Space Getter for “Grandma’s Boy”

Jersey City, N. J.—A. S. Ritterberg, advertising and publicity director of the Fulton theatre, engineered a publicity stunt on “Grandma’s Boy” that awakened considerable interest.

He got a prominent citizen to write to the Jersey Journal, saying that he had seen “Grandma’s Boy” in New York; that he heard it was to be shown in Jersey City at $1 and $1.50; and that he thought this was an outrage, as it was such an excellent comedy that everyone should see it. The paper printed it conspicuously under Letters to the Editor. The next day the theatre took space to confirm all the writer had said about the comedy’s excellence, but emphasizing that it would be shown at regular prices.

Poster Contest in Schools Is “Rags to Riches” Aid

San Diego, Cal.—Richard A. Addison, publicity director of the Pickwick theatre, put across a poster contest on “Rags to Riches” which netted 216 columns of publicity and built up a tremendous good will for the theatre. The poster contest, in itself, is not new but this one was conducted on an unusually effective basis. Mr. Addison says:

“We first interested the art teachers of the Junior and Senior High Schools in the giving away of $100 in prizes for the best conceptions of what constitutes ‘riches.’ After they ‘fell’ we used their endorsement as a lever on the superintendent of schools, and although the schools are not permitted to participate in any private enterprise, we succeeded in selling him and obtaining his sanction to distribute 5,000 cards through the art teachers of the schools.

“Next, in order to get publicity on the stunt, we tied up with a local newspaper. A paper, by the way, which has never before been connected with any motion picture exploitation stunt. The fact that our contest had the sanction of the art directors and the superintendent of the schools, went a long way in selling this particular newspaper.

“During the run of ‘Rags to Riches’ the entries on the contest were placed in the theatre lobby, which by the way, gave us one of the best ‘stopper’ lobbies we have had in some time. The entries were all numbered and voting was done by number.”
Costumed Ushers Attend Ball to Boost “East Is West”

LYONS, ILL. — Manager Frederick, of the Peverly theatre, in exploit ing “East Is West,” took advantage of a masked ball held during the run, and had his Chinese costumed ushers take an hour off from the theatre and enter the ballroom in their Oriental masquerades. They devoted sixty minutes to distributing literature and exploitation material advertising “East Is West” and returned to the theatre in time for the next performance.

The idea was an afterthought to a campaign that included the distribution of a large amount of window cards and came as a stroke of opportunism when Manager Frederick heard of the masquerade.

Extensive Campaign Put Back of “Lorna Doone”

New York, N. Y.—When “Lorna Doone” played the New York Mark Strand theatre, of which Joseph Plunkett is managing director, an exploitation campaign was put over which utilized every possible aid.

Six husky riders in buckskins and armor made a daily appearance on the streets. They enacted the part of the outlaw Doones on a foray. “The Ride of the Doones” was advertised by the banners they carried and covered the Post Office substations where they helped in Army Recruiting and the Wall Street district where they made a raid on the subtreasury.

At 6:45 on the opening Sunday night, when Broadway was as quiet as it ever is, a six-piece brass band suddenly began to pour forth a tornado of sounds from the office buildings directly above the Strand theatre. Every other interest lagged. From apparently empty buildings and streets people swarmed forth. Crowds filled the sidewalk across the way, anxious to know the reason for an oldtime band concert on Broadway. A cameraman opposite the Strand theatre gave the crowds the screech of a full tray of flashlight powder. Finally a sign announced that the next selection would be the “Lorna Doone” ballad and the mystery was explained.

Special Newsboys’ Matinee Is “Sherlock Holmes” Stunt

Fargo, N. D.—Manager McCarthy, of the Orpheum theatre, got excellent results with a special newsboys’ matinee on “Sherlock Holmes.”

A tie-up was arranged with the Courrier-News of Fargo by which its newsboys were admitted free to a matinee performance. The newspaper, of course, carried special stories on its front page that its carriers would be the guests of the Orpheum management and recount the plot of the photoplay.

Mis-spelled Words in Page Ad Used for “Dr. Jack”

Jersey City, N. J.—A full page hook-up ad was used by the Fulton theatre recently for its showing of “Dr. Jack.”

Catches such as: Dr. Jack says, have your prescriptions filled at Taube’s Drug Store; Dr. Jack says, if it’s right, the Manhattan shop has it; Dr. Jack says, Mrs. Jack is better dressed and for less, since the Myrtle Shop came to Jackson avenue; and the like. The heading over the page was “Dr. Jack’s on Jackson Avenue,” this being the theatre’s location.

Ten passes were given to each merchant on the page. A word was misspelled in each ad and the first ten persons noting the error and going to the merchant received one of the passes.

Offers $1,000 Reward, Proof of Newness of “Tess”

COLUMBUS, Ohio. — The management of the Majestic theatre wished to emphasize the fact that the “Tess of the Storm Country,” which they were playing, was a brand new version, so to emphasize this their advertising carried this copy:

“Note—The management of the Majestic theatre offers a reward of $1,000 to any person who will be able to prove that the ‘Tess’ now playing at the Majestic, was ever exhibited in Columbus before.”

Stickers on All Mail Used to Exploit “Bulldog Drummond”

BROOKLYN, N. Y.—Taking advantage of the exploitation stunt originated by the home office advertising department on “Bulldog Drummond,” the management of the Electra theatre, Brooklyn, N. Y., pasted the sticker reading, “Get Bulldog Drummond Dead or Alive” on every letter and postcard sent through the mailing list.

It was a clever idea, inasmuch as many people saw the envelopes beside the one to whom they were addressed, stirring up widespread curiosity.

The management made use of the stickers in other ways. Small boys were used as the medium for getting these curiosity teasers into many strange places.

Ellsworth Hamer, manager of the Strand theatre, Lansing, Mich., arranged this display in his lobby for “A Tailor Made Man”
Miniature Candle Put on Card for "The Eternal Flame"

Sandusky, Ohio.—George Schade, owner and manager of the Schade theatre, lived up to his reputation for unique novelties in a mailing card which he sent out on "The Eternal Flame," which combined folder, card and novelty.

The folder, in three colors, contained an outline of the story, the beauty of production and the magnificence of casting. The card announced that "The Eternal Flame" was coming to the Strand on Thanksgiving Day.

The novelty was a small candle stuck in a metal holder. The candle was an inch and a half long and the holder an inch. They were tied to the card by a string with a space for the bottom of the holder to fit into the card. The candle, card and folder were all clamped together and mailed out to patrons as an indication of the attraction that was coming.

Bank Puts in Window Display On "Light in the Dark"

HARON, PA.—Several thousand dimes, placed in the window of a local bank, exploited "The Light in the Dark" when that attraction played the Liberty theatre. This display was put in the McDowell National Bank with which a tie-up was made by the theatre.

The card read: "Come out of the dark and into the light, open a savings account and start the New Year right by seeing 'The Light in the Dark' at the Liberty theatre."

The day before the picture started a dime was placed in each of 25 boxes buried all over the city. One of the boxes carried a five dollar gold piece in addition as a capital prize. The Sharon Herald sponsored the stunt.

Health Board is Excited Over "Dr. Jack" Advertisements

Cincinnati, Ohio.—A series of teaser ads for "Dr. Jack" at the Strand theatre gave the Cincinnati Board of Health considerable concern recently in view of the obligation on its part to protect the public.

"Dr. H. Jack, Specialist," advertised, to begin with, that he knew he was liable to expulsion from the American Medical Society, but he was ready to dare everything to give people the benefit of "nature's finest remedy."

In his second announcement "Dr. H. Jack" said that Dr. Simon Flexner, of the Rockefeller Institute had investigated his claims regarding "Nature's finest remedy" and agreed that "It will cure the sick and the near sick, and the healthy." Then came "Dr. H. Jack's" printed announcement that he was sending a letter to every doctor, dentist and nurse in town—and giving his address, 531 Walnut street, where he would be located "on or before December 31."

Health Commissioner Dr. William H. Peters put on his hat and wound his way to "531 Walnut Street," where "Dr. H. Jack's" neatly designed letterhead said he would be, with "Office hours 10 a.m.—11 p.m., Daily and Sunday." Pursuit of that street number led him straight to the Strand theatre, with its posters and lobby announcing, "Harold Lloyd in 'Dr. Jack.'"

Elaborate Campaign Put Over for "Knighthood" Showing

Seattle, Wash.—"When Knighthood Was in Flower" was given one of the most elaborate presentations seen in this city during the current season when it was played by Manager H. B. Wright at the Strand theatre recently.

For many weeks before the arrival of the picture, it was advertised on billboards, in show-windows, in newspapers, and in the columns of the Jensen-Von Herberg house organ, "Screenland." The story of the photo-play ran serially in the Seattle Post-Intelligencer, which co-operated with the Strand in all the items of the presentation.

First came the group appeals. Special announcements were made of "society" performances, "school" performances and showings for other definite groups. Society, art music and dramatic groups were part of this program.

The decorations of the lobby and theatre also tied up with the picture. The theatre was transformed for the showing into a Tudor castle. The outside lobby represented the outer walls, and they were covered with coats of arms and various medieval insignia. The whole street was decorated in this manner.
Fire Department Aids Campaign on "Quincy Adams Sawyer"

Owensboro, Ky.—The campaign of the Grand theatre on "Quincy Adams Sawyer" was marked by co-operation from the fire department, the street railways and other agencies, combined with extensive newspaper advertising.

One of the largest automobiles in Owensboro's fire-fighting fleet carried a huge sign announcing the coming of "Quincy Adams Sawyer," the greatest of all super-pictures, to the Grand.

The assistance of the street railways company was no less important. On each car was fastened one of the one-sheet posters of this production, and window cards were also freely used.

Another effective device was the use of an old shay, similar to that in the picture. Signs announcing the presentation of the picture, were pinned to the sides and the shaft of the carriage.

All of the leading newspapers carried large advertisements about the play in the picture. Posters announcing the presentation of the picture, were put in the lobby of the theatre.

These announcements emphasized the fact that the show was among the earliest held anywhere, and G. M. Pedley, manager of the theatre, gave his personal guarantee to his patrons that the play would be a success.

Ladder and Cut-Outs Novel "Anna Ascends" Display

GALVESTON, Texas. — Manager Charles E. Sasseen of the Tremont theatre conceived a novel lobby display idea for "Anna Ascends." In the center of the lobby he placed an ordinary step-ladder. At the top of the ladder was seen a cut-out of Alice Brady showing the star expensively dressed and looking very beautiful. Then at the foot of the ladder was another cut-out showing the same girl dressed in rags.

Between the two cut-outs on several steps of the ladder were placed cards that carried lines to this effect: "Love, Faith and Perseverance lead to success!"

"Dr. Jack" Print is Given Police Guard to House

NEWARK, N. J.—Manager Kashin, of the Rialto theatre, worked the police guard trust to good effect just before the opening of "Dr. Jack."

He obtained the co-operation of the police department and when the "Dr. Jack" print arrived in town, he was given a motorcycle policeman to convey him to the theatre. Kashin and "Dr. Jack" rode in the side car.

The stunt was amply publicized and helped to impress the citizens of Newark with the fact that the print was altogether too valuable to take any chances with.

Exploitation Stunt Is Brought Back for "Minnie"

Burlington, Iowa.—It is not often that an exploitation stunt can be brought back and used repeatedly in the same town, but L. E. Blank, manager of the Palace theatre, accomplished it successfully on "Minnie."

On two previous pictures he has used the automobile red envelope with the outside cover reading: "New Traffic Rules." Both times it went over so well that he tried it again when he played "Minnie."

The story from Burlington states that scores of motorists, who had left their cars parked at the curb would open the red envelope that greeted their return from the store and peruse amusingly the inside fold to "beware of the extra heavy traffic around the Palace theatre while 'Minnie' was the attraction."

As a special exploitation idea, girls who could identify their first names as Minnie were admitted free.

Thirteen restaurants put in rush orders for 10,000 paper napkins that contained a "mash note" from "Minnie." This was written in red and followed out the lines of the trade paper advertising done on this picture. "Minnie" declared that any one who wanted to fall in love with a homely girl could find her—and they might be fooled about the homeliness—at the Palace theatre.

"The Third Alarm" Is Given Official Co-operation

JACKSON, Mich.—The first example of official co-operation from a fire department on "The Third Alarm" was given here during the run of the picture at the Majestic theatre.

The fire chief of Jackson showed his willingness to co-operate with the Majestic management by placing a special fire prevention card on all the alarm boxes and fire hydrants in the city. This card carried his name and was left undisturbed during the entire run of the picture.
Hal Roach prescribes

Harold Lloyd

in

“Dr. Jack”

his latest and greatest,—a feature

Below zero yet had an unbroken line from 2 p.m. until 9.30 p.m.

“Sheboygan opened Dr. Jack Sunday ten below zero with unbroken line from two o’clock until 9.30.”—Aschmann.

Dr. Jack makes new record in Portland

“Dr. Jack establishes new record for long runs in Portland. Dr. Jack commenced fifth week at Majestic Saturday. It is almost unbelievable that any picture could be good enough to run five weeks in Portland but the crowds have been so large during the past week it is necessary to continue the showing for the fifth week.”—Samuelson.

Here’s a partial list of bookings, a list which contains many of the biggest and most successful theatres in the land:

Stanley, Philadelphia, 24 days
Loew’s Circuit Greater New York;
13 theatres, seven days; balance, from two to five days
Strand, New York, 14 days
Broadway, Richmond, Va., 12 days
Bijou, New Haven, 7 days
Merrick, Jamaica, 7 days
Hamilton, Yonkers, 7 days
Broadway, Yonkers, 5 days
Orpheum, Yonkers, 3 days
Audubon, N Y., 7 days
Academy, N Y., 7 days
Crotona, N Y., 7 days
Star, N Y., 7 days
Ridgewood, Brooklyn, 7 days
Jap Garden, N Y., 7 days
Nemo, N Y., 7 days
Standard, N Y., 7 days
New State, Schenectady, 7 days
Mark Strand, Brooklyn, N Y., 7 days
Regent, Elizabeth, N J., 7 days
Palace, Fort Worth, 8 days
Liberty, Spokane, 10 days
Madison, Peoria, 7 days
Bijou, Decatur, 7 days
Auditorium, So. Bend, 7 days
Gaiety, Springfield Ill., 7 days
Palace, Wichita, 7 days
Oregon, Salem, Ore., 7 days
Sun, Omaha, 15 days
America, San Jose, 7 days
Majestic, Hartford, Conn., 7-14 days
Page, Medford, Ore., 7 days
Strand, Waco, Tex., 7 days
Isis, Cedar Rapids, 7 days
Strand, Cincinnati, 14 days
Colonial, Columbus, 14 days
Troy, Troy, N Y., 7 days
Liberty, Youngstown, 10 days
U. S. Photoplay, Paterson, N J., 7 days
Empire, San Antonio, 8 days
Palace, El Paso, 7 days
Old Mill, Dallas, 14 days
And hundreds of others.

The biggest attraction of the day

Pathépicture
Pearl White's "Plunder" looks big.

Many New York exhibitors and their guests applauded the fast action in the first three episodes of the Pathé serial "Plunder." The story, directed by George B. Seitz, is expected to be thrilling and is expected to satisfy audiences as a serial photoplay.

Plundering is a subject that is usually avoided in motion picture serials, but "Plunder" serves its purpose with gratifying results. Judging from the first three episodes, it will prove to be absorbing to the very end.

"Plunder" is all that could be desired as a serial photoplay.

"The Man With the Twisted Lip" is a clean-up!
Plunder

Produced And Directed By Geo B Seitz
Written By Mr. Seitz And B. Millhauser
YOU know Hal Roach.

For years he has been producing the best comedies money can buy,—one reel, two reel and feature length.

When a Roach-made comedy is released the laughs go round the world.

The Pollard two reel comedies are the bright spots on thousands of programs.

Have them screened for you. You’ll know the reason why.
Style Show Furnishes Prologue for “Other Women’s Clothes”
Seattle, Wash.—A special showing of the latest styles in women’s clothes, put over in the form of an elaborate fashion revue, was used recently by Manager Frank Edwards of the Winter Garden theatre, here as a prologue for his showing of “Other Women’s Clothes.”

One of the largest women’s attire stores in the city was eagerly willing to tie up with Mr. Edwards and furnish the models and clothes that were displayed. The prologue was presented at the beginning of the picture, and served as a novel introduction for the feature. The advertising of the theatre announced the style revue, and a large attendance of women at all performances resulted.

Aside from the fact that they furnished the prologue for the Winter Garden, the store emphasized the picture, “Other Women’s Clothes,” in its window displays. Cut-outs of the star, photographs of scenes from the picture and advertising matter regarding the style revue were used to bring out the point that “Other Women’s Clothes” was playing at the Winter Garden theatre, and that an elaborate fashion revue was being presented in conjunction with it.

Novelty Silhouette Effect Obtained on Pianists

BOOYLY, N. Y.—A novel lighting effect for a musical number was obtained recently by Managing Director Edward L. Hyman of the Brooklyn Mark Strand Theatre, during the engagement of a piano trio.

Three transparent windows masked with a plush drop made a dainty frame through which the figures of three pianists and the outlines of their instruments glowed. The pianists playing at the same time were shown thus in silhouette.

Orange floods came through the transparent windows while blue and orange spots were on the pianists. For the second number other spots were played on the pianists in flesh pink.

Huge Phonograph Lends Mystery to “Burning Sands Stunt”

Twin Falls, Idaho.—Manager Joe Madsen, of the Idaho theatre, and Kenneth Renaud, Paramount exploiter, put over an effective tie-up on “Burning Sands” recently.

They got a large motor truck with a flat body, on which they placed a piano borrowed from a local music store. The theatre had a carpenter build a coupo-board Victrola body, which was stained mahogany on the outside. It was three feet square and eight feet high, large enough to encase a man. This fake Victrola was placed on the truck with the piano.

Madsen and Renaud secured the cooperation of the Idaho theatre organist and a male singer employed by the music company, which is also the local Victrola agency. The singer stayed inside the fake talking machine with the doors closed and through a megaphone sang the song, “Burning Sands,” to the accompaniment of the pianist.

The song was rendered at each stop. At the finish the singer stepped from his box, throwing back the flap doors, which were painted with advertising matter announcing the run of the picture at the Idaho.

Envelope Teaser Stunt Is Used on “Don’t Doubt Your Wife”

Reading, Pa.—Particularly appropriate use of the envelope teaser stunt was made by Wilmer and Vincent, of the Hippodrome theatre, on “Don’t Doubt Your Wife.”

Small envelopes were distributed in mills, factories and clubs, and on the streets. On the front of these envelopes was printed:

“Don’t Doubt Your Wife! She’s as good a pal as there is. Just to prove it we dare you to hand her this unopened.”

Every wife whose husband took the dare found in her envelope a card bearing this message:

“Dearest—You and I haven’t been going out together as much as we should lately. Let’s get dolled up tonight and go see our old screen favorite, Leah Baird, in “Don’t Doubt Your Wife,” at the Hippodrome. They say it’s a great picture!”
Safety Signs Used in Campaign on "The Dangerous Age"

Indianapolis, Ind.—The management of the Circle theatre effected a tie-up on "The Dangerous Age" with officials of the Hoosier Motor Club, whereby that organization utilized the production title in a safety and membership drive. The drive was necessarily limited in scope because of the press of legislative business, the entire organization being active in the preparation of new bills and the review of those already on the statute books. However, it did gain for the production 200 half-sheet cards placed on the rear dash of all city trolley cars, having the following specimen text:

"Drive sensibly. This is 'The Dangerous Age,' Hoosier Motor Club. Joined Yet?"

The club maintains a towing and wrecking service, consisting of three huge trucks, each equipped with a crane. These were banded. Moreover, for two hours each day, one hour at or near noon and the other about 4 p.m., one of the tow cars picked up a wrecked machine from the "Bone Yard" and hauled it through the downtown streets. Both tow car and wreck were banded.

"Clarence" Impersonator Is Used to Exploit Picture

GADSDEN, ALA.—Manager A. L. Snell of the Imperial theatre made effective use of the impersonation stunt in exploiting "Clarence."

Mr. Snell announced that on opening day Clarence would arrive on the 11:15 train from Birmingham. A local ex-service man, who owned a saxophone and could play it, impersonated Clarence. This man was dressed in uniform, wore large horn rimmed glasses and had the word, "Clarence," painted on his saxophone case. Also he is very popular locally and when he got off the train and started through town it was almost a riot. He strolled around town for a while, stopping on every corner to play a solo. Then he went to the theatre and played a solo twice daily as a prologue.

Gadsden being a small town, this stunt depended greatly on the personality of the man chosen to impersonate "Clarence."

"Fast Mail" Ballyhoo Gotten Without Cost by Tie-Up

DULUTH, Minn.—The management of the Zelda theatre, by tying up with an automobile agency, got the use of a car and operator for a street ballyhoo on "The Fast Mail" without cost.

Prominently displayed on the body of the rubber tire of the locomotive was advertising for the melodrama at the Zelda. The direct tie-up with the automobile company read "Rosendahl's Oakland Car and Service—Speedy as 'The Fast Mail.'" This car was operated through the principal sections of the city.

Extensive Campaign Put Over for "Lights of New York"

Indianapolis, Ind.—The management of the Apollo theatre, with the co-operation of a local representative, put over a varied campaign on "The Lights of New York."

One of the salient features of the campaign was the distribution of ten thousand match boxes with advertising for the picture. These were distributed the week before the opening in cafes, restaurants, hotels and cigar stores in all sections of the city. Both sides of the wooden match boxes carried the billing for the picture.

Two large banners, twenty feet long and ten feet high, were painted for use on a special trolley car for three days before the showing of the picture.

One sign read: "Bagdad on the Subway is what they call the City of 1001 Modern Arabian Nights. 'Lights of New York' at the Apollo Christmas Week." The reverse carried the following message: "The Bread Line or the gold line? To which do your New York friends belong? 'Lights of New York,' starting Christmas at the Apollo."
Hand painted lobby display material on "Brothers Under the Skin" at the Alhambra theatre, Pittsburgh. In the display frames at the extreme right and left, the circle on which the heads are printed is set back about six inches and illuminated.

**Theatre News**

**January 27, 1923**

**Tie-Up with Packer's Tar Soap Executed on "East Is West"**

Waco, Texas—Following the campaign staged on "East Is West" for its run at the Strand theatre, First National has made public a tie-up which it has been operating in all parts of the country on this picture with the Packer Tar Soap Company, based on the episode in the picture showing Miss Toy getting a "Melian hair wash" and mentioning a tar soap without specifying any names.

For organization reasons First National has made no mention of the tie-up or the success it has achieved in different key cities; but with the consummation of the Waco campaign the veil of secrecy has been lifted. The Packer Tar Soap people originally entered into the tie-up in the belief that such drug store and retail store advertising in connection with "East Is West" would build up sales, and their belief has been more than justified. The contest centered around an essay on "Why do you like Packer's Soap?" In accordance with instructions from New York the drug stores in every city that co-operate in the movement are being supplied free of charge with the window display samples of Packer's Soap and Liquid Soap and also with the prize awards.

For the theatre it has resulted in numerous window tie-ups and advantageous displays that would not otherwise be available, to say nothing of reader interest aroused through newspaper co-operation in the essays.

The Strand theatre had the distinction of getting displays in 18 out of the 20 drug store windows in the business section of the city. The Waco Times-Herald co-operated.

**Novel Tie-Up With Taxi Firms Made On "Oliver Twist"**

**INDIANAPOLIS, IND.**—The Circle theatre took a long chance in exploiting "Oliver Twist" and won out. Twelve weeks before the picture opened it advertised the fact that if it should rain between 7 and 9 on the opening night patrons would be conveyed to the theatre by the cabs of two or three companies with whom a tie-up was made, without charge. For two weeks every cab operated by these two companies carried this sign on "Oliver Twist" and the Circle theatre. It was tremendous advertising for the picture that was doubly as effective as an ordinary downpour on windshield signs because of the element of chance that went with it.

It supplemented a comprehensive campaign that embodied many features.

**"Broken Chains" in Chicago Is Given Smashing Campaign**

Chicago, Ill.—One of the most thorough and diversified exploitation campaigns ever staged in Chicago was put over for the showing of "Broken Chains" at the Balaban and Katz Chicago theatre by Eddie Bonn, home office exploitation manager, George A. Hickey, district supervisor and Walter D. Nealand, Chicago Goldwynner.

First of all it was the prize winning scenario, and was awarded the $10,000 first prize offered by the Goldwyn Corporation in conjunction with the Chicago Daily News. Eddie Bonn, exploitation manager, made a hurried trip from New York and arranged the campaign in conjunction with George A. Hickey, district supervisor. They arranged with Walter Strong, business manager of the Daily News to sponsor the Chicago showing, with the gratifying result that the News gave the Goldwyn concern, eight full pages, three half pages and six quarter pages of display advertising, besides many reading notices, cutts and stills galore and other advertising matter besides; adding invitations to the contest in the contest to attend during the week and witness the photoplay on the screen.

Nealand engaged Nimmo Black, noted war aviator, who made daily flights for five days over Chicago in his aeroplane, dropping twenty thousand doddgers per day.

**Newlyweds Night Is Feature of "Mrs. Bellew" Campaign**

Lawrence, Mass.—Manager Fred Demara, of the Palace theatre, reasoned that newly-married couples would think a picture of faithful love "great stuff," so he established a Newlyweds' Night for "The Impossible Mrs. Bellew."

With the co-operation of John P. McConville, Paramount exploiter, a list of the month's marriages was secured from the county clerk, numbering 104. Passes were sent to all of them and 97 showed up at the box office, according to McConville.

**Fake Airplane Delivery Is Aid to "Young Rajah" Campaign**

Charlotte, N. C.—Manager Ray Beall of the Imperial theatre got a great deal of publicity out of a fake aeroplane delivery that he pulled the day before the picture opened. Some distance out of town a man had an aeroplane. Mr. Beall made the necessary arrangements with this man, then announced that at a certain time the pilot of "The Young Rajah" would be delivered from Atlanta by aeroplane. At the appointed time the plane flew up, circled the city and made a landing.

**"Strongheart Bawn of the North"**

Marquee sign for "Brawn of the North" at the Liberty theatre, Portland, Ore.
“Salome” Strongly Exploited for Broadway Premiere

New York, N. Y.—An example of what may be done in exploiting a picture through high class lobby and theatre front display has been given in the campaign recently put over in New York for the premiere on Broadway of “Salome” at the Criterion theatre.

Following an extensive advance campaign in which a large mailing list was covered and exceptional newspaper publicity obtained, a gorgeous display of posters and lobby cards was put on at the Criterion. These posters, designed by Vlongyan Donner, after the style of Aubrey Beardsley, who illustrated the original Oscar Wilde text of the drama, covered all the big scenes in the picture, were of regulation poster size, and stood out as attention getters of unusual beauty and eye-catching strength.

In addition to this phase of exploitation the manager of the campaign, S. Edward Mansun, arranged for unusual electric display. Above the marquis the electrician put in the word “Nazimova” in letters some six feet tall and in the center of a great square of lights. These all were in brilliant red and threw a reddish glow across Broadway. Underneath the marquis in similar letters of red was a long panel carrying the title “Salome.”

Jury Scheme Helps to Sell Two Pictures at Once

MILWAUKEE, WIS.—The Butterfly theatre put over a jury stunt that helped to sell both “Thirty Days” and “To Have and to Hold.”

During the run of the Reid picture, R. C. Gary, Paramount exploiter, drafted an ad asking that 1,000 people volunteer to judge the merits of “To Have and to Hold.” This panel would be taken from the audience, witnessing the last performance of the run of “Thirty Days.” The folks were to sit in their seats when the show closed at 11 o’clock and see the feature for the next week. They were then to tell the management what they thought of it. No additional admission was charged.

It created a lot of talk and Gary secured enough quotations from the audience to furnish advertising copy for a week with a local angle.

Pride of Palomar” Letter Is Given Personal Touch

Baltimore, Md.—The New Metropolitan theatre, one of Baltimore’s most recently opened neighborhood houses, started off right by applying a personal touch to its advertising for the opening.

Leslie F. Whelan, Paramount exploiter, wrote the letter, signed “Marjorie Daw,” the leading lady of “The Pride of Palomar,” the christening picture, praising the theatre and the picture.

“Miss Daw’s” letter went on chatting about her movie work and “its never-ending study and effort to entertain and please you.”

Next, tasteful letter-heads were printed up and the letters were dated and post-marked New York City. Although they were prepared in Baltimore, Whelan shipped them to New York, where they were dropped in the mail slot.

Effective Campaign Is Staged on “Heroes of the Street”

Toledo, Ohio.—Publicity Manager “Billy” Exton, of the Temple theatre, put over an excellent campaign on “Heroes of the Street,” aided by Miles Goldberg, of Starboll Gold Seal Productions. In writing of this campaign, Mr. Exton says:

“In the very first scene of the attraction is a shot of police officers leaving their station for duty, and we cut this out and had a local shot made of our own police department, which created considerable comment, and results were very noticeable.

“With one of the daily papers we started an autographed photo campaign in which anyone who mailed in a coupon clipped from the paper would receive a personally autographed photo of Wesley Barry.

“In addition to these stunts, we used a street ballyhoo, which consisted of an auto truck bearing a large banner with two policemen cut-outs, and with a few catchy phrases such as, ‘Who guards our street crossings? ‘Heroes of the Street!’ ‘Who braves danger for our safety?’” etc.

“Wesley Barry was making a personal appearance in Cleveland and Mr. Goldberg and myself made a special trip there and secured several personal letters to various Toledo people in addition to photos of Barry and myself, also a trailer of both, which was used in newspapers and trailer in the theatre, showing Wesley Barry busy autographing photos.”

The “Yellow” Clippings Hide the Truth

There is no truth in their source—they spring from one-sided principles. You are safe when you read.

Screen Opinions

The Unbiased Reviewing Service!

A Real Investment

CHICAGO, ILL.

Street float used by the Cozy theatre, Topeka, Kan., on “The Eternal Flame.” The candles on the corners were electrically lighted and red fire was burned at night.

Manager Ollie Brownlee of the Palace theatre, Muskogee, Okla., prepared this pleasing cut-out on “The Young Rajah.”
DANIEL CARSON GOODMAN
Presents
His Dynamic Thunderbolt

HAS THE WORLD GONE MAD!

State Rights Now Selling

On Daniel Carson Goodman’s latest and greatest screen classic—a mighty photodramatic epic destined to set the country aflame with word-of-mouth advertising—a tremendous picture which will roll wave upon wave of profits into the tills of the exhibitors who book it—a thundering reply to the cry for pictures that tell something and mean something. Go after it—NOW!

Distributed by Equity Pictures Corporation 723—7th Ave., New York
Regional News From Correspondents

Seattle Jottings

Councilman and Mrs. E. L. Blaine and Mr. and Mrs. A. B. Gel- lerman, of the Puritan Theatre Company, of this city, have recently been notified that six complaints filed in the Superior Court. Mr. Blaine is president of the company, and Mr. Gellerman is secretary. The theatre closed in the complaints is the Neptune theatre, in the University district, acquired several years ago by the Jensen-Von Herberg Circuit from the Puritan company.

Dean Fred E. Bolton, of the University of Washington faculty, and Miss Bertha Hegman, public school teacher, are each suing for $500. They assert that they each bought stock to this amount upon being assured by the defendants that it would be redeemed upon thirty days' notice. According to the complaint, Blaine and Gellerman have refused to redeem the stock.

The Seattle Atrium Theatre Company, the theatre company that is suing the theatre company, and Sam and Mary E. Fried, who leased the great theatre, have agreed to sell the theatre to the company, for a foreclosure of a $53,000 mortgage. In another complaint the G. G. Theatre Corporation, the theatre company that owns the Atrium Theatre Company for payments on the projection machine and rest rooms furnished to the company, have paid for the "Ye College Playhouse" and purchased by the Puritan company, when the latter was last forced to close, it is stated. The third complaint was filed by W. F. Jahn & Co. for $1,564.76, charged to be due on the plastering bill for the theatre.

Gene O'Keefe, former house manager of the local Blue Mouse theatre, has returned to this city after a trip to the Billings, Mont, and is connected with the general offices of the Blue Mouse circuit. O'Keefe has succeeded Mr. O'Keefe as manager of the theatre here.

William Cutts, formerly manager of the Columbia theatre, and more recently Eastern manager of all Universal theatres, has been spending the past few days in the city. Upon his arrival here during the early part of January it was expected that he would stay for about a week or ten days before returning to the South.

As part of his holiday greeting to his patrons, Manager Frank Ed- wards, of the Winter Garden theatre, recently presented each lady patron at every matinee during the week with a beautifully displayed art calendar for the year 1923.

Girl cashiers and ushers at Man- age Leroy V. Johnson, of Liberty theatre, are now attired in Spanish toreador costumes, with knee breechers of black silk and many- hued waists and vests, to carry out the Spanish effect given to the theatre when it recently underwent $20,000 worth of decorating, remodel- ing and refurnishing.

With Seattle Branch-Offices

OFFICERS for the year 1923 have been elected at a recent meeting of this city. The men who will be in charge of the operation this year are: G. F. Mavrave, manager of the Fox Film Exchange, president; L. H. Rosenberg, manager of the De Luxe Feature Film Company, vice-president; J. L. Schlaffer, manager of the Uni-Sure Exchange, treasurer; A. A. Lamb, of the Select Pictures Corporation Exchange, executive secretary; H. A. Blum, manager of the Vitagraph Exchange, trustee, and J. A. Gage, manager of the Educational Pictures Corporation Exchange, trustee. The Northwest Film Board of Trade is allied with similar organizations in Salt Lake City, Denver, San Francisco and Los Angeles.

L. K. Brin, president of the L. K. Brin exchanges, recently returned from a road trip of about three weeks. During this trip he visited his office left for Los Angeles, where he expected to stay for several days. While in Los Angeles Brin was to confer with members of the Warner Brothers' organization in regard to their pictures for 1923, which are being handled by the four Northwestern states by the Brin exchanges.

Mr. J. W. A. Wheeler, manager of the local American Releasing Corpora- tion exchange, left the city recently for a business trip into Southern Oregon. Mr. Amacher is expected to be gone for about three weeks.

"Broken Chains," Goldwyn's pic- tureization of the scenery which won the Chicago Daily News $10,- 000 prize has been booked with the Jensen-Von Herberg circuit's local exchange and will probably be shewn at Manager Frank Steinberg's theatre.

J. M. Linn, G. M. Ballentine and Harry Landstrom, salesmen for the local Fox Film Corporation Exchange, have spent the holidays here. During their recent stay, G. F. Ma- varre, manager of the Fox branch, went on a miniature campaign for his staff, and exhibited prints of four new Fox pictures that have just been released. These are: "The Face of the Gods," "Paradise Road," "The Village Blacksmith" and "The Face on the Harrow Room." Mr. Linehan then went to Oregon, Mr. Ballentine to Spokane and Southern Idaho and Mr. Landstrom will work Washington north and south of Seattle.

"No Luck," the latest Lloyd Hamilton comedy, has just been re- ceived by J. A. Gage at the Edu- cational exchange here. The picture was given a pre-release showing the day after it arrived at Manager H. F. Wright's Strand theatre midnight matine on New Year's Eve, where it was well re- ceived by the crowd. "The Man with the Twisted Lip," another Edu- cational release, was also given a first-run showing on the same bill. O'Keefe, motion picture manager of Spokane, was a recent visi- tor on Seattle's film row, where he spent several days at the various exchanges making plans for films to be exhibited in his houses during the year. Mr. Stillwell is pres- ident of the Seattle Theatre Com- pany, owning and operating the Casino, Unique and Class A thea- tres in Seattle.

In Everett, Wash., a city of 35,- 000, President Pike, of the Everett Theatre Company, has engaged George E. Bradley, late of the Seattle Universal exchange, to handle exploitation for the Everett theatre in theatres at com- pany. General Manager E. J. My- rick, of the Rialto and Colonial theatres, has added Charles J. Mc- Manus to his staff.

E. C. Christensen, a live wire advertising man of Olympia, advertising a programme for 10,000 population, is also a recent addition to the Northwest exploitation field, as- suming the responsibility for exploitation in Seattle, Tacoma, the Theatre of the Capital City the first week in December.

In St. Louis' Branch Offices

THE St. Louis Paramount office has obtained a new publicity man. Oscar Cantor was trans- ferred last week to Atlanta, Ga., to handle exploitation and publicity for the theatre in that district.

Clyde Eckhardt, assistant to Fox's general manager, spent two days in Chicago last week.

Maurice Aaron is now travelling in Southern Illinois for Hodkinson, while Walter Light has been as- signed to the South Dakota circuit. Maurice Aaron has travelled out of St. Louis for several companies, including the Columbia, Fox and World. While Walter Light for several years was city salesman for F. O. Ayers, more recently was with F. O. Ayers, has placed "The Kingdom Within" and "Headless Horseman" with the Brentlinger circuit in Indiana.

Enterprise has secured six William S. Hart re-issues for which this newspaper has been requested. The first is "The Last of the Stage Coach Bandits.

There has been moving day in the 3,000 block on Olive street. Milton Simon, St. Louis manager for F. O., opened his new offices, located on the street, on Monday, January 15. The Film Board of Trade is just getting settled into its new quarters at 1239 Pacific avenue, exchange, while the Exhibitors' League of St. Louis and Eastern Missouri held the housewarming of its new offices at 392 Olive street, on Tuesday, January 9.

St. Louis Brevities

The beautiful new Capitol theatre, Below, Ill, owned by the Reed, Yenn & Hayes circuit, has been opened.

The St. Louis Amusement Company, which operates fourteen neighborhood and second-run houses in St. Louis, has closed one of which it was forced to close as "One Exciting Night." This company ran the first runs on those pictures at the Pershing theatre, Del- mar boulevard, west of Hamilton avenue.

The Motion Picture Exhibitors League of St. Louis and Eastern Missouri are boosting the $88,000,- 000 bond issue to be voted on by the people of St. Louis February 5. The exhibitors decided that any- thing that will build up the town should benefit them.

Arthur Robinson, proprietor and manager of the Columbia, 507 Hickory street, near Jefferson avenue, and his porter, Frank Win- sted, 18 years old, 2215 Chou- teau avenue, were arrested on Janu- ary 8, following a fire in the theatre. Captain John F. Dorkin of En- gland, manager of the Police Department Arson squad that he found evidence that oil had been placed on the theatre floor and also a five-gallon can that had contained gasoline in the rear of the theatre. The fire caused a loss of $1,000. Questioned by the po- liceman, Robinson and Winsted denied having any knowledge of how the fire started.

Central Pennsylvania Notes

C. Floyd Hopkins, manager of ten Wilmer & Vincent theatres in Harrisburg and Reading, Pa., is convalescing after an illness from which he has just recovered. He said he would not recover. Mr. Hopkins, who is a director of the Motion Picture Theatres Owners of Pen- nsylvania, and one of the most prom- inent exhibitors of Central Penn- sylvania, was suffering from grip and other complications, including toxic poisoning. His physicians now say he is past the crisis and on the road to recovery.

Manager Quirk, of the Family theatre, Shamokin, Pa., has adopted a policy of introducing vaudeville in addition to motion pictures, in his house, to fill the time when he would not be visible. Mr. Hopkins, who is a director of the Motion Picture Theatres Owners of Pen- nsylvania, and one of the most prom- inent exhibitors of Central Penn- sylvania, and one of the most prom- inent exhibitors of Central Penn- sylvania, was suffering from grip and other complications, including toxic poisoning. His physicians now say he is past the crisis and on the road to recovery.

A new theatre is being built on the present site of the Lyric in Muncie, Pa. Ground has been broken for the building, which will have a seating capacity of 830, in- cluding a spacious balcony. W. H. Lee, a Philadelphia architect, has designed the building, which will be known as Shugar's theatre.
Western New York News

Louis Eisenberg, manager of the Columbia Theatre, has succeeded Elmer Vinegar as manager of the Elmwood, Buffalo's big neighborhood theatre. Mr. Vinegar has returned to his former position as manager of the State Theatre, the Western New York's largest industrial film business. C. R. Higgins, formerly at the Colosseum, and Joseph A. Schuchert, Jr., will be manager of the Colonial. J. A. Schuchert, father of the new manager, has bought out Fred, Ck Ullman's interest in the Columbia and Colonial. The change became effective Monday, January 22.

The new Palace theatre in Jamestown, N. Y., will open Monday evening, January 29, according to an announcement by Peterson & Woods, who are building the house.

Walter Bengough, well known local film salesman and at one time assistant manager of the Strand, has been appointed manager of the Jefferson theatre. After succeeding M. J. Breslin who has joined the Schine theatrical company.

Charles Jenkins has taken over the Strand Theatre in Tonawanda, N. Y., from J. Spierack, who has become a Wurzler organ salesman.

Loew's State and the Lafayette Square have both boosted their admission prices five cents all around. Shep's Hippodrome has raised its balcony price 10 cents and the Elmwood has increased its admissions slightly to meet the added cost of an augmented orchestra, a big Wurzler organ and special music sets.

C. Sharp-Junior has dropped off the map. The Lafayette-Square organist disappeared last week. William O'Neil is taking his place.

Kansas City Jottings

With the opening of the Kansas State Legislature next week, the M. P. T. O. Kansas will maintain an office in the National Hotel, Topeka, for the purpose of keeping exhibitors throughout the state posted on the activities during the legislation, according to Bones Smith, business manager of the Kansas organization, who will be in charge.

The Scouting magazine has announced the formation of a branch in management of theatres in the Kansas City district have been announced during the past week.

Pastime theatre, Ottawa, Kas., purchased by Scott and Goddell from R. E. Lawrence; Strand theatre, Lawrence, has been leased by Arthur Cron from Robert I. Leonard; Rood's Wilson has succeeded Horace W. Ireland as manager of the Orpheum theatre, Joplin, Mo.; H. Beckley has succeeded George Runn as manager of the Goethe theatre, Emporia; Arthur Cronen has been transferred by the Hostetter Company to the Plaza theatre, Children's Hospital theatre, Kansas City, reopened by the Central Amusement Company. E. Shuford having been transferred by the Hostetter Company to the Plaza theatre.

Among the Buffalo Exchanges

BOND PHOTOLAYS CORNER — the biggest change away from the Strand as an auspicious start. The Strand has just completed a run of "Sure Fire Flint." The Lafayette Square has booked "Notorius," and is this week showing "Enter Madame." Shep's Hippodrome has signed up "Dorothy Dawn." Frederick P. Newnam has closed Safaman, Elmira, Olean, Batavia and other Western New York towns 100 per cent, returning with "The Sleepers," the first show after the local houses. Everything is now running fine at the exchange, the Strand there, the Lafayette and the McWil." The Times-News.

E. J. Hayes, manager of the First National Exchange and the members of the local sales staff journeyed last week end for a sales conference, presided over by R. H. Clark and attended by employees of the New York, Buffalo and Albany offices. E. J. Roffen, of the home office, visited the Buffalo exchange this week, H. L. Donahue of the home office, and J. L. Armstrong at a Forty-Eighters last week at which he acted as cook.

John A. Bychowsky, formerly assistant booker at the Paramount office, has succeeded George Canty as booker at the Fox Exchange. Ray Powers, assistant manager of the Paramount office, is so busy these days he is doing something. He is one of those around looking like one of the head hunters of the South Sea Islands. He doesn't get time to shave, he explains. Allan S. Moritz, branch manager, had a conference with Harold P. Dygert and Mayor MacFarlane, of the local office, last Saturday afternoon. Probably put over a big contract on the 39."

Henry W. Kahn claims that he is so petted by exhibitors rushing to sign up Metro productions that he has to run away and hide last week. He went to Binghamton.

Harry Walsh, shipping clerk at the Pathe exchange, is passing around sogies. Why? Stork left a baby girl last week. Oh, you Harry!

Ernest Williams, formerly with the Art Pictures Corporation and Paramount, has succeeded Johnny Breslin as booker at the Universal exchange.

The First Graphic exchange is now releasing all the features for handling by Niagara Pictures Corporation. Harry Marsey, former general manager for Niagara, has become interested in a store on Main street.

Barrett C. Kiesling, personal representative of Cecil B. DeMille, was in town last week in the interest of "Adam's Rib," Paramount's big special. He made a tour of the broker offices in company with H. L. Royster, exploitation representative at the Buffalo exchange.

There was an appearance of officials at the Vitagraph exchange this week, when C. R. Cullingworth, special representative in the sales promotion department, C. R. O'Donnell, assistant general manager, and Mr. Morrison, auditor, came to town to see Mr. C. W. Anthony, who announced "My Wild Irish Rose," signed up for presentation at the Palace theatre January 27.

Frank Meynihan, of Select, has signed up everything with Harold H. Byer for showing in the dozen or so Associated Theatres, Inc., houses.

M. J. McDermott, traveling auditor, visited Manager Harry E. Lott last week.

Stories," sung by one of the orchestra while the words were flashed on the screen. Where the singer seemed to have caused much interest. At the end of the song the spot was flashed on the bass violin player.

Santa Claus presented C. E. Ross, Garden theatre doorman, with an extra set of teeth. If you should see Mr. Ross ' Teddy Roosevelt smile.

Mr. and Mrs. Rice of Algoma, managers of the Opera House, were visitors at the Pathe exchange last week.

Emmetsburg was represented among the Des Moines visitors at the exchanges last week.

As a publicity stunt for "Burning Sands," which is on this week, 5,000 copies of the colors were given out at the Strand theatre, Des Moines, last week, and the song will also be given as a special musical number by organist and orchestra.

Indianapolis Snapshots

The Keystone Amusement Company of Indianapolis has filed final certificate of dissolution.

Nothing was heard from the several Sunday movie squabbles going on in Indiana cities in the last few days. Movie troubles appeared to have been shifted to the State Legislature where the censorship bill peddled.

Miss Julia Landers, head of the visual education department of the Public Library, and Henry E. Hayward were appointed on a committee to co-operate with film distributors in the showing of educational and health pictures Saturday mornings and afternoons each week for school children. The appointments were made by the Indiana Indorsers of Photoplays. The shows are held in the auditorium at the public library. There are twelve members on the committee.

Along Kansas City's Film Row

WALTER HERSHEY, Paramount man who was dispatched last Friday to Kansas City Wednesday. He was on route to Syracuse, N. Y., where he is to marry Miss Ada McWilliams. Miss McWilliams was scheduled for Christmas day, according to Walter, but was postponed at the last minute. He unsuccessfully tried to produce, "Mr. Billings Spends His Dime," in which Hiera plays the leading role intended for Wallace Reid.

Dan L. Martin, who formerly operated a chain of theatres in Kentucky, has succeeded Bertrin H. Mendelson as manager of the Kansas City Associated Exhibitors. Martin, who has been traveling with the show, has been called to the New York office Monday morning, having been assigned to the city by the F. B. O. office.

At a meeting of the F. B. O. office last week, it was announced that the F. B. O. office was to be moved to the New York office of J. A. Grigballe, formerly a salesman, who has taken over the business of Wm. C. Martin, of Pittsburgh, now is with the First National Exchange in Kansas City. Col. Bill Yoder, southern division manager for the F. B. O., has resigned, with the order to be the new manager of the First National Exchange in Kansas City. Yoder had spent last week in Kansas City again is predicting "big years" as usual. Yoder arrived in town he called a sales meeting and proceeded to a song screen. Once again the Kansas City F. B. O. office has come through with flying colors, having won the salesmen's contest during the month of December.

Lew Nahnson, who formerly operated the Kansas City Arama, has signed up as manager, Kansas City. Kas., has turned film salesman, having been assigned to the city by the F. B. O. office.
News of the Carolinas
Secretary H. B. Varner is making a strong drive for a hundred per cent patronage of the North Carolina M. P. T. O. Martin Goldsmith, representing the Paramount Publicity Corporation, is in the state to aid the managers of the theatres with their slide propositions which automatically makes them members of the state organization. It is hoped to get one hundred additional members by this drive.

Several elaborate electric signs which formerly adorned the front of the principal theatres of Durham, N. C. are now reposing in the cellars, owing to the passing of a city ordinance condemning the use of electric lights on street sidewalks in the city business section.

Jack Reville, of the Broadway, Richmond, Va., spent several days in Greensboro the past week. He reports good progress being made in the construction of the Brox, the new theatre in Richmond, which will be their finest house.

The Palace, Morehead City, owned and operated by R. T. Wade, was destroyed by fire during the past week.

W. L. Lassiter is opening a new theatre in Dunn, N. C.

W. E. Atkins has opened the old Messenger Opera House at Goldsboro with first run pictures.

Butte Brevities
Merle Davis, general manager of the Anaconda and president of the Motion Picture Theatre Owners of Montana, new unit of the national organization, is spending a few days in Anaconda in connection with his office as president. Mr. Davis reports the new unit is meeting with hearty approval from all the important theatre centers of the state. He is in receipt of numerous letters that indicate enthusiasm well worthy of the leadership of all exhibitors. There is every indication that the Montana unit will be among the leaders of the units of the west.

An interesting experiment was tried recently by the People's theatre of Butte. Universal's "Foolish Wives" had been shown for a week at advanced prices in a first run house. The People's booked it for a second run and advertised a nine-day engagement. The result was a great outburst of business at prices. First four days, 30c.; next two days, 20c.; and last three days, 10c. Good crowds attended each showing and the theatre operated with a satisfactory profit to the house. The slogan was "A price for a morning show. This is the first time any picture ever ran for nine days in Butte and the result from day to day was watched with interest by those interested in the film exchanges and other exhibitors.

This graduated scale of prices was so effective in getting good box office receipts that the management expects to repeat the experiment in the near future.

A fierce snowstorm accompanied by a blizzardly wind rushed into Butte on Sunday evening and played havoc with the Rialto electric sign.

Charlotte's Film Row News
The week-end brought the usual gang to the O. Henry, Greensboro, N. C. the favorite stop-over for Carolina travelers. The following were registered there; E. H. Heller and George F. Jordan, Pathe exchange manager, Bryan Craver, First National, Charlotte; J. B. Horton, Universal, Charlotte; Mr. Trueblood, Transatlantic, Durham; C. L. Tyler, Fox, Charlotte.

M. A. Levy, of Chicago has assumed management of the Pathe Fox office, succeeding W. J. Kupper, who has received a promotion to the management of the Pittsburgh office. Kupper has made many friends in the Carolina territory since coming to Charlotte. E. E. Heller, of Pathe, is on the road again hitting the big spots while the office is temporarily in command of southern division booker-inspector George E. Ebersole, one of the veterans of Pathe service in this territory.

The expansion story of Charlotte's film row is that no changes in the personnel of the Charlotte office in the southern territory will be made under Famous players management. As far as can be ascertained unofficially, manager C. E. Peppiat has received no advice along this line.

Much interest is shown here in the purchase of Enterprise Distributing Corporation by Wm. K. Jenkins and John W. Quillian, one of the old-time exhibitors of the area located here. Jenkins is very well known and highly esteemed among Charlotte's film colony.

There is covering the Carolina territory for Al Lichtman Corporation.

The department of Dan Micholove as general manager of the Southern enterprises theatres here and elsewhere has been learned with extreme satisfaction by his many friends in the Carolinas. He began with the Lynch enterprises in Asheville, N. C. fifteen years ago when merely a boy.

W. C. Calloway, district manager of First National spent several days in the Charlotte exchange the past week.

I. P. Stone, of the Atlanta Vitagraph office, is arranging key city dates for "Nineteen and Nineteen in the Carolinas."

Rudolph Lehman is making Carolina towns with a portfolio for Southern States Film Company.

Michigan's Film Row News
M. VAN HORN, manager of the Spokane Branch of the Pathe Exchange is spending the week-end in Butte attending business in connection with the Pathe office. Mr. Van Horn is the chief executive of this office.

E. J. McVor and M. J. Feln of the Film Booking Office of America from Salt Lake City registered last week at the Grand Hotel.

E. E. Harris invited a number of newsprinters and their wives with all the theatre men to a preview of "The Third Alarm" at the American Legion playgrounds. It is the sixth. According to exploitation representatives it promises to be one of the big features of the year. It will be shown here in the near future.

Jack Rue, manager of the Universal Exchange of Butte, is touring Montana to book "The Flirt," for an early showing in the big four-theatre city of the Flathead. Marshall Taylor is doing a lot of publicity work in the Butte and Spokane territory.

John Rugar, manager of the Vitagraph Exchange of Salt Lake City, is still here on local theatre managers in Butte and is contemplating a trip through the state in the interests of his company.

C. P. Redick of New York City is in Butte this week engaged in selling the books of Panorama Players-Lasky Corporation. Butte is the chief shipping office for the state.

With Washington's Exchanges
Manager W. F. Ballinger, of the Washington office of the Associated Press, Baltimore, announces that the Associated Press, New York, has appointed Mr. Ballinger to the position of the New York office in Butte, and he has been named the chief executive of the Washington, D. C. branch office of the Associated Press. Mr. Ballinger has been with the Associated Press for ten years, and he has operated the office in Washington for the past five years. Mr. Ballinger has been with the Associated Press for ten years, and he has operated the office in Washington for the past five years. Mr. Ballinger has been with the Associated Press for ten years, and he has operated the office in Washington for the past five years. Mr. Ballinger has been with the Associated Press for ten years, and he has operated the office in Washington for the past five years.

Washington Close-Ups
Douglass D. Roebuck spent several days last week at the Washington Hotel here as one of the leaders of the Screen Department at the meeting of the Washington chapter of the American Advertising Clubs of the World. He extended the Butte office reported to him in the recent issue of the Butte Omaha, the report was based on a visit to the Butte office during the past week.

After several days here, the reports of interest of Al Lichtman and Thomas and Company, to the Washington office, was received. It was left on his new schedule as a special representative for the home office and studios of Preferred Pictures, Al Lichtman, B. P. Schuberg, et al.

Harry Crandall has returned to Washington after his two weeks trip at the opening of the new department in First National, New York City.

Assistant to the President of the Paramount Corporation, William Vernon Broyles, has returned to his old position of the Paramount Central, announces the appointment of Ashley Abendschein as staff manager. Abendschein was formerly a member of the Paramount, under Mr. Broche.

William C. Ewing, Crandall staff artist, returned last Tuesday from a week-end with his parents in New York City. Through a confused identification story, it was erroneously reported by wire to have been seriously injured and in a New York Hospital.

Mrs. Locher of the Crandall staff has been in New York for the past two weeks, and her office has been in charge of her secretary, Mrs. Grace Woodburn.

Tiffany Taliafer, theatre operator, was a Washington visitor from Roanoke, Va. Tiffany is finishing a new colored photo-play house whose name has not been announced as of late. The Hampden will then become a vaudeville and road show for the Roanoke elite.

The new picture palace, The Chevy Chase theatre, is expected to open the first week in February.

James H. Depe, retired clergyman, is out of the Washington area, and it is said that he has financed the building of a new theatre in Roanoke. It is reported that the theatre is to be named after Charlie Chanin, screen comedian, and be summoned to testify for balance of remaining stockholders of the theatre. The new theatre is to be named after Charlie Chanin, screen comedian, and be summoned to testify for balance of remaining stockholders of the theatre. The new theatre is to be named after Charlie Chanin, screen comedian, and be summoned to testify for balance of remaining stockholders of the theatre. The new theatre is to be named after Charlie Chanin, screen comedian, and be summoned to testify for balance of remaining stockholders of the theatre. The new theatre is to be named after Charlie Chanin, screen comedian, and be summoned to testify for balance of remaining stockholders of the theatre.

Florida Slants
C. D. Cooley, manager of the Strand on the new Sunrise Theatre has donated the theatre every Sunday morning for the use of the Down Town Bible Class. The class was organized on Sunday, Jan. 7th with a good number of charter members. New members are being listed and the list is growing. The women's auxiliary is in operation and the classes will be well attended.

E. J. Walton, manager of the Roanoke, was in New York last week. He is going to give away a "Bally Box." It is a nifty little car and every young motorist would be the one who will handle the steering wheel.

A. Jurin, manager of the Casper theatre at Casper, Wyo., to close the Roanoke Theatre, brought The Four Horsemen back for a return date, playing it in the Roanoke at 25c top. The business was immense as the film had been shown at a dollar on its first visit. The Four Horsemen back for a return date, playing it in the Roanoke at 25c top. The business was immense as the film had been shown at a dollar on its first visit. The Four Horsemen back for a return date, playing it in the Roanoke at 25c top. The business was immense as the film had been shown at a dollar on its first visit. The Four Horsemen back for a return date, playing it in the Roanoke at 25c top. The business was immense as the film had been shown at a dollar on its first visit.
New England Brevities

A small audience in the Music Hall theatre, Pawtucket, R. I., went into a panic last Wednesday when a strip of film gave way at a point where the clock had broken, exploded and started a fire that resulted in damage of $500. The fire was confined to the booth, but the audience fainted in the rush for exits. Owen M. Reddy, manager of the house, said that the fact that the fire was not greater was due to the matinee save a more serious stampede. John Butler, an operator, and the only one in the booth at the time of the incident, kept the hands in fighting the fire. Manager Reddy obtained new films and the evening performance went off without a hitch.

Under the auspices of the Theatre Stage Employees of Boston, Mass., the third annual theatrical ball will be held in Mechanics Building, Boston, on January 30. The grand march of stars, in accord with time honored custom, will start at Haffen's. Film and stage stars will come on for the event. Johnson's Symphonic Orchestra of fifty pieces will furnish music.

The new Rialto theatre in Leominster opened on January 14 with gala attendance. All city officials headed by Mayor and Mrs. Henry S. Sawtelle, attended the opening night. The theatre is owned by Mr. and Mrs. Thomas A. McEvo, the opening feature was "Back Home and Broke," and despite the severe storm that raged that night, the house was sold out. The owners' son, Arthur B. McEvo, is manager of the house, and also runs the Gem. The opening was hailed as a splendid tie-up with leading merchants and firms, with the Come to Leominster type of appeal.

Milford, Mass., got all "het up" when it was announced that Anna Q. Nilsson was to appear personally at the Opera House, managed by Joseph M. Hurl. Mr. Hurl thought she was the biggest single star; she convinced the police that she was when they investigated, after complaints; and when the management refused to prosecute, the case was turned over to the Commissioner of Public Safety, Colonel A. F. Foote. The woman has taken no money for her appearance, and so no charge was brought against her. She finally was identified as Mrs. Blanch Anderson, 12 Cutchogue street, Natick, the mother of four children. The resemblance to the star is extraordinary.

Connecticut is taking no chances of theatre disasters from overloaded roofs. Superintendent Robert T. Hurley, of the State police, has issued orders to all theatre owners of the State to confine performances in their houses until they are sure that not only the roofs are clear of snow and ice, but also the fire escapes and passageways.

Olympia Theatres, Inc. of Massachusetts, under the presidency of Nathan Gordon is president, has declared a dividend on both common and preferred stock, payable the 15th of this month. They are paying 25 cents a share on common, and 1 3/4 per cent on preferred.

Glen R. Cooke, a student at the Boston Conservatory of Music, has been selected to play the role of Slinch in the production, offered by Hodkinson in co-operation with Jack Loury, manager of the Beacon theatre, Boston. The piece is said to have been written especially for the hands of incidental music to go with the "Headless Horseman."

Nathan and Samuel Goldstein, of Springfield and Longmeadow, Mass., respectively, have been active in acquiring and incorporating the Pittsfeld, motion picture theatre company, for $30,000, and they have engaged in the purchase of the Majestic theatre from the company of that name. They have also incorporated another Pittsfeld, Mass., motion picture house. The Majestic selling price was $317,500.

Canadian Bulletins

An important recent development in moving picture theatre circles of Canada has been the appointment of Mr. Ray H. Leason, of Toronto, to the post of Manager, Famous Players Canadian Corporation for the theatres of that company in Manitoba and Saskatchewan. Mr. Leason, who has had 10 years experience in film theatre work, particularly in the presentation of special programming, will have supervising charge of the Capitol and Providence theatres in Winnipeg and of the corporation's houses in Fort William, Port Arthur and other cities of the Middle West. He will make his headquarters in Winnipeg for the time being, working each night at the three houses.

On January 15 after which Mr. H. M. Thomas, director of theatres for Famous Players Canadian Corporation, went to Toronto and inciting supervision of theatres in Calgary, Edmonton and other cities. Mr. Thomas was accompanied by his wife, who is well known in music circles as Miss Leila Auger. She appears in many operatic scenes, prologues and other numbers at theatres of the corporation.

The Montreal Women's Club, probably the most influential women's organization in that city, has placed a formal request before the Quebec Board of Moving Picture Censors that the ban against Arbulke pictures be maintained in the Province of Quebec.

The executive of the Saskatchewan Social Service Council at Regina, Sask., has forwarded a resolution to Will Hays which is a protest against the re-introduction of Arbulke pictures in Canada. A samoan of protest against moving pictures in which Fatty Arbuckle is starred has been made in every Province in the Dominion of Canada and the aim of the protest is to prevent the showing of an Arbulke picture since the bans were first established.

The managers of three leading theatres of Toronto co-operated in the presentation of a special benefit performance in Massey Hall, the local large auditorium on Friday evening, January 12, the proceeds of which were turned over to the use of the Red Cross for the soldier in War. Those who promoted the big show included Manager J. Shea, of Shea's Victoria Street theatre; Manager A. M. McEvo, of the Trafalgar theatre, and Manager N. K. Miller, of Pantages theatre, each of whom supplied various theatre for the special program, as well as musicarians from their own orchestras. The opening number on the bill was "The St. Mary's Fair" and "The Forest," the use of which was donated by Canadian Universal Films, Limited, through the kindness of Clague Hauge, general manager of Canadian Universal.

John V. Ward, manager of the Province theatre, Winnipeg, Manitoba, for some years, has been appointed manager of the Allen theatre at Stratford, Ontario. Mr. Ward had charge of the Winnipeg Province while it was controlled by Famous Players. The Province was recently taken over by the Famous Players Canadian Corporation.

Harry Hurwitz, of Boston, Mass., has become manager of the Monarch theatre, owned by Harry Morton, proprietor of the theatre, who is his uncle.

Walter Dolman, one of the best known theatre managers of the Canadian West, has been appointed manager of the Starnia theatre, Winnipeg. Mr. Dolman first became known as a musician in Burton-on-Trent, England, and went to Winnipeg four years ago when he became manager of the Province theatre. During recent months he had been at the College theatre, Winnipeg.

A visitor in Toronto has been John Hazza, of Calgary, Alberta, district manager for the Famous Players Canadian Corporation, having charge of the Starnia and other houses in Calgary, Edmonton and other cities. Mr. Hazza has been conferring with office and theatre managers at the Toronto headquarters.

Southwestern Chatter

The motion picture operators of Dallas, Texas, gave a grand ball in Fair Park Pavilion New Year's Eve. It was said to be the biggest and best ever pulled by the operators and was a success in every particular.

Gaston Dureau and Henry Bryan were present at the travels of the Consolidated Film and Supply Co., at Dallas, Texas, the first of the year.

The Grand Theatre at Marshall, Texas, is offering a touring car as the most potent lure for a woman in Marshall, the contest to be decided by the patrons of the theatre.

Mildred Harris Chaplin appeared as Miss Chussette in Oklahoma City, Okla., Jan. 4-5, in vaudeville, and made a good impression and many friends.

Several thousand dollars will be spent in remodeling the Auditorium theatre at Waco, Texas, by C. J. Doerr, the new owner.

Two suburban theatres were added to Dallas, Texas, neighborhood chain on January 1st by Ed. C. Foy, the Nile at Highland Park and the Haskell located on Haskell street, rounding out the number to 10. Changes in the booking policy of these houses are contemplated in the near future.

San Diego Briefs

Louis Stutz and his associates, M. A. Goldberg and H. J. Carey, have purchased from James B. Mason the Dream theatre, one of the popular-priced film houses in this city, which Mr. Mason has operated for several years. Mr. Stutz is also interested in several other motion picture theatres here, including the Palace, one at La Jolla and one at Ocean Beach. It is understood that the Dream will be affiliated with the West Coast Theatres, whose headquarters are in Los Angeles. The purchase price of the Dream, together with its site, equipment, etc., is given as $50,000.

Russell Rogers, manager of the Plaza theatre, found it difficult to accommodate all those who wished to see "Robin Hood," during the two weeks for which he first booked the new Fairbanks feature, and consequently is securing for a third week of straight run.

Robert D. Whiston, manager of the Plaza theatre, has added recently to the attractiveness of the interior of his house by the installation of specially designed art glass, and has engaged Robert E. Hicks, proprietor and manager of the Cabrillo Theatre, who is planning the early construction of a new theatre to be named the Balboa, states that Sid Grauman of Los Angeles, who has been mentioned as being interested in the project, will not be connected with it in any way. Plans call for a a 120-foot tower, a stone frame structure on the new theatre site within the next sixty days.
Eastern New York Items

Matters have adjusted themselves in Schenectady, among the many motion picture theatres of that city, the owners of which were fearful of a bad slump coming with the opening of the State, a 2,200 seat house of the Strand circuit. According to many of the managers, the only slump occurred during the opening week.

In Schenectady, motion picture theatre owners declare that this year is running far ahead of last, and that last November and December panned out the biggest two months in the last five years.

The American in Schenectady has decided to cut out matinées, except on Saturday and Sunday.

William Shirley, of the Strand in Schenectady, spent a portion of last week in New York.

Fred G. Smith, an operator at the Strand in Schenectady, has hit upon the use of slides in connection with the regular shows, and is scoring quite a lift. Mr. Smith not only makes his own slides, but also devises the text. They are in the nature of new ideas which were shown.

The slides used on January 17 called attention to the fact that Benjamin Franklin was born on January 17, 1706. The slide carried the following words, in addition: "No man was ever glorious who was not laborious."

Proctors theatre put on a special bill the past week in Albany in the ninth anniversary of Mr. Proctor's ownership of the Grand.

Arthur Young, chief booker for the Bond Photoplay Company, of Buffalo and Albany, was in the latter city last week, installing a new system of booking. Fred M. Zimmerman accompanied him.

All of the Albany film exchanges were represented Wednesday night in Hotel Points in connection with the theatre, known as the Strand, was opened.

William Smalley, who has just taken over a house in Fort Plain, was in Albany the past week, arranging bookings and notifying theatres that the house will be closed for three weeks during alterations.

"Pop" Linton, of Utica, spent a day or so last week in Albany, and according to rumor, is now endeavoring to interest outside capital in the construction of a theatre in Little Falls.

After remaining away from Albany for two years, Jack Matthews who runs a theatre in Plattsburg, arrived in town the past week, and made the rounds of all the exchanges.

Goldwyn celebrated its opening in Albany by booking all of its big productions over the Schine circuit. Eight persons are employed in the exchange, G. L. Becker is in charge of the booking department.

H. E. Wilkinson has assumed management of the Lincoln in Troy.

William Erk, of the Temple and the Big Ben in Ilion, was a recent visitor in town.

E. L. Griffin, who runs the Opera House in Kinderhook, is now running pictures one day a week.

There was an important gathering in Troy last week when a large number of operators were connected with the Albany, Buffalo and New York offices of First National, in Albany, last Sunday.

Bob Landry, who runs the Strand in Ogdensburg, was a welcomed visitor in Albany during the last few days.

Samuel Goldstein, of Springfield, Mass., has acquired the Majestic, in Pittsfield, and will rename it the Palace.

The Troy, located in Troy, N. Y., another Strand house, is slated to open in March.

James Rose, a salesman connected with the Pathé exchange in Albany, is confined to the hospital at city, recovering from an operation.

There was a trade showing of "The Strangler of Amsterdam" last week, that brought many exhibitors to the Capital City.

Milwaukee Flashes

A much coveted honor in sport circles has come to Ralph A. Wettstein, manager of the Merrill theatre, in his appointment to the Wisconsin Athletic Commission by Governor Blaine. This commission deals with all professional sports, particularly boxing, and Mr. Wettstein's appointment covers a period of five years, succeeding C. M. Morter.

Mr. Wettstein has long been identified with the motion picture industry. He has with Paramount-Artcraft from the time their Milwaukee office was opened until it was closed by order of the War Board as a non-essential. He later established the Midwest Distributing Company, leaving them two years ago to become manager of the Merrill.

Charles Wasichek, who operates the Pearl, Grace, Layton, Park and Greenfield theatres, has leased the Crystal, a downtown house located on Second street, from Charles Toy, and is showing first and second run features. The Crystal was formerly a vaudeville and motion picture house.

Charles Toy, Milwaukee's well-known Chinese restaurateur and owner of the Toy and Crystal theatres, has been offered the Chinese Consulate for Wisconsin by Chinese government. Dr. Hsiel, of the Trade Labor Board of China, made this announcement recently when in Milwaukee, and the official communication is on its way from China.

Harry Hart, manager of the local branch of the Film Booking Offices of America, has just been awarded a $1,000 prize for a showing made in December. Competing with branch offices everywhere, Mr. Hart showed the greatest volume of business for the month, the Indianapolises and Kansas City branches ranking second and third, respectively.

Rhode Island Notes

The Strand and Modern Theatres, Providence, R. I., this week presented "When Knighthood was in Flower. An Authentic Periodic Dramatic" and the campaign was employed to put it across and indications on opening day were that the houses would reap the harvest of a well directed plan of exploitation.

The Victory Theatre, Providence, R. I., this week in presenting Garrison's Finish staged actual horse races on the stage, two high bloodings being used in the "extra added feature."

For several years past, bills have been presented in the theatre and seeking Sunday moving picture shows. It is announced that the theatre men themselves will make no attempt to have such a law enacted this season.

San Francisco Briefs

Maude McFaul, local pianist, was the soloist for the January bill at the Sequoia Little Theatre, 1725 Van Ness Avenue. The theatre opened Saturday evening, January 6th, with a group of "Quaint Comedies; From Four Different Nations." The musical program was carried out to harmonize with the atmosphere of the play, selected from the music of both modern and older composers of the four nations.

G. Ormoy, who assumed charge of the theatre in December, since when the theatre opened several weeks ago, has won many admirers, together with Charlie Finchus, for the manner in which he handles motion picture music and the way Finchus manages the house.

To stimulate interest among San Francisco musical artists, and to give young musicians of recognized merit an opportunity to establish themselves in front of the audience, the California and Granada theatres have inaugurated a series of Sunday concerts. They are to be called "Discovery Concerts" and are to be held simultaneously at 12:30 every Sunday, in the California and Granada theatres. Five young artists will be presented each Sunday at each theatre, according to present plans. Managing Directors Roth and Partington have been notified that three artists will be ready for public appearance. As an added feature of the concerts, the California will employ a quartette of Oliver Wallace in an organ recital, and Paul Ash and his symphonists in their regular weekly concerts. At the California, Faley will be presented at the organ, and Ben Black's Band will present its regular weekly concert.

Lionel H. Keene, chief man for Loew's on the Pacific Coast, has recently received from many patrons of Loew's theatres in San Francisco compliments for the special attractions he has shown at that motion-picture house, and for the special ideas he has shown. One of the ideas that brought letters of approval was the window displays shown adjoining the theatre. Each week he displays in that window some scene from the motion picture play, which the people consider them very attractive, the window is crowded each day. As that window is closed in the box office, the people request for copies of these stills has just come to First National from the National Geographical Society in Washington for publication in its monthly magazine.

"Fury" Still Attracts Attention

The stills of the big German square rigged vessel used in "Fury," a film made by First National, have attracted wide attention since their publication in the rotogravure section of newspapers throughout the country. A recent request for copies of these stills has just come to First National from the National Geographical Society in Washington for publication in its monthly magazine.


**Pre-release Reviews of Features**

**"The Girl I Loved"**

Charles Ray-Allied-Dist.—Six Reels

(Reviewed by Carl Jessen)

CHARLES RAY has returned to the type of production which established him as a star. The love-sick youth, the animal passion, and the animal situations of James Whitcomb Riley’s poem of the same name. Since the Hoosier poet’s works are widely read, there is no question that the star has a market. The story was designed to be patronized. There isn’t much substance in the poem insofar as suggesting any dramatic flavor. Rather is it a character sketch which carries homespun humanities—which tugs at the heart with its sympathetic appeal—and which will conquer the spectator because the figures are humanized in a lifelike manner.

The role is one with which Ray has long been familiar. As a result he can portray the part in a type way and some know that he is the shy barefoot kid who learns to love a little orphan his mother adopts. After a lapse of time he is the lover, too bashful to plead his suit and procrastination proves the thief of time—Willie Brown, the rival swain, asks the girl for her hand in marriage before our timid hero musters courage to do the same.

The story as prepared for the screen gives Ray wonderful opportunities for his characterizations. The animals, as high artistic manner, he portrays the suffering of the love-sick youth who is too proud to let anyone know that he is being tortured because his sweetheart is to wed another. In two instances, this is accomplished by visions, both of which Ray handles with well in a top-notch position he once held among film stars, provided, of course, that the scissors are held here and there.

The Cast

John Middleton—Charles Ray
Mary—Patsy Ruth Miller
Mother Middleton—Edythe Chapman


**"Hunting Big Game in Africa"**

Eugene H. Roth—Ten Reels

(Reviewed by L. C. Moen)

This picture, to our mind, must go on record as one of the best pictures of its kind yet made. It has the lure of travel, scenic beauty, thrills, humor, adventure and merriment needed to make such a picture interesting.

Just as “Nannook of the North” was the story of the Eskimo, “Hunting Big Game in Africa” is the story of Darkest Africa. It lacks the compact structure and unified story that “Nannook” possessed, but it amply compensates for this with its endless variety of subject matter.

The picture is an ever-changing panorama of African scenery, rare wild creatures, tropical perils, and various heroes. It is a bit of spontaneous humor. As a result, interest holds up well throughout the ten reels.

The photography is better than some that has come out of the troopers at the water-excellent camera work and to the fact that the film was developed at the time it was taken, instead of being stored away for development at a later time which inevitably results in some deterioration in photographic quality.

One picture develops its really great interest when the wild animal hunt starts. We see the little band of explorers starting into the wilds. Encounters with wild animals develop with admirable close-ups of these savage beasts.

When the party reaches the tse-tse fly region, the oxen are unable to withstand the attack of these dangerous insects and party transfers to automobiles, gasoline for which was transported into the interior with great difficulty.

This feature of the hunting big game in a flam- ber is new in such a picture, as far as we know, and gives a distinctly novel angle to the big game episodes. Excellent comedy results, too, when the animals turn and attack the Flaver, which pursues them all over the veld.

The wild animal scenes in themselves are admirable. Some fifty types are shown, many of them new to the screen. Close-up effects are frequent. There are real thrills here, since every scene bears the stamp of reality. The closing portion of the picture, in which the party is attacked by a herd of wild African elephants, is superb, and carries the real “wallop.”

H. A. Snow, the hunter and Sidney Snow, the photographer, deserve great credit for the manner in which the entire filming has been handled. The titles are informative and carry the picture along in an informal way.

**"Dark Secrets"**

Paramount—Six Reels

(Reviewed by Charles Larkin)

DR. COUE and Auto-Suggestion. Dr. Lorenz, the Austrian miracle man and his gifted hands. Both of these men and their wonderful work are on the tongues of everyone here. Hollow beliefs have been replaced by cold hard logic. Miss Dalton as Ruth Rutherford has an appealing role and she makes the most of her opportunities at all times, even when confined to the invalid’s room. She lives the part or at least gives one that impression. The rest of the cast is adequate.

The production is well supplied with dramatic situations. These come fast and often. The falling of Ruth at the horse show is the first. Another comes when Ruth is cured by the mysterious Egyptian. Another when the Doctor sneaks into the heroine’s room to claim her as his reward for curing her. Another when the Doctor turns the film over to about to collect that reward. So on and so forth down through a long list of spine coolers.

The Cast

Ruth Rutherford—Dorothy Dalton
Mrs. Rutherford—Julia Wayne Gordon
Earl of Wallington—Robert Ellis
Mildred Rice—Ellen Cassidy
Biska—F. Hartigan


The Story—Ruth Rutherford, a wild untamable creature is thrown from the saddle while going over the jumps and crippled. Knowing that she is slow, final attempt is made and she breaks off her engagement to Walkie, who returns to Cairo, where she sinks to the depths of degradation. Heart of a night, Ruth decides to go to him. In Cairo, she again meets Dr. Ali, a famous surgeon, who promises to cure her—for a price—herself. She is cured and her faithful servant, Biska kills the doctor just as he is about to claim her reward. Ruth and Walli are reunited.

Classification—A dramatic story of a girl’s struggle for love for her sweetheart and the strange power of mysterious Egyptian surgon.

Production Highlights—The scene in which Miss Dalton determined to conquer a wild Arabian steed, is thrown as she goes over one of the jumps and is made a hopeless cripple, it seems. Wonderful colorful setting of Cairo and the atmosphere of Cairo to the screen. Some very elaborate interiors. The tense moments surrounding the curing of Ruth and her walking again.

Exploitation Angles—Connect up with the present wave of interest in the auto-suggestion theories of Prof. Coue. The story deals with this idea very elaborately. Dorothy Dalton is a star with a delicate figure. She can make up as an Arab and put him on the streets with appropriate signs.

Drawing Power—Suitable for a wide variety of houses, properly exploited.
**“While Paris Sleeps”**

Tourneur-Hodkinson—4850 Feet

(Reviewed by Laurence Reid)

**THERE** is a suggestion that this lurid melodrama has come as meted out by a rejected suitor was made several years ago since Lon Chaney has an unimportant role in the story, making his presence in the action felt to any degree. The picture is bald melodrama, highly improbable, yet carrying an adventurous line of incident once it gets started. It does not succeed in giving a slice of reality in view of the fact that the theme is based upon the mad scheme of a sculptor’s brain, but it is an adequate pass at a novel interpretation. His model inspires him to avenge his hatred upon the successful lover, an American youth.

Maurice Tourneur has done as well as possible under the circumstances to intrigue the imagination. Doubtless he realized the potentialities of the plot which is unwholesome in most of its footage, by giving it a realistic production. Certainly he has not erred from the technical side. His Latin Quarter atmosphere is finely suggested with a few of the spots of action. The acting is generally competent with the best of the high class pictures. Indeed the production is far superior to the story.

Lon Chaney doesn’t have much to do. True he stands out in the story, the wheels may be turning but with the exception of a few scenes he is absent from the action. We first discover him registering jealous hatred because of his advance. She gives her love to an American tourist whose father strongly rebels against the boy’s affair. Then the story hinges upon the sculptor who has been kicked out by the girl promising to withdraw from the scene. It makes itself to be compromised and lured into a situation. He is kidnapped by a crazy keeper of a wax museum—a keeper working in sympathy with the sculptor. What follows are some scenes revealing the horror of the situation. He is rescued in the nicks of time and the father consents to the betrothal.

The plot suggests the familiar “penny dreadfuls” of a bygone day. It does not look like good picture material to us aside from the idea that it offers some adventurous action. Doubtless the sponsors saw the element of suspense in it.

**The Cast**

Henri Santados—Lon Chaney
Bebe Laravche—Mildred Manning
Donelli—His Father
Harden Kirdland—Father
Mabel Terry—Georges Morier
By “Pan.” Directed by Maurice Tourneur.
Photographed by Rene Guissart. Released by Hodkinson.

**The Story**—A sculptor in the Latin Quarter of Paris harbors an unrequited passion for his model. The latter meets young American tourist and they become infatuated. The youth’s father pleads with good natured man to take advantage if she will be permitted to have one evening of happiness during the Mardi Gras festival. The jealous sculptor enlists the aid of half-crazed drama of vengeance with the help of an American youth. The boy is kidnapped and tortured but rescued in the nick of time. The young people finally receive the father’s blessing.

**Classification**—Melodrama of intrigue and jealous passion.

**Production Highlights**—The remarkable atmosphere. The first rate scenic effects. The good work of well balanced cast.

**Exploitation**—Stage a bit of atmosphere suggestive of Latin Quarter of Paris. Bill it as adventurous melodrama. Play up cast, mentioning that Lon Chaney is in cast.

**Drawing Power**—Best suited for downtown houses catering to daily change of program. Will probably draw better in small town than in cities.
The Pilgrim
Chaplin-First National—4300 Feet
(Reviewed by Laurence Reid)

We expect from the start that Chaplin's latest is not another "Shoulder Arms," nor can it be mentioned in the same breath with "The Kid." And we are right. It is not an ad-lib film, thoroughly animated and upheld by the great army of fans who storm the box-office to see what the gifted comedian can do with his feet. It is a bit of a surprise in the opinion of this critic that Chaplin has not gotten out of touch with what constitutes amusing burlesque.

The Chaplin of "The Pilgrim" is the Chaplin of old. By that we mean that he employs some of his funny slapstick ideas of his Essanay days. To be truthful with you, we feel that he is not as familiar with gag routines as original ones. Yet he is so much the artist that one stays to laugh. It may be that the clergy in some instances will principally disapprove of burlesquing the cloth. Yet Chaplin's picture will be accepted by the majority of clergymen, and will go over with a goodly sense of the ridiculous. He plays an escaped convict here—who disguises himself as a minister when the good man leaves his clothes behind him. He is a good one.

The Chaplin feet are much in evidence and so are all his quaint mannerisms. There is no low comedy here. The comedy, such as the title suggests, is pretty well balanced. There is a well established touch of pathos because certain incidents are significantly handled. Chaplin fills a vacancy in a church and the subsequent scene is excruciatingly funny. His text is on "David and Goliath," but the Chaplin boy beats the giant with a pebble. When he is finished he blows and makes his exit in genuine vaudeville fashion, returning for applause.

Another high spot shows him being entertained at the girl's home. The family album scene is a nifty and the gag routine is a fine one. The "wife" and "children" make the scene and play between an old-fashioned visitor and the person are sure of uproarious laughter. The mother admonishes her husband to "go away with the gentleman," while Chaplin advises the youngster to "go play with mama." Here is the comedian at his best. The kid gets a vigorous Chaplin kick. The closing scenes represent some familiar touches—the derby hat being carved at the boy's request and a scene amusing by-play with a thug. We'll put it down as first rate.

The Story—In spite of his father's treatment of him and his hatred of women, "Boy" Leyton, a socialist, is in love with Minnie, a socialist. With the help of her friend Morgan, the boy launches himself in the world of politics. He becomes a socialist and his father finds it difficult to reconcile himself to the situation. The sonry is at an end when the girl gets a vigorous Chaplin kick. The closing scenes represent some familiar touches—the derby hat being carved at the boy's request and a scene amusing by-play with a thug. We'll put it down as first rate.

The Cast

"Dog" Leyton ..... Tyrone Power
Morgan ..... Richard Barthelmess
Looney Luke ..... Barrie Naccarato
Mr. Hor. ..... Harry Blamker
Yuka ..... Adolph Milon
Miss Matilda Bent ..... Emily Fitzyor
Joe ..... Howardald
Minnie, a ward ..... Dorothy Gish
Mrs. Ross ..... Lucile Watson
Lindley Ross ..... Patterson Dial

By Edmund Goulding. Directed by Henry King.
Photographed by Roy Buerhoff.

Written and directed by Charles Chaplin. Re-leased by First National.

Production Highlights—The characteristics of all the important members of the cast, especially Barthelmess, Tyrone Power, Dorothy Gish and Pat Hartigan. The realistic mounting given the important scenes are enchanting with most of the exterior scenes. Some of those "Tol'able David" kind of Barthelmess fistic feats. Henry King's direction. The success which in the locale district has been transferred to the screen.

Exploitation Ideas—Try and build a "sell-a" around this picture. Photographic it with life preservers, ropes, oars, a man dressed up in oil skins, etc. Barthelmess and Gish are popular figures in the current screen excitement. The boy is a hot subject, in front of the house and the boys in the audience will his picture with the other gang. This will stick up well with your public.

Drawing Power—Suitable for audiences most anywhere.

"Fury"
Inspirations, Pictures, Inc.—8709 Feet
(Reviewed by Charles Larkin)

Dick BarthaMmess has left the Blue Ridge for the blue waves and it is a welcome change. As "Boy" in this intensely interesting story, Mr. Barthelmess adds another interesting credit to his list of acting. Critics say, "Fury" is one of the most colorful sea dramas ever put on the screen.

The picture has been described as "different" in mounting and scenic background. The producers have been unusually successful in transferring the atmosphere of elevated life to the screen, while the marine end of the production is good because the company has "shipped" on its rolls a more experienced boy than the fee. The feature worth mentioning is the artistic as well as literary titling. These titles add much to the interesting quality of the picture. From a visual viewpoint, also, "Fury" is a notable work. The cast is of uniform excellence. The care with which the personnel was selected is evident. No finer actor could have been found for the role of "Dog" Leyton than Tyrone Power. Dorothy Gish as Minnie is a perfect type of the waif who recalls her character work in "Hearts of the World." Dorothy is a real asset to this offering. Pat Hartigan in the heavy role of Lord Tyrone is convincing at all times as a rowdy of the seas.

Not since "Tol'able David," has Dick had a more concentrated and interesting role as he presents in this vehicle. His fights with Morgan are the last work in realism. The picture opens with a thrilling fight between a pirate and a sailor. These scenes drag the audiences to the edge of the seats and we predict that most folks will remain in their seats throughout this picture. While the action is tense the picture is not without its comedy relief. "Fury" is well worth while. It is fine screen entertainment.

"Nobody's Money"
Paramount—5576 Feet
(Reviewed by Charles Larkin)

In this picture Jack Holt leaves the field of heavy character portrayal and jumps into a comedy drama role in "Nobody's Money," which was one of last season's stage hits in New York and which Holt did also a script for. Holt admires to picturization. Two newspaper men have written a book which becomes immortal in this picture. They have adapted the book by the same author and given it the appropriate name to the author. Suddenly this "author" is wanted by everybody—by the government to explain his income tax, by the examiner he tried to outwit, and by the author. The metropolitan newspaper men are quite perplexed as to how to produce the writer, when characters are left to the imagination of the book agent with his safe-blind friend. Holt consents to impersonate the author for a considerable fee. The book publisher have to their credit. In his new role the book agent becomes acquainted with the governor's daughter and eventually becomes the son-in-law of the governor's campaign for re-election. Holt is given many opportunities for bringing laughs from the audience, especially when he comes to the governor in the last scene and tells him his pal from carrying off everything but the governor's home.

The settings are attractive, those in the governor's home being quite lavish. One moment this picture comes to life. When Drisco brings the editor of the local sheet to the governor's home and dares him to open a safe in which, Drisco charges, rests the fortune which he alleges he gave the governor. The safe is opened, but the money is gone. Our safe-blowing hero beats them all and develops that the maid was bribed by Drisco to plant the coin. No one will claim the "money becomes "nobody's money." Hence the title which is used by the book agent to finance the governor's campaign.

The Cast

Mrs. Judson ..... Josephine Crowell
Frank Carey ..... Robert Sherwood
Marvin Miller ..... James Neil
John Hamilton Webster ..... Jack Holt
Grace Kendall ..... Edna May Southwark
Eddie Malone ..... Depp
Wanda Hawley ..... Anna Mae Gaynor
Governor Kendall ..... Julia Faye
Mabel Barlow ..... Eileen Manning
Dixey Dean ..... Annette

Photographed by C. Edgar Schoenbaum.

The Story—A book entitled "The Breathless Bridal," having attained unprecedented popularity, the authors find that they must produce the fictitious author. An income tax man promises jail for someone unless this demand is met. Along comes a supposed book agent. He assumes the role of the author and makes his pal, his secretary. Becoming acquainted with the governor's daughter, when she visits him to get a retraction of a libelous article about her father written by the name of the famous author. At the end of the picture the executive and eventually manages his campaign for election.

Classification—A comedy drama based on a well received New York stage success. Viven MacKerron plays the backwoodsman role and the book agent with the executive and eventually manages his campaign for election.

Production Highlights—The scenes in which the book agent is persuaded to assume the role of the famous author. Jack Holt's work as this book agent. The fine cast. The reception in the closing scene. The local political election boost Candidate Dubb. The political parade and the scenes in which the book agent swings the enemies over to the side of Governor Kendall.

Exploitation Ideas—The title should suggest various backwoods promotions.

Drawing Power—A good program picture that should find a welcome place on any screen.
**The Ghost Patrol**

> THE cop stories are rapidly becoming favorites with screen producers if one may judge from the epidemic which has spread over the screen of late. Take "The Ghost Patrol" and "The Custard Cup" for examples. 

> "The Custard Cup" is a Picturegoer Special and the leitmotif dealt with is no less an agitator than a "beat." His patrol is in a tough neighborhood and through years of experience he has learned to talk with the voice of the smile wins. In other words he performs deeds of kindness instead of using strong arm methods.

> The picture develops two separate lines of action, the one expression of the cop and his heart stuff, and the romance of the young tough with the delicatessen dealer's daughter. The latter has for the youth because he's a rotter. He defends himself in a saloon brawl and is sent up for a prison term. While the cop is dismisse of the日前, his conscience begins to work. The new commissioner believing truly in youth and new uniforms. But the old man who furnished his uniform and who has worn it around the neighborhood, being careful, however, to keep out of sight of the new cop. In the end he rescues the hero from the clutches of the police and this young tough has been waylaid by a hired gangster and later acts as peacemaker—so that the girl's father conceives a love for the cop. Then comes a little surprise. The commissioner comes to the cop's house ostensibly to upbraid him for his deviation. 

> "The Custard Cup" is a picture with a love story of an ortho design—showing as does it Mary Carr carrying on the maternal spark which featured "Over the Hill." The theme is the same, the settings are different. As it's a story cumbered with human interest, slightly overdone in this respect, and balance, the cop and his case have to do with the plotting by a gang of counterfeiters and their subsequent capture by the forces of law and order.

**Bell Boy 13**

> Thomas H. Ince Production—First National (Reviewed by Charles Larkin)

> IT is unfortunate that "Bell Boy 13" should come so close on the heels of "The Hotspot," Douglas MacLean's last comedy drama, because this newest comedy suffers in comparison with the rollicking story of the boy who is forced to become the champion steeplechase rider. Not that "Bell Boy 13" is without its merits, but there are a number of amusing situations, but rather because it hasn't the originality, the spontaneity which makes "Bell Boy 13" really much ado about nothing.

> One of the most humorous situations in the picture is that in which the hero endeavors from the house to meet an actress with whom he is about to elope. He is forced to remain and listen to the Rev. Fish's daughter, Angela, sing "Fly, Birdie, Fly." As Angela sings "in High," our hero initiates a birdie flying and tries to fly out of the house, but his efforts are in vain. There's much laughter when he is caught and jumps into a net as the fire department answers the alarm. There's some thrilling stuff as Bell toshes down the streets in the fire truck and has a number of hairbreadth escapes.

> Cut off by his rich uncle and told by his bride to be that he must go work before she will marry him, Elrod accepts a position as a bell boy and it is in this role that MacLean is able to get over the laughable situations, especially when he calls out all the help on strike and only sends the workers back, when the uncle consents to his marrying the actress. In a way this is a comedy of hats. MacLean wears a large variety of them, none of which fit but all of which are calculated to add to the general merriment. "Bell Boy 13" shows how often scene work and good jokes. Folks want to laugh more. Therefore all praise to Douglas MacLean for his efforts in this direction.

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**Motion Picture News**

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**The Cast**

- Mrs. Penfield (“Penny”)
- Mary Carr
- Douglas Fairbanks, Jr.
- Myra Bonnies
- Lottie
- Miriam Batista
- Chink
- Jerry Devins
- Thad
- Ernest McKay
- Lorraine
- Mrs. Percy
- Leslie Leigh
- Penrod
- Emily Lorraine
- Jeremiah Winston
- Frederick Esmelton
- Frank Bosley
- Mrs. Belden
- Henry Selby
- By Florence Bingham

**The Story**—Disinherited by his rich uncle and thrown down by his girl because he didn't go to work, Harry Elrod grabs the first job in sight—a bell boy. The uncle sees him and the embarrasement. He decides to have him fired if he has to buy the hotel. Harry is hired, but starts a strike. All the hotel employees quit. Harry consents to call off the strike if his uncle will consent to marrying his actress. He does. He weds the actress.

**Character**—Bell boy face with a goofy quota of amusing situations.

**Production Highlights**—The scenes at so the house to cope with an at the hotel. Harry's fake scare, his jump into the net and his dash through the streets in the chief's auto and windowing the fireman's hat. The amusing moments supplied by MacLean as a bellboy and his calling of the strike.

**Exploitation Angles**—The title. The cast with its scenic placement on the street in a bright colored bellboy uniform with appropriate advertising. There's also a chance for a tieup with the bedrooms of all the bellboys in town to the show one night and reserve a section for them. Tell the newspapers about it.

**Drawing Power**—A good program picture. Will probably be liked by most patrons. Good for second class downtown houses and the community theatres.
Comedies, Short Subjects & Serials

"Hodge Podge" Series Booked by Capitol, N. Y.

THE CAPITOL THEATRE, New York, which recently showed King Winter's annual series of Lyman H. Howe's Hodge-Podge, has signed up for the rest of the twelve pictures in this new series of single-reel novelty subjects being released by Educational Film Exchanges.

"Sea Elephants" is the second of this group of pictures presenting unusual scenes in radio, photography, clever animation, etc., and it is to be on the Capitol program in a few weeks.

"Via Radio" Enjoying Special Campaign

Educational exploitation campaign on the special "Via Radio" is showing before Pathe Nos. 10 and 11 to advantage. Pathe, which will be of benefit to exhibitors. Many of the trade magazines devoted to radio have reviewed this picture and some of them, among which is the Radio Merchandiser, contain practical suggestions for radio dealers to co-operate with exhibitors in exploiting the picture, and theatre owners should have no trouble enlisting the support of the radio dealers.

As many broadcasting stations are owned by large manufacturers and dealers in radio equipment, it is to be expected that the ether will carry much good propaganda on this picture.

"The Cavy and the Rat", Is UrbanClassic

"The Cavy and the Rat," next of the Urban Popular Classics, to be released by Vitagraph, describes a cavy, a South American earth burrowing rodent which resembles a guinea pig. The motion pictures were taken and arranged by Prof. F. P. Smith, noted naturalist of London. Following the pictures of the cavy in its natural habitat, the black rat is shown, and this is a comedy in rodent life. The animals are remarkably well trained and the courtship, marriage, and the rearing of the little ones is a comedy novelty for laughing purposes. One of the naughty youngsters sits a little too deeply of the remains of the master's synthetic liquor and after roasting about is rescued by his mother who carries him safely to the parental roof, meaning the cage.

Watch Out For A FRONT PAGE STORY
THE TRUTH ABOUT GORHAM

Important Pathe Releases Jan. 28


Two Burr Comedies for Early Release

TWO C. C. Burr All-Star comedies will be released shortly by W. V. Hodkinson Corp., the distributors. Four Orphans will be released on January 28 and "The Fatal Photo" just finished, will be released February 25th.

A new C. C. Burr comedy is now in the making under the direction of Gregory La Cava at the Glendale Long Island Studios of the company. It should be ready within the next several weeks.

Pathe Will Release "Plunder" Jan. 28

With heavy pre-release bookings on "Plunder," Pathe's fifteen episode serial starring Pearl White, the date of release has been set for January 28.

Newspapers as well as trade publications, have announced through their columns that "Plunder" is Pearl White's farewell to the screen. Pearl White, herself, according to Pathe, is authority for the statement that not only to serials, but as an actress of the screen, "Plunder" is her final triumph. The star has returned to Paris, there to resume her stage career abroad which started before she agreed to return to America to appear in "Plunder." It is also said that Miss White acclaims the picture as the best of the long list of serials in which she has starred, and admits that in it she has done the best work of her career.

Educational Products Acclaimed

Editor of "Daily Movie Service" Pays Short Subjects High Tribute

James W. Dean, editor of the "Daily Movie Service" of the Newspaper Enterprise Association, whose reviews and statements are published in hundreds of newspapers throughout the United States and Canada, has written an Educational pictures in a review of the best Short Subjects of 1922, sent to the subscribers of the N. E. A. a few days ago, and now being printed in these newspapers. In his list of "twelve best short subjects," Dean includes two pictures distributed by Educational Film Exchanges, Inc., "And Women Must Weep," first of the Wilderness Tales by Robert C. Bruce, leading the list.

Besides "And Women Must Weep," Dean's list of what he considers the twelve best Short Subjects of the year includes "Poor Boy," "Mermaid Comedy," featuring Lloyd Hamilton; the Educational Pictures Special, "Man vs. Beast," the sensational two-reel comedy, "The Christie Comedy," "That Son of a Sheik," one of the series of satires produced by Christie in which he jokes good-natured fun at the holomen of the screen.

This list is followed by a list of twenty-three subjects, "worthy of mention," in which Mr. Dean included Educational subjects: the Christie Comedy, "In Dutch," featuring Bobby Vernon; the Special, "Via Radio," "Cold Feet," the Earl Hurd Comedy, "Railroading," and the Mermaid Comedy, "Look Out Below," a Jack White picture; the Torro Sargol's Almanac, "The First Flivver," the Torpy Comedy, "Torchy's Ghost," featuring Johnny Hines, and another of Robert's Brulé Wilderness Tales, "My Country." A review of the achievements of the screen in 1922 would not complete without consideration of the short subjects," writes Mr. Dean. Many of the one, two and three-reel pictures contribute more to the program's entertainment than the feature pictures; many of these have contributed as much to the advance of the photoplay as an art as the longer films.

"The Champeen" is playing throughout the United States. Pearl White is at the head of the cast, and it is expected that the picture will bring her the starred status which it has long been her ambition to enjoy. Pearl's husband, the producer-director of "Plunder," is reported to be "smiling" over the success of the new serial.

Bobby Vernon Featured in "Second Childhood"

"Second Childhood," a Christie Corporation serial starring Bobby Vernon, supported by Babe London and Charlotte Stevens, is nearing completion at the Christie Studio under direction of Harold Beaudine. It will follow "Be Yourself" on Educational's release schedule.
The Mystery Box" Receives Endorsement

Owing to the widespread interest in radio, Bray’s "The Mystery Box," the first of the series of Bray Romances, which deals with the subject of radio, and which is being released through the W. W. Hodkinson Corporation, was shown at the banquet of Mechanical Engineers held in Buffalo, N. Y., on January 9th.

This one reel feature, which shows with the aid of cartoon drawings and animated characters, the history development of the currents and explains the working of a modern radio set, was used as an illustration to a lecture on Radio delivered to members of the Mechanical Engineers by Mr. Burcham, president of the Radio Corporation of America.

"The Mystery Box" tells the story of how an inventor creates a radio receiver which sets the stage for the development of the modern radio receiver. The inventors are then found to be forces for good and evil, as the story unfolds.

The film is a remarkable piece of engineering and is a definite contribution to radio education.

Resume of News Weeklies

Fox News, Vol. 4, No. 28—London, England, German reparations question looms large in government. In the House, B. W. Balfour resigns as Secretary of Interior; New York City, Dr. Emile Coull, noted polo player, announces his retirement; in Paris, the grand, ten marathons anniversary of freedom takes place; San Francisco, Calif., the first of the great cross-country race; Atlantic City, N. J., the first of the cold water carnivals; Paris, France, war tax given the cold shoulder; Honolulu, Hawaii, the poultry show opens; Seattle, Wash., fire Department introduces new type water pump; West Line, Ore., Inter-City bridge to Oregon City formally opened; Santa Fe, N. M., the largest sheep and wool show in the United States; New Orleans, La., district attorney says he cannot find enough proof to try these hardy swimmers of Chicago's "Mystery Box" for the murder of a baby.

Pathe News, No. 5—Dole, France, native town honors birth centenary of Louis F. Dole, Poland, Poland bows at the door of the young President; Keilo, Norway, the first International Cachet Fair; Paradise Valley, Wash., mountain climbers climb snowly up the peak; Russian soldier, Moscow to Crimea by aeroplane; Donephus, his private train, deposed into death of alleged Kain victims of the "Mystery Box".

International News, No. 5—Pasadena, Calif., winter rose festival, a /article /of pageant, a spectacle, a promotion, a benefit, a "Mystery Box" that all, a tradition, a legend, a fairy tale.

International News, No. 5—Keiko, Wash., autos hauled into river, as a "Mystery Box". During the winter, New York City, Mrs. Harry Pennie Whiney, noted singer, sang on her "Mystery Box". Fourth Division, Columbus, Ohio, Gov. George V. Barlow, talks of a "Mystery Box" to the future of the nation. New York, Colonel N. Haskell, with Mrs. Haskell, sailed for Greece to direct Red Cross work for the "Mystery Box". New York, the "Mystery Box" is named Alfred L. Clark, Civil War veteran, who died in New York, around the local "Robby Hood" was massed at the "Mystery Box", horse and riders, of Denver, "Mystery Box", were planning a "Mystery Box" for the "Mystery Box".

International News, Vol. 4, No. 29—Bray Productions, Inc., are putting the finishing touches on the third "Mystery Box", which is to be released through the W. W. Hodkinson Corporation February 11th. The working title is "Colonel Hee Lover Detour," for, as usual, the celebrated Colonel is a hero.

"Colonel Hee Lover Detour," out of sympathy for a sorrowing chicken fancier who has lost a ten-thousand-dollar rooster. Upon the return of the stolen chicken, she runs all around the screen and, finally lays an egg as a reward for its rescue, to the great disgust of the owner who didn’t know he had bought that kind of a chicken.

New Series of "Our Gang" Inaugurated

Beginning with "The Chumpeen," appearing in the February 11th issue, the new "Our Gang" comedies will go to exhibitors accompanied by the exploitation, paper and accessories. They will in turn be rebilled like any other film, with a specially designed 24-sheet. Cuts, mats, lobby displays, black and white advertisements, and stock slide are supplied for the "Chumpeen" and forthcoming pieces in the "Our Gang" second series.

"The Chumpeen"—presenting the prize ring and its traditions from the "Our Gang" juvenile angle depicts sunshine Sammy, as promoter and highly sophisticated manager; Mickey (Freckles) Daniels and Jackie Dave, as the battling heavy-shouldered Jacky Conlon, Little "Farina" and the full strength of "Our Gang" are active participants.

"Boy Scouts of America" Wins Prize

National headquarters of the Boy Scouts of America has sent a letter to Pathe Pictures, Inc., for the "Boy Scouts of America," was shown at the Blue Ridge Con- nery. A special letter from the producer states "Pathe Pictures" as "Mystery Box" and "Our Gang" as "Mickeys.

Musical Setting to Go with "Trumble Comedy"

Arrangements with Olive Miller, a Los Angeles music composer, to write the music for the series of two-reel features starring little Arthur Trumble have been made by the Anchor Film Distri- bution, Inc., which is releasing the series.

This is the first time that a short series of films has been accompanied by complete musical setting as part of the accessories equipment, states Morris R. Schlank, president of Anchor.

Attractive Issues of "Snapshots" Listed

"Screen Snapshots" gels giving intimate views of favorite stars have made such a wide appeal to all classes of pictures on Jan. 17th, that the producers, Jack Cohn and Lewis Lewin, are responding with more and more and ef- fective arrangements of the scenes in which individuals and groups of these celebrities are pictured. It is expected that with the changing coming issues, beginning with No. 17, released on Jan. 14th, hold special attractions of the sort referred to.

Watch Out For ATFrontPageStory

The Truth About Garhom
International News

Shows Russian Exiles

How 2,500 unfortunate Russian exiles were saved from certain death by American and Allied aid is shown in the current issue (No. 4) of International News. The Times had reached an agreement with the Soviet Government to surrender these refugees for return to Russia, where they would face execution. But American and Allied warships spirited the unfortunate away from Constantinople to safe haven in Allied waters.

This reel also shows pictures of Dr. Emile Coue, the world's famous "miracle man," arriving in America. Other features of the same reel include striking views of the Atlantic Fleet leaving New York for Southern waters to engage in winter maneuvers with the Pacific Fleet; pictures of famous speed boats, San Francisco and Los Angeles running winter sports at Lake Placid, New York.

Program of Short Subjects Proves Popular

Advices from Winnipeg indicate that the All Short Subject program recently introduced in Canada at the Cum-Bac theatre, Montreal, is meeting with popular favor in other Canadian cities.

The All Short Subject program used at the Cum-Bac theatre, composed entirely of Educational Pictures, broke several house records, and many other theatres in Canada have followed suit and booked Short Subject programs from the Canadian Educational Exchanges. The latest theatres to book these novel programs are the Gem theatre, Prince Rupert, Wonderland, and Gaiety in Winnipeg.

Educational Output for Ascher Circuit

The Ascher Circuit of Chicago, with ten theatres, will show throughout this string of houses practically all the educational programs put out by Educational's third year schedule. Sixty-nine of these short subjects including comedies and novelty pictures have just been contracted for.

This means that virtually every picture on Educational's schedule for the year will be shown in the Ascher theatres, for the two-reel comedy subjects, including Hamilton Comedies, Christie Comedies and Modern Dragnet are now running in the Ascher theatres.

Comments by Rogers

In Selznick News

The Selznick News folk are quite proud of the exclusive feature which they have been running for some weeks now for Will Rogers, famous American humorist, through which they are introducing in each issue a number of the witcichisms which Mr. Rogers is using in Ziegfeld's Folies and otherwise to establish himself as the greatest wit and witticismer of modern times. A group of Rogers' 'wise cracks' appear in this issue and the recent issues of Selznick News.

Newspaper Man Joins Fox Forces

Edwin C. Hill, of N. Y. Herald, Becomes Director-General of Fox News

EDWIN C. HILL, lately of the New York Herald, has been appointed Director-General of the New York Herald, according to announcements from Fox Film Corporation. Mr. Hill has been known on Park Row Row as a "Hill of China, the Surveyor-General of the United States." The men "in the game," newspaper editors and reporters, are all agreed on this point; they have conceded to Mr. Hill an honor which meant a tremendous lot to those who so thoroughly complete his qualities were required to make even a moderately competent reporter. To the men who make the newspapers of New York and the rest of the country the title won by Mr. Hill was more illuminating than a volume of biography. In five words were contained a statement of assets which included alertness, energy and first-rate intelligence in getting new, sure instinct for searching out the most compelling feature of any news story (however trivial it might seem at first glance) and remarkable power of putting the news into such style of English that readers did not have to get the headlines for humor and the pathos of the story.

Fox News is a "newspaper" of the ultra-modern kind, a vital, living journal of the interests and amusing occurrences of the whole world presented in pictures and words and most of all in its editorials. The qualities which win success in the field of the oldtime newspaper, gain much recognition as Mr. Hill received, are even more indispensable in the field of the new style journal. Recognition of this principle led to the appointment of Mr. Hill as director-general of Fox News.

Many of the biggest stories of national and New York State politics published by the Sun, the Herald and the Sun are written by Mr. Hill. At the national political conventions in 1912, of both the Republican party, at Chicago, and the Democratic party, at San Francisco, Mr. Hill was in complete charge of the large Sun and Herald staff covering these dramatic assemblies.

Roughly estimated the quality of his newspaper work, he puts the number of stories that have been written by him and published at 15,000, and that the number of words would run probably to about 15,000,000, or enough to make more than 100 large sized books.

The Ex-Kaiser in Exile "Ready"

Hodkinson to Release Picture of Former Ruler in Exile at Doonah

Motion pictures of the former Kaiser in exile at Doonah, Holland, and scenes in his twenty-acre "empire" will shortly be released by the W. W. Hodkinson Corporation.

"The Ex-Kaiser in Exile" is the title and the production is credited to Fred E. Hamlin, a New York producer, although the film was obtained through German noblemen, once intimate friends of the fugitive war lord.

Using scenes of the former Emperor in his other days of pomp and when he dreamed vainly of world conquest, the ex-Kaiser is shown now to have been crushed and thoroughly whipped. His empire of millions of people, great architecture, and world under his iron rule, dwindles to a twenty-acre estate of exile with Dutch guards at his house, barrels with making of a cage of his place and a handful of attendants and servants as the last of the faithful.

The home he built up to a dramatic production by the use of the contrast scenes of his other days, was a gripping human interest and documenary of great historic value. It is the only film taken of him and the scenes behind the barbed wire cage at Doonah. Cameramen have been trying for four years to get a "shot" of him, but their efforts, whether by trickery or otherwise have all failed.

At the wedding in November, all the camera men could get were a few scenes at the gate entrance of the exiled fugitive's "empire." His once intimate friends, during a one of the greatest stage entertainers of the world, were allowed permission by the ex-Kaiser to make the first photographs of his castle grounds. While they were at their task, they used the camera on their former emperor.

One of the German noblemen who helped the ex-Kaiser, sold the film to the United States and a production arrangement was effected with the producers, a newspaper man. It was privately shown to the Newspaper Club of New York City, to the National Press Club in Washington and to 150 or more Congressmen and others of official life in Washington at the dedication of the new building.

The patriotic appeal has not been overlooked in building up the production in cooperation with the W. W. Hodkinson staff.
Production-Distribution Activities

Big Reception For “Third Alarm”
Showing at New York Astor Brings Unintinted Praise of Reviewers

The summing up of the first two weeks of the indefinite run of “The Third Alarm,” at the Astor theatre, New York, is ample proof that the picture is living up to the claims of F. B. O. The Emory Johnson production proved its value as an attraction by holding the capacity audience to which it opened on January 9th during the entire run to date, according to F. B. O. Its reception by the New York press was big.

“The Third Alarm” has received a strong endorsement from the trade and has been well received by the public. The Exhibitors’ Trade Review described it as a stirring melodrama replete with heart interest, thrilling action and stark realism. The Motion Picture News stated: “A picture which will undoubtedly go down in history as one of the greatest fire-fighting scenes ever staged for the camera. The climax of this picture should fulfill every mother’s son, yet, and daughter, right to the edge of their seats.” The Exhibitors’ Herald called it a splendid audience picture and a box-office attraction.

Paramount Effects Book Tie-up

Will Cooperate with Publishers in Exploitation of “The Covered Wagon”

For the exploitation of “The Covered Wagon,” James Cruze’s production of Emerson Hough’s epic of the Great West, Paramount has just placed in the hands of D. Appleton & Co., publishers of the book, the biggest co-operative tie-up that the company has yet accomplished.

Last week fifty of the field representatives of the Appleton company were in convention in New York, and when they departed Saturday each one carried a portfolio of material by the aid of which the cooperation of every seller of Appleton books in the country will be secured, according to Paramount. The Appleton salesmen will work in conjunction with the Paramount exploitation representatives in their respective territories, planning window displays and local advertising campaigns for both the Paramount picture and the book.

London Society Sees “Lorna Doone”

MAURICE TOURNEUR’S “Lorna Doone” received a fine preliminary send off in England, according to First National, when it was shown at the Hyde Park Hotel, London, in aid of “The Cedar Scholarship Fund” to endow the Prince Mary’s Scholarship for Blind Girls.” This showing was held under the patronage of H. M. Queen Alexandra and H. R. H. Princess Louise, and under the chairmanship of Her Grace the Duchess of Hamilton and Brandon.

London society was out in force to help the fund. After the showing of “Lorna Doone,” a reception and ball was held. Ralph J. Pugh, managing director of Associated First National Pictures, Ltd., of England, was a member of the general committee and played the role of “Lorna Doone” will be re-released to British exhibitors early this year.

Drawn Illustrations in New Press Book

Goldwyn has made another departure in its exhibitors’ press and service books with the one issued for “Lost and Found,” an R. A. Walsh production of life on a South Sea island, made from an original scenario by Carey Wilson. Instead of filling the customary half-tone pictures in the newspaper advertisements which are reproduced in the book, the illustrations have been drawn by such popular artists as Will Crawford and Ted Ireland.

Howard Dietz, director of advertising and publicity, and Hal Burrows of the art department decided to give a greater pulling power to the advertisements by getting away from the routine treatment. All of the ad illustrations are drawn from the single column two-inch ad to the full page one.

Eileen Christie Makes Picture Debut

Eileen Christie, well known on the musical comedy and dramatic stage, is making her motion picture debut in Cosmopolitan Corporation’s production of “The Enemies of Women,” under the direction of Alan Crosland. She is playing the role of Tionette.

Watch Out For

A Front Page Story

The Truth About Gorham
Unbiased Jury Lauds "Success"
Murray Garsson Exhibits Production Before Experts Who Comment It

INDICATIVE of the confidence held by Murray W. Garsson in the exceptional merits of "Success," the special production upon which Ralph Ince and a cast of sterling artists were engaged for five months, he exhibited the finished version at a private showing before qualified critics last week, with no purpose other than obtaining such criticisms and suggestions under the spectacle "audience-proof."

Mr. Garsson, determined to obtain unprejudiced viewpoints, invited two people to the showing: George D. Gould, formerly Managing Editor of Motion Picture News.

The showing was held with the production as yet without the "finishing touches."

George D. Gould, now syndicating picture news in over three hundred leading newspapers in the country, commented:

"It would hit them hard even in its rough form. Personally, I rank it among the three best pictures I have viewed in the past eight years—and I have seen most of them. Title, director, story, cast and execution lend to a production which is going to hold any audience every minute—and send 'em out talking to bring in other crowds."

Following the constructive criticisms made by those called in to view the production, prints are now being prepared of the finished picture for view by distributors.

"Our Gang" Series Acclaimed
Pathe's New Comedies With Johnny Jones Get National League Indorsement

TWO comedies of the 2-reel Our Gang series released by Pathe were marked for special praise in connection with Christmas week showings. Of "Saturday Morning," at the Capitol theatre The Evening Globe reported that it "took all the picture honors." The Evening Sun said: ""Saturday Morning" is a hilarious outpouring of youthful mirth." Evening Telegraph and "Saturday Morning," is one of the funniest and best of the Our Gang Series. It will please grown-ups to see as well as the children.

Apropos, Pathe quotes the following letter dated December 27, from Adele F. Woodward, president of the National Motion Picture League:

"Kindly accept the sincere appreciation of the National Motion Picture League for the loan of the picture entitled 'The Firefighters' for their entertainment on December 9 at the Children's theatre."

"In our children's matinées we have played to many thousands of children in all parts of the country and have yet to find a more entertaining picture. The walls of the theatre rang with the hearty, spontaneous laughter of children and adults at the funny antics of children and animals as they, in perfectly natural manner, went about 'havin' fun.'"

New Fictionization of "Plunder" Ready
SINCE Pearl White publicly announced that "Plunder" was her farewell to the screen, Pathe reports receipt of magazine and newspaper publishers of pressing inquiries about the customary Patheserial fictionization. These inquiries are further stimulated by news of the nation-wide, pre-release bookings of "Plunder," together with national broadcast, publication of scenes from the earlier episodes.

In response to these inquiries, Pathe announced that the fictionization of "Plunder" from the pen of Herbert Crooker, is written with the same grasp of incidents and perusal dramatic scenes which have characterized his widely-published serial stories adapted from previous Patheserials.

As in previous instances, many theatres playing "Plunder" will run a slide calling attention to Patheserial exhibition at the Beverly Hills residence of Mary Pickford and Douglas Fairbanks, on the evening of December 21st, according to word from the Associated Exhibitors' office home. The showing was in preparation of a Christmas entertainment arranged for friends of the stars.

"Grandma's Boy" Shows at Beverly Hills
"Grandma's Boy" was one of the principal attractions on a special screened program for exhibition at the Beverly Hills residence of Mary Pickford and Douglas Fairbanks on the evening of December 21st, according to word from the Associated Exhibitors' office home. The showing was in preparation of a Christmas entertainment arranged for friends of the stars.

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6. CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
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8. EFFICIENCY. Accustomed to serve exacting requirements.
9. PRICES. Reasonable and competitive.
10. SERVICE GUARANTEE. Write for our unique guarantee of quality work.

Artistic Press Book For Trimbles Series
A four-page press and exploitation booklet, size 9 by 12 inches, including a clipping sheet, to be used in connection with the exploitation campaign by the Anchor Film Distributors, Inc, in furthering sales and exhibitions of the Arthur Trimbles two-reel feature series, is just off the press, according to Anchor's publicity department.

“Town That Forgot God” For Early Release

THE TOWN THAT FORGOT GOD, a Fox special production that comes to exhibitors fresh from a ten-week run on Broadway, is soon to be released to exhibitors.

Eastwood Lane, noted music composer, has written his highest commendation of the musical score which Erno Rapee has prepared for "The Town That Forgot God."
Claim Record for Indoor Set

Battery and Bowling Green are reproduced for "Little Old New York"

WHAT is claimed to be the largest and most remarkable interior set ever used in a motion picture, has just been completed for Marion Davies' next Cosmopolitan super-special, "Little Old New York." It is a reproduction of the Battery and Bowling Green as it looked a century ago, during which pictures period scenes of "Little Old New York" are laid.

A studio in the world is big enough to hold this imposing set, which measures 300x200 feet, and covers a floor space of 60,000 feet. The entire kind of environment sufficient floor space, was an armory. But to get possession of one this Associated Exhibitors overcome not the least of which was a tenancy of more than a month.

Finally, through the cooperation of Colonel Thomas Fairchild, commanding officer of the famous 106th Infantry, the 23rd Regiment, and Baltimore and Atlantic Avenues, Brooklyn, was secured. Upon the drill floor, which measures 250 feet long, and a replica of Bowling Green and the Battery has just been completed. Should a deal of the magnitude of this wonderful set may be had from a comparison with the famous "Streets of Paris" set in Marion Davies' present release "When Knighthood Was in Flower." This latter set, the biggest ever constructed up to that time, required work on a floor space of 60,000 for this gigantic one for "Little Old New York."

To properly light this set presented a great problem which was finally solved by the Brooklyn Edison Company, which provided special generators capable of furnishing 250,000 watts. The entire set is now being illuminated by 45 sunlight arcs, of 1,000,000 candle power each; 24 domes, or overhead "hard" lights; 36 banks, or side lights; and 30 spotlights. This enormous candle power will make possible realistic reproduction of the armory glinten as with dazzling sunlight.

Bowling Green in 1807, was the most exclusive residential district of New York. There were located the homes of the Schuylers, Secretary of State, the Kissams, of John Jacob Astor, the first Cornelius Vanderbilt, of the Du Puysters, and the Livingsons. Joseph Urban designed this remarkable set from historical data gathered by experts during the past three months.

New Exploitation Aids by Goldwyn

GOLDWYN PICTURES CORPORATION

The running production department, recently inaugurated a new system of exploitation that should help the exhibitor show the picture to the public. Eddie Bonna, manager of exploitation, has gotten out these booklets with aid of W. R. Ferguson, Goldwyn's Audio-Visual man. This is in addition to the pages in the press and service book devoted to exploitation. It is a promotion stunt that has already been tried out.

The purpose of these exploitation Aids is devoted to Marshall Neilen's production, The Strangers' Banquet, and to a forthcoming feature, thirty mimeographed pages. The booklet is sent to each Goldwyn House, and is placed at each salesman at all of the branch exchanges.

Novarro is Signed for Metro Releases

Ramon Novarro signed this week an exclusive contract to appear in photoplays released by Metro Pictures Corporation.

This young Spanish screen actor, discovered some time ago by Rex Ingram and cast for the part of Rupert of Hentzau in this director's "The Prisoner of Zenda," followed his success in this story with another in "The Trailing Wazomer"

Before the Metro contract was signed, Mr. Novarro was given the part of the beachcomber in Mr. Ingram's "Where the Pavement Ends," a South Seas story by John Russell. This picture was made in Malaga, Spain, and is said to be at present in France. Mr. Novarro will present Mr. Novarro as costar with Alice Terry.

A similar arrangement will be followed up. In Rex Ingram's next production, "Scaramouche," based on Rafael Sabatini's novel, which will be filmed under the direction of Charles W. Wagner.

Real Prison Views Seen in Fox Special

Interesting interior and exterior views of the famous San Quentin prison are seen in the new Fox special, "The Face on the Barroom Floor," a series of community release, scheduled of Fox Film Corporation.

The scenes were made during the filming of a daring prison outbreak which is one of the many big thrills shown in "The Face on the Barroom Floor." In order to make the scene as realistic as possible Director Jack Ford obtained permission from the prison authorities to shoot the scene inside the prison walls.

The filming of this episode of the photoplay was made while the prisoners were at home on the farm which joins the prison proper. The fight and the escape of the prisoners was staged in the same manner as one of America's most notorious confidence men made his way to freedom from San Quentin.
Barry Starts Personal Appearance Tour

WESLEY BARRY, the Warner Brothers star, started last week for Boston on the first lap of a twelve-weeks' personal appearance tour in connection with his latest picture, 'Heroes of the Street,' a Harry Rapf production, which will be shown at the Modern and Beacon theatres.

Mr. Barry, as planned will take Barry, after spending a week in Boston, to the Colosseum theatre in New York for a week, then on to Chicago, Phila.; the Regent, Harrisburg, Pa.; Dallas and Fort Worth, Tex.; Kansas City, Mo.; St. Louis, Mo.; and Portland, Ore.

Following the completion of the tour, 'Freshies' Bar. by William A. Hoag, will be first produced on the first of three productions scheduled for the coming season, David Copperfield, a picture produced by a piece by Charles Dickens, to be followed by 'Little Johnny Jones' and 'George Washington, Jr.,' both by George M. Cohan.

Bachmann Sees Bright Future

LIGHTMAN TREASURER EXPRESSES ENTHUSIASM OVER CONDITIONS ON COAST

RETURNING from a trip to the coast, J. G. Bachmann, treasurer of the Al Lichtman Corporation and proponent of the Pan Pacific PicturesInc., expressed enthusiasm over motion picture conditions there.

Mr. Bachmann said he believed the future of the picture business was brighter there than ever before in the history of the industry.

This was because, he said, there were excellent stories, interpreted by excellent players, are the prevailing thing in production,

"Guesswork in making up a picture is awfully wise by level-headed producers. And the level-headed producers are the ones who are putting over the big successes.

"The time was when a big star could put anything up on the screen and make a fortune that. It wants not only a good star but a good story, well produced. The show people, realizing this change of sentiment, has trimmed his sails accordingly and now we have the following recipe for a picture that will prove a good attraction: One good story, one good director, a good company of actors, all to be worked with good advertising, publicity and exploitation."

After explaining that he went to the coast to consult with P. Schulberg, president of Preferred Pictures, Inc., about financial plans for the ensuing fiscal year, Mr. Bachmann said:

"What impressed me about Preferred Pictures on the coast was the compactness of the organization, the feeling that every employee was better off, and that the employees like brothers. Forman was 'shooting' - 'The Girl Who Came Back'. It was a night scene. Gansler and Forman, a lot like those. I never saw that. Forman was 'shoots' for a time. I was asked to leave. 'All right,' replied Forman. I am the assistant director for tonight.'

"Gansler took the job and when finished Forman said 'I am at your service at any time you want me.'

"While in Los Angeles I wired Al Lichtman that 'Poor Men's Wives,' one of the greatest pictures ever seen. When I saw the picture run in the rough it consisted of nine reels, and yet in that uncut shape it held me spellbound. "I saw 'Are You a Failure?' Some time ago. I met Larry Evans, who told me he had a story. He asked me to read it. I did, I read it to Lichtman. We considered it a wonderful picture. Then Whenhoft, who had made a great picture of that story, who is 'Are You a Failure?'"

"Another wonderful picture is 'The Girl Who Came Back.' Miriam Cooper does better work in this picture than ever before in her career.

Goldstone Disposes of Territory

PHIL GOLDSSTONE Announces that Sidney Lust, Super Attraction Film Company, has purchased the rights to 'Man Hunting Deserted at the Altar' for the Washington territory, and that the Universal Film Corporation has purchased the rights for Australia and Japan. Wm. K. Howard, who directed 'Captain Fly by Night,' is now finishing 'The Fourth Musketeer,' will direct another Special for Goldstone.

Doug's "Robin Hood" Goes Big in Pittsburgh

SHOWING to the biggest first night business in the history of the Pitt theatre, Pittsburgh, Pa., Douglas Fairbanks' latest photoplay feature, "Douglas Fairbanks in Robin Hood, a United Artists Corporation release, had a most brilliant and sensational opening last Monday evening, the advance sale of seats being the largest in the records of the house, which has played all of the biggest of theatrical and picture shows, according to United Artists.

The opening of "Douglas Fairbanks in Robin Hood" was not only brilliant from a box-office standpoint, but brilliant as well in the personnel of the audience which jammed every small bit of available space in the theatre. Many of Mr. Fairbanks' films really was the master of ceremonies, and others in the exceptional throng comprised the leaders of the city administration, members of the Pittsburgh bar and bench and nearly every one of special prominence in the city.

Wins Music Prize For "Headless Horseman"

To Glenn R. Cooke, of 143 Hem- enway Street, Boston, Mass, has been awarded a prize of $100 re- cently by Mr. Louis, manager of the Modern and Be- con theatres of Boston, through the New England Conservatory of Music, for the best cue-sheet of incidental music suitable for using in conjunction with the showing of "The Headless Horseman," the motion picture built upon the "Leg- end of Sleep Hollow" and released by the Hodkinson Corpora- tion.

When this picture was exhibited in Boston at Mr. Lola's theatre, there was a lack of at- tendance for the past six years, Mr. Louri was so impressed with its success that he offered a prize for the best adapta- tion received, with the understand- ing that the faculty of the New England Conservatory of Music, would constitute the board of judges.

Cooke is a senior at the Con- servatory, and it was decided that his contribution, in rendition, in tempo and in its thoroughly sympathetic treatment, entitled him to first honors.
Sec. Davis Commends Fox Special

SECRETARY OF LABOR DAVIS, who in addition to his cabinet position holds the title of Director of the Child Welfare Bureau of the Labor Department of the United States, recently viewed the Fox special, "Who Are My Parents?" at Loew's State Theatre, Los Angeles, during a visit to that city.

Following the show, Mr. Davis issued this unsolicited, written praise of the production:

"Who Are My Parents?" is a splendid entertainment. In addition to its entertaining qualities, it drives home a touching story of child life, which uncovers one of the most real and vital problems of the American nation. It is a most thrilling story—soul-stirring and heart-gripping. Every man, woman and child in America should see this picture."

Motion Picture News

Motion Picture News

Warner Pictures Wins Approval

"Little Church Around the Comer" Commended at Preview Presentation

A PREVIEW presentation of the Warner Brothers classic of the screen, "Little Church Around the Corner," was given recently at the Wilshire theatre, Los Angeles, before an audience that is said to have taxed the house to twice its capacity. The production was directed by William A. Seiter, and the story was written by Olga Printzlau, based upon the play by Charles Blaney and the novel by Marion Russell.

Frances Agnew, the Hollywood correspondent of the Morning Telegraph, in commenting on the preview said: "They stood in the aisles to see and applaud this feature which is one of the most entertaining and effective plays we have had in a long time. It's a picture that is sure to win favor for the box-office and the approval of censor boards and spectators everywhere.

The production is said to contain an exceptional number of powerful climaxes filmed amid the background of spectacular and massive sets of the Pennsylvania coal mines in which were used thousands of extras. The story of "Little Church Around the Corner" is described as one of the most heart-gripping ever told on the screen.

It contains an appeal that is universal in its application in that the romantic flavor is declared to be mingled with the truism that there's a little church in every man's heart.

The play by Charles Blaney, followed by the novel by Marion Russell, has been in vogue for many years, and its continued success is said to be of unusual value to the exhibitors booking the production.

Prominent members of the cast headed by Claire Windsor include Kenneth Harlan, William Farnum, Margaret Seddon, Bessie Love, Hobart Bosworth, Alexander, George Cooper, Cyril Chadwick, Tom Kennedy and Winter Hall.

Burr Nickle Completing Releasing Plans

HAVING made eight of the 12 pictures they are to release during the coming year, and having cut and titled the first three, the Burr Nickle Productions has turned its attention to distribution. A careful study of the existing releasing conditions in the industry, with the big releasing centers some 3,000 miles away in New York, convinced the directors of the company that it was time for Los Angeles to make a start in the direction of becoming a releasing center.

As a result, additional capital was brought in and Robert A. Brackett, formerly with the Selznick releasing organization, was appointed sales manager.

Burr Nickle Productions have been busy establishing their own releasing organization in the 27 key cities, on a franchise basis. Their first release is a mystery drama entitled, "Sunken Rocks," which will be followed by "Tangerine," a pastoral drama of love, intrigue and loyalty in the wide open spaces of the sheep country. The third release is "Bargains," a screen adaptation of the famous stage play of the same name.

Buster Keaton Back with Metro

Contracts Are Closed for Star to Make Comedies of Feature Length

CONTRACTS have been closed whereby Buster Keaton will again be a star for Metro Pictures Corporation and will appear in comedies of feature length, produced by Joseph M. Schenck.

The return of Mr. Keaton to the Metro fold, wherein he won his first fame, is regarded as making the group of Metro attractions most powerful. In the fairly brief time in which the comedian has been in the picture-business public he has made a place for himself in the hearts and risibilities of the nation, a place distinctly his own.

His sure instinct of the ridiculous is unparalleled. It has, even in the pictures of shorter length, made Buster Keaton a far more magnetic entertainment than even the unusual dramatic feature; and, given the right material, Metro is confident that these laugh-makers will more than triple their former vaudeville appeal.

Mr. Keaton's return to the Metro fold is in the nature of a homecoming, for his earliest comedies were released by this company. His reputation as a stellar screen comedian was established during his affiliation with this organization which has always taken pride in the fact that it helped make the comedian the favorite that he is today.

No details were made known concerning the contract which has been signed between Mr. Schenck and Mr. Keaton but representatives of the company have already been set in motion for the production of a series of one-reel feature comedies.

The comedian, whose full name is Joseph Francis Keaton, achieved considerable popularity in vaudeville under the name of The Three Keatons. His father, also a member of the trio, coached young Buster until he became a marvel of acrobatic clowning. After his vaudeville tours, Mr. Keaton entered into motion picture work, playing in companies of the leading comedians. His first Metro picture was a film version of "The New Henrietta," by Drummond Smith and Victor Mapes, called on the screen "The Saphead." This was followed by a series of two-reeler comedies in which he starred. His last Metro picture was released about a year ago.

Filming on "The Fog" Starts This Month

Actual filming of William Dudley Pelley's story, "The Fog," to be produced for Metro release under the personal supervision of Metro's John Ireland will commence during the later part of this month. Max Graf and H. H. Van Loan, who have been working on the screen adaptation, have returned to San Francisco after conferences in Hollywood with Metro studio officials.

The author, Mr. Pelley, will go to San Francisco this week to confer with Mr. Graf and Mr. Van Loan regarding the final draft of the scenario and to make suggestions regarding types, locales, settings and other details.

Australian Rights Sold On C. B. C. Pictures

Australian rights were sold this week to the Australian Pictures Corporation, on the two subjects already completed by C. B. C. Film Sales Corporation.

Buster Keaton, who returns to Metro's banner.

Australian Pictures Corporation, in turn, has sold some of the rights in the two subjects, "Here To Be Pinned" and "Only A Shopgirl," have been acquired by the latter company for Australian showing.

Buster Keaton, the world's favorite comedian, will be shooting a new comedy for Metro soon. The picture, which will be released under the title "The Garden of the Gods," is being produced by Max Reinhardt and is based on the novel by W. W. Jacobs. The cast includes Bessie Love, Hobart Bosworth, Alexander and George Cooper.
Gov. Edwards Endorses Hodkinson Special

Governor Edward I. Edwards, of New Jersey, foe of the Blue Laws, a bitter opponent of liberal legislation, was the guest of the W. W. Hodkinson Corporation at their New York reception last week where he was entertained by a private showing of the Hodkinson specials, "The Down of the Sea in Ships." The Governor was accompanied by his secretary, Harry Foley.

At the showing of the picture, an informal reception was held in the projection room, among those present were the officials of the Hodkinson Corporation, the director and producer of the film drama, Elmer Clifton and Raymond McKee, who played the leading male role.

The Governor was enthusiastic over the picture. He was particularly interested in the harpooning of the 90-ton whale by Ray

McKee, he said that he was delighted to meet an actor who had the courage to undertake so dangerous and hazardous a role.

He inquired for the other star in the picture, Marguerite Court. When he learned from McKee that she had been operated on for appendicitis only two days before, he requested to attend in St. Michael's Hospital, Newark, N. J., he instructed his secretary to send her a big box of flowers.

Complete Circus for "Souls for Sale"

Goldwyn pictures has built a complete circus for "Souls for Sale," a top goldwyn, a circus on the scale of "The White Frontier," for certain episodes in the new Rupert Hughes' picture, "Souls for Sale." A "big top" which was bought from Barnum & Bailey and other equipment was either built or purchased.

All of this circus equipment will go up in flames for the night scenes of "Souls for Sale." Author-Director Hughes among those present was the first Goldwyn picture, "McTeague," from the Frank Norris novel.

Real Color for "The White Frontier"

Allan Holubar, who is directing Dorothy Phillips in "The White Frontier," a first National release, is preparing to issue a bonus color to get real local color for this original story of the Canadian northwest by Jeffry Deprend. For only a few shots a week, Holubar will take his staff and part of his company to the big Canadian city.

Holubar has made many of his scenes at Truckee, California, and will shoot more of the northwest locale in western Canada. The director personally supervised every detail of the production. Basing his production entirely on the Bible, Mr. Strauss shows Salome as an innocent young girl, unfortunately caught in the intrigue and plotting of an Oriental court.

"The only thing that the Bible says on the subject of Salome," Mr. Strauss states, "is that on the birthday of Herod, the King, Salome danced for him, whereupon he asked her what she wanted, promising to grant any wish. Her mother, Herodias, made her ask for the head of John the Baptist, who had ended her in the public square, and the King had to keep his promise and comply. Later, the Bible says, Salome went to Egypt."

After the New York showing, Strauss' "Salome" will be produced in Chicago and New York, and will then be submitted to the censors in Boston, San Francisco, and other cities.

Strong Support Given Farnum

Wanda Hawley and Tom Santschi in Picture Due January Release, January 28

Wanda Hawley and Tom Santschi, both of the Farnum All-Stars in their own right, appear in support of William Farnum in his most recent vehicle, "Brass Commandments," an adaptation of Charles Alden Seltzer's widely read novel, according to the announcement issued by the Fox Film Corporation this week. The production is scheduled for release on January 25.

In addition to the aforementioned actors, the cast boasts the inclusion of Claire Adams, one of the most prominent feminine leads, and such character portrayals as Charles Le Moyne, Joe Rickson, Lon Poff, Al Fremont, Joss Polan and and friends.

The picture, which was adapted for the screen by Charles Kenyon, presents the Fox star in the sturdy western role for which he has become famous. Again Farnum is the outdoor westerner in quest of justice and willing to use his fists and firearms in its fulfillment.

Lynn F. Reynolds, the director, has brought forth pictorially the qualities of the robust story, which has endeared him to his vast hosts of admirers, in a most convincing and acceptable fashion, and with the advice of Cameron S. Jennings has given the production a scenic background whose beauty is real, not only employed in the photographic devoted solely to the recording of nature itself, according to the offices of the city.

The story is that of a prominent New York clubman who is called back to his ranch in the West to rid it of its parasitic outlawry in the shape of cattle rustlers. How he accomplishes this with the aid of his brassy commandments, bullets, and wins the love of the winsome hotel clerk, is said to provide an excellent entertainment.

College Dignitaries See Hines' Features

"Burn 'Em Up, Barnes," and "Sure Fire Fling," the first two of Jack Hines' features were given a private showing last week in the library of the St. Louis University of St. Louis, Mo. There was a distinguished audience of professors and students of the college, members of the Board of Trustees, administrative officials as well as prominent local city officials and men from public life. The exhibition was given at the request of E. M. Franchetta, an instructor of the college teaching staff who is interested in the progress of American cinema art. The pictures came in for a good deal of favorable comment as was evident from a letter received by C. C. Burr, producer of the Johnny Hines' features.

Will Exploit "Quincy Adams Sawyer"

Bert Ennis, special exploitation executive for Arthur H. Sawyer and Herbert Lubin, leaves for Seattle this week, where "Quincy Adams Sawyer," the all star Metro-L. S. special, will begin in approximate at the beautiful Chicago Theatre on Monday, January 29th.

At the end of one week of intensive exploitation to the picture, prior to the opening. Preliminary tie-ups have already been made with the Yellow Taxicab Company of Chicago and T. B. Harms, well known music publisher.

Bryant Washburn Signs for "Temptation"

Bryant Washburn has been signed up to play a leading role in "Temptation," third on the C. B. C. Film Sales Corporation series of six features. Mr. Washburn, it is announced, has selected some time ago by the C. B. C. officials, and by Director Edward J. Le Saint, as being excellently suited to the role outlined in the story and continuing.

It is announced that an entire cast for "Temptation" is tentatively lined up, including, like "Only A Shopgirl," an all-star array.

"We aim to make each picture better than the last," says Producer Harry Cohn—and "the cast of 'Temptation,' when it is finally announced, will be even stronger than the one in 'Only A Shopgirl.'"

Cliff Is Planning Big London Pictures

According to the London Times, Denison Cliff, former Lasky scenarioist and Fox director, has achieved the premier position as director of British pictures.

"A Bill of Divorcement," starring Constance Binney, to be shown in American cinemas early this year, is rated as the best British picture of the year.

"This Freedom," the A. S. M. Hutchinson novel, has just been completed in London, and will be ready in March.

Mr. Cliff is now directing "Out to Win," founded on the London stage success, and upon its completion he will produce his own version of the "Mary Queen of Scots" story, using the great castles of England and Scotland, as backdrops, and with Fay Compton as the ill-fated Queen.
Tri-Stone Exchange Plan Is Discussed

Speculations have been many and varied in the trade this week regarding Paramount's announcement that Tri-Stone Pictures, Inc., to place exchanges for the handling of its product as well as its key output throughout the United States and Canada.

When interviewed regarding the plan, an officer of the company said:

"We are simply adapting to the needs of distributors, and the exchange plans, by which we have surpassed by several thousands of dollars the figures which is rather a healthier business at the same house.

As proof of the feature's drawing power it is that each additional week it draws apparently greater than the preceding day's until the business on Saturday, the last day, was almost equal to the average Sunday, the big day of the week, according to Selznick.

"One Week of Love," engagement on the Loew Circuit in the metropolitan district begins Feb. 12, is with four days at the State Theatre on Broadway. The Metropolitan in Brooklyn and the American and New York Theatres in Manhattan follow in a few days. Before the 20th of February the picture will have played thirty-two of the Loew houses, as of the engagements in the Fox theatres begin February 12th.

Another important engagement of the picture is that at the Bradford Theatre, Newark, New Jersey, beginning January 19th.

Big Game Picture Is Commanded

"Hunting Big Game in Africa With Gun and Camera" Approved by Critics

H. A. SNOW'S "Hunting Big Game in Africa with Gun and Camera," as the result of its New York premier at the Lyric theatre, has been one of the most highly rated in the annals of French pictures. The picture is a full-length feature, four sheets, six sheets, three and two one. The posters, according to the latest official issue are quite unusual in their design and are certain to attract great attention. All of the backgrounds are pure white. The big figures being done in flat colors.

The same drawings have been freely used in advertising which has been prepared for use of exhibitors showing the picture and reproduced in the campaign books.

"Modern Matrimony" has just been completed. Prints are going forward to Select branches throughout the country.

Barnes’ Injury Holds Up “Go Getters”

The filming of several scenes in "The Go Getter," Cosmopolitan Productions' picturization of a Peter Yarrow novel, was delayed due to the accident of E. H. Griffith at the Universal Studio, Fort Lee, was held up two weeks, and the entire production was delayed for one week to T. Roy Barnes, who with Seena Owen is featured in the production.

Shortly after finishing a scene in which he and Louis Wolheim engage in a realistic rough and tumble battle, the actor was severely injured by the accident. The following day he was hospitalized for a few weeks, was slapped on the icy pavement and sprained his ankle. It was necessary to place him in a plaster cast.

Watch Out For A FRONT PAGE STORY

THE TRUTH ABOUT GORHAM

Big Week For "Week of Love" Unusually Satisfactory Results Reported for New York by Selznick

FINAL reports from the Capitol theatre where the Selznick company's most recently released super-special, "One Week of Love," played during the week of January 7 to 13 are to the effect that the engagement was unusually satisfactory. The business in the house has surpassed by several thousands of dollars the figures which is rather a healthier business at the same house.

As proof of the feature's drawing power it is that each additional week it draws apparently greater than the preceding day's until the business on Saturday, the last day, was almost equal to the average Sunday, the big day of the week, according to Selznick.

Government Lake Approves "Oliver Twist"

Henry Needle, manager of the Princess theatre, Hartford, Conn., gave a private screening of the Coogan in "Oliver Twist" at the home of Governor Lake for the entertainment of his friends. The Governor not only put his stamp of approval on this production but also Oliver in the story made the cut of the audience and the screen plays. The Governor wrote the following letter to Mr. Needles:

"I wish to thank you personally and the producers of the Jack Quinn and the Coogan pictures for the splendid entertainment which you gave me at my home when "Oliver Twist" was shown. I was shocked for my two little children.

"It was a beautiful picture and raised the sincere enthusiasm of all of us who were present."

"I most sincerely appreciate such pictures as this one and consider it and pictures of its kind desirable in every way.

"Again thanking you for your kindness, I am,

(Signed) EVERETT J. LAKE, Governor.

Paramount Pictures Win Contest Honors

Three of the first five winning pictures, with first and second places won by a wide margin, is the record of Paramount in the "What was the best photos you saw during 1922?" contest recently conducted by the New York Daily News.

"Manslaughter," Cecil B. De Mille's production featuring Thomas Meighan and Leatrice Joy, took first place; "The Sheik," starring Rudolph Valentino, by sixteen votes. This is the second time that "Manslaughter" has headed the list in a News contest for it was voted the best picture of the year by the Sunday paper's readers as the best picture of last November.

George Melford's production, "The Sheik," is the Paramount picture that won fifth place in the contest in which hundreds of votes were cast and more than 140 pictures were named.

Arrow Arranges Song for Special

According to an announcement received from Arrow Film Corporation this week that concern has arranged with the composer Peter Yarrow to be published in the interest of its Arrowways Deluxe Special, "Lost in a Dream." Arrangements were completed by Arrow with Irving Mills for the issuance of a song based upon this theme with the record to be released. Representatives of the publishing company are already busy preparing the words and music and the song will be released to the public in concert with the release of the picture.

This extra exploitation was decided upon by Arrow, it was stated, in view of the great success which the song "Dear Old New York," published in connection with the Burton King Special "The Streets of New York," is achieving.
January 27, 1923

Unique Distinction Is Accorded Burr
C. C. Burr, president of Mastrodon Films, Inc., was accorded a unique distinction Christmas week by the W. H. Hodkinson Corporation, when "A Social Error," one of the recent All-Star comedies was filmed before the Hodkinson organization as a feature of the annual Christmas festivities. The reception given to the film and enthusiasm by the Hodkinson staff, according to the Burr offices. C. C. Burr has already completed five All-Star comedies, and a sixth will soon be ready for filming and editing. All-Star comedies feature Raymond McKee, Charlie Murray, Mary Anderson and Flora Finch, the veteran comedienne, who is member of the cast for the first time with John Bunny.

"Canyon of the Fools" New Carey Release
"Canyon of the Fools," a Harry Carey production adapted from the Saturday Evening Post story of the same name by Richard Matthews Hallett, is the current release of the Film Booking Offices of America. Carey will play all exchanges in late January. It is a story of Western mining life, with Carey in the role of an adventurer who frustrates the attempts of a gang to transport arms across the border into Mexico to revolutionary forces.

Margaret Leahy Starts with Keaton
Joseph M. Schenck has changed the plans for the picture education of Miss Margaret Leahy, the Norma Talmadge of Britain, to avoid a clash with the studios. Instead of rushing Miss Leahy into the big part of Aggie in Norma Talmadge's production of "Within the Law," has designated her first step in screen education shall be had with Buster Keaton in the five-ree comedy the smileless comedian has begun on the coast.

Goldwyn Takes Classics for Stories
Goldwyn points out that the seeming paradox of looking backward to go ahead does not bother the far-seeing men who are making "Tess of the D'Urbervilles," Thomas Hardy's great novel which is being produced by Marshall Neilan; "Vanity Fair," Thackeray's most popular work, which is being filmed by Hugo Haas; and "Ben Hur," from the novel of perennial appeal by the late Gen. Lew Wallace; and "The Christian," by Sir Arthur Conan Doyle, which has already been produced by Maurice Tourneur, with Richard Dix and Mae Busch in the leading roles, and will be released in January.

To Exploit "Mighty Lak' a Rose"
First National Arranges Extensive Campaign for Release Due Next Month
A BIG exploitation campaign is being arranged by First National for the picture, "Mighty Lak' a Rose," which is on the First National release schedule for next month. First National Grosvenor Fenley, who has written that the title, celebrated in song as it has been, will be a box office puller if the studio intends to get picture out in a bigger way than any other feature released, being confident that the picture itself will be all profit from the extensive exploitation.

First National officials believe also that every person that sees it will come out of the theatre whistling or humming the song, "Mighty Lak' a Rose," and when in itself will spread publicity for the picture. The song is a big part of the picture.

It is the belief around the First National offices that "Mighty Lak' a Rose" will be one of the biggest money makers First National ever had in a long time. In a way it is a Richard Rowland picture, the first one made since he became general manager of First National. He approved the story and he watched the picture closely in its making. It was not made at a big negative cost, but at the same time expense was spared in its making.

The advertising campaign in the press book has been expanded. A series of big attractive advance ads have been prepared as an exhibitor help.

C.B.C. Prepares Fashion Story Layout
A fashion layout, and a three-column feature fashion story set up in newspaper style, which is available to territorial holders in cutout form, is this week's exploitation aid prepared by the C. B. C. Film Sales Corporation exploitation department for their feature, "Only a Shopgirl!"

This one, it is announced, is especially effective in that the stunning gowns worn by Estelle Taylor in "Only a Shopgirl!" cannot fail to be of interest to editors of fashion departments throughout the country—and those costumes which follow the prevalent mode in black and white have been selected for the feature. Many a specially written general fashion story that will interest women everywhere.

Press Book Ready on "The Christian"
Another distinctive exhibitors' service book has been issued by Goldwyn of Maurice Tourneur's production of "The Christian." The first two inner pages are given over to large reproductions of a few stills that tell the story in a highly dramatic and suggests the trend of the story. A page is devoted to direct mail operators and director, with interesting facts about the production. Four pages are devoted to press stories—featuring the big story of the most important publicist of the week, and the other press material. An entire page is devoted to small advertisements. A half-page is illustrated as well as quarters and eighth. Many unique exploitation angles are explained and illustrated.

Old-Time Water Fight in "Java Head"
What is declared paramount to be a distinct novelty for picture audiences will be shown in George Melford's production of "Java Head," George Hergesheimer's novel of the same title. It is a water fight between two hose companies, which is an extinct sport now, but back in the days of 1850 in Salem, Mass., of which Mr. Hergesheimer wrote, the annual water fights between the fire fighters of the various New England towns drew enthusiastic crowds.

The old-fashioned hand water engines used in this scene in the picture were obtained from the famous collection of picture used in this scene in the picture, a collection of old-time fire engines from throughout the country.

"Through the Sky-light" Being Cut
Hamilton Smith announces that "Through the Sky-light" the Producers Security release of which he is director, is now finished, and in a week's time the cutting of the picture will be complete. This is a fast moving farce starring Henry Rull, of "Cat and Canary" fame. The picture was recently seen in "An Exciting Night."

The story and treatment of this picture are said to be decidedly different in style than any other picture and Producers Security feels that "Through the Sky-light" they are going to be in the right line in the Syracuse Motion Picture Corporation are the producers.

Equity Special Is Completed
Latest Production, "Has the World Gone Mad" Being Cut and Edited
DANIEL CARSON GOODMAN, author and producer of "Has the World Gone Mad" which will be shown in the coming week, has completed the cutting and editing of his latest production and in the course of the next few days, will have the finished product at the Equity office, ready for the pre-release trade shows. Many of the advertising and accessory departments of Equity Pictures, under Daniel Carson's supervision, have labored to complete the advertising. Each poster will contain a story in itself, at the same time give the picture a wonderful display and the finest kind of exploitation, it is claimed. The same can be said of the press book—Mr. Rothstein is exerting every effort to give to the exhibitor the finest and most complete press book that they have ever received on any production.

At the present writing Daniel Carson Goodman has succeeded in bringing the picture to the approximated length of 6,800 feet, and it is hardly probable that it will be cut any further. At this length the production shows complete strength of continuity and although it has been cut from 20 reels, Dr. Goodman has retained all "the meat."
L. A. Critics Praise "Suzanna"
Early Southern California Days Seen in Latest Mabel Normand Vehicle

"FIERY Spanish Don, dashing moustachios, less todereadores and liquid-eyed, beautiful Senoritas who dwelt in Southern California prior to its ac
quition by the United States, are made to live again in 'Suzanna,'" Mack Sennett’s newest comedy-

An acerbic critic con
tinued to write, said the critic for the Los Angeles Record, when this Allied Producers and Distributors Corporation feature reached the first time at the Mission theatre.

"Filled from beginning to end with colorful action and adventure flavored with the romance of his-
torical incidents, 'Suzanna' con-
crates the memory of a race long since dead—that of the Spanish-

"It has atmosphere and it has color; and in settings and cos-
tumes and the feeling for beauty 'Suzanna' excels," wrote the critic for the Times. It gives verti-

The story is the story of a "he-man" thriller of life before the mast and critics have named "Masters of Men" as the greatest "Of All Morgan Robert-

Mr. Smith personally will super-
vise the production of the twenty-
four specials. Particular care will be exercised in casting so that only the best and most experienced players of known va-

The all-star cast of "Masters of Men" has been selected. There are four principal parts of equal im-
portance which will be played by Earl Williams, Alice Calhoun, Cullen Landis and Wanda Hawley. Others in the cast accor-
ding to the Hollywood Mail will be Jack Curtis, who will play Captain Bilker, commanding the three-

Christie Favoring Polite Satire
"A Hula Honeymoon" Will Follow "Hazel From Hollywood" Soon

I N ADDITION to being presi-
dent and supervising director of "Hula Honeymoon," Mack Sennett continues to direct pictures practically all the time, and in addition has Platt Sidney and Harold Beaudine directing new stories featuring the comedy stars, Bobby Vernon, Neal Murphy, Dorothy Devore, "Hazel From Holly-

A company has just returned from Honolulu, where scenes were taken for "A Hula Honeymoon." Advance information on this sub-
ject indicates that the South Sea island type of drama is in for a little gentle kidding along the same lines as that employed in "Cold Feet" and "That Son of a Sheik!"

Elaborate Settings For "Glimpses Of Moon"
For Allan Dwan’s Paramount production of Edith Wharton’s novel, "The Glimpses of the Moon," at the Long Island Studio, Para-

The Vanderlyn palace in Venice, where much of the action of the story takes place, is said to be an exact reproduction of the interior of an old Venetian palace and is old Italian renaissance style of architecture.

A section of the Venetian canals was reproduced in the studio for the exterior scenes in Venice. Eighteen gondolas were constructed through the street on which goni-

Don’t Give Up Club Aids Arliss Picture
C. Frederick, manager of the Union Square theatre, New York, organized the "Don’t Give Up Asso-
ciation" recently to exploit "The Man Who Played God," the Distin-

Mr. Frederick nominated and elected George Arliss president of the "Don’t Give Up Association," and adopted the motto of "Smile and the world smiles with you," sent a cheerful, fund-

17 Baby Peggy Kiddie Clubs in the U. S.
There are seventeen Baby Peggy Kiddie Clubs throughout the United States, according to a spe-

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portance which will be played by Earl Williams, Alice Calhoun, Cullen Landis and Wanda Hawley. Others in the cast accor-
ding to the Hollywood Mail will be Jack Curtis, who will play Captain Bilker, commanding the three-

Christie Favoring Polite Satire
"A Hula Honeymoon" Will Follow "Hazel From Hollywood" Soon

I N ADDITION to being presi-
dent and supervising director of "Hula Honeymoon," Mack Sennett continues to direct pictures practically all the time, and in addition has Platt Sidney and Harold Beaudine directing new stories featuring the comedy stars, Bobby Vernon, Neal Murphy, Dorothy Devore, "Hazel From Holly-

A company has just returned from Honolulu, where scenes were taken for "A Hula Honeymoon." Advance information on this sub-
ject indicates that the South Sea island type of drama is in for a little gentle kidding along the same lines as that employed in "Cold Feet" and "That Son of a Sheik!"

Elaborate Settings For "Glimpses Of Moon"
For Allan Dwan’s Paramount production of Edith Wharton’s novel, "The Glimpses of the Moon," at the Long Island Studio, Para-

The Vanderlyn palace in Venice, where much of the action of the story takes place, is said to be an exact reproduction of the interior of an old Venetian palace and is old Italian renaissance style of architecture.

A section of the Venetian canals was reproduced in the studio for the exterior scenes in Venice. Eighteen gondolas were constructed through the street on which goni-

Don’t Give Up Club Aids Arliss Picture
C. Frederick, manager of the Union Square theatre, New York, organized the "Don’t Give Up Asso-
ciation" recently to exploit "The Man Who Played God," the Distin-

Mr. Frederick nominated and elected George Arliss president of the "Don’t Give Up Association," and adopted the motto of "Smile and the world smiles with you," sent a cheerful, fund-

17 Baby Peggy Kiddie Clubs in the U. S.
There are seventeen Baby Peggy Kiddie Clubs throughout the United States, according to a spe-

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Choice of Electric Sign for Motion Picture Theatre

Selection of Type Governed by Location and Exterior of the Building

J. M. Shute,
Illuminating Engineer.

We will consider the theatre manager sold on the electric sign idea and ready to buy, but in a quandry to know what not only the sign itself but also how to call on reputable sign companies and engineers who are only too willing to assist him in every way and have at their command much authentic data to guide their patrons. On the other hand the good sign engineer is confronted with the task of making our own choice and have some definite ideas of our own. The purpose of this article is to point out the factors which affect one's decision.

Influence Location on Type of Sign.

The important element which governs the type of sign selected is the location of the theatre. There are three general classes of location as follows, (1) theatres located on White Ways, (2) theatres located on less important streets in large cities or on main streets of small cities, (3) theatres located in suburban sections of cities or in small towns.

For a theatre falling in any one of the above groups it is necessary to consider general classes of patronage which will be attracted. Thus, a theatre located on the main street of a large city derives its business from a crowd of sightseers and advertises to attract a high proportion of patrons, while a small town theatre with less competition attracts business to a great extent direct from the home.

Influence of Architecture on Sign Design.

The sign equipment must harmonize with the architecture of the building. Thus, if the theatre is located in one of the city's skyscrapers, an entirely different sign would be erected than if it is in one of the small buildings on some street of a country town.

Much of the criticism of electric signs in the past has been due to the lack of consideration from a standpoint of architectural harmony. Nothing can detract more from the appearance of a theatre type to select. One must also consider the building on which it is located, than a display which is out of proportion and which distorts the appearance of the combination. It should be remembered, however, that simplicity is a basic element of electric advertising and an overload of useless decoration detracts from the selling power, since it renders the real message less prominent. A sign, therefore, must never be expanded into a multitude of scroll and other decorations, merely because the building is of a highly ornamental type. The result obtained is much better if outline lighting of the building is planned in such a manner as to blend with the sign itself.

Second of Series

This article presented herewith is the second of a series on Signs for Motion Picture Theatres which are being written especially for the Technical Department of the MOTION PICTURE NEWS. J. M. Shute, the author of this series, is an illuminating engineer of repute, having conducted an exhaustive study of signs.

Much valuable recommendations and data are contained in these articles on theatre signs. Every exhibitor should give this phase of advertising his serious attention. Particularly as a decided material part of the drawing power of the theatre rests, in a final analysis, on this feature.

Only too often a dismal unattractive sign offers an affront to prospective patronage rather than a cheering inviting display. And good sign advertising is decidedly less expensive than newspaper advertising.

Any further advice or information other than is embodied in these articles can be secured from the author, Mr. Shute.

This series will be continued in next week's issue of the MOTION PICTURE NEWS.

A point in this phase of the choice of sign equipment is the shape of the building for which it is built. Thus, if located on a tall building, a main display sign to be proportional must be narrow and extend upward several stories from the marquee. Nothing can spoil the appearance of the electrical display in such a case more than a sign of low, squatness design. On the other hand, for a low building with a wide front street the reverse shape must be used. Fine examples of proper sign proportions in respect to building construction can be seen in adjacent theatres, Loew's State (Fig. 4) and the Criterion (See Fig. 4 preceding article of this series; issue of News Jan. 13) at Times Square. In both cases the designer has adapted the shape of the display to the building and in consequence has produced an attractive sign.

Effect Necessary.

Besides the general consideration given above, there is a choice in the desired effect to be provided. Shall the sign produce motion effect in addition to brightness or be continuous burning? Shall it be colored or clear? Shall it consist of a picture or text? These separate effects or combinations of them can be obtained and the manager must decide on an effect or combination suitable to give his sign the necessary attracting and selling power. If all the elements are properly balanced, the finished sign will become an integral part of the building for which it is constructed. It will add to the beauty, not only when lighted but also during the day, instead of being merely an ugly mass of iron framework. The sign will perform its advertising functions of attracting and selling the patrons, by the thought for which it was constructed. Thus, no matter whether located on Broadway or in a small country town, the theatre will feel that it has added a new feature to its equipment and not an expense. With the desired effects mentioned above in mind we can now discuss the requirements of theatres in each of the three classes of locations.

Theatres Located on White Ways.

Just to mention the term "White Way" sends the imagination of the reader to Broadway with its surging crowd, theatres, attractive displays and flashing signs. Broadway is a street of light and an art form, where artificial stars twinkle brightly in an attempt to attract the attention of the pleasure-seekers. It's no doubt presents the most striking lighting display in the world. The keenest competition in advertising has caused the creation of larger and brighter displays in a never ending effort on the part of each advertiser to give recognition to his product over that of his competitors. This continuous struggle for supremacy has resulted in the greatest aggregation of gorgeous advertising displays to be seen anywhere.

The value of electric advertising is so apparent through the results secured on Broadway that every city with a desire to succeed has taken it as an example and we now see throughout the country spectacular white ways of growing magnitude and importance. To obtain success in these ventures the same method, which has been found valuable on Broadway must be applied to give the theatre display in such a location its maximum advertising value.

The White Way theatre must be a veritable temple of the motion picture art to attract the pleasure-seeking crowd. The electric display must be of the finest possible type to compete with the many other similar displays, each trying to lure the sightseer to the amusement which it advertises. The majority of the crowd is away from home solely bent on diversion and the sign must be so attractive that it

(Continued on page 480)
Electric Signs for Motion Picture Theatres

(Continued from page 485)

stands out in comparison with the others and attracts the patrons to its particular theatre rather than allowing them to pass on to another. Therefore, it is seen that for the White Way theatre the sign must have brightness, motion, color and picture, combined in an original manner with sufficient text to give the final punch.

Motion and Brightness.

Such a sign must first of all be very bright and have motion of some kind depicted. Without these factors the attention will not be attracted. A blaze of light suddenly flashed on is bound to produce the desired effect, but in creating such a powerful display the manager must visualize the completed picture and know that the all important brilliancy which he is planning is not of such a character as to impair the beauty and legibility. The motion effects obtained aid the brilliancy in attracting, and tend to hold the attention for a greater period of time. The particular motion decided upon must be original and to a great extent characteristic of the one theatre under consideration. An example of this type of display is shown in Fig. 2.

Though tests show that brightness beyond a certain point decreases the legibility of a sign yet for signs in this location brightness is absolutely essential and long distance readability is not. In fact, the selling power of the sign may actually be increased if the distant observer can be brought within a comparatively close range of the theatre itself to determine the actual story in the text. Thus, a display so bright that at a distance of ten blocks it appears blurred due to the size of letters, still attracts attention by its brightness, and when the observer has approached within a few hundred feet of it holds the attention by the beauty of the picture and sparkle of the letters. In this respect the sign on the theatre itself is different from the sign advertising a certain commodity, for in the case of the latter the sign does not mark the spot where the advertised object is located. It merely is a means of impressing the advertised product upon the mind of the observer and while it must be bright to attract its share of attention it must also consist of huge letters to increase its readability and widen its circulation.

Color Adds Charm.

Coupled with this brilliancy and motion there should be color to make the picture more natural. Color effects must receive very careful thought in design. A touch of color adds charm and richness but an overload detracts from the beauty, causing the sign to appear crude and flashy. Opal, yellow and red, due to low absorption, produce the most striking effects, though soft tones of the darker and richer colors, blue, green and purple can be used in borders or decorative scrolls to make the more important message stand out by contrast.

Pictures by Signs.

Signs for this type of theatre should present, if possible, some definite picture. Here are shown the first runs of the great film masterpieces, often for periods of time rivaling the best of the spoken dramas. Higher admission prices can be charged than the smaller theatres and the advertising must be of a type to attract patrons. What can have better selling power than a sign picture illustrating some dramatic scene in the picture or characteristic of the film itself? The value of this type of advertising is being recognized and probably will be followed to a greater extent in the future.

Often the name of a theatre brings to mind some well-known shape or object. The effect of combining this shape in the sign advertising is invaluable and has been used quite considerably in the past. The display of a large brilliantly lighted star often in conjunction with a shower of smaller and rapidly twinkling stars has been used to advertise a theatre of the name which is immediately brought to mind by the picture formed. The word "Capitol!" at once forms a mind picture of the characteristic dome construction of our National Capitol building and of Capitol buildings of many of our states. The construction of an electric sign to form such a picture combining beauty and originality gives an almost priceless type of advertising to the theatre by that name on the Great White Way. This display is shown in Fig. 1.

Theatres displaying such characteristic forms of picture advertising are impressed indelibly on the mind of the human being. The value of those already in use should serve as a stimulus for others so that in the future we may expect to see many more of these.

(Continued on page 486)
POWER'S GOVERNOR TYPE
MECHANICAL SPEED CONTROL

An Assurance of
Absolute Accuracy and
Dependability

By setting lever and then simply
throwing in the motor switch the pro-
jector will at once reach the exact
speed for which the control is adjusted.
The speed of the mechanism will not
be affected even though a change in
line voltage should cause the motor
speed to vary considerably.

CAN BE ATTACHED TO ANY
POWER'S 6B PROJECTOR

NICHOLAS POWER COMPANY
Electric Signs for Motion Picture Theatres

(Continued from page 488)

original and interest-drawing signs. There are many opportunities to embody original pictures of this type in the signs of other theatres and the sign designer should not let such a chance of building a sure seller go by without giving it full attention.

Type and Size of Text.

The factor of letter size and design, is important in planning the display. The distance of maximum readability is directly proportional to letter height and inversely proportional to the brightness. Since competition demands high brightness, the letters used must necessarily be larger to be legible at a given distance than would be the case if a lower intensity of lighting could be used. Therefore in the case of each theatre the distance of desired legibility for each part of the sign must be determined in order to produce a complete display giving the desired effect. Fig. 3 shows a well proportioned display.

For this reason the letters in the message can be under two feet in height, equipped to allow for high intensity lighting, resulting in a longer text displayed in a given space. The name of the theatre itself, however, should be shown in much larger letters as in this case it is necessary that the name be readable at a considerable distance for the purpose of identification. Investigation has shown that well-proportioned letters between four and eight feet in height will allow a range of readability wide enough for this purpose with little chance of blurring effect due to brightness in lighting.

The proportions of sign letters has become more or less standardized as a result of investigation and experience. Thus, from common practice sign letters of this type are usually made to have a length of from 65% to 75% of the height, a width of approximately 20% and a spacing distance between letters of from 25% to 40% when placed in a horizontal line. For vertical signs where the spacing distance between letters has less effect on legibility, 25% or even less is allowed between adjacent letters. These dimensions are applicable to signs using the plain block letter as is customarily employed for such displays.

With this type of sign, where originality is one of the most important essentials, an attractive individuality for a certain theat-...
Every print deserves all the photographic quality that can be put into it.

EASTMAN
POSITIVE FILM

has the long scale of gradation that reproduces all the delicate halftones between high lights and shadows—it carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
National Anti-Misframe League Forum

Good Suggestions

Right in line with the discussion that was published in this department in the issue of January 13th, comes a letter from a projectionist in Canada. The criticisms and suggestions contained therein are good.

Dear Editor:

Although I have been a reader of the News for many years, and while I have kept very close watch on the N. A. M. L. since it was an infant, as you will know my membership dates back to 1918, I have never written in to the League. Possibly one of the reasons is that I have just kept putting it off, but the real reason has been that I was just sitting back like many other of the older projectionists of to-day, watching and waiting to see what the League was going to be, and although you may lose your temper for a moment, I must admit that I am very disappointed in it.

Criticises N. A. M. L.

Although the N. A. M. L. is no doubt a wonderful movement of its kind and could be made into a great thing, I can’t see where the columns that now appear from week to week in the News are worth very much to even the rank beginner, not mentioning the older projectionist, who is always striving, just the same as the beginner is to improve the standard of his work. If all the operators and projectionists looked after their work, cared for their films as they state in letters that appear in the News, the N. A. M. L. would soon be useless to any one, just for the simple reason that there would be no one to damage the films. While true enough a large portion of the so-called film damage is due to carelessness, I believe firmly that the greater part is done through ignorance of the smaller town men, and, yes, the big town men, too, of not knowing their machines. In other words, they do not know how to keep their machines in good running condition; they lack knowledge of fine adjustments of their projectors; therefore the result is that they cannot help but damage films. It is also true that the said film exchanges are responsible for a certain percentage of the film damage, simply because they neglect to give them the proper inspection, but if the films were not damaged in the first place there would be no need of inspection in the exchanges. I have been in the projection game for the past eleven years. Six years on the present job, and at one time in your own state, because that happens to be my state, too. Before leaving this subject, do not get the impression that I am blaming the small town man altogether. On the contrary, I am not. I have faith in every small town man who wants to learn his profession, and I am sure that the most of the larger town men feel the same and would at any time assist them in any way possible in gaining a better knowledge of their work. Because the small town man does not have the chances and opportunities of improvement as the larger town man.

What Is Needed

In getting back to the N. A. M. L. Forum, why can’t its editor get right down to business with the co-operation of projectionists throughout the country and give us a real live, honest-to-goodness projection department in the News in the place of two or three split-up pages of letters from this man and that man simply saying that he desires to join your league or that he desires to wear one of your buttons and find enclosed 25 cents? No doubt you are looking for the nearest brick and wishing that Lethbridge wasn’t so darned far from New York, but just the same we will take that chance. About the only thing of real interest that has appeared in the Forum lately was the series on Mazda projection. Let’s have more of it.

To start the ball rolling, why can’t the Editor start a real projection department off by giving a series of questions, having them deal at different angles on the optics of the projectors, electricity, including generators, converters, etc.? Say, give from five to ten questions each week, depending, of course, upon their nature, publishing the best answers and offering, say, an honor roll. This, of course, would involve a little more work on our Editor, possibly too much, but if the News wants to serve the projectionists it would be the least the News could do. I am sure that if this is gone after in the right way that it won’t be long until you will have the co-operation of projectionists everywhere, and we will have a Projection Department that all can be proud of and not a disappointment to those who wish.

Alberta Has Real Ones

Here in Alberta we have some real projectionists if I do say it myself, but then when we stop to consider who is behind the “boys,” we could not expect anything else. We have an examination that we are proud of, and we have a theatre inspector of whom we are still prouder—Mr. Philip Barber, of Edmonton. He is a thoroughly experienced projectionist and one of the best versed men on the profession in this country. He was the first up here to introduce the classification of the projectionists in Alberta, and it has done wonders. It has made many good men out of just mere operators, and we certainly pity (Continued on page 494)
RAVEN HAFTONE SCREEN

Has a surface of very finely woven material, into the pores of which, by a special process, a reflecting substance is forced from the rear. This congeals or partly solidifies, yet always remains pliable. Secured to this is another layer of woven material, and back of this is a coating of black rubber, making the whole very strong and absolutely opaque, points very essential in screens.

RAVEN SCREEN CORPORATION
One Sixty-five Broadway,
New York

NO MATTER WHAT THE FEATURE
A marquee is a permanent drawing-card for your theatre. Choose from our large selection or send sketch or photo and we will design one specially for you.

PROBERT SHEETFMETALCO.
CINCINNATI, OHIO

GUNGLACH

RADIANT

PROJECTION LENSES


No. 1 Size Projection Lenses without Jackets $17.00
No. 2 Size Projection Lenses without Jackets $25.00
No. 3 Size Jackets ... 3.00
No. 4 Size Jackets ... 5.00

Gundlach-Manhattan Optical Co.
853 Clinton Avenue South
Rochester, N. Y.

Information or advice concerning equipment for the Theatre is furnished gratis by the Technical Department of the Motion Picture News.

FOR BETTER MUSIC

THE FOTOPLAYER

THE AMERICAN PHOTO PLAYER CO.
1600 BROADWAY
NEW YORK CITY

702 SOUTH WABASH AVENUE
CHICAGO, ILL.

109 GOLDEN GATE AVENUE
SAN FRANCISCO, CAL.

Little Stories of

Successful Exhibitors No. 2

S. L. Rothafel

Coming from a small town in Minnesota to New York at the age of 13, S. L. Rothafel started as a $2-a-week cash boy. From this he graduated into a book agent; then he joined the Marines, with which he served in the Boxer Rebellion in China. His first moving picture venture was behind a bar-room in a small Pennsylvania mining town, where he met with the usual difficulties of a pioneer. He borrowed his chairs from a local undertaker, and when there was a funeral there was no show. But, naturally, he soon outgrew this field.

After a rapid rise he returned to New York where he opened the Strand, the Rialto and the Rivoli. It is no wonder that when the builders of the biggest theatre on Broadway looked for a man big enough to direct its management they should seek out S. L. Rothafel. Nor is it a wonder that in their choice of ultra-modern equipment they should select GOLD SEAL Automatic Registers for the Capitol ticket booths.

No modern theatre starts without a GOLD SEAL. And every established theatre which installs a GOLD SEAL finds it second in importance only to their projector. Its price is low and it is a time-saver as well as a money maker.

Write today for GOLD SEAL prices and terms.

Automatic Ticket Register Corporation

Largest in the World
1782 Broadway, New York City

NOTE:—Distributors in principal cities. Write for name of one nearest to you.

H. ROBINS BURROUGHS
M. AM. SOC. C. R.

THEATRE ENGINEERS AND ARCHITECTS

Plans and Specifications
Assistance in Financing
70 EAST 45th STREET
NEW YORK
New Theatre Assures Patrons of Cool, Fresh Air in Summer

CERTAIN to be one of the coolest and best ventilated theatres in all Greater New York—the new Forum theatre, located at 158th Street and Brook Avenue, is scheduled to be opened within the next few days.

It stands out as a splendid example of the modern motion picture theatre. The appointments throughout are of the finest and were selected with an eye single for the utmost in comfort for the public.

For instance, in the hottest summer weather, every one of the Forum’s patrons will be able to enjoy the program in absolute comfort. Cool refreshing breezes will make the interior of the Forum far more pleasant than any seashore resort.

Up on the roof are two gigantic Typhoons—each 12 feet in diameter. It can readily be imagined what the effect will be on a broiling hot day when these two mammoth breeze makers get on the job. In just one minute they will blow in over 285,000 cubic feet of fresh air—nearly 17,000 cubic feet every hour. The magnitude of this volume of air may be more easily grasped when it is said that its weight is over 1,200,000 lbs.—600 tons of air per hour.

The Forum theatre is one of the large chain of other houses all controlled by the same interests—and practically all equipped with the Typhoon Cooling and Ventilating System.

Necessity of “Safety First” For Theatres, Exchanges, Studios, Laboratories

“GIVE some well merited thought to ‘Safety First,’ is the message of Frederick H. Elliott, Vice-President of the Feaster Manufacturing Company, to those engaged in the motion picture industry. Mr. Elliott knows whereof he speaks, for he has the unique distinction of having inaugurated and directed the original “Safety First” movement in this country and subsequently co-ordinated the various branches of the motion picture business through the formation of the National Association of the Motion Picture Industry. "Throughout the theatre, the ‘Safety First’ slogan should be brought home forcefully to every employee, particularly in the projection room," says Mr. Elliott. "In handling film the greatest care should be exercised to avoid even the slightest trouble. Smoking when motion picture film is exposed is criminal and the law prohibiting smoking, or even the carrying of parlor matches, should be rigidly enforced by the management.

"It is the duty of attendants at theatres to exercise the greatest watch over the carelessness of smokers, owing to the habit of throwing matches, lighted cigars and cigarettes about the lobbies and theatre entrances. There have been many instances where panies have been created through such carelessness.

"The attainment of good housekeeping conditions rests largely with executives whose first duty is to thoroughly instruct all employees concerning what is expected of them. They should be informed regarding the various proper and improper practices and warned that they must adhere strictly to the rules and regulations under pain of instant dismissal. "Particular attention should be given to the handling of crowds attending the motion picture theatres. The safety, comfort and convenience of theatre patrons should be the watchword and undue diligence will gain thousands of friends for the silent drama and the management of the motion picture theatres.

"In the exchanges, laboratories and studios, the same care and diligence should be exercised to safeguard life and property. Motion picture film should be kept in approved containers at all times, except when being actually handled or inspected.

"The stacking of naked film is one of the most dangerous practices in the industry and should be absolutely forbidden. Such exposure of film affords an opportunity for fire to spread; whereas, containers or other protection retard the spread of fire.

"The ease of ignition can only be offset by an habitually careful and conscientious elimination of all possible causes by which film might be ignited, through contact with flame, sparks or lint.

"Rubbish, scraps of paper under tables and desks and behind of radiators, cabinets and other fixtures afford a starting place for a conflagration that might prove most disastrous.

"Many fires have their origin with the heating system, because combustible materials, such as wood, paper and film, if left in contact with hot pipes or surfaces for a sufficient length of time, may ignite. Steam pipes and radiators are especially dangerous and should be properly guarded.

"Nitro-cellulose motion picture film handled with simple precautions offers no great danger or hazard; nevertheless, those engaged in the industry should have a full knowledge of the characteristics of motion picture film and applying the correct methods of handling and storing, with an understanding and an appreciation of the necessity of complying with the established rules and regulations for the protection of life and property.

"Good housekeeping should be the motto of everyone connected with the great cinema industry; for the art of good housekeeping consists principally of two things—order and cleanliness. The easiest, most effective, yet most neglected means of eliminating hazards is the exercise of this warning.”

World Ticket Co. Reports Sales

S. G. Lamm of the World Ticket & Supply Co., has just returned to New York from a very successful trip through the middle west and reports the following installations of Simplex Ticket Machines: Kunsky’s Columbia theatre, Detroit, Mich.; La Salle Gardens, Detroit, Mich.; New Diamond theatre, Phila., Pa.; and the Garden, New, Parkway and Century theatres of Baltimore, Md. The Wilmer & Vincent Co. of New York have also placed an order with the World Ticket Company for a three unit Simplex Ticket Machine to be installed in their Hippodrome theatre, Reading, Pa. Mr. Lamm, while in Detroit, also made arrangements with G. D. Brady of the Exhibitors Supply Co., Detroit, to handle Simplex Ticket Registers and World Tickets exclusively in the State of Michigan.

Due to increased business the World Ticket & Supply Co., Inc., have taken additional office space in 1600 Broadway, New York, and have increased their office staff.

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Views of the new Whiteside theatre, Corvallis, Oregon, which recently opened. This theatre is very attractively designed and furnished.
Bausch & Lomb
CINEPHOR
Projection Lens

A high-grade optical product backed by Bausch & Lomb's 70 years of lens-making experience. Made to produce the best showing of good films.

Write for helpful Cinephor booklet, or get one from your dealer.

BAUSCH & LOMB OPTICAL CO.
Rochester, N. Y.
NEW YORK WASHINGTON CHICAGO
SAN FRANCISCO LONDON

"THE MACHINE THAT MAKES
GOOD EVERY DAY"

SIMPLEX
TICKET
REGISTER

1923 MODEL
NOW READY
FOR DELIVERY

Our Price Will Interest You. Write Us—

With one in your box office your ticket machine troubles are over.

We guarantee SERVICE-QUALITY-PRICE—and that our folded style tickets will operate in all ticket machines.

WORLD TICKET & SUPPLY CO., Inc.
1600 BROADWAY
BRYANT 6973 NEW YORK

The New Era Organ

The ideal pipe organ for the exhibitor who seeks for the maximum value obtainable in a small pipe organ at a reasonable price. Can be placed in the orchestra pit or in an organ chamber.

(Write for Interesting Literature)

Valuable Information on All Phases of Motion Picture Industry is available thru the transactions of the Society of Motion Picture Engineers. Copies may be obtained thru the office of the Secretary, Room 402, 729 7th Ave., N. Y. City.

LIBMAN-SPANJER CORP.
BUILDERS OF
LOBBY FRAMES DE LUXE

CHANGEABLE SIGNS
TICKET BOXES

Factory: NEWARK, N. J.
Office: NEW YORK

1600 Broadway

TICKET BOOTHS
FOYER LAMPS, ETC.

Factory: CHICAGO, ILL.
the man who has the impression that any "dub" in technical knowledge can hold a first-class Alberta license.

This is getting to be quite a lengthy story, and no doubt is headed straight for the waste-basket. However, it would not hurt to give a brief description of my equipment, which is one that any man who can well be proud of. My projection room is just a little small, but we hope to soon have this larger. It consists of two type "S" Simplex projectors, finished in battleship grey, one equipped with Grundel-Mahattan lens, the other with the "Snaplite." The "Snaplite" I have for a try-out. The Martin rotary converter, which we have also found to be a very serviceable machine, supplies D. C. at the arcs. An emergency panel board is a part of the projection room. This board controls both the converter and the A. C., and is equipped with ammeters, voltmeters, etc. The lamp houses are pipped off to an 18-inch exhaust fan, which is located in the ceiling, which leads directly to the open. Sufficient vents allow a supply of fresh air at all times. I have in stalled the second rewinder, one being of the hand rewind for inspection and assembling purposes, while the other is an automatic electric rewind. I will at an early date send you some photos of both my projection room as well as the room in which the converter, controlling devices, etc., are installed.

In closing allow me to wish you much continued success, and, for goodness sake, let's have a real projection department in the News. You will certainly have my co-operation, and there will be lots of others, too.

Sincerely yours,

MILTON O. FIELD
Projectionist Empress Theatre,
Lethbridge, Canada.

Mr. Field undoubtedly will be glad to know that this department is planning a series of short articles which will deal with mathematics, electricity, optics, etc., to be presented in such a manner as to inform the projectionist on the phases of these subjects most helpful to him. This series will probably commence within the next two or three weeks.

Dear Editor:
Enclosed please find 25 cents for which please send me a membership button to the Anti Mis-frame League.

Yours truly,
P. W. Brickley, No. 1746,
Rialto Theatre,
Rapelje, Mont.

Dear Editor:
Enclosed find 50 cents for which please send me two N. A. M. L. badges.

Luck and success to the N. A. M. L.

Sincerely yours,
MATTHEW J. GERRITZ,
Box 486,
Virginia City, Nev.

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J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

At Universal City

Four subjects have been selected for Hoot Gibson to be made following the completion of his present vehicle, "Poor Worm." They are: "Under Western Skies," "The Shave Tail," Boy Scout training story, and "Out of Luck," a story of the bighorn sheep.

Tully Marshall, Braden Hurst, Eulalie Jensen and Raymond Hatton have been added to "The Hunchback" cast.

Harry Pollard has completed "His Good Name," baseball and political story, to embrace an all-star cast.

Ed Sedgwick has been engaged as director. Assignment to company will be made this week.

R-C Production Notes


The De Haven's next starring wo-reeler, titled "Private, Keep Out," from an original by George W. Bariletti, is being directed by Carter De Haven.

Emory Johnson's "Westbound Ninety-Nine" troupe have leased track and trains of the Southern Pacific and are making exteriors at Pachoma. The cast includes Ralph Lewis, Ella Hall, Claire McDowell, John Bowers, and Charles McCormick.

Ethel Clayton's "The Greatest Glory" is completely edited.

Johnny Walker's "The Fourth Musketeer" is being completed.

Harry Carey, directed by Val Paul, is at Barstow, making exteriors for "The Ten Commandments." Alfred Allen, Camilla Johnson, Dan crimson, A. W. Frenton, Fred Kelsey, Ford West, Ashley Cooper, C. Sovern and Otto Myer.

Hyatt Dadd has been transferred from the New York publicity department to the special department in charge of Will T. Gertz.

Warner Brothers Items

The complete revised cast for "Main Street" includes Florence Vidor, Monte Blue, Noah Beery, Robert Gordon, Harry Myers, Jack Mulhall, Thomas Meighan, Otis Harlan and Gordon Griffith. The picture is under the direction of Michael Curtiz, and the original continuity written by Julian Josephson.

Harry Rapf has engaged Chet Franklin to produce a northwest material, an original, cast directed by the police dog named "Rintintin." The continuity was written by Fred Myton. Sada Cowan has been engaged to manage the continuity of the Kathleen Norris novel "Lauretta Lombard" and Mary O'Hara to write continuity for "Beau Brummel."

Warner Brothers have assigned Julien Josephson to write the continuity for "Little Johnny Johnson," the story of his own picture, from the play by George M. Cohan. William Beaudine will direct.

Here and There

Phil Goldstone has completed a Richard Talmadge subject titled "Through the Flames," and will make as his next picture one of the three film associations of the Central America, also starring Talmadge.

Goldstone has engaged Howard Mitchell and Reaves Eason to direct, an original, cast directed by "His Last Race." The cast to date includes Pauline Starke, Noah MacMillan, Tully Marshall, Allen B. Francis, Rex "Snowy" Baker, William Scott, Dick Sutherland, Robert Hart, Harry Depp, Ida Hall, Alfred Allen, and "Beau Brummel." Baker's educational horse. Goldstone is also planning to make "David Copperfield," an all-goon picture.

The first Douglas McLean production for Associated Exhibitors was started this week at Hollywood studios, under the direction of Lloyd Ingraham, the James Montgomery play "The Aviator," later adapted as the musical comedy "Going Up." The executive staff has been named, with Bogart Rogers, executive manager and J. R. Jerome, production manager.

Fred Caldwell Productions have been organized and the filming of "Knighthood in Hollywood," by John Blackwood, is under way. In the cast are: Raymond Cannon, Victor Potel, Cecil Holland, Gale Henley, Viola Lebara, and Charles Mack. Edgar Lyons will act as camera-man, the continuity by Hel- en Van Upp. Caldwell, responsible for the previous Hugoton also directed "Night Life in Hollywood."

Edwin Carewe has engaged 19-year-old gangster to lead, Sylvia Breamer, for the role of teacher, Russell Simpson, the sheriff, Horst Sarno, the heavy for "The Girl of the Golden West." The David Belasco stage play.

The Jackie Coogan picture "Toby Tyler," has been completely edited.

Kenneth Webb, who directed "Secrets of Paris," the C. C. Burr picture, has just been named director of the Eastern branch of the Motion Picture Directors' Association. The office corresponds to that of the President and the organization here is affiliated with the same association on the Pacific Coast.

Roy Del Ruth, comedy director, has been signed by Jack White, producer of Educational-Mermaid comedies, to direct Lisle Conley in his next production.

Herschel Mayall has been added to the cast of "The Isle of Dead Ships" which Maurice Tourneur is now making off the coast for the M. C. Levee for First National release.

Edgar Lewis has already completed "Are You Guilty?" and will start work shortly on "Oh Ye Fool." Both these pictures are for C. C. Burr. "Oh Ye Fool!" is an original story by Mr. Lewis. "Are You Guilty" features James Kirkwood, Doris Kenyon and Mary Carre.

Bette Blythe is now working on her third Whitman Bennett production, "The Garden of Desire," with Carleton is leading man, while Ty- rone Power is also cast in a prominent role.

Conrime Griffith will complete work on "The Common Law" about the middle of January, when she will return East to begin a series of productions of her own. Webster Campbell will direct this star's productions and several starts have been bought.

Captain Leslie T. Peacock, who produced "The Wheel of Fortune" for Anchor, has finished his second production of this series, which has Vola Vale as the star.

Earl Hard is now at work on his fifth comedy for C. C. Burr. No title has been given to this production, which has Vola Vale as the star.

With Paramount Units

Herbert Brenon is engaged in preliminaries for production of "Rutland Falls," directed by Sada Cowan and Ouida Bergecr from the Cosmo Hamilton novel, which will co-star Betty Compson and Conway Tearle.

Frank Condon has written "Seventy-Five Cents an Hour," continuity, by Grant Carpenter, the next for their Hollywood office, to be directed by Joseph Henabery. Production begins January 22, upon completion of the rushes. Jacques Logan will play the feminine lead.

Charles Maigne is finishing "The Trail of the Lonesome Pine," yet, it will be along lines of his other work for the same company. Mr. Maigne recently finished a comedy called "Chicken Dressing."

On the Goldwyn Lot

A unit system is being installed to bring new names to individual directors, each to have his own staff working in co-operation with executive organization of plant.

Eileen Irwin Dalton has been placed under a long-term contract by Goldwyn as a result of her work in "Strangers Banquet" and "Souls for Sale.

William Oramond has been placed under contract.

Marshall Neillan will film part of "The Magnate" in Grand Canyon. Katherine Hilkner and H. H. Caldwell are filming the foreign production starring Pola Negri for release in February, release title to be "Mad Love."

William Worthington has been engaged for an important role in Marshall Neillan's "Red Lights," directed by Clarence Badger.

Katherine Kavanaugh, from the New York scenario department has been given his own personal assistant to June Mathis.

Goldwyn has signed Claude Gil- lingwater to act in his screen version of Austin Strong's play "Three Wise Fools," the role of Findley which he created upon the speaking stage.
FEATURE RELEASE CHART

Productions are listed alphabetically and by months in which released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to the MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

**SEPTEMBER**

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributed By</th>
<th>Length Reviewed</th>
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<tbody>
<tr>
<td>Barb-Wire</td>
<td>Jack Hoxie</td>
<td>Paramount</td>
<td>6 reel(s). Sept.</td>
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<tr>
<td>Broadway Rose</td>
<td>John Barrymore</td>
<td>Goldwyn</td>
<td>4 reel(s). Aug.</td>
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<td>Confusion</td>
<td>Bessie Love</td>
<td>National</td>
<td>5 reel(s). Sept.</td>
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<td>Cruising the Coast</td>
<td>Julian Elting</td>
<td>Goldwyn</td>
<td>4 reel(s). Sept.</td>
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<td>Dangerous Adventure</td>
<td>Grace Darmond</td>
<td>Warner Bros.</td>
<td>7 reel(s). Dec.</td>
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<td>Deserted at the Altar</td>
<td>William Russell</td>
<td>Goldwyn</td>
<td>7 reel(s). Oct.</td>
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<td>Down the Sea in Ships</td>
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<td>Face to Face</td>
<td>Myrtle Stier</td>
<td>Universal</td>
<td>6 reel(s). Sept.</td>
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<td>Five Dollar Baby</td>
<td>Baby Bartlett</td>
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<td>4 reel(s). Aug.</td>
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<td>Foot There Was A</td>
<td>Rags Haas</td>
<td>Fox</td>
<td>6 reel(s). July</td>
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<td>Gallant Kid, The</td>
<td>Alice Calhoun</td>
<td>Vitagraph</td>
<td>5 reel(s). Aug.</td>
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<td>Girls' Desire, A</td>
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<td>Grandma's Boy</td>
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<td>Her Gilded Cage</td>
<td>Greta Garbo</td>
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<td>Her Way with Love</td>
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<td>Is a Mother to Blame</td>
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<td>Snow Show, The</td>
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<td>Yosemite Trail, The</td>
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<td>I If Were Queen</td>
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<td>Lorna Dune, The</td>
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**DECEMBER**

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<td>Back Street</td>
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<td>Blind Bargain, A</td>
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<td>California Romance, A</td>
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<td>Change of Heart, The</td>
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<td>Holy Gasoline, The</td>
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<td>Invalid Wife, The</td>
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<td>June Night</td>
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<td>Kirkwood's Kandle</td>
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<td>Lost, The</td>
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<td>Man of a Hundred Miles</td>
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<td>Mary Pickford</td>
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<td>Mattie</td>
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<td>My Friend, Miss Jones</td>
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<td>Night Life</td>
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<td>No Weakness</td>
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<td>On the High Seas</td>
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<td>Rain, The</td>
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<td>Super Stock Exchange</td>
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<td>Tens of the Storm, The</td>
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<td>To Varka</td>
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<td>Uncle Tom's Cabin</td>
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<td>Universal</td>
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<td>With a Bite</td>
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<td>Young Raja, The</td>
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Refer to the MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September
Comedy Releases

FEBRUARY

Muriel Young

Adams' Rib

Braz

Baby

Brain

Barnaby Jackson

Barney

Bebbe

Belle

Blossom

Blondie

Bob

Bobby

Bogie

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Drifters, The (Wilderness Tales) Educational reel
Duty First (T跟ement Tales) Clark-Cornell reel
Dwellers of the Deep (Urban Classics) Vitagraph reel
Dwight Low Yulete Vitagraph reel
Enchanted City, The Educational reel
Oct. 23
Engaged, The Educational reel
Oct. 14
Fight in the Fog, The ( Drama), Jack Mulhall. Universal reel
Forty-Four Caliber Mystery, (Drama) Universal reel
Fresh Fish Educational reel
Fruits of Faith, The, William Rogers Pathé reel.
Game of Gift, A ( Drama), Edmund Lowe, Murray Garson. reel
Ghosts on the Hill Universal reel
Gehab (Holy Land Series) Amer. Releasing reel
Goose Safari on Lower Mississippi. Hockinson reel
Gypsy Trail, The (Drama), Art Acord. Universal reel
Hair Trigger Burke (Drama), Harry Carey. Universal reel
Hebrons the Ancient ( Holy Land Series) Amer. Releasing reel
Here's Your Men (Drama), Leo Maloney. reel
His Own Law (Drama), Leo Maloney Pathé reel
Hunting around of Huwatha (Urban Classics) Vitagraph reel
Joh Cunningham Skill Series reel
Lee-Bradford-S. reel.
Jack and the Beansstalk, Baby Peggy. reel
Joan of Newark (Leather Pushers) Universal reel
Kings of the Forest (Drama), Roy Stewart. Educational reel
King Winter (Lyman Howe) Educational reel
Kid of the Community Universal reel
Last Call (The Drama), Edmund Lowe. Murray Garson. reel
Little Bear (Drama), Jack Mulhall. Universal reel
Little Town of Bethlehem ( Holy Land) Amer. Releasing reel
Love Charm, The, Arthur Trimming. Anchor-S. reel
Man vs. Beast Universal reel
Millionaires Without a Cent (Travelogue) Lee-Bradford-S. reel.
Mural Decorations of Siense Chapel Clark-Cornell reel
Nature and Poet (Urban Classic) Vitagraph reel
New Wife, The (The Wonderful World of Nature) Universal reel
Old Spade Pathé reel
One Jump Ahead (Drama), Leo Maloney. Pathé reel
On the Road to Bethlehem ( Holy Land) Amer. Releasing reel
Pagan Romance, The (Tenement Tales) Clark-Cornell reel
Pirates of the Deep (Drama), Jack Mulhall. Universal reel
Play Days at Bandil (Travelogue) Lee-Bradford-S. reel.
Price of Progress, The Pathé reel.
Quail, The. (Drama), Ole Norwood. Educational reel
Redheaded League, The, Ole Norwood Educational reel
Resident Patient, The, Ole Norwood. Educational reel
Road to Jericho ( Holy Land Series) Amer. Releasing reel
Roving Thomas in Nova Scotia Vitagraph reel
Roving Thomas and his Wives Vitagraph reel
Roving Thomas on Fishing Trip Vitagraph reel
Samantha (Holy Land Series) Clark-Cornell reel
Satchel (Drama), Harry New. Universal reel.
Stepping Stones (Holy Land Series) Amer. Releasing reel
Shilo (Holy Land Series) Amer. Releasing reel
Tales of the Tenement (Drama), Jack Mulhall. Universal reel
Sky Splitter, The. Hockinson reel
Southerly Cyclist, The (Drama), Ole Norwood Educational reel
Speed (Serial) Pathé reel.
Spirit of Evil, The (Drama), Edmund Lowe. Murray Garson. reel
Spring Out, The (The Wilderness Tales) Educational reel
Stark Out, (Drama) Universal reel
Strive for Life (The Urban Classics) Vitagraph reel
Suffragette, The (Serial) Mulhall. reel
Tales of the Tenement (Drama), Jack Mulhall. reel
Tiger of the Tenement (Drama), Ole Norwood Educational reel
Timber Queen, The (Serial) reel
Tracked Down (Drama), Art Acord Universal reel
Train and Stirrup (Serial) Universal reel.
Truckin' Around. Clark-Cornell reel.
Ursula, The (Drama), Leo Maloney. Pathé reel.
Unten Foit (Drama), Edmund Lowe. Murray Garson. reel
Village of the Lonesome Pine, A (Serial) Universal reel
Valley of Dry Bones (Holy Land Series) Amer. Releasing reel
Walls of Zion, The (Holy Land Series) Amer. Releasing reel
When Kate Met Abel (Leather Pushers) Universal reel
Wild Westin de Luce (Travelogue) Lee-Bradford-S. reel.
William Tell (Urban Classic) Vitagraph reel.
Wrong Man, The (Drama), Harry Carey. Universal reel
Young King Cole (Leather Pushers) Universal reel.

Short Subjects

Abraham Lincoln (Urban Classic) Vitagraph reel
Alligator Hunting and Farming Pathé reel.
Alphabetical Zoo, The (Urban Classics) Vitagraph reel
Ancient Egypt. Universal reel
Around the World in 18 Days (Serial) Universal reel
Bar Cross. Universal reel.
Bare Facts Concerning Bears (Urban Classics) Vitagraph reel
Barebacks Via the Bar Cross Universal reel.
Bending the Twig (Urban Classics) Vitagraph reel
Benjamin Franklin Universal reel.
Better Milk (Urban Classics) Amer. Releasing reel
Beyond the Jordan (Holy Land Series) Amer. Releasing reel
Bird Life Box Office. reel
Birds of Europe Universal reel.
Blanket Skiing Vitagraph reel.
Blue Blood and Red (Drama), Roy Stewart. Universal reel
Bobbia's Gang Universal reel.
Buckin' the Bucket (Tenement Tales) Clark-Cornell reel.
By the Penney Box Office. reel
Campfire Universal reel.
Canyon and the Rat, The (Urban Classics) Vitagraph reel
Channel Raiders (Drama), Jack Mulhall. Universal reel
Chickens and Squaws Universal reel.
Come and Get Me (Drama), Leo Maloney. Pathé reel
Committee (Drama) Pathé reel.
Cruise of the Princess Mattlana (Travelogue) Lee-Bradford-S. reel.
Danger Signals (Drama), Roy Banton. Universal reel.
Deputized (Drama), Leo Maloney. Pathé reel.
Deserted Seminaries (Drama), Roy Banton. Universal reel.
Difter, The (Drama), Leo Maloney. Pathé reel.
Difter, The (Tenement Tales) Clark-Cornell reel
Drifters, The (Wilderness Tales) Educational reel.
Duty First (TBIement Tales) Clark-Cornell reel.

THE WILLIAMS PRINTING COMPANY, NEW YORK
THE SECRET
OF THE
YEARS AND YEARS OF SERVICE

WHICH THE SIMPLEX CONSISTENTLY RENDERS
LIES IN ITS
HONEST WORKMANSHIP
AND MATERIAL

IT HAS COME TO OUR NOTICE THAT OUTSIDE PARTIES ARE OFFERING ALLEGED "SIMPLEX" PARTS TO THE TRADE.

TO BUY AND INSTALL THESE "FAKE" PARTS ENCOURAGES "FAKING" ON ONE HAND AND LESSENS THE EFFICIENCY OF THE SIMPLEX ON THE OTHER.

WHEN YOU REQUIRE SIMPLEX REPAIR PARTS SEE THAT YOU RECEIVE THEM IN FACTORY-SEALLED BOXES LIKE THESE.

THESE LITTLE BOXES ARE YOUR PROTECTION
Good-will subdues its opposite!

Absolute truth is indestructible; yet, an untruth whispered in the ear is heard miles away.

When we hear things not nice about individuals or institutions in our Industry we remember that—

"It is harder to be poor without murmuring than to be rich without arrogance."

Abstract good principles, or promises without performance-ability, are not enough; laws cannot execute themselves.

You can’t test the value of a print until it is screened; then, Rothacker Prints look better—

And they wear longer!

Rothacker
FILM MFG. CO. CHICAGO, U.S.A.

Ask the Exhibitor
Value:

It's value and value alone that has made Motion Picture News the leading publication of the industry.

The News Alone Covers the Field
PRODUCERS of the West are saving thousands of dollars each week through centralized buying. Their combined purchasing power effects an economy that benefits the whole industry. If it's a keg of nails, complete furnishings for a lavish set, or building materials for a new stage, they save money by the system of centralized buying. Many of the foremost producers are applying this same system to their laboratory work with the same beneficial results. They have found they can get more for their money at THE STANDARD FILM LABORATORIES than by operating an individual laboratory of their own.

No one producer can afford to maintain an organization the size and character of THE STANDARD FILM LABORATORIES. It wouldn't be sound business. But any producer, large or small, can utilize our superior facilities and can profit by the completeness of our equipment, and the efficiency of our organization. Each one gets the same service he would if he owned the plant, without having the responsibility of its operation. This is possible through the power of centralized buying, the efficiency that is the salvation of big business. Our camera-to-screen service is a matter of economy for any producer.
The greatest novelty the screen has ever seen!

CECIL B. DeMILLE'S

Triumphant spectacular drama of modern life and ancient laws....

'ADAM'S RIB' WITH
MILTON SILLS,
ELIOTT DEXTER,
THEODORE KOSLOFF,
ANNA Q. NILSSON
and PAULINE GARON

BY JEANIE MACPHERSON
PRESENTED BY JESSE L. LASKY

In "Manslaughter" you saw one aspect of the modern girl.

In "Adam's Rib" you see the other.

Who's right—the modern girl or her old-fashioned parents?

DeMille shows you—in a drama that blazes a new trail in screenedom.

"Adam's Rib" will arouse discussion everywhere.

It was made to be talked about!

A Paramount Picture
IN novelty of theme and story, in greatness of production, and in strength of cast "Adam's Rib" stands at the top of the season's releases.

"Adam's Rib" will be a bigger money-maker than "Manslaughter." You know what that means!

A Paramount Picture

JESSE L. LASKY PRESENTS

CECIL B. DE MILLE'S
PRODUCTION

"ADAM'S RIB"

WITH
MILTON SILLS, ELLIOTT DEXTER,
THEODORE KOSLOFF, ANNA Q. NILSSON
AND PAULINE GARON

BY JEANIE MACPHERSON
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GS LOS ANGELES CAL JAN 15 1923
HIRAM ABRAMS UNITED ARTISTS CORPN
739 SEVENTH AVE NEW YORK
MARY PICKFORDS NEW TESS OF THE STORM COUNTRY JUST COMPLETED
ELEVEN WEEKS RUN AT CALIFORNIA AND MILLERS THEATRE STOP
PERFORMANCE OF PICTURE HERE INDICATES NEW TESS IS EVEN
BETTER BOX OFFICE ATTRACTION THAN OLD ONE STOP WE OPENED
AT CALIFORNIA TO RECORD BUSINESS AND WERE FORCED TO PLAY
PICTURE AT BOTH CALIFORNIA AND MILLERS DURING SECOND WEEK
TO ACCOMMODATE CROWDS STOP FOLLOWING THIS WE RAN IT NINE
WEEKS AT MILLERS STOP PLEASE GIVE US ANOTHER PRODUCTION
LIKE THIS

FRED MILLER
BOOKING NOW!

City Officials Anxious as "One Exciting Night" Breaks All House Records

Municipal authorities of Minneapolis watched closely when this great D.W. Griffith mystery picture played the Garrick theatre and the crowds packed every inch of space in the house, jammed the lobby and milled around in the streets. Then the management put on an extra force of employees to handle a patronage that broke all attendance records for the first week and went into a tremendous opening for a second big week. The advance campaign for "One Exciting Night" was chiefly through liberal newspaper space.

A Tremendous Box-Office Picture

D.W. GRIFFITH'S
"One Exciting Night"

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D.W. GRIFFITH
HIRAM ADAMS, PRESIDENT
A Race-Track Melodrama
That Starts With a Sprint
And Gallops All the Way to
A Most Spectacular Finish

Race-track melodrama never was more popular
and more in demand than today. This type of
motion picture is a certain winner from both the
audience and the box-office standpoint.

Jack Pickford in
"Garrison's Finish"

Is the exceptional screen feature of the melodrama
type. Not only does it tell a really big story and
have a genuine plot, but it shows actual racing
scenes of the Kentucky Derby and the Metropoli-
tan Handicap that have been described in the Ex-
hibitor's Herald as "the best racing scenes ever
collected and screened." There also is one of the sweetest and
most beautiful love stories ever spread on cellul-
oid, and a tender theme covering the sacrifices of
mother love.

Mystery and Melodrama
Love and Adventure, Plus
Thrilling Action Galore

JACK PICKFORD
in
"GARRISON'S FINISH"

Based on W. & M. Jergenson's novel of the same name
Supervision and screen version by Elmer Harris
Direction by Arthur Rosson, Photography by Harold Rosson

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United States Corporation Exchange—
Certain directors make certain types of pictures. ABSOLUTELY, MR. HENLEY.

A great "society" picture comes from Director X. After that we expect Director X to make "society" pictures. AND HE DOES.

Another director, Mr. Y, makes a great spectacular production and ever after HE REPEATS THE DOSE.

And so on down through a great and growing list of director-specialists. We know what to expect from them, AND WE GET IT.

But you have shown a greater versatility, Mr. Henley, because you have produced not only "THE FLIRT" but "THE FLAME OF LIFE."

Totally different types, but each a gem of purest ray serene. Each a masterpiece, much as the word has been abused.

I thank you, Mr. Henley, I THANK YOU! You have shown that you are a specialist in great pictures, REGARDLESS OF TYPE.

POSITIVELY, MR. HENLEY!
Mr. HENLEY!

Vivid and vital—not a moment when it fails to grip one’s attention! Direction is truly inspired! Get it quick!—Motion Picture News.

High in entertainment value—should appeal strongly! Well directed. There is a big climax.—Moving Picture World.

A gripping story, vividly portrayed! A worth-while attraction. Excellently directed!—Exhibitors Trade Review.

Well directed Hobart Henley production. This ought to sell tickets and satisfy!—Billboard

Vivid—holds the interest in a tight grip from start to finish! Hobart Henley has handled the direction expertly! A 100% appeal!—Harrison’s Reports.

Unusual atmosphere, action, thrills and a fine production! Away from the ordinary! Henley deserves much credit! The picture is really there.—The Film Daily.

"The FLAME of LIFE"

starring Priscilla DEAN

From one of FRANCES HODGSON BURNETT’S most famous novels

Wonderful business—excellent comment from public and press alike!—Adams Theatre, Detroit, Mich.

Broke every house record—holding it over! A real picture for any theatre!—Olympic Theatre, Buffalo, N. Y.

Going over big! Capacity business at both theatres!—Princess and Rialto Theatres, Denver, Colo.

Most successful engagement in history of theatre! Outstanding box-office attraction of the year! Never exhibited a picture as well liked!—Columbia Theatre, Seattle, Wash.

Record attendance! A great picture and box-office winner!—Pastime Theatre, Columbus, Ohio.

Pictures of this calibre do more towards keeping this industry on an even keel than any other single factor. Excellent attendance!—Randolph Theatre, Chicago, Ill.

BOOTH TARKINGTON’S masterpiece

The FLIRT

UNIVERSAL PICTURES CORP.
"Driven"
Charles J. Brabin—5400 Feet
(Reviewed by Chester J. Smith)

Here is a picture that for gripping situations has not often been surpassed. If it has a fault it is that its tensity is too continuous; that there is no relief for an overwrought audience perched on the edge of its seat in eager anticipation of the outcome of each sequence.

Highly melodramatic, Mr. Brabin has moulded a simple smooth-running story and has entirely eliminated the usual complications. From start to finish it unfolds naturally and not a foot of the way does the plot become involved.

It is a moonshine story of the southern mountains with a kick the equal of the product they turn out from those stills. Five reels of it leave you in much the same conditions five potions of moonshine would the average individual if he could drink that much.

Uniformly the cast is as good as the picture, with the work of none standing out more prominently than that of any other.

Emily Fitzroy is the stoic mountaineer mother who is splendid particularly in the scene where she betrays her husband and sons, moonshiners, that her youngest son may marry the girl of his choice.

Charley Mack, appearing in this picture through the courtesy of D. W. Griffith proves his worth as a screen actor in the role of the young son whose ambition is to forsake the lawlessness of the mountains.

George Bancroft as Lem Tolliver and Burr McIntosh as Paw Tolliver do excellent work, as does Eleanor Fair in the role of the girl.

Drama—life stripped of its veneer and transferred to the silver sheet with a touch both human and artistic—that is this wonder-story of the beautiful Kentucky Hills. Never before have the people of the mountains been painted so carefully as here, and never before have the ideals and smoldering revolt underlying their calm existence been given to the world beyond their mountains so vividly and so graphically!

And never did critics of the Trade Press so enthusiastically agree upon the merits of a great production, as they did upon this one! All hailed its dramatic fascination, the wonderful acting, the splendid story and direction.

The sweeping climax—the most terrific and realistic ever screened—the tense situations of the drama’s closing moments, all comprise one of the finest dramatic productions ever offered.
CRITICS AGREE!

RIVEN

The Supreme Epic of the Kentucky Hills
Presented by CARL LAEMMLE

With a great cast including CHARLES MACK (Courtesy D. W. Griffith)
ELEANOR FAIR, BURR McINTOSH, Emily Fitzroy and Geo. Bancroft.

An Achievement!
"The mountaineers... are so faithfully and so powerfully portrayed as to make the film an epic of the Blue Ridge... So true and so different from the usual run... is an achievement."
EXHIBITORS HERALD

A Wonderful Picture!
"... it is a wonderful picture, a gripping drama, powerful character study... the director accomplished what he set out to depict with tremendous effect."
SCREEN OPINIONS

Sounds Depths and Heights!
"A powerful picture, one that makes strong demands on the emotions... The picture sounds the depths and the heights... The picture digs under your skin at the beginning and stays there..."
EXHIBITORS TRADE REVIEW

One of the Finest!
"'Driven' proves to be a really splendid film. It is gratifying to recommend this picture as being one of the finest we have ever seen."
N. Y. MORNING TELEGRAPH

Intensely Dramatic!
"... it is unusually artistic, intensely dramatic, well directed and acted, finely photographed and tells a straightforward story with no deviation on side issues... There is a pretty little romance."
M. P. WORLD

From the prize Cosmopolitan Magazine story by JAY GELZER

A CHARLES BRABIN PRODUCTION
UNIVERSAL JEWEL
NOW!
YOU CAN SHOW
THE YEAR'S
GREATEST
CHAPTER
PLAY!

The
Made by the same star-
Starring
ART ACORD

POSTERS
THAT
WILL GET
THEM!

UNIVERSAL'S GREATEST OF ALL CHAPTER PLAYS

24-SHEET

ONE-SHEET

SIX-SHEET

ONE-SHEET

CARL LAEMMLE
ART ACORD
"THE OREGON TRAIL"

DIRECTED BY
EDWARD LAEMMLE

WILL WEATHER IN THE TRAIL OF BUSTLING!
THRILLS! ACTION! HISTORY!

REGON TRAIL

rector combination that made "IN THE DAYS OF BUFFALO BILL"
Presented by CARL LAEMMLE

Directed by EDWARD LAEMMLE

Story by ROBT. DILLON

WATCH FOR

"The PHANTOM FORTUNE"

A SMASHING CHAPTER PLAY

Starring WM. DESMOND

DIRECTED BY ROBT. HILL
Were you there?

Did you attend the special morning showing of "The Christian" Tuesday?

Every important exhibitor in the East was present and the vast audience of 3,500 combined to give a great picture a reception unprecedented in screen annals.

"The Christian" was acclaimed the greatest box-office attraction in years. Attractive booking offers were made on spot immediately after showing.

The opinion was unanimous that the widely heralded book and play had been made even more dramatic in pictures by Goldwyn.

Here's what the industry's great editors said right after the showing. These are men who weigh their words, for their editorial opinion is precious to them and they call a spade a spade!

WM. A. JOHNSTON, Editor Motion Picture News:
"Goldwyn's big production, 'The Christian,' will go down in history as a masterpiece!"

L. W. BOYNTON, Editor Exhibitor's Trade Review:
"'The Christian' is a screen marvel. It takes its place with the acknowledged classics of the motion picture. Unquestionably the biggest box-office picture Goldwyn has ever released."

ROBERT E. WELSH, Editor Motion Picture World:
"'The Christian' is a really great picture without an 'if' or a 'but.' It will make a pile of money."

JOHN SPARGO, N. Y. Editor Exhibitor's Herald:
"'The Christian' will clean up. It has everything!"

Goldwyn announces: Despite numerous offers from legitimate theatres "The Christian" will not be road showed!

Exhibitors First!
CRASH!

THE storm-driven schooner shuddered sickeningly as it struck the reef. From stem to stern she trembled like a wounded thing. Canvas ripped and timber splintered. High up in her gale-swept rigging the angry cries of the two fighting demons blended in the exulting shrieks of the hungry hurricane. Shot-swift rain and spray tore at their faces. Furious thunder boomed even above the pound of hull-breaking seas. A sudden, blinding, Heaven-rending flash of lightning revealed the forms of the two men—fighting to the death atop the dizzily swaying mast. They are

NOAH AND WALLACE BEERY

The screen’s most noted character actors, putting a gigantic kick into a drama of the sea—a picture as sweeping as its own mighty gales and as welcome an attraction to jaded theatregoers as a breath of salt air to a land-locked sailor.

DISTRIBUTED BY

FILM BOOKING OFFICES OF AMERICA INC.

723 SEVENTH AVE., NEW YORK CITY

EXCHANGES EVERYWHERE

"STORMSWEPT"

BY H.H. VAN LOAN

A Mighty Drama of Shattered Souls Reborn Upon the Sea

A ROBERT THORNBY PRODUCTION
ANNOUNCEMENT TO THE TRADE
AN OPEN LETTER FROM
FRANCIS X. BUSHMAN
AND
BEVERLY BAYNE

Hotel Majestic
West Seventy-second St.
at Central Park
New York

Friends:

We are preparing to resume our moving picture activities, because we feel that better times are in sight and that this is the psychological moment to combine our picture triumph of former years with our recent record, dramatic and vaudeville, box office successes. We feel positive that our next picture -- which will be begun when this advertisement goes to press -- will prove that we have not only our picture following of other days, but also hundreds of thousands of new friends made by our intimate personal contact with dramatic and vaudeville audiences.

It is a matter of record that our legitimate stage tour under the management of Oliver Morosco was a "landslide".

It is also a certified fact that during the two years of our engagements on the Keith and Orpheum Circuits we broke more house records for attendance than were ever before broken by any one act and for this reason in some cases we were held over for the second week. Obviously, these successes have broadened our clientele and increased our following by many millions of people throughout the entire country.

Our pictures will be so constructed that the fifth reel can be played on the stage with a setting identical with that on the film as a novel form of personal appearance. We will appear with the film in this manner (assisted by two of the other artists in the picture cast) for just one week in one theatre in each of twelve key cities. We would like to do more but this is all the time available between pictures.

Yours for prosperity,

Francis X. Bushman

[Signature]

Beverly Bayne
Each of the five stars in this beautiful Harley Knoles' production has reputation values and drawing power over millions of Americans.

All or any part of the opera "The Bohemian Girl" can be used as an accompaniment without paying license. There is a remarkable opportunity for one of your big local singing organizations to put on for you the musical accompaniment of this picture.

The picture fans will go wild over the astonishing personality of Ivor Novello. He is destined to be a new national idol in "The Bohemian Girl" and as the big, new personality of D. W. Griffith's new picture, now in production, he will receive tremendous additional publicity.
ASSOCIATED

FOREIGN REPRESENTATIVE
SIDIENY GARRETT

ARTHUR S. KANE.

Introduces

Encore Pictures

Nationally Advertised
in

THE SATURDAY EVENING POST

and in four big fan publications

PHOTOPLAY • MOTION PICTURE CLASSIC
MOTION PICTURE • PICTURE-PLAY

A constructive plan of interesting your public, national in scope, local in effect.
Constance Binney in "A Bill of Divorcement"
"The Woman Who Fooled Herself" with May Allison and Robert Ellis. Martin Johnson's "Head Hunters of the South Seas"
Saturday Evening Post, March 3rd and April fan magazines (out in March) Monte Blue and Mary Alden in "The Tents of Allah." "Breaking Home Ties" inspired by the heart song of centuries "Eli. Eli."
Dr. Riesenfeld is one of the biggest showmen in the world. He's paid a mighty big sum for knowing his business—for knowing how to attract and please the most critical audiences in America. And because he knows his business, Dr. Riesenfeld has booked "Pop Tuttle's Long Shot," latest number of the famous Plum Center Comedies, starring old Dan Mason, who won country-wide fame in the "Toonerville Trolley" series. Take a tip from a man who knows—book this and every other Plum Center Comedy, and you'll be giving your box-office the most able and certain assistance it ever had. NOW is the best time to do it!—Shoot!

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OF AMERICA, Inc.
Main Offices—F. B. O. Building, 723—7th Ave., N. Y. C.
EXCHANGES EVERYWHERE
Forget-Me-Not

with
GARETH HUGHES
and BESSIE LOVE

as the two orphans who have won the heart of every film fan

The kind of picture that makes audiences cry and laugh... and cry for more

Book it and make money
Book it again and make more money

A LOUIS BURSTON Production
Written by HENRY R. SYMONDS
Adapted by JOHN B. CLYMER
Directed by W. S. VAN DYKE
Photographed by ARTHUR L. TODD

Distributed by
Metro Pictures Corporation

Jury Imperial Pictures, Ltd, Exclusive Distributors throughout Great Britain. Sir WM. Jury, Man. Director
A BIG play... it ran 45 weeks on Broadway
A BIG star... Clara Kimball Young
A BIG picture... it's made box-offices portly
A BIG bet... and a sure-thing one

BOOK IT

CLARA KIMBALL YOUNG
in
ENTER MADAME

A HARRY GARSON PRODUCTION

Adapted by FRANK BERESFORD from the play by GILDA VARESI and DOLLY BYRNE
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Directed by WALLACE WORSLEY Photographed by L. WILLIAM O'CONNELL

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Whether it is One of Christie's Famous Satires, Like

"HAZEL FROM HOLLYWOOD"

Or a Straight Farce Comedy, Such as

"SECOND CHILDHOOD"

You know Christie Comedies will give your patrons something original to laugh about

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EDUCATIONAL FILM EXCHANGES, INC. E. W. HAMMONS, President
William Fox presents

WILLIAM FARNUM

in

A Rugged He-Man Story that Ends With a Mighty Struggle For Life in the Fury of a Blinding Desert Sand Storm

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FOX FILM CORPORATION
NOT ONLY
Breaking box office records everywhere

NOT ONLY
Turning crowds away at every performance in every theatre it plays

NOT ONLY
Playing longer engagements in many theatres than any picture ever released

NOT ONLY
Smashing audience records made by "Over the Hill"

BUT ~
The William Fox Special Production

The

TOWN THAT
FORGOT GOD

Is giving American Theatregoers the Greatest Thrill ever Shown upon the Screen

DIRECTED BY HARRY MILLARDE who staged "Over the Hill"

FOX FILM CORPORATION

Soon ~ IF WINTER COMES ~
Profit Making Posters For A Fox Film Corporation

Soon - IF WINTER COMES!

The Town That Forgot God
Directed by Harry Millarde, Story by Max, Scenario by Paul H. Sloan

Fox Film Corporation
RECORDS SMASHED SIMULTANEOUSLY in 35 THEATRES this wonderful line of “Punchy Posters” guarantees YOUR THEATRE a record smashing BUSINESS.

The TOWN THAT FORGOT GOD

William Fox Presents

"THE TOWN THAT FORGOT GOD"

Directed by Harry Millarde

Fox Film Corporation

Soon ~ IF WINTER COMES!
BOOK TODAY ~ THESE FOUR

The VILLAGE BLACKSMITH
from LONGFELLOW'S famous poem
A thrilling 1923 melodrama
Directed by JACK FORD

The FACE ON THE BARROOM FLOOR
A powerful, romantic drama with a notable cast including
HENRY B. WALTHALL
RUTH CLIFFORD ~ ALMA BENNETT
and others
Directed by JACK FORD
Scenario by G. Marion Burton

FOX FILM CORPORATION
The CUSTARD CUP  A NEW TYPE OF STORY WITH MARY CARR

and a notable cast including—
MIRIAM BATTISTA  JERRY DEVINE-
PEGGY SHAW  and FREDERICK ESMELTON

A story bubbling with joy and sunshine from FLORENCE BINGHAM LIVINGSTON'S novel

Directed by HERBERT BRENON  
Scenario by G. Marion Burton

Five Reels of Laughter LUPINO LANE in A FRIENDLY HUSBAND

The comedy special supreme

Directed by JACK BLYSTONE

FOX FILM CORPORATION
A SURE CURE FOR

A VICTOR SCHERTZINGER PRODUCTION
"DOLLAR DEVILS" is a production that is better than 80% of the pictures released to-day. It is one of those clean, wholesome, intensely interesting and well made pictures that break box-office records, build patronage and go such a long way in increasing theatre prestige.

Every first run theatre in the country needs such a feature as "DOLLAR DEVILS". Ask for a screening at once.

A HODKINSON PICTURE
Now ready for INDEPENDENT EXCHANGES

Malcolm Strauss's ALOME

A sensational spectacle of magnificence, thrills and passion

With a distinguished cast including,

DIANA ALLEN,
VINCENT COLEMAN
and CHRISTINE WINTHROP
Each and every year
Motion Picture News carries:

600 honest and unbiased reviews on feature pictures—
1000 short subject reviews (comedies, serials and scenics)—
500 pages of practical "it has been done" exploitation.—
1000 pages of live news about current and coming productions.

The service of any single one of these departments is worth ten times the yearly subscription price of the News and would cost you that if you were to buy them separately.

The News Is Filed Throughout the Field
Read this—and sell yourself

No Picture Ever Made
has ever received higher praise from an exhibitor
—and YOU will be just as enthusiastic about it
as is Manager Otis Hunley, because you'll find it

A Real Box-Office Bet
—full of NEW STUFF—a picture that tells something—a picture sure to draw capacity and better
for any house anywhere, any time—an unusual offering that you can absolutely depend upon.

Get a Copy of the Big Press Sheet
Look over the comprehensive campaign of super-
showmanship that F. B. O.'s experts have devised
for YOU—marvelous posters, smashing news-
paper ads, yank-'em-in exploitation stunts—
everything you need to put this over in a manner
sure to fill your till with profits. Get after this
one—TODAY.

The Bishop of the Ozarks
A Finis Fox Production Written and Presented by Milford W. Howard
DISTRIBUTED BY
FILM OF BOOKING OFFICES INC.
723 SEVENTH AVE., NEW YORK CITY
EXCHANGES EVERYWHERE
JOHN GRIFFITH WRAY

Directing Special Features

LYING LIPS

TEN TON LOVE

JIM NEWS
The Motion Picture News Says:—

"Bell Boy 13' should go over because there is a scarcity of good comedies. Folks like to laugh more. Therefore all praise to Douglas Mac Lean for his efforts in this direction." ~ ~ ~
Here's the biggest box office news in months — why say more?

Released about
FEB. 26

4 Reels
His second feature length production
Written and Directed by Charles Chaplin

Charles Chaplin in "THE PILGRIM"

The tale of an escaped prisoner who swiped a parson's clothes.

A First National Picture
to keep 5,000 seats filled for a week requires a real picture

**MIGHTY LAK' A ROSE**

A Symphony of Life in the High and Low Places by Curtis Benton. Directed by Edwin Carewe. Sol Polito, Cameraman; John D. Schulze, Art Director; Philip Masi, Assistant Director.

**WATCH IT AT**

**THE CHICAGO**

Balaban and Katz palatial Chicago house

A FIRST NATIONAL PICTURE
**Talk vs. Deeds**

We have just read several submitted articles attacking producer-owned theatres, stars’ salaries, production and distribution costs, excessive rentals, advance deposits, C. O. D. shipments, etc., etc.—all the well-known industrial abuses, the burden of which the exhibitor bears.

We'd like to print them—if it would do any good. But it wouldn't.

They would result only in more words, and there have been too many words that are merely words.

For years these same abuses have furnished fireworks for oratory, planks for political platforms, food for trade press editorials, resolutions for exhibitor conventions, opportunities for personal publicity.

All of which has largely gone into thin air—all except the abuses. These—though some progress has been made—we still have with us.

Perhaps all the shouting hasn't been wasted; and all in all in the whole industrial situation has improved of itself, anyway.

But there's one thing certain: doing is away ahead of shouting; doing stands or falls by what it is; doing is a sincere effort backed by money and convictions. Deeds are best in any field: but if ever an industry needed deeds today this one does!


* * *

About all this industry can expect today is a dose of clear common-sense, so far as these "industrial abuses" are concerned. That first, and then to have every single man get down to his job, forget the other fellows', and do his work to the level best of his mental and physical ability. Just his own job—that's all!

If that is done not only will the individual be better off, but it will be astonishing how quickly these well-known abuses will correct themselves.

You can talk your head off about how a thing ought to be done; but let a fellow do it and others follow, and a whole industry is vastly bettered by that one deed.

And another thing we know this pretty well: that the fellow who is always yelling about oppression is anxious to have others help him get out of a hole he can't or won't lift himself out of.

* * *

Good pictures sell successfully; they sell better still if the selling effort is right; and an exhibitor who buys them right and works hard to put them over makes money.

We know this because some producers, distributors and exhibitors are doing just these things right along. They are deeds not words, facts not theories.

* * *

We are pretty well agreed about censorship—that it is for the public to decide. We know that the way to correct a thing is from the bottom up, not from the top down.

Well—it's quite the same with our industrial troubles.

The public is going to demand and the producer and distributor and exhibitor—those with brains and energy—are going to supply. And the things that are done—wrongly—will gradually give way to the things that are done rightly. That progress is the history—and the only history—of every industry.

* * *

All the articles we refer to suggest an exhibitor organization to compel these reforms.

That's dangerous. You can't regulate the business laws of supply and demand. The government knows better than that.

But you can do this: an exhibitor body, protective only in principle, can have a representative committee sit around the table with the producers' and distributors' representatives and proceeding with the clear and complete understanding that all concerned are industrial partners discuss each other's position and make suggestions for each other's welfare.

That can be done.

And just the mutual understanding that will result is alone worth the effort.

WM. A. JOHNSTON.
PICTURES

AND

PEOPLE

EXTRA. That's the name of the show which slipped unobtrusively in at the Longacre theatre Tuesday night with none other than Jack Alicoate, treasurer and business manager of Film Daily as author and half owner. The co-producer is William (Buster) Collier, Jr., also known in the "filmlums" as a promising juvenile.

"Extra" is an amusing comedy that promises to place the debonair Mr. Alicoate and the youthful Buster on the high road to fortune.

Incidentally the manuscript of the play has a history. It was not dashed off in odd moments but is an heritage of Jack's newspaper days down in Washington, just one of a whole trunkful of scripts, so "the mountain breezes say." The play has merit. The critics, for the most part, were kind. The first audience of prominent film people and stage celebrities gave it a warm welcome. Here's hoping that it lasts for three years on Broadway and that the picture rights sell for a hundred thousand.

TOM MOORE of Washington paid New York and the Hotel Ambassador a flying visit this week. Aside from building a golf course—the best in Washington and not a small or bad business venture these days—he is a motion picture man with sleeves rolled up. Tom Moore is a showman and the Rialto—one of the finest houses in the land—is humming along.

Independent exhibitors everywhere will take hope when they see the picture man as Tom Moore makes this emphatic statement: "The outlook for the independent exhibitor is better and clearer today than in several years. He will be able to get as good pictures as he wants. There's no question about it."

L. ROTHAFEL is sailing for Europe on the Berengaria next week, leaving it to "Douglas Fairbanks in Robin Hood" to do the car of the crowds. The impresario of the Capitol is scheduled to address a meeting of the British motion picture exhibitors in London, after which he will make a flying trip to Paris before steaming home. The trip will last only seventeen days.

WALLACE REID is gone and it's rather hard to keep a stiff upper lip. It is only because Wally himself would have frowned on any outward show of sorrow that no such expression is being made. Was there ever passing of a public character that entailed so little of public mourning? And the reason for this lack is that most of us prefer to remember Wally at his smiling, happy, ingratiating best. To us he is yet the Wally Reid of a year ago whose productions were looked forward to as regular antidotes for gloom. This is the "still" that we shall always carry of him. Morbid details concerning his passing are not our concern. We merely know that the niche left in the professional ranks by his death will remain forever unfilled.

FRANK KEENAN is deserting the screen to return to his first love, the stage. Which of course will be sad news to the boys and girls who have come to look upon his character studies as acting of the first order. Mr. Keenan will appear in a Sam Harris production, "Peter Weston," which was tried out in San Francisco last fall. The piece is scheduled for an early appearance in Chicago, after which it will be presented in New York. We always delighted in Keenan's expression of the elderly Kentucky colonel—a role he could play a little better than anyone else. Claude Gillingwater looks like his successor in this study.

OUR secret agents on the Coast tell us that Ethel and Dorothy Clark's suit against Herbert Rawlinson has been quashed after one day of evidence in which his letters were introduced as exhibits A, B, C, D, etc. The Los Angeles press states that an adjustment out of court is probable. Not much chance in this case for the scandal sheets to put over their well-known brand of sub stuff.

THE invited guests who packed the Capitol theatre, New York, Tuesday morning to see Goldwyn's masterly production, "The Christian," with the anticipation of sitting in on something extraordinary in celluloid drama, were not disappointed. They came, they saw and the picture conquered them. Truly an inspired achievement not only in the progressive development of its story and incident, but also in the skillful manner in which it has been directed. Maurice Tourneur, always a stickler for correct backgrounds and atmosphere, has given it an authentic stamp through his collection of scenes depicting English countryside life and the shots of London.

The acting is also inspired, considering the admirable handling of the role of John Storm, a difficult character to play, by Richard Dix. He manages to catch the spiritual significance of the saintly figure who was conquered by the flesh, and acted at all times with most commendable repres

A few of these are Walt Whitman, Arthur Hoyt and Harry Northrup. The picture should be accepted everywhere as one of the finer things. We agree with the spectator who remarked, upon making his exit, that if this doesn't get over, the exhibitors might as well turn their theatres into garages.

If it be true, as Heywood Broun asserts, that the proper realm of the screen is the great outdoors, and the sort of thing which the stage cannot do, then "Hunting Big Game in Africa," now running at the Lyric theatre, New York, is an ideal screen vehicle. Presented under the auspices of Eugene H. Roth, prominent west coast exhibitor, and filmed in conjunction with an academy of natural science, it stands unique among travel pictures. Whaling, diamond mining, African villages and native customs, every conceivable type of wild animal known to southern Africa, the thrill and hazard of the hunt, the seemingly inexhaustible humor of the "flying"—all are here, abundantly. There is a certain quality in a picture of this sort which no feature, however well done, can possess, for we know that we are witnessing stark reality—no pretense or pose here. Just as the news weekly sometimes carries the biggest emotional punch on the program, through its convincingness, so do the highlights of "Hunting Big Game in Africa," such as the pursuit by the wild elephants, the lion hunt, the battle with the rhinoceros, carry an element of thrill and suspense that no acted drama can attain.

SID GRAUMAN opened the doors of his newest theatre, the Metropolitan, in Los Angeles, Friday night. Fred Niblo, the m. p. director of "Blood and Sand" fame, was
master of ceremonies. The dedication services included several short speeches by the mayor and other prominent citizens, and screen and stage favorites present were introduced to the audience. The orchestra of one hundred, under the leadership of Ulidario Marcelli, played the national anthem, accompanied by a chorus of five hundred voices.

For a prologue, the Wright Ballet of twenty-five dancers appeared, as well as forty violins and eight harps, which rendered "Ave Maria." In addition, one hundred California beauties appeared in a surprise act, and to balance the program a jazz band of college men rendered jazz numbers on a variety of instruments. The feature was "My American Wife."

The admission was (and our typewriter is in tip-top shape to spell the words) FIVE DOLLARS. Who dares to mention the word NICKELODEON in the face of these figures?

* * *


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FRITZ TIDDEN, erstwhile screen critic for one of our contemporaries, is managing a vaudeville act which he declares to be a sensation in its initial tryout in Elizabeth, New Jersey.

* * *

To show the hold which Valentino has upon the public (at least the New York public), you should have been with us at the Actors' Fund Benefit at the Century theatre one day last week when celebrities of the stage offered their services in enriching the treasury. Rodolph, with his wife, Winifred Hudnut, put on their tango dance which featured "The Four Horsemen," and knocked 'em dead. The popular Italian took twenty encores—which may or may not be a record in the annals of the theatre—before the audience allowed him to depart.

But stay! At the stage door, Rodolph was stampeded by enthusiastic worshipers of the feminine sex. It is estimated that there were about two or three hundred of them paying homage to their newest idol. And Valentino repeats his tango dance in a second edition of the Benefit which is to be held at the Hippodrome this Sunday night. We predict a large plateau of cops will be present to keep the girls in line.

Incidentally the screen star is to take a flyer in vaudeville with his wife—and their repertoire will include songs and the well-known tango. They will have their own orchestra, and it is said that Rudy's salary will be $6,000 a week, probably the highest ever paid to a performer in the history of vaude. His appearance in the two-a-day is made possible through the modification by the Appellate Division of the Supreme Court last week of the blanket injunction obtained against him by Famous.

* * *

HERE'S a little bit of color from Missouri. W. C. Sears of Boonville has a theatre which was built in 1852. It was first constructed as a prison and from 1861 to 1865 many prisoners of note were held there during the Civil War. In 1866 the German Society made a Turner Hall out of it and in 1875 it was again remodeled into an opera house, where some of the famous singers of those days used to have a ferry across the Missouri River to play their engagements. Even to this day the ferry is depended on, as the new bridge will not be ready for a year. The old prison front still stands as the theatre.

* * *

HAROLD B. FRANKLIN, manager of the Theatre Department of Famous Players, left New York last Saturday on a two-weeks' trip to the Coast.

* * *

FIRST NATIONAL executives and representatives of the of the trade press and New York City papers were guests at a luncheon at the Ritz-Carlton last Wednesday, given by Arthur H. Jacobs in honor of Frank Borzage. The contract has just been closed with First National for a series of Borzage productions and Messers. Jacobs and Borzage are leaving immediately for the Coast to begin production. Mr. Jacobs acted as toastmaster and brief addresses were made by Robert Lieber, Richard A. Rowland, Frank Borzage, Harry Reichenbach and C. L. Yearsley.

* * *

ANY entertainment which has to do with the history of the screen must include the name of Vitagraph, one of the pioneers. The company contributed to the bill of "Thirty Years of Motion Pictures" at the Selwyn theatre, New York, the other night, one of the earliest comedies, "License No. 13," which was produced in 1903, and a short reel of John Bunny, who was the first of the screen comedians. "Bunny, Bunny—who was John Bunny?"—the youngsters inquire. And we forthwith proceed to tell them. The moral of this is that Time and History are easily forgotten in the hands of that perennial infant, the Camera.

* * *

THE Couesism which is sweeping the country (we shall not repeat the little rhyme) is finding its way into the copy of the publicity experts. It has become as common as the vulgarism which once adorned the glass behind the bar of every saloon—"Don't expeetorate here, remember the Johnstown flood!" We give fair warning that the next publicist who brings in copy leading off with Coue's little rhyme will be hoisted up by his thumbs and lashed with a rope of twenty knots.

* * *

CHADWICK versus Goldwyn has been marked on the calendar for a future hearing. The actress who has been featured in a few of Rupert Hughes' productions for the past several months claims her contract with Goldwyn made in 1919 has expired.
Wisconsin Exhibitors Map Program
Midwinter Convention Plans Numerous Activities to Combat Opposition

PLANNING an intensive campaign against non-theatrical competition, the proposed state censorship, blue law and taxation programs, and endorsing the Theatre Owners’ Distributing Corporation project, the midwinter convention of the Motion Picture Owners of Wisconsin concluded after a two-day session at the Hotel Wisconsin last Friday.

A complete survey of the whole state is being made throughout the state to determine the exact status of the non-theatrical competition problem at present, and at its conclusion the organization intends to spare no effort in bringing the facts to a quick solution.

It has been understood for some time throughout Wisconsin that the “stiffest censorship imaginable” is being planned, and that a Blue Law bill also will soon be drafted. Greater taxation of the present theatre owners has also been rumoured, and to organize to combat these, the legislative committee of the Motion Picture Owners of Wisconsin, with representatives from the F. I. L. M. Association and the State Operators’ Association, are to meet.

The convention adopted a resolution reiterating its earlier stand in the matter of reinstating Arbuckle to the screen, stating it was the organization’s unanimous opinion he should be kept off the screen in Wisconsin. Walter Baumann, secretary of the Wisconsin Exhibitors’ Association, presented a resolution from the Milwaukee County Auxiliary of the National Organization of Women club commending the organization on its stand.

Governor Smith of New York received formal recognition for advocating the repeal of the censorship law, which provided for the creating of a censorship board, and it was stated that the law had been a “joke and a failure.”

A personal letter was written to Governor Blaine of Wisconsin pointing out New York’s example, and asking him to use his influence in the legislature to prevent a similar mistake in Wisconsin.

The second day of the convention was occupied with an explanation and discussion of the Wisconsin Motion Picture Corporation project, a co-operative plan embodying an “exhibitor owned and exhibitor controlled” organization.

Pathe Portland Office Is Sales Winner

Pathe reports that the Eschman Sales Office has, during a period of eight weeks and ending at midnight, Dec. 30, established new records for nearly all branches. In the list of products which looms large in the contest returns of completed bookings of Pathe standard features hold a prominent place. Being especially in demand are the twenty-two reels of this series, which have been continuously active since the date of their release, showed returns extending well over $50.00, while “Dr. Jack,” the Hal Roach Our Gang and Snub Pollard two-reel comedies, the Leo Macey Range Rider Series and the new Pathe Western serial, “Plunder” stand high in the list of big contest bookings, and third in the prize money. The complete returns declare the Portland branch winner of the contest, with Los Angeles and Milwaukee second and third in the prize money.

A handsomely containeing a resolution of thanks to the retiring president, Joseph G. Rhodes, was presented. A telegram expressing sympathy was sent to Mrs. Wallace Reid, as Mr. Reid’s death occurred while the convention was in session.

The following new members were admitted, every key center in the state now being represented in the association’s membership: Majestic, Janesville; New Milwaukee, Strand, Rialto, Tivoli, Princess, Modjeska, Savoy, Milwaukee, Park, Waukesha; Pastime, Thiel; Rex, Berlin; Orpheum, Majestic, Oshkosh; Strand, Green Bay; Strand and Coventry, Marinette.

Jack Silliman, of Milwaukee, presided in the absence of P. J. McWilliams, of Madison. National officers attending the convention were Sydney S. Cohen, William A. True, M. J. O’Toole, W. D. Burford and Arthur Ryan.

Schad Nominated to Head Exhibitor Body

H. J. Schad, of Carr & Schad, Inc., owners of a number of picture theatres in Reading, Pa., was nominated at a meeting in Philadelphia on January 5 as the new president of the Motion Picture Theatre Owners of Eastern Pennsylvania.

The Wisconsin motion picture men had been continuously active since the date of their release, showed returns extending well over $50.00, while “Dr. Jack,” the Hal Roach Our Gang and Snub Pollard two-reel comedies, the Leo Macey Range Rider Series and the new Pathe Western serial, “Plunder” stand high in the list of big contest bookings, and third in the prize money. The complete returns declare the Portland branch winner of the contest, with Los Angeles and Milwaukee second and third in the prize money.

Late News Notes from the West Coast by Wire

WILLIAM C. FOSTER, for ten years a prominent cinematographer and former president of the association, died at his home in Hollywood on January 1.

Mary Pickford has Swend Garde, of Copenhagen, Denmark, as art director for “Fauve,” to be directed by Ernst Lubitsch and starring “Johannes Kreisler” in Europe and is to stage “Peer Gynt” in Amsterdam this year.

Harry Rap leaves for New York the first of the month with the negative of “Brass,” which Sidney Franklin recently completed for Warner Brothers.

Picture Exposition to Be Held at Chicago

A moving picture exposition to be held at the Chicago Coliseum, May 21-27, inclusive, will be an important adjunct of the national convention of the Motion Picture Theatre Owners of America, which will be held in Chicago on the same dates, according to President Sydney M. Cohen.

Mr. Cohen made the announcement at a luncheon of the Illinois Motion Picture Theatre Owners, which was held at Malloy’s Restaurant on January 18. Business Manager Moeller, of the national organization, it was stated, already has leased the Coliseum for the above dates and details of the plans for the exposition and its management will be forthcoming shortly.

Chicago motion picture men have agreed to get behind the exposition heart and soul and considerable local interest in it is already manifested.

The luncheon, which was given in honor of President L. M. Phillips, of the state organization, who was about to depart on a vacation to California, was attended by practically all the directors of the L. M. P. T. O. and President Sydney Cohen, of New York, and W. A. True, of Connecticut, were special guests of honor and made brief addresses.

Censor Cuts Editorial On Censorship

The extent to which a motion picture censor may go is shown in Greeley, Colorado. Mrs. Elsie Tew, censor in that town, saw fit to cut from a “Toppies of the Day,” issued by Pathe, a purely editorial statement presumably because it pretended to discourse about censors and censorship.

That part of the statement cut from the film by Mrs. Tew follows:

“Toppies of the Day has consistently pointed our that people are50 more liberal and indulgent. They know it is a political game to give soft jobs to faddists, fanatics and reformers. They know it threatens the freedom of speech and press, institutions of which the people are justly proud. The time will come when the people will obey and respect the laws framed for their welfare and protection, but they won’t be dictated to by self-appointed guardians of their morals. Our citizenship is in the whole, and that is the right and excellent intimation to the contrary. Submit censorship to referendum and self-thinking people will smash it to smithereens as they did in Massachusetts, where, at the last election, censorship was knocked into a cocked hat by a majority of four to one.”
F.P.-Lasky Takes Over Southern Enterprises

ANNOUNCEMENT was made by the Famous Players-Lasky Corporation that contracts had been executed whereby S. A. Lynch of Atlanta and his associates had been relieved of the management of the theatres and film exchanges operated throughout the South by Southern Enterprises, Inc. The capital stock of the Southern Enterprises has been owned in its entirety by Famous Players-Lasky Corporation for the last three years.

At the same time Famous Players-Lasky Corporation paid to S. A. Lynch Enterprises Finance Corporation approximately $1,900,000, which appeared on the company's consolidated balance sheet as a liability. Of this sum $1,500,000 was paid by Famous Players agreeing to issue to S. A. Lynch and his associates 15,000 shares of Famous Players-Lasky Corporation's common stock.

The taking over of the management of Southern Enterprises, Inc., by Famous Players means, it was pointed out, that the five Southern Enterprises exchanges, which have been distributing Paramount pictures in the South, will be operated in the future under the same management as the Famous Players' exchanges in other parts of the country. The theatres operated by Southern Enterprises will be brought into closer alignment with the theatre department of the Famous Players, and the whole transaction is looked upon as a move which will increase the efficiency of the Southern operations of the film company.

The announcement also emphasized the fact that Famous Players-Lasky Corporation did not contemplate any refinancing and that there was no truth in rumors recently circulated to that effect.

The following officers of Southern Enterprises, Inc., have been elected: President, Frederick G. Lee; vice-president, Harold B. Franklin; secretary and treasurer, Frederick Metzler. Daniel Michalove, director of theatres, will be in active charge of theatre operations under the supervision of Harold B. Franklin, and A. S. Barnard is retained as general counsel.

Complete separation of the exchange and theatre activities was the first step of Famous Players-Lasky Corporation upon assuming control of the holdings of Southern Enterprises, Inc. Fred Creswell, who has been in the South for some time, will have direct supervision over the five exchanges, and it is understood that the personnel will remain practically the same in the exchanges. Famous Players, however, will send down one financial man as a permanent adjunct to the district office in Atlanta.

The sale last week by the S. A. Lynch Enterprises of their mammoth independent distributing organization, the Enterprise Distributing Corporation, to William K. Jenkins and John W. Quilliam, came as a fitting climax to the other deals in which the Lynch interests have figured recently and marks apparently the desire of Mr. Lynch to exit finally and completely from active participation in the film business of the Southeast.

The Enterprise is the largest independent distributing organization in the United States, covering a total of fifteen states in its entirety and portions of three other states.

The history of its development goes back to May, 1917, when Mr. Lynch bought Triangle outright, later selling back a portion of the territory. Enterprise operates eight exchanges at Atlanta, Charlotte, New Orleans, Dallas, Oklahoma City, St. Louis, Kansas City and Omaha, serving the territory adjacent to all these points.

The new owners have been associated with the enterprise since 1919.

Plan to Secure Banking Credit for Industry

WILLIAM MARSTON SEABURY, prominent attorney in motion picture circles, submits for the consideration of the industry a plan designed "to bring capital on a large scale and on a commercial basis into the motion picture industry." The plan is to establish the formation of a credit or acceptance corporation which would buy and discount exhibitors' notes held by distributing companies in lieu of cash payments on bookings. The acceptance corporation, to be known as the General Motors Acceptance Corporation, which markets its automobile notes to the banks and financial institutions of the country, Mr. Seabury explains. The plan as applied to the motion picture industry would place the exhibitor on the plane of a retailer and the distributor on that of a wholesaler. By extending credit to the theatre owner and accepting the exhibitor's note, the distributor, Mr. Seabury points out, would acquire a new form of security or collateral wherewith, through the medium of the credit or acceptance corporation, it could obtain from the banking institutions of the country necessary capital for new production work or other enterprises.

Mr. Seabury declares that to make the plan effective distributing companies would have to revise their contracts with exhibitors to meet the new conditions of the industry, and that the distributor "will greatly accelerate his turnover of capital" by being able "to anticipate perhaps 75 per cent of his bookings."

The submission, by Mr. Seabury, of his plan for publication was prompted by the remarks of William A. Johnston, editor of Motion Picture News, concerning the subject of Credit, in an editorial captioned "Unity," which appeared in the January 27th issue of Motion Picture News. In a letter addressed to Mr. Johnston this week, Mr. Seabury outlines his plan of credit acceptances as follows:

"Dear Mr. Johnston:

"I have read your recent editorial on the subject of credit needs in the industry. "There can be no doubt of the soundness of your view on this subject. Proper credit facilities would do much to improve conditions as they now exist in the motion picture industry. "The way to bring capital on a large scale and on a commercial basis into the motion picture industry is to begin by extending credit to the exhibitor. "For some months I have been working on such a plan. 

"The plan is similar to that adopted in the automobile industry by the General Motors Corporation in the formation of the General Motors Acceptance Corporation. "To make it effective in the motion picture industry a few distributing companies would have to revise their contracts with exhibitors, taking the exhibitor's note or other evidence of indebtedness on signing the contract for pictures. "These exhibitors' notes would have to be endorsed by the distributor and bought or discounted and sold or rediscounted on a national scale by the motion picture acceptances or credit corporation formed for that purpose. "I have had in mind the creation of an organization which would start with a business of about $200,000 of exhibitors' notes weekly to be marketed as the General Motors Acceptance Corporation marketed its automobile notes to the banks and financial institutions of the country. 

"It would be part of the business of the proposed credit or acceptance corporation to rate the exhibitors as retailers are rated in other industries, and while the exhibitor doubtless needs credit in his business less than any other branch of the industry, he ought to be given the chance to receive it because by extending credit to him a new security comes into existence upon which the distributor will be able to obtain money for necessary production purposes far in advance of his present facilities in this direction and on much more reasonable terms. "This means that the distributor will be able to anticipate perhaps 75 per cent of his bookings and thereby greatly accelerate his turnover of capital. "The national distributors can make this plan possible if they care to indicate their willingness to revise their contracts with the exhibitors and put them on a credit rather than on a cash in advance basis. "In my judgment every branch of the industry would be benefited by this substantial change in the methods of transacting business. "Credit, of course, like every other good thing, may be abused, but this is no reason why those who know how to use it should be denied the benefits which result from its proper use.

"I will be very glad to know which distributors are interested in the plan and the extent to which each would care to discount its booking contracts provided the terms and conditions of the proposed discounts were acceptable to them. "I think a general discussion of the subject would be helpful and timely. "Sincerely yours, (Signed) \"W. M. Seabury.\"
Walker Sues M.P.T.O.A. for Fees
Directed to File New Complaint; Will Sever Connections with Film Industry

JAMES W. WALKER, New York state senator, was directed to file a new complaint in his suit against members of the Motion Picture Theatre Owners of America to recover $6,202 alleged to be due him, in an order signed by Supreme Court Judge Wagner.

This action was brought by Senator Walker last summer in Ingham County as plaintiffs named as defendants Sydney S. Cohen, William A. True, Edward Fay, Marcus Loew, Samuel I. Berman, Charles L. O'Reilly, John Mannheimer, William D. Burford, and William A. Steffes.

It was alleged in the complaint that the organization had retained Senator Walker as national counsel in August, 1929, at $1,000 a month and expenses, and that his employment was terminated on May 10, 1922. He is seeking to recover $1,000 for each month from November, 1921, to May, 1922, and $260 disbursements.

The contention advanced by Gilbert & Gilbert, as attorneys for True, Burford and Steffes, in asking that Senator Walker be compelled to file a new complaint, was that he alleged that he was employed by the defendants and "others," and failed to name the "others" as defendants also. This was upheld by Judge Wagner.

It is understood that Senator Walker, who for three years has been a conspicuous figure in national exhibitor affairs, will shortly make public all affiliations with the motion picture industry. This will include his resignation as general counsel of the T. O. C. C.

This step has been made necessary by the election of Alfred E. Smith as governor of New York and by the fact that the Democratic party obtained a majority in the state senate, making Senator Walker majority leader and the personal representative of Governor Smith in all legislative matters. This added responsibility, together with his extensive legal practice, will make it impossible to participate actively in exhibitor affairs.

Senator Walker's resignation is expected about February 1, and is expected to carry an important message to exhibitors regarding the future of exhibitor organizations and the proposed exhibitor-distributor plan.

T.O.C.C. in Controversy with F.I.L.M. Club

Claiming a breach of faith on the part of the F. I. L. M. Club, the T. O. C. C. of New York by resolution has withdrawn its representation on the joint arbitration board. The controversy arose over an alleged rider issued to be made part of existing contracts. This rider provides for a form of arbitration contrary to the understanding and the present agreement existing between the T. O. C. C. and the F. I. L. M. Club of New York.

"The Theatre Owners' Chamber of Commerce has not been consulted by the F. I. L. M. Club with reference to the above-mentioned rider and we deem it to be a breach of good faith. This, because, in forcing upon the exhibitor a rider which becomes a covenant to a contract, the contents of which are contrary to the agreement which is now in force between the Film Club and the T. O. C. C."

"Under the circumstances, the Theatre Owners' Chamber of Commerce deems the above act on the part of the Film Club one of discourtesy and a breach of faith and by a resolution passed at our meeting held this day, the T. O. C. C. representation on the Joint Arbitration Board has been ordered withdrawn."

St. Louis Women Ask for "Family Night"

Motion picture exhibitors of St. Louis will be asked to set aside Friday evenings as "Family Night," the stages of films of "approved artistic and educational value" by the St. Louis Council on Motion Pictures, formed at a recent meeting of women's civic and welfare organizations. The meeting was held under the auspices of the College Club.

Exhibitors will also be asked to give special matinees for small children on Saturday mornings. A voluntary reviewing committee will also be organized and a bureau of information about films for the benefit of schools, churches and other organizations.

Virginia Censor Board Shows Deficit

Concluding its first five months of operation, the Virginia State Board of Censors is a losing proposition, according to a report covering its activities and financial status since August 1st and just submitted to Governor Trinkle.

Instead of paying its own expenses during the five months of its existence, it has incurred a deficit which will have to be made up either by charging an increased fee for inspection of films or through an appropriation from the State Legislature to cover this shortage and to help carry the office.

Theatre Swindled by Bogus Industrial Producer

R. SULLIVAN, manager of the Fair theatre, Amarillo, Texas, reports a swindling scheme operated in his city by a W. A. Wallace, who came in town and proposed to make a local motion picture, as well as special advertising trailers for several merchants. He collected a considerable sum of money for these, according to Mr. Sullivan, and then disappeared.

Mr. Sullivan has requested other exhibitors to be on watch for this man, and to wire him should any information be obtained concerning him.

Walker is a Swindler about 42 years of age, 5 feet and 6 inches in height, weight, about 145 pounds, hair, dark brown, wears glasses, nervous and rather quick temper. He was driving an automobile when he left Amarillo.

Labor Conditions Close Ottawa House

The attitude of several unions of organized labor has brought about the closing of the Family Theatre, Ottawa, by Harry Brouse, owner of the Family and Imperial Theatres. Ottawa is also on the National Labor Union circuits. The closing of the house was directly due to certain demands on the part of labor unions which Mr. Brouse considered unreasonable, and now all employees of the theatre are out of employment.

For some months the Family was the home of dramatic stock presentations, but the stock company season came to a close early in December. Mr. Brouse then decided to revert to the original policy of the house in the offering of moving pictures and vaudeville specialties. An outside musical director was introduced, whereupon the officials of the local musicians' union demanded that an orchestra leader be maintained in addition to the new director. As the latter also led the orchestra there was nothing for the union leader to do but draw his pay, according to reports. The stage employees also insisted, it is said, on having their old back stage pay and when only two men, at the outside, were necessary in the opinion of the management. The three extra men did nothing but sit around and draw their pay, it is stated.

The theatre reopened even under these stipulations, but patronage did not come up to expectations, with the result that Mr. Brouse closed the theatre completely after the union officials refused to reconsider conditions.

N.C. Women Fail to Present Censorship Bill

The North Carolina Federation of Women's Clubs will not present a censorship bill at the present session of the North Carolina General Assembly, as it is not believed there are any other interests friendly to censorship who will push the matter and the state is pretty sure to get a two-year rest from the evil, according to Better Films Committee of the State Federation at Pinehurst, December 7, 1922, and which has just been made public.

It is believed that the organization of Better Films Committees throughout the state had much to do with the defeat of the part of the women at Pinehurst, and that a rapid extension of this work will result in forever stalling any desire on their part to reopen the censorship matter.
Arbuckle Starts Filming Comedy on Coast

OSCOE ARBUCKE, screen comedian, this week started filming "Handy Andy," under the direction of Herman Raemaker, with Molly Malone assisting.

This will be a two-reel comedy, financed by Arbuckle's attorney, Gavin McNab, and his associates, of San Francisco.

This move is the first definite intimation of Arbuckle's plans for the future since Will Hays announced that, so far as he was concerned, he was free to attempt to return to the screen.

Seattle Musicians Sue Exhibitor for Libel

A libel suit for $25,000 against John Danz, owner of the Colonial, Class A and Rialto theatres in Seattle, has just been filed by the Musicians' Association, Local 76, Incorporated, of Seattle, as a result of labor trouble that has been brewing in the Pacific Coast city for several months.

The suit grew directly out of statements alleged to have been made by Mr. Danz on December 28, 1922, the day following the wrecking of his automobile by a dynamite bomb. The blame for the placing of "stink bombs" in his theatres was laid up to union supporters, a charge vehemently denied.

Danz has had trouble with organized labor in Seattle for many months. After the explosion that wrecked his ear, he made statements blaming labor trouble for the affair. The union heads indignantly denied his charges, saying they were frame-ups to discredit the unions.

When the "stink bomb" cases was brought up for trial in Seattle recently, Percy Adlan testified that he was offered $2 for each bomb he broke in large Seattle theatres, running under union regulations, by two operators employed by Mr. Danz. The operators, in company with one of Mr. Danz's doormen, were arrested recently on charges of having tried to distribute the bombs. The operators are being held, but the doorman was released because of lack of evidence. The trial is now going on in Seattle.

Southern Theatrical Man Dead in Atlanta

Hugh Latimer Cordoa, forty-eight, well known Southern theatrical man, died at his home in Atlanta, Thursday, last. After leaving Washington, Cordoa had been in the business in Richmond, and then moved to Atlanta twenty years ago. He was general manager for the Jake Wells syndicate covering the principal theatre towns of the South. His mother, Mrs. E. W. Cordoa, lives at Virtue, Vt. Four brothers live in Chicago, New York, Havana, Cuba, and New York.

Censor Commission Bills Up in Indiana

The bill to create a State motion picture censorship commission of three members was introduced in the House of the Indiana State Legislature last week. It was identical with that introduced in the Senate the week before. Both bills are in the hands of committees and were scheduled for early hearings.

Meanwhile there was not open organized effort to combat the bills on the part of either Indiana exhibitors or other groups. It was understood, however, that a quiet fight was being directed by the national organization.

The Indiana Indorsers of Photoplays, the independent, unofficial, body of prominent members from independent film men, have published letters of protest against the bills. The indorsers, who have had the hearty co-operation of exhibitors all over the state for two years, have been gathering letters from theatre owners who have made cuts in films at their suggestion in order to convince legislatures that movie men do all they can to insure clean films at the present time and to answer the argument of enemies of the indorsers that they do not accomplish anything.

Gray to Direct Boston Unit of Theatres

New England Theatres, Inc., has concluded arrangements whereby its Boston unit of theatres will be operated under the direction of Carl Gray. The change of ownership is contemplated and the present New England Theatres officials will continue in office.

For some months past Mr. Gray has operated for New England Theatres, Inc., its theatre holdings in the States of Maine and New Hampshire.

Universal Signs Duncan to Year's Contract

WILLIAM DUNCAN, for several years a leading serial star, has been signed to make serials for Universal, it has been announced from the home office of Universal Pictures Corporation.

The contract, which calls for a year's work on the Universal lot, with an option of an additional year, was signed just before Mr. Carl Lammers, president of Universal, left for the Coast. It will go into effect as soon as Duncan completes his present contract with Vitagraph.

Edith Johnson, Duncan's wife and leading woman, also will join the Universal forces, and will continue to play character supporting roles in pictures made and starred in by her husband.

Recently Duncan has confined his efforts to serial work at Vitagraph. In re-entering the serial field he will be getting back into a phase of moving-picture production in which he is intensely interested.

Duncan's contract with Universal provides that Duncan shall direct and star in a series of chaptered entertainment for the screen. It is not known at this date whether these serials will be of the "thrills from history" type. Duncan himself, is understood to have some brand new ideas on serial production, which Universal will back him up in putting into screen form.

Hampton to Film "Spoilers" for Goldwyn, Announced

JESSE D. HAMPTON will produce "The Spoilers," for Goldwyn Pictures Corporation, instead of Metro, it was announced this week on the coast.

Last year's version of the RKO Beach story, and Anna Q. Nilsson has been selected for the role of Cherry Mallotte.

The first film version of "The Spoilers," produced by Colonel William N. Seelig, will be remembered as one of the most sensational of the screen. The fight between William Farnum and Tom Santschi may be said to be reprised. A Motion Picture Owners' Association, held Monaco, and was called "punches." Kathlyn Williams added to her laurels as Cherry Mallotte, the role which Miss Nilsson will portray.

The new version is said to be successful, and was revived only a few years ago. It did much to establish screen reputations for Rex Beach, William Farnum, Kathlyn Williams and others connected with it.

Receiver Is Named for C. C. Pictures

James A. Hamill has been appointed receiver of C. C. Pictures Corporation as the result of a complaint filed by Harold C. Cornelius. The defunct concern was formerly Chaplin Classics, Inc., and is the successor of Clark-Cornelius Corporation, having taken over all the assets of the latter and assumed all of its liabilities.
Chicago Essanay Studios Active
Production Resumed at Famous Old Plant by Newly Incorporated Company

For the first time in many years the famous Essanay Studios on Chicago's north side are the scene of production activities, and the stages once occupied by Chaplin, Bushman, G. M. Anderson, Hazel Daly, Ruth Stonehouse, Bryant Washburn, Ben Turpin, Henry Walthall, Richard Travers, and many others, are in use, and it is the hope of the Chicago picture men that the Windy City will stage a comeback as a production center.

The present activities are those of Blair Coan Productions, a recently incorporated Illinois company, which started work on its first production at the Essanay Studios two weeks ago.

The backers of the company are Chicago men, and according to Mr. Coan, Blair Coan Productions has been incorporated for one hundred thousand dollars worth of preferred stock and fifteen hundred shares of common stock (no par) all of which has been subscribed for. Mr. Coan also states that the company has been given the O. K. of the Illinois Blue Sky Commission.

The picture under production is the rewritten version of "The Little Girl Next Door," originally produced about seven years ago by Mr. Coan and George K. Spoor, which enjoyed an unusually successful run netting a large profit. The feature will be developed as a mystery story, which, although retaining some of the original incidents, will be treated from a new and novel angle, and according to Mr. Coan, prove a fascinating story.

A strong cast has been assembled for "The Little Girl Next Door," including Pauline Starke, Carmel Meyers, James Morrison, and Mitchell Lewis. W. S. Vandyke, well known director, is handling the megaphone.

Mr. Coan is convinced that there is nothing wrong with Chicago as a production center and those backing the company expect to make a number of pictures there, which will offer the motion picture public fresh and amusing exteriors of great beauty and interest, and stories which can best be developed in the Windy City.

Exhibitor Raps M. P. T. O. A. Policies in Resigning

Motion Picture News is in receipt of a letter from John E. Evans of the Drury theatre, Philadelphia, enclosing copy of a letter which he has sent to the M. P. T. O. A. and the M. P. T. O. of Eastern Pennsylvania, southern New Jersey and Delaware, resigning from the national and local organizations as a member of the board of managers and as a member.

In this letter Mr. Evans severely criticizes certain policies of the national organization and of Sydney S. Cohen as president.

The letter is, in the main, a reply to charges made by Sydney S. Cohen on the floor of a meeting of the local organization on December 23. Mr. Evans cites his record as national representative and as president of the unit, asserting that, contrary to Mr. Cohen's charges, he had at all times worked with the best interests of all exhibitors at heart.

He also discusses the Movie Chats matter at length, being one of the original signers of the contract. This was, he claims, the means of using the screens of the country to sell securities of questionable value, and did not bring exhibitor organizations the revenue which was expected, although many exhibitors who were running it considered their obligations fulfilled and refused to pay other assessments.

It is also charged in his letter that Sydney S. Cohen, while urging exhibitors to fight the Music Tax, was himself paying it, and that Mr. Cohen filed a complaint with the Federal Trade Commission without consulting his hourentants or proper legal advisors.

In closing, he expresses his good wishes toward fellow exhibitors and his freedom from rumor in taking this action.

Clergymen Win Jersey City Sunday Closing Fight

The controversy between the clergymen and theatre owners of Jersey City has terminated in favor of the clergymen. By decision of Supreme Court Justice Francis W. Swaney the theatres must close, even to benefit performances, on Sunday nights.

It has been the custom in Jersey City to have the theatres open several Sunday nights before and after Christmas to raise funds for the annual Christmas tree of the city fire department. This fund benefits 25,000 poor children of the city.

A bench warrant was obtained for William Quinn, director of public safety, whom the ministers appealed to in vain to prevent Sunday openings. A temporary injunction was obtained by the theatre owners to prevent the head of the police department from interfering with Sunday shows. The decision was the result of the hearing.

Bennett Laboratory Razed by Fire on Coast

Fire of unknown origin totally destroyed the building and equipment of the Chester Bennett Laboratories at Fine Arts Studio Wednesday morning. About one hundred scenes of the negative of the Halperin Production's coming feature "Tea with a Kick" and a great quantity of positive prints in work were lost.

Nat Deverich, president of Fine Arts Studios, Inc., and owner of the building, states that he will probably not rebuild, but instead a big enclosed estate will be erected on the site. Bennett has been negotiating for the Downing Process Laboratory and it is reported that a deal for its purchase has been consummated.

The Laboratory was built by Kinemacolor in 1913, and the following year it was taken over by D. W. Griffith, who retained the plant until going East.
Dawn is Signed to Direct Series for Paramount

ALLAN DWAN, who was specially engaged to direct Edith Wharton's "The Glimpses of the Moon" for Paramount and now has the production well under way at the Long Island studio, has signed a contract for a series of Paramount productions to bear his name.

The first production to be made by Mr. Dwan under his new contract will be "Lawful Larceny." Samuel Shipman's play which, produced by Al. H. Woods, ran the good part of a year at the Republic Theatre in New York. Edmund Goulding has been engaged to write the script. The picture will be started shortly after the completion of "The Glimpses of the Moon.

Dwan has had a successful career as a screen director, his latest work being seen in "Douglas Fairbanks in Robin Hood." Among other productions with which he was associated as director are "Wildflower," with Marguerite Clark; "Panthere," with Norma Talmadge; "Cheating Cheaters" with Clara Kimball Young; "Mr. Fixit," "Bound in Morocco," "He Corran Up Smiling," and "Heading South," with Douglas Fairbanks for Paramount.

"Girl of Golden West" Cast Lining Up


Beside Kerrigan, Miss Breamer and Simpson, Carewe is angling for other well-known screen favorites, according to information from the coast.

Sylvia Breamer will be the girl, Russell Simpson was the unanimous choice for the role of the sheriff, the part played by Enrico Caruso in the opera and by Frank Keenan on the stage.

Additional Players for Melford Cast

To the cast of George Melford's present picture have been added Julia Swain, John Daly Murphy, who are to play Mr. and Mrs. Jackson Reddell, important characters in Waldo Young's original story, "You Can't Fool Your Wife." The principal roles in this picture now being produced at the Paramount Long Island studio are in the hands of such popular players as Leatrice Joy, Lewis Stone, Nita Naldi, Pauline Garon, Tom Carrigan and Paul McAllister.

Maurice Costello Back After Five Years

Maurice Costello is returning to the screen in "The Glimpses of the Moon," the Allan Dwaw Paramount production now being filmed at the company's Eastern studio. He has been away from the camera for five years with the exception of two independent pictures recently made, but in the character of Fred Gillow in his screen version of Mrs. Wharton's popular novel he has jumped back into motion picture work with both feet.

"The Christian" in Capitol Preview

Invitational Showing Brings Praise for Classic from Critical Audience

GOLDBYN's invitation preview showing of its cinema masterpiece, "The Christian," directed by Maurice Tourneur, at the Capitol theatre on Tuesday, January 23, was attended by over three thousand persons. Among them were exhibitors controlling chains of theatres and individual exhibitors from the territory served by the Boston, New Haven, New York, Albany, Philadelphia, Pittsburgh and Buffalo branch exchanges.

Many men and women prominent in motion picture circles, newspaper and magazine reviewers and special writers were among those seated in the large auditorium. The playoff held the audience spellbound as its dramatic, emotional story was unfolded on the screen.

S. L. Rothafel had prepared special music and lighting effects to precede and accompany the projection of the film.

Before the play was flashed on the screen a singer appeared on the stage and sang, "I Am the Captain of My Soul." At the conclusion of the song he raised his arms horizontally and the lights were dimmed until his shadow formed a black cross on the curtain. The shadow cross faded into the first flash of the picture.

The unfolding story was followed with the closest attention and at its conclusion there was a great outburst of applause. Goldwyn came in for many compliments from prominent exhibitors and other film men in attendance. They agreed that "The Christian" is one of the biggest and finest productions that has been produced, and that its gross earnings should rival the biggest sum yet taken in by any picture. Director Maurice Tourneur, Richard Dix, Mae Busch and the rest of the cast received high praise.

"The Christian" will be shown at the Capitol theatre for the week beginning Sunday, February 11.

Among the prominent exhibitors present were:


"Desire" in Production at Metro Studios

Louis Burston is producing at the Metro studios in Hollywood, "Desire," a photoplay written by Henry Symonds and John B. Clymer.

Rowland Lee, who recently completed the direction of "Alice Adams," starring Florence Vidor, will direct. Mr. Lee was, before his staging of the Booth Tarkington story, associated with Thomas H. Ince, with Herbert Bosworth and Goldwyn. The cast which he has assembled for "Desire" includes John Bowers, Marguerite De La Motte, Estelle Taylor, David Butler and Lucille Hatton. George Barnes will handle the camera work.

The production of "Desire" marks Mr. Burston's second association with Metro. The company released last year his production, "Forget-Me-Not," with tremendous success. The authors of "Forget-Me-Not" wrote "Desire."
Fox Announces February Releases

"The Net," "Town That Forgot God," and "Romance Land" Are Scheduled

"The Net," directed by J. Gordon Edwards, and "The Town That Forgot God," directed by Harry Mitable, are the two productions which head the February release program of Fox Film Corporation. The schedule also includes feature pictures starring Tom Mix, John Gilbert, and Dustin Farnum, and an Al St. John two-reeler comedy.

"The Net," which is an adaptation of Maravene Thompson's drama, will be released February 25th. It is based upon a novel mother love theme and is said to embody highly decorative interior and exterior scenes. Barbara Castleton, Albert Roscoe, Raymond Bloomey, Peggy Davis and Arthur Gordoni appear in the cast.

"The Town That Forgot God," which recently completed a three-month run at the Astor theatre, has been set for release on the 11th. The cast features Bunny Grauer and Jane Thomas.

The Tom Mix vehicle for February is "Romance Land," a story by Kenneth Perkins and adapted by Joseph Franklin Poland. Barbara Bedford supports Mix, and in the cast are found Frank Brownlee, George Webb, Pat Chrisman, Wynn MacE and Fred Burns.

George Barr McCutcheon's novel, "Truxton King," is the basis for the picture of the same title in which John Gilbert will appear during the forthcoming month. Director Jerome Storm handled the production. Ruth Clifford has been chosen for the feminine lead. The cast also includes Frank Leigh, Mickey Moore, Otis Harlan, Henry John Mill, Jr., Richard Whyne, Willis Marks, Winifred Bryson and Mark Fenton.

Another William Patterson White story has been selected by William Fox for the February offering of Dustin Farnum. Doris Pawn appears opposite the star. The scenario is by Jack Strumwasser, and the direction is by Colin Campbell.


Glenn Hunter Release Due February 4

It is announced that "The Lap of Luxury," the second of a series of Film Guild productions, starring Glenn Hunter with Martha Mansfield in the stellar feminine role, is scheduled for release on the Hodkinson program February 4th.

"The Lap of Luxury" was written by Townsend Martin and Frank Tuttle and was produced under the personal direction of Mr. Tuttle, with the assistance of Fred Waller, Jr., as photographic and technical director.

Burr's Sales Representative on Business Tour

Lester F. Scott, Jr., general sales representa- tive for C. C. Burr, left New York for Chicago several days ago. Mr. Scott will stay some time in Chicago and then travel through the key cities of the Middle West. Mr. Scott will acquaint the independent market with the latest Burr releases. These are "The Last Hour," "Are You Guilty?" and "Lucky" the new Johnny Hines feature.

Blanche Sweet Selected As "D'Urbervilles" Lead

Announcement was made this week that Blanche Sweet would play Tess in "Tess of the D'Urbervilles," which Marshall Neilan will produce in association with Goldwyn from the story by Thomas Hardy, setting at rest discussion as to the lead to be selected for this picture.

She has been selected by Goldwyn for the leading role—the part that Mrs. Fiske has played so often on the speaking stage and did years ago when screen technique was far from its present high stage of development, in motion pictures. It is one of the greatest and most difficult roles that can fall to the lot of any actress to portray, and Goldwyn and Mr. Neilan believe that they have found the ideal actress for the part in Miss Sweet.

In private life Miss Sweet is Mrs. Marshal Neilan, but that had no bearing on her selection for the role of Tess, it is stated. Miss Sweet was considered along with many other actresses for the part by Goldwyn's production officials.

Corinne Griffith Engaged for "Six Days' Lead"

Corinne Griffith has been engaged to play the leading role in Elgin Olyn's "Six Days," which is scheduled for early production at the Goldwyn studios.

Miss Griffith has been acting under the Vitaphone banner since her debut in pictures. After appearing in two or three productions she was given ingenue leads with Earle Williams. For several years past she has been a star in her own right.

Goldwyn selected her for the lead in "Six Days" after careful consideration of several actresses known wherever motion pictures are shown. The choice fell upon Miss Griffith because of her especial fitness for this role.

Elgin Olyn recently "shot" a number of "atmospheric scenes" for Goldwyn's picturization of her story in Paris, where some of the action takes place.
Goldwyn Signs Mae Busch and William Orlamond

Long-term contracts have been closed by Goldwyn Pictures Corporation for the services of Mae Busch and of William Orlamond, character actor, it was announced this week.

The decision to place Miss Busch under contract was arrived at because of her work as Glory Quayle in Goldwyn's screen version of Sir Hall Caine's novel, "The Christian," produced for it by Maurice Tourneur. When the completed picture came to be run off at the studio for Goldwyn officials they were so pleased with her acting that it was at once determined to give her a role in the new Rupert Hughes' picture, "Souls for Sale," and to place her under contract for a term of years.

Orlamond won favor by his work in such exacting parts as that of the motion picture director in "Doubling for Romeo," as the inventor in "The Sin Flood," and, most recently, as Lord Farringdon in Rupert Hughes' production of "Souls for Sale."

Next Vehicle Selected for Clara Kimball Young

"Cordelia the Magnificent," a story by Leroy Scott, will be Clara Kimball Young's next starring vehicle to be produced by Harry Garson for Metro.

Miss Young has completed her performance in the Henry Kistemacher-Paul Kester play, "The Woman of Bronze," in which she was directed by King Vidor. The stage version was a signal success when presented on Broadway with Margaret Anglin in the leading role, and in the screen version Miss Young is de-clared to have scored effectively in the many emotional opportunities offered her.

"Cordelia the Magnificent" is being published serially in Hearst's International magazine. Production is scheduled to start upon Miss Young's return from a vacation. The screen adaptation is being made by Frank Beresford. After spending a month in New York, Mr. Garson has returned to Hollywood and is at work engaging a cast for the new production.

Goldwyn to Release Negri Picture March 4th

"Mad Love," in which Pola Negri is starred, will be released by Goldwyn Pictures Corporation on March 4th. This is claimed to be the greatest production ever made by the famous Polish star, and was selected by Goldwyn as a suitable role to follow "The Christian" and "The Strangers' Banquet."

"Mad Love" is the type of story in which the Polish beauty appears at her best. The exotic, entrancing qualities of her personal charm are given full play and her powers of impersonation are realized to the full, it is said.

Agnes Ayres Starts Work On "Contraband"

Agnes Ayres, back at the Lasky studio from a short vacation trip, has started her new Paramount picture, "Contraband," under the direction of Wesley Ruggles.

"Contraband" is from a magazine story by Clarence Budington Kelland, and has been adapted by Albert Shelby LeVino. It is said to be filled with action and with an interesting set of characters.

Coeue Message in Two-Reel Picture

Educational Will Release Film Made by Famous Apostle of Auto-Suggestion

E MIL COUE, famous French apostle of autosuggestion, is putting his message on the screen. The little druggist of Nancy gave his first work this week on a two-reel picture, which Educational Film Exchanges, Inc., will release as its next Short Subject Special, carrying the message of hope to the many millions throughout the world who are unable to hear his lectures or attend his clinics.

Since coming to the United States recently to lecture on his theory of autosuggestion as a means of attaining health in body and mind, M. Coue has been flooded with offers from motion picture producers to make a picture in which he would personally appear. Having no desire for personal gain, M. Coue rejected all these offers, some of them carrying immense salaries, until a scenario was submitted to him which conveyed his message as he wanted to give it.

Arrangements were then made for the production of the two-reel film to be called "The Message of Emile Coue."

This will be the only motion picture to be made by M. Coue or authorized by him during his stay in the United States, it is claimed. His share of the proceeds from the film will go toward founding a Coue Institute in New York City.

The picture is being made at the New Rochelle studio of Motion Picture Arts, Inc., under the direction of John E. McCutcheon, who recently completed the feature picture, "Man and Wife." Production work was started Tuesday, and all the resources of the studio will be concentrated on the rapid completion of this unusual picture.

M. Coue and his advisers rejected all scripts based upon fiction or romance, refusing to allow his appearance in the light of a miracle man.

"The cinema," said M. Coue in approving the final plans to put his message on the screen, "is one of the most important agencies in existence for the wide dissemination of an educational message on an entertainment basis.

"As a teacher I desire to have its help, but I have no ambitions as an actor and do not wish to be financially benefited. This educational screen story is the only one I have authorized or will authorize for the present, and the many flattering offers are declined with deep and sincere thanks."

"Educational will make every effort to release this picture at the earliest possible moment after the completion of production work," said E. W. Hammons, president of Educational. "With the public fighting to hear the lectures of M. Coue, it is obvious that the entire American public will welcome such a film as this, which will convey his lesson, in his own words and in his own way, to the millions who are unable to see or hear him on the stage or in the clinics."

Brenon Starts First Film For Paramount Release

Work has been started at the Lasky studio on "The Rustle of Silk," Herbert Brenon's first production for Paramount, in which Betty Compson and Conway Tearle will be featured and which was adapted from Cosmo Hamilton's novel by Sada Cowan and Ouida Bergere.

In addition to being published in book form, this story also ran as a serial and achieved great popularity.
New Universal Group of Features

The Capitol Series of Nine Five-Reelers Available Within Two Months

ENCOURAGED by the favorable reports from exhibitors in all sections of the country concerning the Laemmle Nine, the group of nine Universal attractions which the Universal Pictures Corporation is putting out as its premier offering for 1923, a new group of high class five-reelers has been put into production at Universal City and will be ready for the trade late next month.

The group will be known as the Capitol Series of Universal Attractions, and will include nine pictures made by leading Universal directors and enacted by Universal's most popular stars and players. Most of the pictures are being made from stories by popular authors. The others are original stories written especially for the Universal by experts in the technique of the screen.

The first picture of the Capitol series to be released will be "The Prisoner," a feature production picturized from George Barr McCutcheon's famous novel "Castle Craney-crow." The Universal screen adaptation of McCutcheon's pen success was made by Jack Conway, with Herbert Rawlinson in the starring role.

For several weeks it was thought that "The Prisoner" would be released as a Universal-Jewel production. The only reason which prevented it was Mr. Laemmle's desire to include pictures of Jewel quality in the Capitol Series.

A strong cast was engaged to support Rawlinson in "The Prisoner." Eileen Percy has the chief supporting role. Others in the cast are EstherRalston, June Elvidge, George Cowle, Lincoln Siedman, Gertrude Short, Bertram Grassby, Mario Carillo, Hayford Hobbs, Lilian Langdon, Bert Sprotte, and Boris Karloff. "The Prisoner" will be released February 26.

Following "The Prisoner" will come "The Bolted Door," a live screen drama starring Frank Mayo and adapted from a strong story by the popular author George Gibbs. Phylis Haver has the feminine lead. Others in the cast are Nigel Barry, Charles Stevenson, Kathleen Kirkham, Frank Whitson, Anderson Smith, and Dorothy Cassill. It will be released March 5.

On March 12 a Gladys Walton picture will be released. It is entitled "Gossip," and was adapted from a story by Edith B. Delano, which was called, "When Carey Came to Town." Supporting Miss Walton in this feature are Ramsey Wallace, Freeman Woods, Albert Priscoe, Kate Kent, and Edith Yorke. "Gossip" was directed by King Baggot.

The next picture in the Capitol Series will be an all-star cast picture made by George Archainbaud. It is "The Midnight Guest" and is said to be a mystery drama of the first water. Grace Darmond has the leading role, supported by a cast which includes Mahlon Hamilton, Clyde Fillmore and Mathilde Brandege. The story, which originally was called "Flash" was written by Rupert Julian.

The fifth picture scheduled in the Capitol Series is a starring vehicle for Edward (Hoot) Gibson. It is entitled "Single Handed" and is being made from an original story by Edward Sedgwick, who also is directing it. In the cast are Eliner Field, William Steele, Philip Sleeman, Tom McNutt, and Dick LaReno. It will be released March 26.

The next picture will be an all-star cast picture adapted from a story by William Slavins McNutt. It is called "His Good Name" and is being directed by Harry Pollard.

In "His Good Name" the following players are taking principal roles: Rockliffe Fellows, Fritz Ridgway, Buddy Messenger, William Welsh, Hayden Stevenson, Sidney DeGrey, Frederick Stanton, William R. Daly, and John Hatton. It is scheduled for release April 2.

A second Herbert Rawlinson picture, "Nobody's Bride," will follow "His Good Name." Alice Lake will play the chief supporting role.

Famous Signs Sada Cowan On Return from Trip

Sada Cowan, scenarist and playwright, who has just returned from a trip around the world, has been engaged by Famous Players-Lasky Corporation to write a number of original special stories and adapt others for Paramount pictures, according to an announcement by Jesse L. Lasky.

Miss Cowan has been abroad for about a year touring the Orient and resting. Prior to this she had written in collaboration with Beulah Marie Dix, "Fool's Paradise," a Cecil B. DeMille production, and following that a number of scenarios for other companies as a free-lance writer.

Her first work under the present arrangement is "The Rustle of Silk," which she and Ouida Bergere have been adapting from the book by Cosmo Hamilton. This will be Herbert Brenon's first production for Paramount and will co-feature Betty Compson and Conway Tearle.

F. P.-L. Foreign Manager Leaves for Cuba

E. E. Shaner, director of the foreign department of the Famous Players-Lasky Corporation, left on Sunday, January 21, for Havanna, Cuba, in company with Chester E. Sawyer, vice president of the Caribbean Film Company, on a business trip of from ten days to two weeks.

Plans for the distribution of Paramount pictures during the year will be discussed with officials of the Caribbean Film Company, which has been the Paramount distributor in Cuba, Porto Rico, Central America, Colombia, and Venezuela for several years.
Error in Review of Series “Fighting Blood” F. B. O.


The Universal Pictures adapted from H. C. Witwer’s stories are in two series, the first six being named “The Leather Pushers,” the second series made on the strength of popularity of the first “Leather Pushers.” H. C. Witwer’s “Fighting Blood” stories, a series of twelve two-reelers, produced by R-C Pictures, and distributed by Film Booking Offices of America, are directed by Mal. St. Clair, with Albert Cooke impersonating the fight promoter and pugilist’s manager. There is positively no connection, the error having been on the part of the reviewer only.

Jack Ford to Direct Tom Mix in New Picture

Jack Ford, who directed “The Village Blacksmith” and “The Face on the Barroom Floor,” has been assigned to direct Tom Mix in his next production, titled “Three Jumps Ahead. Alma Bennett will play opposite the star.”

Associated Plans Great Campaign

Paving the way for business developments in keeping with the present and prospective expansion in the organization’s activities, Associated Exhibitors is launching the most ambitious project of its career, a great national advertising campaign. The plans for the whole first year have been mapped out and contracts already let for that period.

The Saturday Evening Post of February 3rd will contain two pages of advertising devoted to three big features recently released by the company. The merits of these photographs will be told over again in the March issue, on the 4th, in February, and in four fan magazines, each of which will carry a full page advertisement.

These will be only the first guns. Other features will be exploited in the advertising pages as well as in photoplays. The plan is laid out by Arthur S. Kane, president of Associated Exhibitors, call not only for an aggressive business assault, which is not to terminate even when the first year has passed, but for its prosecution uninterruptedly and continuously during that time. In other words, the first attack is not to prove merely a foray, to be followed by a period of silence and then by a concluding volley. To use Mr. Kane’s own words, “Associated is entering upon an aggressive, vigorous and incessant onslaught.”

In his official announcement outlining in some detail the tactics to be employed, Mr. Kane made it plain that there is to be not the slightest let-up in trade paper advertising. Associated will continue, on quite as large a scale as ever, to place its case before the dealers through these unrivalled channels. But the field of operations is to be widened. A direct appeal is to be made to the consumer, the general public, as well as to the dealer, in order to create for the exhibitor the widest interest in the pictures when he plays them.

The first of the advertisements in the national campaign will mark also the initial appearance of the phrase, “Encore Pictures,” which Associated Exhibitors has adopted as the catchword for these subjects nationally advertised. This expression, at once terse and full of meaning, is intended to symbolize the avowed ambition of Associated, which is constantly to present attractions of such quality that each one seen will evoke an invitation for another. “What we have in mind,” said Mr. Kane, “is that each Encore picture will bring a definite desire for more Encore pictures.”

The attractions to be covered in the first advertisements are Constance Binney in “A Bill of Divorcement”; the Edward A. MacManus production of “The Woman Who Fooled Herself,” with May Allison, and Martin Johnson’s drama picture, “Head Hunters of the South Seas.” Each of these is a recent release.

The Saturday Evening Post of March 3rd and the April numbers of the four selected fan publications will carry advertisements of Monte Blue and Mary Alden in “The Tents of Allah,” which also is a MacManus production to be released March 4th, and “Breaking Home Ties,” which has met with an enthusiastic reception in the short time since its first public showing.

Florence Vidor in “Alice Adams,” the picturization of Booth Tarkington’s prize winning novel, will appear in the Saturday Evening Post of April 7th and the fan journals of May. Douglas MacLeen in “Going Up” will follow shortly thereafter. In all the succeeding advertisements, Mr. Kane asserted, the same high standard of attractions is to be maintained, Associated Exhibitors, in entering upon a campaign of such magnitude, being determined to include in its appeals only outstanding features.

It may be said that in arriving at important decisions upon plans for the prosecution of the campaign Mr. Kane brought into helpful play his earlier experience as a newspaper man and as an advertising exhibitor as well as a motion picture executive. Knowledge gained from all three sources had its influence in the determination to make the advertising campaign continuous.
First Nat'l Releases for February
“Mighty Lak’ A Rose” and “The Pilgrim” on Schedule for Coming Month

WHAT A WIFE LEARNED,” “Mighty Lak’ A Rose,” “The Sunshine Trail,” and “The Pilgrim” are set for release during February by Associated First National.

“What a Wife Learned” is a Thomas H. Ince production with Milton Sills, John Bow- ers and Marguerite De La Motte heading the cast. It is a story of Western cattle ranches and big city life. Flood scenes in which the husband and the wife’s suitor fight for life lead to the climax. Others in the cast are Evelyn McCoy, Harry Todd, Aggie Herring, Francesca Billington, Bertram Johns, Ernest Butterworth and John Stepping. John Griffith Wray directed the picture under Mr. Ince’s supervision. The story is by Bradley King.

“Mighty Lak’a Rose” is the first Edwin Carewe production made for First National, and is said to be a dramatically human story of the underworld and high society. The story is from the pen of Cyrtis Benton. A national exploitation campaign has been started on this picture. In the cast are James Rennie, Dorothy Mackaill, Anders Randolf, Helen Montrose, Sam Hardy, Harry Short, Paul Panzer and Jean Bronte.

“The Sunshine Trail” is a Thomas H. Ince production with Douglas MacLean as the star and Edith Roberts as leading woman. It is described as a rollicking comedy of ranch life in which MacLean leaves a trail of sunshine but continually envelops himself in gloom. James W. Horne directed it.

“The Pilgrim” is Charlie Chaplin’s latest feature release. Edna Purviance is the girl. Those who have pre-viewed “The Pilgrim” declared it to be full of the old Chaplin humor, “It takes rank among his best productions,” one reviewer writes. Others in the cast are Mack Swain, Kitty Bradbury, Dash Loyal, Dinky Dean, Mae Wells, Sydney Chaplin, “Chic” Reiner and Tom Murray.

Universal Will Release Brabin’s “Driven”

For the first time in six years Universal has bought a big independent picture for Universal release. It is “Driven,” a photoplay of the Kentucky mountains, directed by Charles Brabin from a Cosmopolitan story by Jay Gelzer. When recently reviewed as an independent production by the trade papers, it received commendation. It will be a Universal-Jewel release.

The cast includes Charles Emmett Mack, Burr McIntosh, Elnor Fair, Emily Fitzroy and George Bancroft.

It is Brabin’s first independent production. The story was put into scenario form for him by Alfred Raboek.

Goldwyn Enlarges Branch in Milwaukee

Goldwyn Distributing Corporation has enlarged its branch office in Milwaukee and made it into an independent branch exchange. Sam Shurman, formerly sales manager of Goldwyn’s Chicago exchange, has been promoted to be resident manager at the enlarged Milwaukee office.

Mr. Shurman has been with Goldwyn Distributing Corporation for several years as salesman and as sales manager. He is well known throughout the territory which will be served from the Milwaukee exchange.

Holubar Picture Title Is Changed

First National announces that the title of Allan Holubar’s next release has been changed from “The White Frontier” to “Slander the Woman.” This picture is a story of the Canadian northwest and of Montreal. Dorothy Phillips is the star.

“Slander the Woman” is adapted from an original novel by Jeffrey De Prend, and deals with the human trait of uttering false information against the character of others.

Holubar has made some of his scenes at Truckee, and will make others in northwestern Canada and Montreal.
F. B. O. Contracts for New H. C. Witwer Series

P. A. Powers, managing-director of F. B. O., has closed a contract with H. C. Witwer, author of The Leather Pushers and Fighting Blood, whereby F. B. O. acquires the motion picture rights to all of Witwer’s stories for the next five years with the exception of a few stories, as yet unpublished, which have been otherwise contracted for. Announcement to this effect was made this week from the F. B. O. home office.

The contract provides for a new series of Witwer stories which will appear in the Cosmopolitan Magazine as well as in the screen. The first of this series which F. B. O. will adapt for the screen appeared in the February issue under the title “Julius Sees Her.” This series will run in the Cosmopolitan over a period of several years, and will comprise stories of American youth, blending action with humor. The title of the second story is “Sherlock’s Home,” the third is “When Knighthood Was in Towers.” These stories will not be the ones of Witwer’s “Fighting Blood” series, which are appearing in Collier’s Weekly in story form, are now nearing completion at the F. B. O. studios under the direction of Mal St. Clair. Mr. Witwer, as author, will shortly return to the Coast to cooperate with Director Mal St. Clair.

“Bishop of The Ozarks” February Release

Film Booking Offices of America announces for release in February the Finis B. Fox production, Bishop of the Bishop of the Ozarks. This picture adapted from the story by ex-Congressman Milford W. Howard, deals with the regeneration of a criminal by the power of love. Part of the action is laid in the rugged fastnesses of the Ozarks and in the big city, where a startling dramatic climax develops.

Mr. Howard, author of the story, plays the title role. In the supporting cast is seen the already popular Perdue whom Mr. B. Norris Johnson, a screen “find,” and who has been placed under a contract by him whereby she will be featured in future F. B. O. productions.

Others in the cast are Cecil Holland, William Kenyon, R. E. MacLean, Mrs. Milo Adams, Josa Medville, Fred Kelsey, and George Reed.

Supporting Cast Named for Madge Bellamy

Announcement was made in Culver City this week of the cast which Madge Bellamy selected for “The Tinsel Harvest,” the production which will mark her debut as a star and in which she will make her first appearance under the banner of Associated Exhibitors. Production work by Regal Pictures, Inc., her producing organization, already has begun, under the direction of William A. Seiter.

The cast as announced will include John Bowers (as leading man), James Corrigan, Hallam Cooley, Billy Bonham, Norris Johnson, Ethel Wales, Otis Harlan, Arthur Millett, James Gordon, Frances Billington and Myrtle Vane.

“Brass Commandments” Release Due

BRASS COMMANDMENTS has been installed as manager of Paramount’s offices in Mexico City, according to an announcement made by E. E. Shauer, director of the foreign department. The first production to be released under his management will be “Mandala,” B. S. Mils’s production for Paramount, which will be shown at the Teatro Olimpia, the first run house for Paramount Pictures in the Republic of Mexico.

John L. Day, South American representative, who went to Mexico early in December to arrange for the opening of the Paramount distributing offices, has returned to New York after having successfully launched “Blood and Sand,” “The Great Moment,” and “To Have and to Hold.”

New Paramount Manager in Mexico City

William C. Winship, until recently a member of the sales staff of the Los Angeles exchange of the Famous Players-Lasky Corporation, has been installed as manager of Paramount’s offices in Mexico City, according to an announcement made by E. E. Shauer, director of the foreign department. The first production to be released under his management will be “Mandala,” B. S. Mils’s production for Paramount, which will be shown at the Teatro Olimpia, the first run house for Paramount Pictures in the Republic of Mexico.

Metro Negotiating for Re-release of “Three Ages”

Negotiations are now under way on the West Coast for the distribution of Keystone’s first five-reel comedy special which will be made under the title of “Three Ages.” Representatives of the Metro Pictures Corporation have been conferring with Joseph M. Schenck, producer of the Keystone comedies, and an announcement from the Metro office this week forecasts the probable distribution of “Three Ages” by that organization.

“Three Ages” was written by Buster Keaton in collaboration with Jean C. Havez, James J. Gray, Joe Mitchell and Claude Buckman. Margaret Leahy and Wallace Beery will appear in important roles in this production.

McDermott Treasurer of Select

J. E. McDermott has been elected treasurer of the Select Pictures Corporation, the distributing unit of the motion picture enterprises originated by Lewis J. Selznick. He has already entered upon his new duties, his election having been accomplished a few days ago. The announcement was made by Myron Selznick, president of the Select organization, on Monday. Mr. McDermott joined the Select Company about two years ago.

“East Side, West Side” Rights to Lessers

Irving Lesser, Eastern manager of Principlal Pictures Corporation, this week announced that in association with Sol Lesser and Michael Lasky, that firm will acquire a deal whereby they acquire the screen rights to “East Side, West Side,” a production that has had a long run at the Nora Bayes theatre in New York and which is meeting with unusual success on the road.

The acquisition of rights to this play marks the consummation of the second of a series of deals negotiated by this concern, for final papers were signed this week with George M. Cohan whereby the latter becomes associated with the Principal Pictures Corporation in the adaptation to the screen of Cohan successes.

Production on “East Side, West Side” will start within the next ten days at the new Principlal Studios on the West Coast, where all Principal productions will be made in the future. Mr. Lesser, who is in charge of production, is negotiating with several well-known directors to produce this special, which will be distributed through foremost independent exchanges.

New Companies Enter Industry in N. Y.

The following motion picture companies were incorporated in New York state the past week, the capitalization and incorporators being also given: Adams Picture Craft Travels, $10,000; H. J. Curtis, J. J. Sameth, and M. Knapp, of New York; Valograph Picture Corporation, $10,000, to be registered in Oregon; S. Minor, and E. F. Hinterer, of New York; Harry Walker, Inc., $2,000, H. Walker, S. Wallach, and C. L. Kahn, of New York; Kodascope Libraries, $1,500, F. W. Lovejoy, J. S. Havens and L. B. Jones, all of Rochester; Pacific Cinéma Corporation, $1,000, J. L. Tilton, of New York; Samuel Siecke, Jr., Julian Rochlitz, Samuel, $5,000, J. J. Myers, S. Friedman and M. S. Brotman, of New York; Teendora, N. Y., $10,000, Lew and Margaret Fischer of Fort Edward and A. M. Barton of Teendora, N. Y., $10,000, Lew and Margaret Fischer of Fort Edward and A. M. Barton of Teendora, N. Y., $10,000, Lew and Margaret Fischer of Fort Edward and A. M. Barton of Teendora, N. Y., $10,000, Lew and Margaret Fischer of Fort Edward and A. M. Barton of Teendora, N. Y., $10,000, Lew and Margaret Fischer of Fort Edward and A. M. Barton of Teendora, N. Y.

S. F. Associated Branch Wins First Award

W. B. FRANK, general sales manager of Associated Exhibitors, announced this week the results of a $500 prize contest in which the salesmen of that organization were engaged during the last three months of the year just passed. The company had offered cash awards of $1,000, $500, $250, $150 and $100, to the five branches which should show the best result for the First Prize, the next four which had been released between May 22nd, 1921, and March 19th 1922.

Final results show the following winners among the personnel of the successful branches being indicated:

Distinctive Gets Biograph Studio

Arthur Friend Leases New York Plant for Filming of Five Feature Subjects

ARTHUR S. FRIEND, president of Distinctive Pictures, has signed a long-term lease with the Biograph Company whereby Distinctive Pictures takes over the entire Biograph studio building on February 1. The Biograph plant in East 17th street, New York, is one of the oldest and best known studios on the East Coast.

The acquisition of the Biograph studio by Distinctive was prompted by reason of the extensive production plans being made by Mr. Friend’s company. Five feature productions are scheduled for production within the next few months, it is stated. The interior scenes on the first of these titles “Backbone” were completed at the Biograph plant two weeks ago by Director Edward Sloman. The studio is now being used by Harmon Weight for the filming of the interior scenes for “The Ragged Edge,” adapted by Forest Halsey from Harold Macgrath’s novel of the same name.

Extensive rearrangements are contemplated by Mr. Friend and Henry Hobart, vice-president of Distinctive. These renovations will be effected under the supervision of J. N. Naulty, studio-manager for Distinctive. An elaborate rearrangement of the floor area and the installation of new lighting and mechanical equipment are among the prospective alterations planned by Distinctive for its coming production work at the Biograph plant.

The following statement was issued in part by the Distinctive Pictures Corporation’s headquarters in New York this week:

“arly in addition to the stage floors, the Biograph building has a floor for dressing rooms and another floor contains fourteen offices. On the dressing room floor is a special restaurant which will be maintained for the use of the various companies and the studio staffs. The offices, the cutting rooms and the projection rooms will also be arranged to suit the new Distinctive purposes.

“Along with the new development of the physical facilities requisite for their big production schedule, Mr. Friend and Mr. Hobart are arranging for the augmentation of the personnel. Mr. Estabrook has been with Distinctive, as general production assistant to the two executives, for several months. Mr. Naulty, the studio-manager, was formerly with Famous Players-Lasky. He has with him as assistant, Joseph Nadel.”

First National to Handle Borzage Productions

Richard A. Rowland, general manager of Associated First National Pictures, Inc., announces that negotiations extending over several weeks with Arthur H. Jacobs, the producer, and Frank Borzage, under which First National will distribute a series of Frank Borzage Productions, have been completed. The completion of the contract was announced at a luncheon at the Ritz-Carlton, Wednesday, given by Mr. Jacobs to Mr. Borzage, trade and fan press representatives and First National officials. Mr. Jacobs is leaving for the coast immediately to get things started for the production of the first story, “Terwilliger,” by Tristan Talpin, which was originally published in the Saturday Evening Post and afterward ran serially in many newspapers.

Universal Will Produce “Naughty Marietta”

Universal Pictures Corporation is to make a screen production of “Naughty Marietta,” the musical comedy. This announcement was made early this week at the Universal home office, after final arrangements had been completed for the acquisition of rights to the piece.

Although details have not been definitely decided, it is highly probable that “Naughty Marietta” will be used as a starring vehicle for Virginia Valli, Universal’s new star.

Geo. M. Cohan Plays to Be Filmed by Principal

George M. Cohan has entered into a contract with Sol Lesser, Irving Lesser and Michael Rosenberg of Principal Pictures Corporation whereby that organization will immediately start the filming of Cohan stage successes. All contracts have been signed, O’Brien, Malevsky & Driscoll representing Mr. Cohan and Nathan Burkan, acting for Principal Pictures.

The first George M. Cohan production to be made by Principal Pictures Corporation will be the “Meanest Man in the World,” one of his most recent productions. Immediately upon his arrival in New York last week, Irving Lesser went into conference with George M. Cohan, and an agreement was made whereby the latter will go to Los Angeles to oversee the production of his plays. He will co-operate in the making of “The Meanest Man in the World” in which an all-star cast will appear. The cast is now being assembled.

First National Announces Staff Changes

Announcement was made at Associated First National offices that Floyd M. Brockell, manager of distribution, has appointed Louis Bache, Washington branch manager, as district manager for First National in Canada. Vincent McCabe who was in charge in Canada resigned.

After consultation with H. A. Bandy, central district manager, who is temporarily attached to the New York office, Mr. Brockell appointed Walter E. Lusk, Cleveland manager, to the Washington post left vacant by the promotion of Bache. G. W. Erdmann, who has been the assistant manager in Cleveland was made manager.

C. E. Bond, who has been acting as manager of the First National Chicago office, has been confirmed as manager.

These changes were planned by Mr. Brockell before he left on his trip to all the First National offices in the United States, Mexico and Canada. They have just gone into effect.

Scenes from “In the Night,” a Producers Security release.

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Among the Exchanges

COUNTRY SALES MANA-
GER, of First National's Chi-
cago exchange, has been con-
tinued to his home for several days, suf-
ferring from a touch of pneu-
monia, but it is hoped he will be 
out again within a short time. 
The splendid results achieved 
recently by First National's 
country sales staff, are directly 
attributable to the capable cap-
ings of Leon Bromberg has been 
doing since he took over his present position, 
and the long hours have some-
what impaired his health.

Two teams of Universal sales-
men, captured by Harry Phillips and Ted Schlegler are at present 
engaged in a hot battle for the 
handsome money prize hung up 
by the local exchange for the team making the best sales rec-
ord. At the end of the first week 
Harry Phillips's team, composed, 
in addition to the captain of Lit-
ton Astrachan, Ben Eisenberg, 
Sid Decker, R. Funk, N. Prov-
ence, W. J. Denor, was leading the Ted Schlegler crew 
composed of C. Leserman, M. Hen-
och, W. H. Tracy, T. Stover, E. 
Phillips, and D. Miller, is now in a 
comfortable margin, but the lat-
ter are suspected of having some-
thing up their sleeve and next 
week may show a different stand-
ing. The contest runs from Jan-
uary 15th to February 16th at 
which time the final results will 
be announced. The salesmen particip-
ating in this contest are also eligi-
ble for the monthly watches 
offered by Carl Lammle, to all 
salesmen in the United States 
region, as a result of the large, 
and number of the local salesmen are 
expected soon be wearing Lammle watches.

A weekly sales meeting is now 
part of the regular schedule of 
First National's Chicago ex-
change, the meeting inaugu-
rated last week by Manager 
Bond, and the first was well at-
tended, every department being 
represented. Bill Brimmer, presi-
dent of the city staff, has been 
transferred to Country Sales 
Manager Bromberg's department 
and will make his debut as a 
knave of the road this week.

Herman Stern, of Universal's 
Chicago exchange, has been pro-

The King, Los Angeles, used this display ad to announce "Omar the 
Tentmaker." 

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

changes and exhibitors and keep-
ing the executive officers of the 
company in closer touch with the 
theaters of the country. One 
feature of the new plan will be 
the division of the country into 
districts, each in charge of an as-
sistant general sales manager, 
who will have authority to O. K. 
or otherwise dispose of contracts 
for picture rentals, so that here-
after, contracts will not have to 
be sent to the home office of the 
company in New York for ap-
proval. This, of course, will save 
much time and also will result in 
having the contracts passed on by 
a man in close touch with the 
theaters.

T. C. Baker is again connected 
with Metro and will cover the 
Indiana territory, making his 
headquarters at Indianapolis. 

Charles Dingman, who has been 
working the Indiana territory, 
has been transferred to Wiscon-
sin by Manager Roselle and in 
future will work out of the Chi-
cago exchange.

District Manager Shirley, of 
Metro, is in New York this week 
attending a general meeting of 
Metro's district managers. This 
meeting is of particular interest, 
in view of the important new 
production plans recently formu-
lated by this company.

Breadwell Sears and Bill Brim-
er, two popular members of 
First National's staff, are cele-
britating their birthdays simultane-
ously this week and cigars and 
hand shaking are the order of the 
day. Mr. Sears, a native of Chi-
ago, has spent twenty-six summers, 
while Bill confesses that he is three 
years younger than Methuselah.

Frank Heneler, Milwaukee 
representative of Metro, was in the 
city this week, and reports ex-
cellent business in Milwaukee and 
throughout the state of Wiscon-
sin at the present time, but de-
pression which existed there 
some time ago having been en-
tirely overcome. Mr. Heneler 
was on the way to Detroit with 
his wife to attend the wedding of 
a relative.

General Manager Sheehan, of 
Fox Film Corporation, was in 
Chicago visitor this week and after 
confering with Exchange Man-
ger Meyer, left for a visit to 
the west coast studios of his com-
pany.

Around the Trade

THE ANNUAL stockholders' 
meeting of the Orpheum 
Theater Corporation, was held 
last week at the Orpheum Build-
ing in Kenosha, Wisconsin, 
and directors and officers re-elected 
for the coming year. The board 
of directors include Harry M. Vale, 
Minard Tullgren, Thomas Saxe, Joseph G. Rhode and Ed-
ward Dayton. A. B. McCall 
will be the trustee, and the of-
cers are: Thomas Saxe, president; 
Minard Tullgren, vice-president; 
and Edward Dayton, secretary. 
The Kenosha theatres operated 
by the company are the Orpheum, 
Majestic and Rhode, of which 
Edward Dayton will continue to 
be general manager.

Charles H. Ryan, popular man-
ger of the Garfield Theatre on 
Madison Street, is now the proud 
father of two future exhibitors, 
his son having joined him on a 
visit to the residence of Mr. and 
Mrs. Ryan, on January 21st. Ac-
cording to the proud papa, who 
recently ran charge in the dis-

tribute for the past eleven years, 
mother and son are doing nicely.

Lee Robinson's Madison The-
atre, Peoria, recently played to 
three thousand kids, the occasion 
being a big Jackie Coogan birth-
day party at that house. All sixty-
four pound birthday cake, three 
and one-half feet in diameter, 
was one of the features of the 
celebration and every kid attend-
ing was presented with a piece 
of this monster cake.

L. M. Rubens left for Califor-
nia on Wednesday of this week 
to join his wife and family, who 
were at Los Angeles, which are 
the good part of the winter. He 
will make his headquarters on 
the coast and will spend a few 
months, returning to Illinois as 
soon as he can persuade his 
family that the weather has suf-

diciently improved for a visit to 
the district, which may be from one 
week to three months, according 
to the genial president of the I. 
M. F. T. O., who is anxious to 
be back with the boys.

Sam Katz is again at his desk 
at the Balaban & Katz headquar-
ters in Chicago, after a ten days 
visit to New York.

Jack De Wall, traveling audi-
tor of American Releasing Cor-
poration, stopped off in Chicago 
for a day, on route to making an 
inspection of the St. Louis ex-
change.

"Monte Cristo," the big Fox special, continues to bring 
big returns. The opening start at the Randal, Monday, where 
was a holdout from two o'clock in the afternoon until af-
ter ten in the evening.

Jesse J. Goldburg, president of Independent Pictures Cor-
poration, will be in Los Angeles for a few hours, Monday, en route to 
Chicago, where he is going on company business. Mr. Gold-
burg's views coincide with the 
leaders in the independent field in regard to the outlook for 1923, 
which will be one of the greatest years for the inde-
pendent productions and inde-
pendent distributors.

Opening day for Douglas Fair-
banks in "Robin Hood," at the 
Roosevelt was one of the great-
est in the history of this house 
and indications are that the 
attendance during its run will equal the record established by "When Knighthood Flourished," backed as it was by the tremen-
dous advertising campaign car-
ried on by the Hearst publica-
tions.

Berney Russell, of Russell Pro-
ductions, who has been at the 
Chicago headquarters of his or-
ganization since before Christmas, will return to the west coast studios within a few days to re-
sume his duties as production 
manager. Elaborate plans for 
Russell Productions' 1923 pro-
gram were mapped out during his 
stay in Chicago and Bob W. D. 
Russell and Berney Russell in-

dent to make Russell Productions an important factor in the inde-
pendent field this year.

Bert Ennis, representative of 
Sawyer Lubin Productions, has been in Chicago for several days in 
preparation for the opening of the 
exploitation campaign in the in-
terests of "Quincy Adams Sav-
ner," which opens at the Chicago 
on January 29th. The campaign 
started with teaser ads in vari-
ous daily papers and interesting 
developments are promised by this live publicity man.
FAMOUS PLAYERS

Thirty Days—
About the average Reid picture; drew well. (Middle West.)

Wallace Reid was popular here and his followers flocked to see the production, following the news of his death. (Middle West.)

Missing Millions—
The attendance held up good all week with this one. (Middle West.)

Making a Man—
Should appeal to any audience. Very good week's business. (Middle West.)

When Knighthood Was in Flower—
Did not hold up as well as expected. In fact, lots of vacant seats when second half of the week started. Business fair. (East.)

My patrons wrote letters asking me if I could re-book this, and if there were any more pictures as good being made. (West.)

Anna Ascends—
Fair picture; business not up to standard. (West.)

A Daughter of Luxury—
Fair picture. Good business. (Middle West.)

Manslaughter—
A picture my patrons enjoyed and passed good word regarding; did good business. Meighan great favorite here. (Middle West.)

The World's Applause—
Good feature in which Kathryn Williams more than shared honors with the star. Had popular appeal. Good business. (Middle West.)

GOLDWYN

Gimme—
Not a big picture, but a pleasant one. The youngsters here like Gaston Glass and praised him to the skies in this one. (West.)

Lots of comedy and sufficient deep stuff. Went over very good. Receipts held up well. (Middle West.)

The Christian—
This one went over big, playing to crowded houses for a week's run. (Middle West.)

Mr. Barnes of New York—
Not so good. Business fair. It takes big pictures to get them in here. (West.)

FIRST NATIONAL

Oliver Twist—
Best Coogan picture yet; fine business on two weeks' run. (Middle West.)

The Dangerous Age—
A high grade feature. Drew good crowds. (Middle West.)

Fury—
Somewhat heavy, but a splendid feature in which Barthelmess and a good cast are seen to advantage. Business good. (Middle West.)

White Shoulders—
Went over nicely. Patrons commented favorably. (Middle West.)

METRO

Enter Madame—
Clara Kimball Young well liked by patrons of this house and this one packed them in every night of the week. (East.)

Hearts Aflame—
An entertaining subject attracting very satisfactory business for seven days. Matinees off, but evenings capacity. (East.)

This was a thriller all the way. It had some wonderful camera work. Went big. (East.)

Trifling Women—
Good picture; average box office attraction. (Middle West.)

UNIVERSAL

The Flaming Hour—
Good business and satisfactory picture. (West.)

Broad Daylight—
A very good program picture. Our patrons liked it. Nice receipts. (Middle West.)

The Flirt—
Held over for second week to fair business. A fine box office number which was well liked by most patrons. (East.)

VITAGRAPH

A Front Page Story—
Big business on this. Packed them in on Monday when it rained all day and evening. (West.)

HODKINSON

Slim Shoulders—
Put on a fashion show with this and did well. (West.)

A Certain Rich Man—
A fair enough picture, Attendance up to average. (Middle West.)

WARNER BROTHERS

Heroes of the Street—
A great picture playing to fine business. Appeal to the younger particularly good, the balcony, which sells for twenty-five cents, as compared with forty for the first floor, selling out first at almost every show. (Middle West.)

FOX

Without Compromise—
Not a good picture, but William Farnum fans came, only to be disappointed. However, did good business. (West.)

AL LICHTMAN

Thorns and Orange Blossoms—
One of the best pictures that we have had in some time. A real story, beautiful sets, excellent photography and good cast. Audience comment great. Excellent business. (East.)

PATHE

Dr. Jack—
The best drawing card in several weeks. Played to big houses and made a big hit with patrons. (Middle West.)

STATE RIGHTS

The World's a Stage—
Nothing to write in about. Didn't do so well either. (West.)

What's Wrong with the Women—
You will make no mistake booking this one. Should please any audience. (Middle West.)
CHICAGO

Chicago Theatre—
Opening—"Capriccio Italiano."
Specialty—"F. B. O."
Hold & Leonard.
Topics of the Day.
Novelty—Topics of the Day.
Current Events—News Weekly.
Music—Organ Solo—"Blue" Jesse Crawford, organist.
Scene—
Specialty—"Coral and Jade." Pearl Frank, Roy Deiterich and Abbott Dancers.
Feature—"Peg O' My Heart," Louise Taylor—Metro.
Cartoon.
Next Week—"Quincy Adams Sawyer." 

Tivoli Theatre—
Opening—"Tannhauser."
Novelty—Literary Digest—"In Bluebird Land."
Vocal—"I Hear You Calling Me," Walter Pontus, soloist.
Current Events—News Weekly.
Music—Organ Solo—"Carolina in the Morning."
Scene—
Specialty—"The Weather House."
Feature—"Shadows," Al Lichtman.
Comedy—"The Electric House," Buster Keaton.
Next Week—"Trilting Women." 

Riviera Theatre—
Opening—"Introduction to Contest—Old Popular Songs vs. Grand Opera."
Organ—Introduces each number with slides—"Love's Old Sweet Song," "One Fine Day," "Songs of the South."
Page from the "Family Album," Quartette from "Rigolotto."
Comedy—"The Electric House," Buster Keaton.
Next Week—"Trilting Women.

McVicker's Theatre—
Opening—"Findlandia."
Specialty—Spitalny's Classical Jazz—"The Mermaid's Awakening."

LOS ANGELES

Grauman's Theatre—
Opening—Madame Butterfly.
Current Events—Pathe Weekly.
Music—Organ Medley with Slides.
Comedy—The Agent—Larry Semon
Specialty—Musical Act entitled "Ritz Carlton Cafe in Mexico," with cabaret of songs and dances.
Feature—"Anna Ascends," Alice Brady—Paramount.
Theatre will close for four weeks—repairs.

California Theatre—
Opening—Symphony Concert—"The Bohemian Girl," Jarnfelts Freeland and Syncopated Impressions.
Current Events—Fox and International News.
Novelty—Con. Hecca Lira's Treasure Island.
Feature—"Gimme"—Gaston Glass—Goldwyn.
Novelty—Topical of the Day.
Next Week—"The Christmas." 

Hill Street Theatre—
Opening—Orchestra.
Current Events—International News.
Comedy—Best Cellars—Eddy Barry
Novelty—Hodkinson's Author Series—Mark Twain.
Serial—Fourteenth Episode of "Buffalo Bill."
Feature—"A Front Page Story—Vitaphone.
Added Attraction—Skeele—twenty minutes—"Ask Dad, He Knows," by Joseph Jackson.

Symphony Theatre—
Opening—Orchestra.
Current Events—Weekly.
Added Attraction—"Young King Cole," Leather Pushers.
Comedy—"Valse Noblesse." Clyde Cook.
Feature—"Without Compromise—William Farren—Fox.
Recessional—Organ.
Kinsman Theatre—
Mission Theatre—

Grauman's Rialto Theatre—
Feature—"To Have and to Hold."—Paramount, Fourth Week.

Grauman's Hollywood Theatre—
Feature—"Douglas Fairbanks in Robin Hood."—U. A., Fourteenth Week.

Loe's Theatre—
Feature—"Hearts Atame."—Metro, First Week.

Pantages Theatre—
Feature—"The Prince and the Pauper."—"American—Releasing.
Comedy—Hall Room Boys.

BROOKLYN

Mark-Strand Theatre—
Feature—"When Knighthood Was in Flower," Marion Davies—Paramount.

NEW YORK

Capitol Theatre—
Opening—With Divertisements— Including Songs, Dances and Novelties.
Current Events—Capitol Magazine, Prologue—Orchestral Presentation, "Peg o' My Heart.""lagnette Taylor—Metro.
Recessional—Organ.

Rialto Theatre—
Opening—"The Sorcerer's Apprentice" and Riesenfeld's Classical Jazz.
Current Events—Rialto Magazine.
Specialty—"High Kicking," Evelyn Lane—in a Music Film.
Feature—"Dark Secrets."—Dorothy Dalton—Paramount.
Specialty—"False Brillance."—Lilian Powell.
Added Attraction—"He Raised Kane" of the New Leather Pushers Series, Reginaldenny.
Comedy—"In Dutch." Recessional—Organ.

Cameo Theatre—
Opening—Schubert Selection.
Current Events—Cameo News Pictures.
Cartoon—Cheating a Cheater. Musical—Xylophone.
Scene—King Winter.
Comedy—"The Duiful Dada—Harold Lloyd.
Feature—"Mildly," American Releasing.
Recessional—Organist.

Criterion Theatre—
Feature—Nazimova in Salome.

Astor Theatre—
Feature—The Third Alarm—F. B. O.

Lyric Theatre—
Feature—Hunting Big Game.

Mark-Strand Theatre—
Opening—Excerpts from "Lucia di Lammermoor" with Sextette.

Barbee's theatre, Chicago, used this to advertise "A Front Page Story."
Comedy—"Salt Air," Bobbie Dunn. Recessional-Orchestra.

**Boston Theatre—**
Overture — "Raymond," Rollo Symphony Orchestra.
Current Events—Pathé News Weekly.
Novelty — Topics of the Day.
Feature — "Thorns and Orange Blossoms," Al Lichtman—Pre-recorded.
Cartoon—Aesop's Fables, Recessional-Orchestra.

**Baltimore**

**Rivoli Theatre—**
Overture — "Raymond," Rollo Symphony Orchestra.

**Metropolitan Theatre—**
Overture — Metropolitan Concert Orchestra.

**Wizard Theatre—**
Overture — Wizard Orchestra.
Cartoon—Aesop's Film Fables. Current Events—Topics of the Day.

**San Francisco**

**Loew's Warfield Theatre—**
Overture—"Little Bit of Everything." Novelty—Minute Reviews. Special — Bessie Clayton and several dancers; second week.
Musical—Interpolation from "Spring"—Violin solo from "East Is West."

**California Theatre—**

**Granada Theatre—**

**Washington**

**Brothers Under The Skin**

Specially—Hawkins Sisters in Harmony Songs.
Music—Organ solo—W. Remington Welch at the organ playing one of his own compositions.

**Roosevelt Theatre—**
Feature — Douglas Fairbanks in "Robin Hood."

**Woodlawn Theatre—**
Overture—Selected.

**Randolph Theatre—**
Feature—"Monte Cristo"—Fox. Next Week—"The Flame of Life."

**Barbee's Theatre—**
Current Events—Topics of the Day. Specially.

**BOSTON**

**Loew's State—**
Novelty—Topics of the Day.

**Nazi Mowa the Incomparable**

**Salome**

**BULLDOG DRUMMOND**

**CARNY BLACKWELL**

**Carnival Theatre, Des Moines, advertised "Bull Dog Drummond" with this copy.

**Carnival Theatre, Des Moines, advertised "Bull Dog Drummond" with this copy.**

**Event**

Scene—Pathé Review. Special—Paul Linke and Syneco-Symphonists presenting musical numbers, solos, and dances.
Novelty—Fun from the Press. Feature—"The Chocolate Box," F. B. O. Recessional—Organ.

**Tivoli Theatre—**

**New Portola Theatre—**
Feature—Dr. Jack—Harold Lloyd—Pathé—Sixth Week.

**Imperial Theatre—**
Scene—Pathé Color—Bremere Alps. Feature—"Salome."
DETROIT

Adams Theatre—
Feature—"Suzanna"—Mabel Normand. 1st National. Comedy—"He Raised Kane." Added Attraction—"Leather Pushers." Recessional—Organ. Capitol Theatre—

For Washington Theatre—

Madison—
Feature—"The Hottentot"—First National—Second Week—Transferred from the Capitol.

BUFFALO

Shea’s Hippodrome—
Overture—Medley of Popular Airs, played by concert orchestra.

MISSOURI

Missouri Theatre—

ST. LOUIS


Shea’s North Park—
Feature—"Dr. Jack"—Harold Lloyd—Pathe. Added Feature—"Seeing’s Believing." Visita-Dana—Metro. Palace—
Feature—"My Wild Irish Rose." Vitagraph.

WALNUT THEATRE

ST. LOUIS

Missouri Theatre—

Feature—"Omar, the Tentmaker." West End Lyric and Capitol Theatres—

CINCINNATI

Strand Theatre—

Walnut Theatre—

Gifts Theatre—

KANSAS CITY

Newman Theatre—
Motion Picture News

**INDIANAPOLIS**

**Capitol Theatre**

**SEATTLE**

**Coliseum Theatre**

**COLUMBIA THEATRE**

**ST. PAUL**

**Capitol Theatre**

**CLEVELAND**

**Stillman Theatre**

**Allen Theatre**

**Park Theatre**

**DALLAS**

**Palace Theatre**

**Old Mill Theatre**

**Melba Theatre**

**Newcas**
Further Information About Electric Theatre Signs

In the Technical Department of this issue of Motion Picture News will be found the third article of the series dealing with electric signs for motion picture theatres.

This week's article treats of the selection of signs for theatres not located on the principal streets of cities and should be of particular interest to the managers of theatres located on side streets in cities.

The effect of brightness, of motion, of special borders and of actual animated pictures are also discussed authoritatively.

The writer also takes up the matter of the theatre marquee, its proper design to secure maximum results, considered in relation to the neighborhood in which the house is located, type of house, and such conditions.

This series of articles contains practical information that every theatre manager may profit by, and that in the current issue is especially valuable to the neighborhood and small town theatre owner.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

Herbert J. Thatcher, Strand theatre, Sallis, Kan.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
Phil Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.
Joseph Flaskett, Managing Director, Mark Strand theatre, New York.
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Rose A. McCoy, Manager, Temple theatre, Geneva, N. Y.
George Tocher, Manager, Regent theatre, Elmira, N. Y.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
W. Griffith Mitchel, Managing Director, Majestic and Family theatres, Port Huron, Mich.
Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.
Paul A. Noble, Manager, Liberty theatre, Portland, Ore.
William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

Lobby of the Capitol theatre, St. Paul, Minn., during the run of "Omar the Tentmaker," showing Oriental atmosphere gotten with rugs, palms and other special material.
Elaborate display for "When Knighthood was in Flower" in the lobby of the Olympic theatre, Pittsburgh. A. Slesinger, manager

Atmospheric Lobby Display Is Built Up for "Ebb Tide"

Beaumont, Texas.—Manager Tom Clemmons advertised "Ebb Tide" at the Tivoli theatre with an atmospheric lobby display, which stopped every one who passed in front of the theatre and brought many a person off the main street around the corner just to see this display that had caused so much talk around town.

Mr. Clemmons personally made a trip five miles out of town along the banks of a near by river to get the palm leaves and the sand and the weaving willow branches. He borrowed three large artificial palm trees from a local gas company at no cost. He hired a truck to go to Port Arthur, Texas, a distance of twenty miles, to bring back green bamboo trees. He borrowed a live Armadillo.

The box office was concealed from view by the bamboo branches. The side walls were covered with palm leaves and the entire floor ing of the lobby was covered over with sand six inches deep, with palm trees placed here and there. In the center of this sand bed was placed the Armadillo, which alone was a curiosity. On each side of the lobby stood cut-out figures of Jacqueline Logan dressed as a Hawaiian dancer.

Cut-Out on Spider Web Used in "Singed Wings" Lobby

Huntsville, Ala. Manager C. A. Crute of the Lyric theatre used an unusual cut-out display on "Singed Wings," for which he constructed a frame about five by eight feet.

In this he wove a spider web of gold thread. On the web he fastened a cut-out of Bebe Daniels in dancing costume. Just under the cut-out was placed a large artificial candle with electric lamp for flame.

This display was made Saturday night before opening of picture on Monday.

One Cent Check Stunt Aids "Back Home and Broke"

Macon, Ga.—Manager E. C. Kingman of the Rialto theatre used one cent checks as an exploitation stunt for "Back Home and Broke."

Checks were printed on "The Bank of Laughter," and filled in by hand for one cent, the signature being "Thomas Meighan." These were honored at the box-office for one cent, deducted from the price of admission.

Good "Omar" Stunt Is Put Over Through Auto Hook-Up

San Francisco, Calif.—The manager of the Tivoli theatre reports that traffic was blocked on the streets by an inexpensive stunt that was put over in exploiting "Omar the Tentmaker."

On the Wednesday morning before the opening a tie-up was effected with the San Francisco Bulletin whereby the paper, through its auto section agreed to give a good splash on a suggested automobile ballyhoo if a photographer could be in readiness by four in the afternoon. The theatre’s manager was on the job. A dignified, near East potentate, supposed to be Omar, was dressed up and driven around town giving out small cards that read, out the outside; "Your future revealed."

The inside stated that the receiver would find himself going to the Tivoli at some time during the coming week when the theatre showed "Omar the Tentmaker." At times the crowds around the exploitation soothsayer were so thick that the police had to be called on to take a hand.

The Chevrolet agency supplied the automobile and got advertising coincidently with the Bulletin.
Traffic Tie-Up Put Over for "The Dangerous Age"

Detroit, Mich.—Street sign tie-ups were used to excellent advantage by Thomas D. Moule, manager of the Capitol theatre, in exploiting "The Dangerous Age." Despite the fact that anti-speeding campaigns and sidewalk whitewash have been exploitation accessories in many cities, it is a fact reported by Manager Moule that Detroit had previously never permitted the use of its traffic towers, parking signs and trolley poles for this purpose. The permission was obtained only through the intervention of Inspector Jackson, of the Traffic Squad, who endorsed the campaign against reckless driving.

The title was sold to thousands of pedestrians and motorists, who saw "The Dangerous Age" warnings on the towers, the parking stations and street car signs. When a street car came to a halt at a tower located near a parking sign "The Dangerous Age" had a triple play in one inning.

Thirty thousand postcards with pictures of the Hotel Astor were mailed to Detroit residents with the message: "Having a great time.

Saw a wonderful picture last night, "The Dangerous Age.""

The papers commented upon this stunt, which cost only the postage, as the cards were supplied by the Hotel Astor because of the advertising value.

Hook-Up with Camera Store Made on "Robin Hood"

BOSTON, Mass.—A tie-up on "Douglas Fairbanks in Robin Hood" which almost any exhibitor can make was arranged by Pete Smith during the run of the picture at the Park theatre. It occurred to Smith that the camera angle had been overlooked. So he went to the Robey French Company, which handles Graflex cameras, and said:

"Every still picture taken of 'Robin Hood' was made with a Graflex. Here’s a chance for a good window display for you."

They jumped at the proposition. It drew big crowds to the Robey French window.

Establishes "Kick In" as New Slang Phrase in Campaign

Charlotte, N. C.—Manager Ray Beall, of the Imperial theatre, put over a teaser campaign on "Kick In," starting ten days in advance, that established the title as a slogan or by-word in town before any one knew that it had any reference to a photoplay. This condition is, of course, the aim of every teaser campaign on a title.

The opening gun was the distribution one night of 4,000 teaser cards with only the words "Kick In" across the face in bold type. These were placed in automobiles and doorways of residences, tacked on trees, fence posts, etc.; left on the counters of cigar stands, news stands, soft drink places and drug stores. The same night sidewalks all over the business section were stenciled with the words "Kick In." The first of a series of small teaser ads appeared in the paper next morning.

When Charlotte woke up and started stirring around everybody ran into this title in one form or another. It caught on and the young set started using it as a slang expression.

Four days in advance the teaser campaign was broken by a trailer, lithographs,window cards and a newspaper ad. Then 3,000 heralds were distributed on the doors and 500 postal cards carrying the manager’s endorsement of the picture were mailed to a carefully selected list.

A jail front was used with a cut-out of Garry Hughes behind the bars. In front of this were cut-outs of McAvoy and two "cops."

"Eternal Flame" Lobby Plays Up Love Theme of Story

Augusta, Ga.—J. Frank Miller, manager of the Modjeska theatre, built one of the most pretentious lobbies for the exploitation of "The Eternal Flame."

Built across the front of the theatre, completely cutting the lobby off, was a big white wall, resembling the walls built around convents. At either side was a tall, narrow arched gateway, through which one entered or left the theatre. Vines were growing over this wall, and flowers—artificial, but very effective—were placed here and there.

In front of this wall were three big white candles made of beaver board. The centre one was very tall and reached above the top of the wall. The two candles, one on either side, were smaller. At the top of each candle burned a yellow flame (electric globes, of course), which made the lobby most effective at night. The candle on the right carried a sign in small red letters which read, "Family Love": the candle on the left carried also in red letters a tiny sign reading "Puppy Love," while the big flaming candle in the centre was placarded "The Eternal Flame—a love that never dies."

The whole lobby was artistically framed with lights which were masked, to throw the battery of their brilliance on the central candle.
Miniature Swimming Pool Used on "One Week of Love"

Austin, Texas—Manager E. B. Roberts of the Majestic theatre advertised "One Week of Love" with an unusually striking lobby display.

It consisted of an out-of-door swimming pool made out of a large size bathtub which was covered over on all sides and squared off on the top with beaver board. On the top of the beaver board was painted a tile flooring—the sides of the box-like enclosure were painted green with a winding path leading up the slanting sides to the water.

There were cut-outs of bathing girls about 12 inches in height which were placed around the edge of the pool, a small diving board, a ladder leading into the water, a raft and a float. In order to create the proper atmosphere there were placed around the swimming pool several benches all of which were miniature in size also some tiny spruce trees.

For a background to this display, Mr. Roberts used a beaver board screen which was hand painted. This scene showed a large silver moon on which was painted the title of the picture and the name of the stars.

Columbia, S. C.—Some time in advance of his campaign on "Back Home and Broke," Manager C. W. Irvin of the Imperial theatre heard of how a Macon, Ga., house put this picture over by mailing out checks for $1, drawn on the "Bank of Laughter" and signed by "Thomas Meighan." It looked good to him, so he decided to go and do likewise. But he wasn't content just to follow the Macon idea, he worked out two improvements on it.

First, he had the checks printed on regular bank check stock instead of on ordinary bond. This gave them an authentic appearance. Second, on the left margin of the face of the check he had an excellent line cut of Thomas Meighan.

Special Coogan Performance of "Oliver Twist"

Boston, Mass.—All the Coogans in Boston were invited to attend "Oliver Twist" when it played at Tremont Temple.

The names were culled from the city directory and the invitations were signed by Jackie himself. A special performance was held for the Coogans. The stunt created interest in the picture and was good for a newspaper publicity story.

Cut-outs, banner and lobby display of savage implements used at the B. S. Moss Broadway theatre New York City, during the run of "Head Hunters of the South Seas"
Wide Interest Stirred Up in
“Oliver Twist” in England

London, Eng.—Widespread publicity for
“Oliver Twist” was gotten by British First
National through exploitation prior to the
premiere at the Marble Arch Pavilion.
Ralph J. Pugh, Managing Director of
British First National, arranged for a private
showing of the picture at the Foundling
Hospital, London, a hospital in which Dickens
in his day took a lively interest and in which
the royalty takes an interest. It was the first
time these kiddies had ever seen a motion
picture and the newspapers all over the United
Kingdom gave the showing write-ups, the Man-
chester Guardian printing over half a column
on it. The Prince of Wales sent a letter of
regret at having been unable to see “Oliver Twist”
with the kiddies.

A few cuts in the picture by the censors
brought about a discussion in the newspapers
between George Bernard Shaw and G. K.
Chesterton, Chesterton calling the cuts “silly.”
The Dickens Fellowship also opposed the
censors.

Selfridge’s, the big “American” dry goods
store on Oxford street, used a window display
of Jackie Coogan hot water bottles and the
firm of Huntley and Palmers put out a spe-
cial Jackie Coogan biscuit.

Children with 1918 Cents See
“Days of Buffalo Bill”

ROY, N. Y.—Sabin and Judge, who
run the Alpine theatre, nearly caused
a riot among the children through a
stunt which they used in connection with
the showing of the first episode of “In
the Days of Buffalo Bill.”

Word went out that all children hav-
ing a 1918 penny would be admitted upon
presentation of the coin. As a result,
hundreds of children started in stopping
pedestrians as well as street cars, asking
for the precious penny and even offering
five cents for every 1918 coin.

Varied Campaign Used to Put
“Omar the Tentmaker” Over

Omaha, Neb.—Every possible angle was
seized upon by Manager Harry B. Watts and
his staff in exploiting “Omar the Tentmaker”
at the Strand.

Briefly tabulated the stunts were: Use of
2000 Library bookmarks for the “Rubaiyat”;
Dunlap hat contributing $25 to the Good Fel-
dow tie-up; tie-up on Omar cigarettes; navy
recruiting service tie-up; radio lecture by
noted elicutionist; baby naming contest on
“Omar” and “Shireen”; Good Fellow tie-up.

Through the courtesy of the Omaha Bee’s
radio department, Mrs. Brown, a local elic-
tionist, recited passages from the “Rubaiyat,”
tying up with the regular radio entertain-
ment and the picture at the Strand.

The Daily News found a good front page
story in a tie up with the First National bank
whereby it agreed to deposit ten dollars in
the bank to the account of the first boy born
during the week named “Omar.” It was
agreed that the same sum was to be put to an
account for the first girl born during the
week to be named Shireen. In case of mixed
twins, one to be named “Omar,” the other
“Shireen”; the deposit was to be $25. The
amount was to remain at the bank until the
baby became of age with interest compounded
semi-annually.

The Good Fellow tie-up resulted from Mr.
Frost’s wire contributing $25 to the Good Fel-
dow Christmas fund being raised by the
World-Herald. The idea was good for news-
paper stories and valuable publicity.

Clever Lobby Display Used to
Exploit “Anna Ascends”

Austin, Texas.—A lobby display with strong
attention value was used by Manager E. B.
Roberts, of the Majestic theatre, in putting
over “Anna Ascends.” In the lobby was
hung a bear board ball about ten feet high
and painted to resemble a balloon. In the
basket of this display was a one-sheet cut-out
of Alice Brady. The balloon was illuminated
at night by tiny spot lights turned on it from
the marquee. This balloon was suspended
from the cornice of the theatre by ropes and
was lowered and raised at intervals by one of
the theatre employees.

A novel street stunt created considerable
attention. He dressed his head usher as an
immigrant woman and during the busiest
hours of the day had this woman chased down
the street by another employee, who was
dressed as an immigrant man. The man was
shouting at the top of his voice, “Anna, don’t
do it.” At the busiest corner in town stood a
long ladder which had been placed there early
in the morning. When Anna reached this lad-
der she began to climb to the top of it with
the immigrant man following her. A large crowd
gathered to see what the disturbance was all
about, and just as soon as the girl reached
the top of the ladder she let fall a banner on
which was painted the title of the picture—
“Anna Ascends.”
Display of Savage Implements Used on “Head Hunters”

New York, N. Y.—The management of the B. Moss Broadway Theatre arranged an effective display for “Head Hunters of the South Seas,” which put over the theme of the picture in good shape.

Forming a wide arch above the entrance were touts cut with a second prize of $25, and one of the cannibal chiefs, with the cut-out of another head catching savage, the regulation straw costume of the natives flowing wave-like from around his neck in the keystone position.

In an exposed case in the lobby was a remarkable collection of poisoned spears and arrows, while stills showing representatives of the little tree-climbing monkey people with whom Mr. and Mrs. Johnson came in contact on one of the islands, the devil-devil grounds and jungle scenes were in evidence. Conspicuous also was a Malekula dress exhibit revealing the lava-lava costume of straw, which is the last word—indeed, the only word—in elic creations on the South Sea Islands.

Old Vehicle Contest Boosts “Quincy Adams Sawyer”

San Francisco, Cal.—The management of Loew’s Warfield Theatre used an Old Vehicle Contest in which prizes were awarded to persons entering the quaintest antique carriages as an exploitation tie-up on “Quincy Adams Sawyer.”

Stories in newspapers and cuts of the contestants and their vehicles drew a great deal of interest to the stunt, and a parade of the eighteen vehicles through the city put a fine finish to it.

Most of the contestants were girls, and some of the coaches that they had discovered were popular fifty years ago. The oddest vehicles were photographed with the girls submitting them, and the San Francisco Bulletin published a new photograph every day.

For the best vehicle, a prize of $25 was awarded, a second prize of $15, and a third of $10. Other rewards consisted of season tickets to the Warfield, with a number of tickets entitling the holder to see “Quincy Adams Sawyer.”

Tied Up with Paper on Ade for “Back Home and Broke”

ST. LOUIS, Mo.—George Ade’s syndicated Fables in Slang appear in the St. Louis Globe-Democrat.

When the Missouri Theatre played “Back Home and Broke,” written by George Ade, Herschel Stuart, the manager, sold the paper the idea of a split one-sheet poster announcing both the picture and Globe-Democrat feature. Stuart paid for the printing and the newspaper paid for the posting and also made available their contract locations on the billboards and the news stands.

Merchants’ Tie-Up Page Is Used for “Dr. Jack”

TAMPA, Fla.—Manager C. D. Cooley of the Victory Theatre recently put over another merchants’ tie-up page, this time on “Dr. Jack.” Full page spreads were used in the local papers, with a large heading, clear across the page, “Dr. Jack Prescribes From His Temporary Office At The Victory Theatre. Office Hours, 1-3-5-7-9.”

The rest of the page was devoted to the house ad on the feature, and the ads of the seven merchants who contributed to the page. All of the merchants’ ads started off with the statement that “Dr. Jack Prescribes.”

Novel Lobby Device Builds Up Curiosity for “Clarence”

Austin, Texas—Manager E. B. Roberts, in exploiting “Clarence” at the Majestic Theatre, made a large saxophone out of beaver board and painted it to represent the real instrument. It was about eight feet high and the bell end of the saxophone was hollowed out and covered over with red tissue paper.

This saxophone was placed in the lobby of the Majestic Theatre and rested on an easel over which was a music staff carrying a large card with the following inscription: “Blow out the light and see ‘Clarence’ free.” From the mouth of the instrument extended a rubber tube about two inches long with instructions to blow through it.

Inside of the saxophone concealed from sight was the wiring to the electric light that was in the bell end. The light could be blown out only when the switch was pulled from inside the theatre—and after several attempts had been made by all lookers-on to blow out the light, which attracted a large crowd, Mr. Roberts would pull the switch from inside the theatre and present a ticket free to the person who happened to be blowing on the rubber mouthpiece.
“Sherlock Holmes” Put Over in
Legitimate Theatre

Wheeling, W. Va.—Manager F. E. Johnston, of the Court theatre, has a particularly
difficult exploitation situation, since the house
runs legitimate attractions a large share of
the time, and each picture has to be “sold”
strongly.

He recently staged a very successful
campaign on “Sherlock Holmes” in conjunction
with William Robson, Goldwynmer, which he
describes as follows:

“We used exceptionally heavy newspaper
advertising, using the lay-outs furnished in
Goldwyn’s press book. We used a large
number of posters and window cards; in fact, all
the stands available.

One of the best accessories we used was a
reproduction of the finger print record card
used by the Bertillon system of the Police
department, showing the finger prints and
other criminal record of the villain in the
play, Prof. Moriarity, the greatest criminal of
all time. In the centre of the card was the
caption, “See how Sherlock Holmes captured
this criminal at Court theatre, Wheeling, W.
Va., week of Jan 8th, with John Barrymore
in the title role.” People saved these cards as
curiosities.

“We had window displays in a number of
book store and windows where the book
was on sale. Mr. Robson also ar-
ranged with the Chief of Police for
a private showing of the picture for the
Police department and the members of the
Sheriff’s staff, and it gave us publicity in the
newspapers.”

Paper Ties Up Editorially
with “Old Homestead”

MARTINSVILLE, Va.—Martinsville
is out to double its 5,000 popula-
tion and frowns on any manifesta-
tions of the jazz spirit of the age.

Leslie F. Whelan, Paramount ex-
plotive, saw that the Henry County
Semi-Weekly Bulletin, was campaigning
effectively on the subject so he gave
this man in Martinsville the code
name of “Chink.” Simple devotion, love, fire-sides. mother's
doughnuts, that's what Martinsville must
get back to.

This is the fifth town to be sold on
such a campaign. In Martinsville, the
Bulletin claimed that at their request
the exhibitor booked the picture to show the
town what the simple life was like.

Elaborate Campaign Put Behind
“East Is West” Showing

Wilmington, N. C.—D. M. Bain, publicity
director of the Grand theatre, in collaborating
with Carl B. Rehder, advertising manager.
George W. Bailey, house manager, and Harry
cooler, electrician, put over one of the most
elaborate exploitation campaigns ever seen
here, for the run of “East Is West.”

A ten-day advance teaser contest was inaugur-
ated in the newspapers using the “Chink”
talks with a small cut of Connie. Stunt num-
ber two was the distribution of several thou-
sand face-masks of laundry tickets to the kind
given by Chinese laundrys, with “Chink”
writing on one side and a “translation” on
the reverse, giving a strong sales talk.

Three days before the opening the entire
mailing list received large mailing cards print-
ed in red on yellow stock, the front showing
the famous “wink” of Constance Talmadge
as “Ming Toy” with Chinese characters.

The entire lobby was transformed by the
use of bamboo cane, a canopy effect being ob-
tained in which was entwined artificial flowers
and bamboo foliage. A bamboo cane fence
was also constructed enclosing the lobby,
against which background were grouped three-
sheet cut-outs of the principal characters in
the story. Forty-eight colored Japanese lan-
terns were strung underneath this canopy ef-
fact, each being wired and lighted from inside,
and the color effect was still further height-
ened by the suspension of Japanese parasols.

Miniature inaudibles painted like Japan-
ese lanterns were also entwined in the bamboo
surrounding the box office in the centre.

Shopgirls’ League Formed for
“Only a Shopgirl”

Newark, N. J. — Will Kraft, exploitation
man for the Apollo exchange, put over a
novel exploitation stunt for “Only A Shop-
girl” at the Strand theatre.

He was responsible there for the formation
of The Shopgirls’ League of Newark—
An organization for the Economic and Social
and Moral Betterment of the Shopgirl.

Kraft himself visited the various stores in
the city at hours when he could talk to the
girls when they weren’t busy and told them
that “Only A Shopgirl,” which was showing
at the Rialto, was propaganda showing shop-
girls in particular the evils of working for
someone else—and that they should be
independent. Toward this end he urged that they
consider a plan to pool their savings and
save them up with a view to opening a co-
operative shop where they would work for
their own, not someone else’s gain. He asked
all girls who were interested in the plan
to meet at the theatre Sunday morning to talk
it over and elect officers.

He even interceded with the management so deeply that the
latter agreed to donate a percentage of the
receipts of the run of “Only A Shopgirl” to the
cause—and of course the girls worked
hard.

Sunday morning brought out a big at-
tendance at the meeting, officers were elected
and letterheads printed. On this letterhead
the statement of the League’s formation and aims
was sent to every newspaper. The girls
were interviewed and photographed, and the papers
front page publicity in the news sec-
tions and wrote editorials about it.

Banner on fire truck arranged by G. P.
Ikephien, exploitation man, as a hook-up on
“The Name of the Law” at the Alhambra,
Utica, N. Y., also announcing “The Third
Alarm”
“Sherlock Holmes” Hook-Up Ad Is Given New Twist

Flint, Mich.—The manager of the Orpheum theatre evolved a new twist for his page of co-operative advertising on “Sherlock Holmes.”

Clear across the top of the page in large letters was the line “Sherlock Discovers in Flint,” and at the head of each individual “ad” a line worded substantially as follows, though varying slightly in each “ad”: “Sherlock Holmes in his travels in Flint discovered that—” Here follows the advertisement of the merchant’s goods.

A clever dodge was distributed from house to house. The wording of this herald might be used in any small or medium sized city—“Is there anything hidden in your life? Have you anything to conceal? Sherlock Holmes, the great detective, will be in Flint Sunday, Jan. 7, at the Orpheum theatre. See him unafraid the greatest mystery of London’s underworld. Sir Conan Doyle sent Sherlock Holmes here! You can’t miss or get away from him.”

Gets W.C.T.U. to Endorse “10 Nights” Picture

HUNTSVILLE, Ala.—Manager A. L. L. Snell, in exploiting “Ten Nights In a Barroom,” turned his lobby into an old time bar room and tied up with the NuGrape company to serve their product to all patrons. This company supplied a “bar tender” to serve the drinks and they were delighted with this ideal sampling opportunity to get their drink before the people of Gadsden.

He invited the local chapter of the W. C. T. U. to a private screening on the morning of opening day. As expected, they went out and spread the news.

Mr. Snell himself appeared at the services in three local churches on opening night and told them about the picture, stating that it had been highly endorsed by the W. C. T. U.

A street ballyhoo was arranged with eight or ten boys dressed as lumberjacks riding a bannered two horse dray. The boys wore Mackinaws, heavy stockings, boots and caps. Occasionally they stopped in front of the theatre and the boys would jump off and stand around the lobby for a while.

“Oliver Twist” Prologue Tied Up

Toyland prologue, tied up with leading department store, used in connection with the showing of “Oliver Twist” at the Garrick Theatre, Duluth, Minn.

Maritime Atmosphere Gotten for “On the High Seas”

BEAUMONT, Texas—Manager T. B. Noble, Jr., of the Liberty theatre, created a maritime atmosphere in the lobby during the run of the picture, “On the High Seas.”

The lobby was decorated in maritime fixtures and equipment including a dozen oars which encircled the top of the box office, a large wheel that is used to steer a ship, the center of which carried a large beaver board disc on which was painted the title of the picture.

Across the top of the lobby hung five cut-outs of life savers, the circular type on which was painted the name of the theatre—S. S. Liberty, Port of Beaumont. In the center of these life savers was painted the title of the picture and the cast.

Many Mercantile Tie-Ups Made in “Suzanna” Campaign

Los Angeles, Calif.—An unusually thorough exploitation campaign was staged for the premiere of “Suzanna” at the Mission theatre, centering heavily on mercantile tie-ups of various sorts.

The commodities tied up with the production, “Suzanna,” such as hats, shoes, silks, biscuits, chocolates, dolls, sheet music, phonograph records, cards and the “Suzanna” novel, were the product of reputable and nationally known manufacturers. This in itself made it possible to arrange with the retailers for windows in their stores for display of these merchandise articles during the run of the picture.

Displays were arranged in more than sixty business houses in Los Angeles, including three of the biggest department stores, also the Western Costume Company and the big music stores. The leading jewelry stores used portraits of Mabel Normand, the star, together with production stills, neatly arranged in gold and silver frames.

“Oliver Twist” Contest Tied Up with Newspaper

INDIANAPOLIS, Ind.—The management of the Circle theatre made a tie-up on “One Exciting Night” which took the form of a symposium, conducted for two weeks in advance of the play date for the picture, by the Indianapolis Star for the best letters from readers describing the most “Exciting Night” in their experience. Prizes of $1 each for the daily best letters were given by the Star. As the symposium closed all letters were judged again and the best of all won an award of a $50 cash prize.

This contest ended one week before the play date for “One Exciting Night” and immediately following it a teaser advertising campaign was started in Indianapolis newspapers, the copy referring mysteriously to “One Exciting Night.”

Miniature of reproduction of the Prison of Zenda, five feet high and eight feet long, mounted on a truck and driven about the streets of St. Paul for “The Prisoner of Zenda” at the Capitol theatre.
Hal Roach presents

"Our Gang" Comedies

Two parts each

They’re “stealing the show” from the features, everywhere

It takes a wonderful short subject to steal the show from many highly touted features.

“Our Gang” comedies are doing it right along.

"Hal Roach’s Rascals in ‘Saturday Morning’ took all the picture honors at the Capitol.” — N. Y. Globe.

"‘Saturday Morning’ is a hilarious outpouring of mirth.” — N. Y. Sun.

"There is some exceedingly cute stuff in ‘A Quiet Street . . . It is very funny.” — Film Daily.

"About the best comedy we ever played.” — Hogan Burud, Grand, Big Falls, Minn. (Ex. Herald.)

Big laughs from little kids

Pathécomedy
Will Rogers in Two Comedies

A Ropin' Fool  Fruits of Faith
Two parts  Three parts

Will Rogers says;
"I have made a close study of motion picture audiences. I have discovered that the average one starts to go to sleep along about the start of the fourth reel. I've figured it out that the only way to beat them to it was to make two and three reel pictures. If they go to sleep on these I'll make one reelers."

Two delightful comedies, filled with human interest, and sparkling with the inimitable Will Rogers personality.
Many Angles Utilized to Put Over “Making a Man”

Atlanta, Ga.—Manager W. R. Bedell, of the Rialto theatre, started his “Making a Man” campaign a week in advance with gun stickers bearing the title only in bold type. These were stuck on automobile windshield, soda fountain mirrors, show windows and every conspicuous available place. Four days in advance, 25 newsboys were secured to wear small banners on their backs. These banners also carried only the title of the picture. It was a good stunt and attracted unusual attention as the connection between newsboys and “making a man” is evident.

Two days before opening, tie-ups were made with a prominent clothier and a large bank. The clothier put in a display of suits and ties and a card reading, “A Fashion Park suit is one of the first essentials in ‘Making a Man.” Four cards were placed in the bank, reading, “A Savings Account is First Aid in ‘Making a Man.”

Our Savings Department Will Bank with You on the Future.

During the week of the run the street cars carried 800 window signs announcing the picture. These were read from the outside. This week was the first of a tie-up with the Cube Piano Company, by which they will display in their window each week a one-sheet giving the Rialto’s entire musical program and announcing the current feature.

Orange Recipe Contest Tied Up with “Robin Hood”

BOSTON, Mass.—The management of the Park theatre, playing “Robin Hood,” tied up with the Boston American on a contest to encourage creative recipes from the housewives of Boston to tie up the picture, in which ten crates of oranges, ostensibly direct from the Douglas Fairbanks orange grove in California, were given for the ten best recipes for ways in which the orange may be used for table purposes. The Boston American printed the recipes daily. They covered cakes, pies, marmalades and countless delicacies from the orange. And the stunt got a lot of publicity for “Douglas Fairbanks in Robin Hood” and the Park theatre showing.

Gimme Club Formed as Hook-Up in “Gimme” Campaign

New York, N. Y.—Excellent results were obtained with a small “gimme” button which Eddie Bonne, manager of exploitation for Goldwyn, and W. R. Ferguson, headquarters Goldwyner, distributed widely in connection with the showing of “Gimme!” at the Capitol theatre.

The button is about as large as a dime, with the title printed in white letters against a blue background. These buttons were distributed by the thousand and were worn by the majority of persons receiving them. It was a button about which the wearer was certain he could be humorous and extract a lot of fun.

Two students at Columbia University were interested in the matter of starting a “Gimme” club at that institution. They took 3,000 of the buttons and distributed them among the students and in a week’s time there were more members of the “Gimme” club than there were Shifters among the Columbia students. The same stunt was worked in some of the city’s high schools.

A novelty that attracted much attention was a small, four-page booklet, printed in black on yellow paper. On the front cover appeared this: “How to save gas and electricity.” On the back page was the question: “Who handles the weekly pay envelope in your home?” The two inside pages were the following: “Shut off your gas, turn off your lights, close up your home; take the whole family to see Goldwyn’s latest pictorial production, ‘Gimme!”

Extensive Exploitation Drive Put Over for “Knighthood”

Brooklyn, N. Y.—A heavy exploitation campaign, starting well in advance, was used for “When Knighthood was in Flower” at the Brooklyn Mark Strand theatre, of which Edward L. Hyman is managing director.

Long before the picture opened, Fulton street pedestrians noticed handsomely engraved pictures all along the thoroughfare. Next the illuminated 24-sheet blazoned forth their announcements with all the original papa. Then came a novelization of the story in one of the leading dailies of the borough.

On the opening day a full page in the rotogravure section of one of the dailies carried the caption: “Brooklyn Girls Who Have Attained Stardom,” and portraits of Miss Davies were used profusely in this.

By careful building up, Society Night (opening night) was a big success. Miss Davies had issued personal invitations, attached to which were autographed photos, society, represented by the leaders in all lines, turned out.

Nine hundred cards were used on street cars, schools were visited and special cards put on the bulletin boards, book store tie-ups brought displays on the principal shopping streets, a Marion Davies gown was placed in a prominent store window, singers from the Mark Strand visited broadcasting radio stations in return for a broadcasted theatre announcement, and a two-page co-operative ad in the newspaper helped things along.
Jewelry Store Tie-Up to Aid "Lorna Doone" Campaign

Wilmington, N. C.—D. M. Bain, publicity director of the Howard-Wells theatre, concentrated on the jewelry store look-up on his campaign for "Lorna Doone," utilizing the Lorna Doone pearls.

One of the leading jewelry stores was sold on the proposition; also the Wilmington Star. The Star sold a page of co-operative ads in which appeared reproductions of the eight "famous women of history and arts," roles portrayed by Madge Bellamy, star of "Lorna Doone."

The jewelry store devoted an entire window to the display of the pearls, centered by the pearl necklace which the store offered as first prize to the one guessing nearest correctly the eight characters, accompanied by a fifty-word historical sketch of each one.

Black and white stills of the eight characters were each placed in silver frames and arranged in the window to make the task easier than from the small reproductions in the newspaper.

Other prizes consisted of tickets, so the only expense to the theatre was for the tickets.

Box with Peep Hole Exploits "The Face in the Fog"

AUSTIN, Texas.—Manager E. B. Roberts of the Majestic theatre advertised "The Face in The Fog" by creating curiosity with a lobby display. The display consisted of a large box attractively painted and decorated. In this box was a peep hole through which could be seen in the distance a man's face which had been almost hidden from view by means of fine screens used to represent fog. By means of a proper lighting effect, Mr. Roberts created a weird spectacle for all who peeped through the hole in the box.

Comprehensive Campaign Used on "Omar the Tentmaker"

Duluth, Minn.—Manager P. F. Schweie of the Garrick theatre upheld his reputation as a showman in his exploitation campaign for "Omar the Tentmaker."

An inexpensive but effective trim for the front of the house was arranged by having a tent and awning company place a specially made strip of red and white awning around the marquee.

The picture was tied up with Omar cigarettes and a Superior Street cigar store used a window with a cut-out of the Persian poet and a bowl of Omars. A haberdashery shop showed Guy Bates Post, the star, wearing Dunlap hats, the tie-up that is being used throughout the country.

The Glass Block department store turned over the window usually reserved for a showing of "original" gowns and costumes to a display of Persian rugs that were tied up with the picture. They used another display in the book department and tied up both of the pictures with an exhibit of the prizes offered by the Duluth News-Tribune in connection with its quatrains contest.

Copies of the full page Saturday Evening Post advertisement on "Omar" that appeared in the issue of December 9th were used for mailing window display and hand-outs. On each was pasted a small slip of paper with the sentence: "Opens at the Garrick December 9." To do this permission had to be obtained from the largest distributor of the Post in Duluth.

Practical Campaign Put Over for "Broadway Rose"

St. Louis, Mo.—Manager J. F. Brinkmeyer of the Grand-Florissant theatre recently put over a thorough campaign on "Broadway Rose," which he describes as follows:

I made two wooden frames large enough to hold a single sheet poster. This frame was made of lumber giving plenty of space to insert six clear receptacles in each one and had wired them complete, making them into a shadow box by using shadow lamps to match the colors of the poster. I then hung one of these shadow boxes on each side of my stage facing the audience. These shadow boxes were illuminated before the show began and during the showing of slide and news they were then turned out until the intermission.

A week in advance I put out 50 single sheets bearing the showing date in the windows of business houses within a mile of my theatre. Also, six frames holding six photos each were placed inside of drug and candy stores, in very prominent places showing date and name of theatre.
Auto Dealer Gives Window to "Broken Chains" Display

San Francisco, Cal.—An excellent window display advertising the showing of "Broken Chains" at the Granada theatre through a tie-up with an auto accessory dealer on nonskid chains.

On the floor of the window were huge jungles of chains. Back of that was a lifesize oil painting of Colleen Moore as the heroine of "Broken Chains," with feet padlocked together. The frame of the picture was made of the nonskid chains advertised in the window.

At one side of the window was a three-panel screen with stills from the picture at the top of each panel. The first panel contained the name of the theatre, the third the date of the showing, while on the centre panel was painted the following: "You will never find broken chains in your experience with our skid chains. You will find 'Broken Chains' at the Granada theatre."

Old Clothes Matinee Is Stunt on "Oliver Twist"

Kansas City, Mo.—An unusually energetic advance campaign has been put back of "Oliver Twist" by the management of the Liberty Theatre. Their advance campaign included:

- The management issued 1,800 passes to school teachers for a pre-view showing, while a special tie-up between Mayor Frank Cromwell of Kansas City and Jackie Coogan resulted in columns of newspaper space given to a Cromwell-Coogan Warm Clothes matinee at the Doric Theatre, a house which became dark, Saturday.

- The matinee was given for children only, the "standard" of admission being old clothes, which were presented at the box office by the children. The clothes in turn were turned over to charitable organizations.

Consul's Endorsement Brings Publicity to "Omar"

S AN FRANCISCO, Cal.—Few people, perhaps, are aware that there is such an official as a Persian consul, but the management of the Tivoli theatre discovered that there was one in San Francisco and managed to get a bit of extra publicity for "Omar the Tentmaker," through an endorsement obtained from him.

Thomas W. Firby is the consul's name. His endorsement was read for a notice in the San Francisco Examiner, especially as it was written on the consul's letterhead.

Junior Naval Reserve Parade Aids "Heroes of the Street"

New York, N. Y.—Lon Young, director of advertising and publicity for Warner Brothers, and his assistant, Lou Marangella, staged a big campaign on Broadway in connection with the Junior Naval Reserve for "Heroes of the Street" at the New York Mark Strand theatre.

The stunt involved the use of Cadet Barry, who headed a parade consisting of several hundred Junior Naval Reserve boys, the Catholic Protection band and a score of policemen. The parade started at Columbus Circle, turned into Broadway and proceeded to the Strand. It was made possible through the courtesy of several officials of the New York Police Department and Mrs. Julian M. Loft, Hon. Deputy Commissioner, who acted as hostess to more than 2,000 boys and girls of members of the police force.

Edward A. Oldham, executive secretary of the U. S. Junior Naval Reserve, dispatched a special letter to the members of the organization.

Several hundred cadets responded to his notice and assembled at Columbus Circle. A group of syndicate photographers and cameramen were on hand, and despite the chilly weather Cadet Barry smilingly withstood the barrage of cameras for fully three quarters of an hour. As the parade reached the Strand, Managing Director Joseph Plunkett of the Strand and Mrs. Loft greeted Barry.

Junior Naval Reserve organizations are located all over the country, and the fact that Barry is a member will make it possible for the theatre owners to secure this tie-up at practically no expense.
Exhibitors' Reports on Pictures

Note:—Exhibitors' Reports on Pictures is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third column, the number who considered it "Average"; the fourth, the number who considered it "Good"; and the fifth column, those who considered it "Big."

The last column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Average," 50%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

<table>
<thead>
<tr>
<th>Title of Picture</th>
<th>Number Exhibitors Reporting Good</th>
<th>Number Exhibitors Reporting Fair</th>
<th>Number Exhibitors Reporting Average</th>
<th>Number Exhibitors Reporting Poor</th>
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Remarkably complete miniature "Old Homestead" display in window of realty company, arranged by Manager Paul Krier of the Star theatre, Walsenburg, Colo. A clever replica of a 24-sheet stand, cut from a one-sheet, will be seen at the right.
Around Metro Studios

Frances Marion has written the continuity for the next Mac Mur- ray - Robert Leonard production from the stage play, "The French Doll." Ornville Caldwell has been engaged as male lead, Rose Dionne engaged. They will produce at the Goldwyn studio.

Milton Hoffman, Metro production manager, leaves for New York about February 1.

Rex Ingram has appointed Curt Reihfeld, for several years assistant to him, manager of the Ingram unit. Mr. Reihfeld's first assignment, in connection with the filming of "Scaramouche," which the Metro director will produce as soon as he has completed the cutting and editing of his latest photoplay, "Where the Pavement Ends."

With Paramount Units


Anna Q. Nilsson and Cyril Chad- wick are the principals in the Betty Compson - Conway Tearle subject, "The Rustle of Silk," now being directed by Herbert Brenon. Le Vino has been selected for the script of "Contraband," to star Agnes Ayres. Wesley Ruggles will direct.

Charles Maigne has completed the Mary Miles Minter subject, "Trail of the Lonesome Pine." The principle cast are: Arnold Moreno, Ernest Torrence, Edwin Brady, Cullen Tate and Frances Warner.

Tully Marshall, Margaret Loomis and Fred Huntley have been added to the cast of "The Law of the Lawless.

William De Mille will complete "Grumpy" early in February.

John Colton, author of "Rain," one of the outstanding dramatic successes on Broadway this season, has been engaged to write the scenario for "The Exciters," a Paramount picture to be put in production soon at the Eastern studio under the direction of Richard Obronski. Bebe Daniels and Antonio Moreno will be co-starred in the picture.

On the Goldwyn Lot

Mae Busch and Raymond Griffith have been placed under long-term contracts.

Blanche Sweet will play the title role in "Tess of the D'Urbervilles," a Marshall Neilan production.


Frank Urson has returned from Grand Canyon after making a number of exterior scenes for "The Ingrid.

Marie Prevost has been engaged to play the lead in "Red Lights," being directed by Clarence Badger.

Eric von Stroheim has selected Sylvia Ashton, Dale Fuller and Jean Hersholt for important roles in "McTeague."

Rupert Hughes is doing final editing on "Vanity Fair."

Hugo Ballin is doing the final editing on "Three Wise Fools" next week.

Peaches Jackson, the child actress; James Pulteney, the old-time actor, and Charles West have been added to the cast of "The Eternal Three," Marshall Neilan's original screen story, which he himself is now producing in association with Goldwyn. This is the picture originally called "The Ingrid."

At Universal City

"Mary Go Round" is completely filmed.

Title changed from "Chicken That Came Home to Roost" to "The Town Scandal," starring Gladys Walton, direction of King Baggott.

The Booth Gibson story originally titled "Heads Up" has been changed to "Single Hand."

Written and directed by Edward Sedgwick.

Hobart Henley will next direct "Up the Ladder," starring Reginald Denny and Virginia Valli, supported by Willard Robertson, Dorathia Wolbert, Bert Roach and others, from the Owen Davis Broadway play.

Universal has purchased Elizabeth Alexander's serial story, "The Self Made Wife." The scenario is being directed by Albert G. Kenyon.

"Nobody's Bride," starring Herbert Rawlinson, under the direction of Herbert Brenon; "Gossip," starring Gladys Walton; "Single Handed," starring Herbert Rawlinson, will all be produced. "Wives," directed by Stuart Paton, and "The Abysmal Brute," directed by Henley Conaway with Reginald Denny and an all-star cast, are being edited.

Jack Conway has completed "Trimmed in Scarlet."


Meanwhile, Del Roy is now directing Mme. Gaudelauier scenes for "The Hunchback." This production, which is one thousand specially made costumes, for which the extras were measured by the costume department six weeks ago, and the costumes are now completed.

R-C Production Notes

The next Chester Bennett production, starring Jane Novak, is titled, "Divorce," now being cast. The story deals with matrimonial unrest of today.

Mal St. Clair is now directing the seventh "Fighting Blood." "H. G. Wittery" story, titled, "The Knight That Sailed." Carter De Havens has completed "Bowdrie Trouble."

Emory Johnson has made all the scenes for "Westbound Ninety-Nine," and is now in the work of editing.

Ethel Clayton is scheduled to begin production next week, the story to be selected.

Harry Carey will require two weeks more to complete the filming of the Fox production.

The story titled, "Day Time Wives" has been purchased with a view of an all-star cast production to be started as soon as the director is selected.

East and West with Fox

Jack Gilbert is beginning work in "Red Darkness," under the direction of Jerome Storm, now in the process of casting.

Colin Campbell has begun directing Dustin Farnum in "Kondike." Arline Prevette is the leading lady. Hayward Hobbs and Colleen Chace also engaged.

"The Water Cross" is the title of the first picture produced under the Fox production, directed by Scott Dunlap. It is a Boston Blackie role in prison life story. The cast in support includes Eva Novak, Frank Brownley, Otto Matiesen, Spike Robinson, Fred Eanelon.

Winfield Sheehan arrived on the Coast on Wednesday.

Jacob Sichelman, head of co- production with Raymond B. McCaffrey, head of editorial department, are spending a short time at Fox, at Coast studios.

Here and There

The complete cast in support of Douglas MacLean in "Going Up," under the direction of Lloyd In- graham, from a script by Raymond Griffith, includes Marjorie Daw, lead, Hallam Cooley, Edna Murphy, Frank O'Connor, Deanna Durbin, John Stepping, Lillian Langdon, Wade Boteler, Arthur Hall, and Merri LeRoy.

Clifford Ellett productions, now making "Danger," at Fine Arts studio, a semi-western starring H. C. Warden. The film is based on a story by Frank Clark. The players include Lillian Hackett, Jane Lavere, Edith Stilwell and Robert Aldyn.

W. W. McCormick and Charles Newton.

Schulberg has purchased an original by Louis Leighton and Hope Loring.

Victor Schertzinger is making "Miss Kitty," with Katherine MacDonald's "Chastity," by Ernest Paschal.

L. J. Gansier arrives on the coast from New York Tuesday.

Reginald Barker is home from Truckee, Lake Tahoe and Feather River, where he was engaged on story and locations for filming "The Law Bringer," by G. B. Lancaster. The script is written by Hawkes and "The Daughter of the Rich," which has been purchased and will be served as the story for next John Stahl production.

Joseph L. Rhinoc of Metro was on the coast recently conferring with Fred J. Trimble and Frederick G. Becker, president and producing director respectively of the Arthur Trimbles Productions. Allen Holubar has added Rosemary Teybi to the cast of "Slander the Woman," a First National release starring Dorothy Phillips. Other additions to the cast are Richard Headrick, Cyril Chadwick, and Brinsley Shaw. The picture is based on Jeffry De Prez's novel, "The White Frontier," and is being made at the United Studios.

Under preparation at Dick Thorpe's, a troupe of All Star comedy players left last week for St. Augustine, Florida, to film several scenes for the next All-Star comedy.

Sanford Productions have en- gaged William H. Clifford to di- rect "Power." Production is now under way, with a cast including Pat O'Malley, Cleo Madison, Otto Led- derer, Frank Hayes, Gene Crosby and Leon Artigue.

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT
Western New York

Justice Hinkley has denied a motion of Levin Michaels, owner of the Alendale theatre property, to vacate a temporary injunction restraining him from proceeding with summary proceedings in city court for the purpose of ousting the General Theatre Company. Justice Hinkley has also denied the application of Golde Brothers' Shop, Inc., to evict the Loew State theatre from its Main street entrance.

The Western New York Federation of Women's Clubs at its annual midwinter meeting in the Lafayette Hotel, Saturday, January 20, adopted a resolution setting forth that the members of the organization protest the abolishing of the state motion picture censorship. Mrs. George Winters presided, the resolution, a copy of which was sent to Senator Forton Swift, with a brief criticism of the work of W. H. Hays for permitting the ban to be raised on Arbuckle.

Marcus Loew was in town last week to an evening at the Hotel Statler to receive a check of $52,000 from the stockholders of the local Loew State. He declared that Buffalo was growing better in all respects than any other city in the country. He also said that the city has plenty of theatres and did not look for any new ones in the town for some time to come.

The early discovery of a fire in the basement of the Fredonia (N. Y.) Opera House permitted the quick arrival of the fire fighters, who extinguished the blaze in a short time, and did not injury, except a 500,000 damage. The blaze started during the second show in the evening. There was no panic.

Irvin M. Mosher, former manager of the Palace, and Robert W. Elms, who are now semi-retired, worked on the Buffalo city directory and who is now business manager of the Northern Light, a Buffalo community newspaper, are associated with Elmer C. Wincar in the formation of E. M. N. Pictures Corporation, which will make industrial films.

Mr. Wincar recently resigned as manager of the Elmwood theatre to devote all his time to the new concern, which is under contract already for a dozen or so industrial films for local firms.

Buffalo has lost one of its most popular exhibitors in the death of Chris Roat, manager of the Casino, whose brother died only recently of the same disease which claimed Mr. Rudich.

G. McClary has taken over the Cazenovia theatre in the South Park section of Lockport.

The Variety theatre on Fillmore (Continued in last column)

Around Buffalo's Branch Offices

ROBERT T. MURPHY has resigned from the firm of Filkins & Murphy, distributors of Merit product in New York State, to assume control of a management of the new Renown Pictures exchange, which will be located in the new film building at 579 Elmwood Avenue. There is a report that Educational exchange will move into the old 579 office, which it adjoins, and that Mr. Murphy will take the educational space. N. I. Filkins has come to Buffalo to take charge of the local Merit office in the Grand & North building, Franklin street. Mr. Filkins never lived in Buffalo until in of his day he departs with his new Van Duyke beard. It takes nerve to introduce a thing like this to Film Row.

Everywhere Gene Markens, city salesman for First National, goes he and the firm are delivering the Albany sales conference last-week and returned to town on Thursday morning. The monthly contest, H. L. Levy, also a member of the local F. N. sales force, pulled down third prize in the contest, and is placed in the top for First National Week, February 4 to 10, every city this week.

Every F. N. salesman who attended the Albany conference was presented with a cigarette case by R. H. Clark, general manager of the New York exchange.

Charles Pop Berliner and Lionel Edel are now members of the local Warner Brothers' exchange sales staff. Lionel Edel is known as the Buffalo and Berliner is also well acquainted in the western New York section.

General Manager Charles S. Goetz was present at the conference with Branch Manager Joseph Levey.

Phill Gentile is placing the Richard Talmadge series in almost every house in this section of the country and reports exhibitors enthusiastic over the box office value of these First Graphic reissues.

Along Kansas City's Film Row

THE PARAMOUNT FILM CORPORATION is to make Kansas City a present of a new film, "The Covered Wagon," which is nearing completion, and which features some of the city's early citizens. As to whom the manager of Paramount, wired Frank L. Newman, owner of the Newman Theatre, Kansas City, "with purpose to present Kansas City the first film, and Mayor Frank Cromwell, Mr. Newman and others will see the film in Kansas City."

In Lew Nathanson the Kansas City F. B. O. exchange has a competition of salesman-exhibitor, although Mr. Nathanson will continue to operate his Gem Theatre in Topeka, Kan., he has been assigned as city representative for F. B. O.

Two new Universal salesmen have been assigned to Kansas City branch, R. E. Rees, former Universal booker, has been assigned to Coastal road area and while Herbert Sulz, who has been selling Select product, now is in the territory for Universal.

Mr. A. E. Corby of the good work, William Branch, who holds the distinction as being president of the Kansas City branch of "Under the Skin," not only will have charge of exploitation in the Kansas territory, but also will have charge of the territory around Omaha and St. Louis. (Continued from first column)

The Victoria theatre will get Herbert Alvin House, the Strand organist, when the latter house closes for all time, Thursday, Feb. 1. Oliver T. Sharp-McIntyre of the Lafayette Square organist who disappeared a few weeks ago and whose contract was terminated by the board of directors, came back to town last Saturday. There is a possibility that he may be re-engaged. M. Stokkin, general manager of the company operating the Lafayette, is about to leave for a week's vacation at Atlantic City. He will exhibit some high diver stunts while at the seashore. He is an expert deep sea diver.

John R. Stevens has succeeded James Savage as manager of the Central Park theatre, controlled by General Theatres Corporation.

Members of the Universalist Church organization in Middletown, N. Y., have started a Children's theatre movement in the town, the group having especially for the kiddies every Saturday afternoon.

Jay Berman is seeing Joseph A. Schuchert and Rufus J. Wood for $15,000 allocating breach of contract in connection with the leasing of the Elston Terry Theatre on Grand street to Berman for a year. Berman alleged the Woodburn Real Estate Corporation took the house to him for a year and then broke their word.

Kansas City Slants

The Highland theatre, Kansas City suburban house, has been purchased by C. W. Price from James Poland.

Harold Lloyd's film, "Dr. Jack," was given a preview showing at the Davidson building before thirty representatives of Kansas City clubs last Saturday night. Mrs. Eleanore Walton and Mrs. A. H. Confamany, officers of the women's committee of the Women's City Club, praised the film, which resulted in some free publicity and enlarged attendance at Samuel Harding's Liberty theatre this week.

A new precedent has been established by the Apollo theatre, one of Kansas City's larger suburban houses, owned by O. D. Kirkwood. The Apollo has been a change of program each night, but last week the theatre was closed one week did a greater business the last night than it did the first. In the future there will be only two changes of program, Mr. Rose announced.
In Seattle's Branch Offices

H. WAYNE PIERSON, assistant general manager of the foreign department of United Artists Corporation, sailed to China recently as the steamship President Jackson the middle of January bound for the Orient on a tour of unusual length for Mr. Pierson's first stop will be at Tokyo, and his itinerary will include Russia, the Baltic states and Philippine Islands, India, South Africa, Egypt and Australia. While in Seattle several days before sailing, Mr. Pierson was the guest of Charles A. Hardin, manager for the local United Artists exchange.

R. Beal, manager of the local W. H. Hodkinson exchange, has recently announced first run bookings on two of the latest Hodkinson products, "Slim Shoulders" and "The Kingdom Within." "Slim Shoulders" has been booked with the entire run of the picture in the Blue Mouse theatres in Seattle, Tacoma and Portland. "The Kingdom Within" was booked by the Jensen-Von Herberg circuit and opened at the People's Theatre in Portland on January 20. Mr. Beal is at present working on his next projection room being installed in the local exchange.

Cleveland Bulletin

The Cleveland Exhibitors' League is now operating under the direc-
tion of W. H. Banks, who recently took over as manager at the Strand Theatre, where he is taking advantage of the film industry in any capacity.

Can a tax-free institution do business in competition with a tax-paying institution? That's what is being discussed by the managers, exhibitor, and manager of the Grand theatre, Salem, Ohio, has put up to the Html and decide. A school of Salem has been playing motion pictures in direct competition to the Grand theatre. The result is that the school is finding its profit and with the entire investment of $125,000. It is said that motion picture exchanges refuse to protect Rakeshaw theatres, and that the school had to find out whether it is legal for a non-tax-paying institution to compete with a tax-paying institution.

George J. Maurer, manager of the Southern theatre, Columbus, D. S. and M. T. Service Company of Cleveland saying that "all the hard boiled operators, the organisin and the managers throughout the state of 'Shadows' without criticism and unanimously declared it the best picture they had seen in the house." Subsequent business, following the screening, proved that the people of Columbus had the same sentiments.

F. F. White, formerly of Loew's Euclid Theatre, Cleveland, has taken over the Town Hall, Wake-
man, Ohio, a 600-seat house half-way between Oberlin and Norwalk, and will take over the depression picture and vaudeville policy.

"Doc," Horator famous exhibitor of Toledo, has arranged to play "My Wild Irish Rose" for an engagement next week, under the auspices of the Knights of Columbus, for the benefit of the Little Sisters of the Poor. Horator has secured the endorsement of the Bishop, the Mayor, the Chief of Police and the city officials, all of whom will be present at the opening performance. The Knights of Columbus has pledged themselves to sell 50,000 tickets during the week. Each member will be charged the possibility of a certain number of tickets. Tickets will also be on sale at the box office. A percentage of the entire week's profits goes to charity.

George Ryder and W. W. Kulp, who have taken over the Strand theatre, Prospect Avenue at East Nineteenth street, opened on Sunday, Jan. 21st with "Queen of the Moulin Rouge." "The Miracle," the second attraction of the Strand, will be introduced by the new management.

Jack Greenbaum, of the Opera House, Mansfield, has recently acquired the Opera House in Lorain, a 1,000-seat house. It's being reconditioned with a new roof, plaster, trimmings and fixings.
Around the St. Louis Branches

J. DUGGER, St. Louis manager of Goldwyn, has resigned to accept an executive position with Famous Players in the South. He will leave St. Louis this week, but has not, as yet, been assigned to his new post.

Harry Niemeyer has been made publicity director for Paramount in the St. Louis territory. For several months past he has handled exploitation for Goldwyn in this territory. Prior to that he handled with Famous Players Missouri Corporation, handling publicity for the Missouri theatre. While with Famous Players Niemeyer handled an important assignment in Paris, France, and his ability is well known to the Paramount executives.

Col. Bill Yoder and his bride are making a tour of the Pathe exchanges. Yoder is Pathe district boss and has headquarters in Dallas, Texas.

With the Washington Exchanges

SECRETARY BACHMAN, of the Washington Film Board, announces that following executive meetings last Friday and a luncheon meeting Monday, the board will appoint a permanent paid secretary to handle correspondence, minutes, etc. By-laws being adopted are to be incorporated into the by-laws of Cleveland, Philadelphia, Cincinnati and other cities, and include some features of the local by-laws in force prior to the Hoy system vogue here. Important parliamentary relations are to be undertaken.

Miss Marie Etheridge, film row fashion plate and booker's aid in the First National, is retiring from the film game and leaving the exchange Monday. Rumors of a farewell party for her on Monday are buzzing around the Mather block.

Miss Rose Fuhr, of the Educational and shipping room, is reported to be contemplating matrimony and resigning her present position.

Nat Sauder, local film executive, now with Goldwyn here, is renewing his athletic activities as a star member of the Yankees, a local baseball club, and helped defeat the lively George Washington University team last week.

With Des Moines' Exchanges

R. J. McCURDY, formerly handling publicity and special pictures for Universal in Des Moines, is now established in Des Moines to handle exploitation at the Universal Buffalo branch exchange.

Miss Grace Veenstra entertained the girls of the Famous Players office staff at her home on Thursday of last week. A very good time was had by all, reports Miss Hazel Douglas who was among those present. Miss Veenstra is secretary for Mr. Nichols, head of the exchange, and Miss Douglas is assistant in the accessories department.

Washington Snapshots

Will H. Hays was a Washington visitor Thursday and Friday of last week. Calling first at the office of Postmaster-General Work, his successor there, he later visited the White House, paying his respects to the President and Mrs. Harding.

Before leaving town on Friday he said that he was deeply grieved by the sudden death of Wallace Reid, after his fight against the narcotic weakness that brought the end. He refused to comment on the government's narcotic fight or as to what would be done in the matter of regulating the industry of the drug traffic. Although Mr. Hays was in town during the anti-movie control conference of the Reform Bureau and affiliated church bodies he did not attend.

Dr. Fowler, District Health Officer, announced that the theatre owners of Washington had thoroughly cooperated with him in his announcement that thirteen of the eighteen theatres inspected were found to have impute air. He added that the situation was rapidly clearing up and that the theatre management concerned and said that one theatre had even closed down to put a new ventilating system could be put in.

W. E. Thompson is now directing the pipe organ at the Central, now in operation here, while Jack Griffith, brought here for that purpose having resigned from the organisation at the York theatre, Crandall's Pentecostal theatre, is now keyman at the Georgia Avenue console.

Official Washington has been crippled by the grippe epidemic that has resulted from the warm, damp weather. Now the theatre and exchange executives are under the weather. In the Crandall organization last week the victims were: Mrs. J. T. Miller, Public Relations; John J. Payne, assistant general manager; Nelson Bell and William Ewing of the Publicity staff; N. Mirsky, conductor and director, Musical department; William H. Broyles, manager of the Central; and J. Williams Chiford of the Lincoln. H. M. Crandall was on the border of the sick-room, but couldn't get more than a hard cold. And the new manager of the Crandall-First National exchange, Walter Luskin was also suffering from a similar ailment.

It is learned that the Truxton theatre, after being operated by Phil Powers for some months, has been sold to an individual but it is rumored that Ben Lust, equipment dealer, may take over the operation of the house later.

St. Louis Brevities

The Kilcare theatre, Wood River, Ill., was damaged January 13 when the wall of an adjoining building fell on top of the theatre roof. Fire gutted the other building, causing an estimated loss of $100,000. The roof and interior of the theatre was badly damaged.

St. Louis police are working on the theory that a gang of ruffians may have been responsible for recent fires at the Hickory and Hudson theatres in Central St. Louis. The management of both houses are very strict concerning the conduct of patrons and have found is necessary to eject and bar some of them. Naturally the gangs have resented this. It is possible the fires may have been started by some gangsters who wanted to get revenge.

Herschel Stuart, manager of the Missouri theatre St. Louis, brought Larry Wagner, former Chicago impersonator of movie stars, to town to exploit Larry Semon in "The Counter Jumper," which played the Missouri theatre the week of January 20. Wagner resembles Semon greatly even without makeup and when tall enough he looked like Larry himself stepped out of the screen.

The Olive theatre, Creve Coeur, Mo., has re-opened after being dark for many months. Shows will be given one day a week.

Mrs. I. W. Rodgers, of Poplar Bluff, Mo., one of the out-of-town visitors to St. Louis exchanges the past week.

Des Moines Flashes

M. C. Lister of Moravia sold the Crystal theatre to C. W. Waugh, a prominent business man of Moravia.

Mr. Barquist of St. Ranoke reports a change of ownership of the picture house, but the change effective the first of March.

Floyd Perry has bought the Majestic theatre at Eldon, Iowa.

Motion Picture house has cooperated with the Near East Relief Drive in Des Moines the past week when girls with badges and bags were allowed to solicit funds from within the lobbies of the theatres. A slide also announced that contributions could be made to the girls in the lobby on leaving the theatre.
The Richmond theatre operator, Mr. Somma, when in Washington last week announced that the old National, which has been renamed the Howard, and operated by the Howard-Wells chain, has been purchased by him, and will be operated by him as a unit of his mixed chain of white and colored theatres. He added that one of his leading theatres would soon play one of the biggest picture circuits in the country.

Messrs. Reddish and Durkee of Baltimore were visiting exhibitors here during the week.

Through the aid of Jack Connolly, Washington representative of the Will Hays organization, the benefit, for disabled soldiers, to be given at the Masonic Auditorium, Monday night, secured the Hodelin-Preston-Will Rogers picture, "The Headless Horseman." The George Baldwin McGo, of the American Women's Legion is giving the benefit, and had secured Mrs. Harding and Mrs. Coolidge as patronesses. Walter Gwaltney, who with her husband, curator of the Smithsonian Institute, has made a trip to the Rockies, is in charge of the program.

Omaha Snapshots

John R. Webster, former theatre man of Albany, N. Y., visited Omaha this week in the interest of a syndicate which he stated intended to establish new motion picture theatres in Lincoln and Kearney. He stated that the Lincoln house will be in the business district and will cost $250,000 and that the proposed Kearney theatre will cost $100,000.

Through an arrangement by the Omaha Bee a private show of "The Birth of a Nation" was opened at the Brandies theatre before a group of business men and women. The purpose of the picture is to promote the home-owning idea.

The Empress Theatre announces that beginning January 28 it will show "Day by Day," Wally Reed's last picture.

Charles C. Pettijohn, general counsel for Motion Picture Producers and Distributors of America, Inc., conferred with the Film Board this week in the interest of the company. Commenting on the rumored introduction of a censorship bill before the Nebraska state legislature, Mr. Pettijohn advised building favorable impressions with the public by careful selection of programs and truthful advertising, rather than to fight the legislators. While in Omaha he saw a screening of "The Flirt," given by L. M. Pierce of Universal Film exchange for H. Goldberg of the World Realty company's string of theatres.

Douglas Fairbanks in "Robin Hood" is playing the Strand theatre for two weeks with the program limited to the feature and an overture of the same name. Prices are 75 cents for the best parquet seats and 99 cents for box seats. S. Vormier, branch-manager of United Artists, has negotiated two attractive window displays with the Columbia Phonograph Company for the picture.

Central Penn. Notes

The Palace theatre, Coatesville, has been leased for a three-year period to J. M. Hughes, who already has taken control.

The Victoria theatre, Bloomsburg, has been sold for $100,000 to a syndicate of local capitalists by the Chamberlain Amusement Company from the estate of a chain of house in Pennsylvania. John W. Larned will continue as manager. Harry L. Magee is principal of the company taking over the theatre, and the other officers are: A. F. McCal- lron, vice-president; John T. Johnston, secretary; Dr. J. E. Trum- man, treasurer; John W. Knies, Willie Law and Charles B. Lutz, auditors. These men will constitute the board of directors.

After having been completely renovated, the Globe theatre, Scran- ton, a Comerford Amusement Company house, was reopened on December 28. The same company is shortly to build a theatre on the site of the Eagle Hotel property in Pittston. A new Comerford the- atre in Carbondale will be opened in February.

Nute Frederick and A. C. Can- dor have acquired control of the Garden theatre, Lock Haven, from the Excel Amusement Company, which operates a number of thes- pias in the vicinity of Lock Haven and Williamsport.

In formal dedication exercises in which Burge, Milton E. Reeder expressed the appreciation of the citizens of the community, the E. F. Falco-Jock theatre, in Muncy, was opened recently. It is declared to be one of the most modern theatres in Pennsylvania. It is a brick and steel building, two stories high, on a plot 29 by 138 feet.

Baltimore Brevities

Meyer Perlin has been named manager of the Arts-Atheneum theatre, neighborhood house here, and expects to inaugurate a number of changes in the methods of the theatre.

Thomas D. Sorriero, manager of the Century theatre, one of the Whitlock-Peters circuits, is readying voice hearings for local singers who wish to try for a place on the Century's roster, and which has given good publicity by the newspapers, and helped the Century to further establish good-will.

The Victoria theatre, under lease to the Stanley company, has established this week with a midnight show at 12:01 A. M. Monday. There are Sunday motion pictures in Baltimore, and airing performances of any kind at this hour have been left for legitimate and burlesque thea- tres on New Year's Eve.

The Strand theatre, for several years operated by Thomas D. Gold- berg and Arthur L. Price in conjunction with the Wizard and Blue Mouse theatres, has been sold for about $100,000 to Cleveland R. Mr. Miller. The theatre was closed recently, although the lease under which it was operated still has some time to run. New theatre building and store will occupy the site of the theatre if present plans are carried out, it is understood. The theatre was built about seven years ago, and for some time was controlled by the Webb interests which then owned the block. It is said not to have been a paying in- vestment for some time, although the present interest is regarded as a high-class shopping and district house.

Detroit Paragraphs

James R. Grainger, Vice Presi- dent of the Goldwyn Film Co., paid a flying visit to Detroit on Mon- day of last week to confer with the local force, get a birds-eye view of the operations here, and submit to a few interviews. While here Mr. Grainger arranged for the release of "The Chalk of the Night," a Strand early in March. Mr. Grainger also expressed his satisfaction over the book by O. B. Brothers company is doing in Michigan.

Sundays are big days at the first run houses at Detroit, and the time of opening at 12:30 for the symphony concert until the closing hour, practically everyone is at the large theatre of the world. The theatre was occupied at The Broadway-Strand where the "Stranger's Voice" and "Mr. and Mrs. S. O. Reed" were in demand. The same story was told about "Dr. Jack," which was playing the-&-y for successful operation at the Roy-Washington. At the Adams and Madison with
February 3, 1923

"Quincy Adams Sawyer" and "Making A Man," respectively, were playing last week, but there were times when the box office had to be closed.

Better pictures and better jobs, especially the latter, first seem to be the reason for the present prosperity.

Southwestern News

Jacob Cooper has taken over the management of the Criterion theatre at Oklahoma City, succeeding W. E. Adams, who is now with Magee will be assistant manager and actively in charge.

A restraining order was issued by the District Court at Oklahoma City January 10, restraining Jacob Cooper, manager of the Criterion theatre, from taking any show from Governor J. C. Walton in the state of Oklahoma, and forbidding him to show any pictures there, or anywhere else in the United States.

The restraining order was based on a petition filed by Van V. Lackey who had what are claimed to be the only official barbeque pictures, made under his personal supervision, on a cost of approximately $5,000. Lackey claims that the pictures belong to the barbecuing committee and if Cooper is allowed to proceed he would be prevented from exhibiting the pictures that they will go to the committee.

Final termination of the matter will be to decide it in the courts in the near future.

Incorporation papers have been filed by Strand theatre, Tulsa, Okla.; and the incorporators are Hazel McCoy, Gladys Brest and C. R. Thurlow, all of Tulsa.

Canadian Chatter

THE Capitol theatre, Winnipeg, Man., has been reorganized by an organization of moving picture fans which is known as the "Pals" Club, for the purpose of working for the conduct of the theatre. The club was first organized by Oral D. Clakey, who was then the manager of the theatre. He was the president until he was transferred to Hamilton, Ontario. The club has been organized with new officers and the new president is Harold Green the conductor of the Capitol Theatre orchestra. Meetings are held at intervals in the Capitol theatre where social gatherings are arranged. Other offices include: Bill Einarson, conductor; Marietta, secretary-treasurer; A. Temple, assistant secretary; D. J. Noble, Harry Hills and Art Merrill, entertainers. The Pals include: A. Segal, C. Campbell, Nelson Sasserson and L. Link. reception committee. Several of the officers and members are also members of the theatres and the remainder are theatre boosters.

Hugo Rigden, a member of the Allen Theatre orchestra, Winnipeg, Man., has won a scholarship in the Royal Academy and London College of Music, in London, England, according to an announcement made by Harold Green, conductor of the Allen orchestra. The competition for this prize was open to all Canada.

L. R. Acker, proprietor of Acker's theatre, Halifax, N. S., recently engaged a new staff of actors including new stock and theatrical part, the use of his theatre to the players for their own show of their own at both afternoon and evening performances on a specified day. The company raised enough money to enable it to perform in several houses to return to the respective homes. Acker's theatre is a moving picture house.

H. M. Thomas, general supervisor of the extensive chain of theatres controlled by the Famous Players Corporation, Toronto, Ont., is starting out on a tour of the whole circuit of houses from Montreal, Quebec, to Victoria, B. C. Mr. Thomas returned to the Capitol theatre, Montreal, from the Winnipeg Capitol, recently. Harry Dahn is in charge of the Montreal Capitol theatre during the absence of Mr. Thomas.

Statistics of the building trades in Ontario for 1922 show that 12 moving picture theatres in the Province were affected during the year by building contracts which called for the erecting or remodeling of buildings to a cost of $574,000. Figures for the whole of Canada for 1922 show that 38 new picture theatres were constructed or rebuilt at an aggregate cost of $1,189,300.

Manager Wilson, of the Garrick theatre, Winnipeg, Manitoba, has appointed V. S. Emerson, A.T.C.M., as manager of the Garrick Theatre orchestra. Mr. Emerson was the second division concert party of the Canadian Expeditionary Force in France during the war.

The Laurier theatre, Hull, Quebec, has partially damaged by an explosion of dynamite early on the morning of January 20, when alleged carelessness on the part of theatre employees caused the explosive to be detonated on the street in front of the theatre. Other buildings involved in the explosion were wrecked by the concussion and three of the workmen were injured. The manager of the theatre is Fred Leude. The city has had to pay the damages.

New England Jottings

The little group of exchange managers and exhibitors from Albany who attended the opening of the Strand in Hudson Falls last Wednesday night had a tough time getting back home because of the storm. While the management of the Capitol theatre was busy, a car for the entire distance, the theatre was closed to 6 o'clock before Albany was reached.

George Tetrauli who runs the Grand in Watertown is having a hard time these days with the storms first and then the skating craze, which has struck the city.

"Around the World in Eighteen Days" has been booked for Am- and has been made for the biggest exploitation seen in this section in many a day.

The Leland in Albany established a new record last week with "When Knighthood Was In Flower," all attendance records being broken night after night. The picture has been held over for this week.

William F. Allen of the local Universal Exchange is out on a two week trip through Northern New York.

William Bernstein has added another house to his rapidly growing circuit, having just taken over a theatre in Newburgh and the last three months Mr. Bernstein has expanded very rapidly until he now has houses in Elmira, Alfred and Newburgh and a new $200,000 one in course of erection in Little Falls.

The storm of last Wednesday wasn't bad enough to prevent Mrs. Milligan, owner of the motion picture theatre in Schuylerville, from attending the opening in Hudson Falls of the Strand.

A motion picture machine has just been installed at the Executive mansion in this city for the use of Governor Alfred E. Smith and family. All of the exchanges have agreed to supply pictures to the governor, the booking to be done through the local Fox exchange.

New England Jottings

Connecticut continues on her previously mapped out road of compulsory censorship.

Last Wednesday at a meeting of more than 50 city and suburban organizations in Hartford it was voted to form the Connecticut Cooperative Association for Better Motion Pictures, the body to which representatives of the public and theatre owners for review purposes. Under the present scheme, at least 30 percent must be available at all times for "motion picture duty." The movement has the approval of the Connecticut Post. P. T. O. and the Hartford theatre men, and the censor plan is entirely distinct from any unsavory political odor.

Adolphus M. Burroughs, head of the Famous Players-Lasky Corporation, which operates a theatre at the corner of Trapollo Road and Beach street, Waverly, has filed a bill in equity at the Federal Court in Boston to compel Isaac Shapiro, trustee of the Elko estate, to remove an agreement, signed by the theatre company on the claim that the present condition of the house is such that the lives of its patrons are endangered to such an extent that Belmont officials, in which town the theatre is located, might close the place up.

William P. Gray of Lewiston, Manager of the Strand theatre, New Hampshire Theatres Company, has assumed the management of the two theatres in Massachusetts, Vermont and New Hampshire. They represent the remainder of the unit owned and controlled by the Famous Players-Lasky Corporation. The circuit now extends from Taunton, Mass., to Burlington, Vt., and is owned from Burlington, Vt., to Fort Kent, Maine. The houses taken over are the Merrimac, Lowell, Mass.; Empire, New Bedford, Mass.; Borderline, Chelsea, Mass.; Strand, Rutland, Vt.; Park, Richmond, Vt.; Park, Barre, Vassar, Northfield, Vt.; Strand, Pawtucket, R. I.; and Laurier, Woonsocket, R. I.

The deed transferring the Majestic theatre property on North street, Pittsfield, Mass., to the Pittsfield Palace, Inc., was recorded this week. The new theatre, under the management of Samuel and Nathaniel Goldstein, and the purchase price is given as $500,000.

The Goldsteins have announced that they will immediately start extensive alterations, and will continue uninterrupted, and they are about to reduce admissions. They now operate 15 houses in New England and New York state.

The Manchester Amusement Co., a subsidiary of New England Theatres, Inc., has sold the Strand theatre, Rockland, Mass., to L. A. Rodinizer, the theatre's former manager.

Florida Flashes

B. H. Trumbull, who operates the Egypt theatre, in St. Petersburg, was a Tampa visitor this week. According to the lad, which he had taken over the Dixie at Dunedin. This gives Mr. Trumbull complete control of the Dunedin city, with the exception of St. Petersburg. He now has two houses in Clearwater, one in Tarpon Springs, the Dunedin, and another at the winter hotel, the Bellevue, at Belleair, where he operates a De Forest phonograph. With three famous writers of motion picture plays, Rex Beach, George Adeford, and Sewell Ford, all living in Clearwater, it looks like Pitman could stage some nifty personal appearances.

C. D. Cooley, Manager of the Victory theatre, Tampa, laid aside his production program for two days this week to play the road show "Lightning." Next week he will have Mme. Shumman-Henik for a one day stand.

The Strand, Tampa, is billing the town like a circus for the run of "Wrecked, which blew Knighthood Week out of the town." They are also planning an elaborate lobby display.

C. B. Stoddard, the noted globe trotter and lecturer, is wintering at Ozona. He was in Tampa this week arranging dates for the lecture, which he illustrates with motion pictures and slides. He says he will make pictures in several South Florida Cities during the winter.

Fire broke out in the boiler room, back of the Capitol Theatre, Plaza theatre, St. Petersburg, Fla., last Wednesday evening, during the showing of "Lightning." The smoke filled the theatre and was waited out over the large audience. Nobles, who plays the leading role in the picture, later comforted the 'foots and told the audience there was no danger and so averted a panic.

The asbestos curtain was then lowered, and the fans turned on, and in the meantime the smoke, in the meantime the fire department, and attaches of the house succeeded in extinguishing the blaze and the play proceeded, with a but very few people leaving the house.
“The Voice from the Minaret”
First National—Seven Reels
Reviewed by Charles Larkin

MORE radiant in her beauty than ever, rising to still higher emotional heights, gowns more glosily and gorgeously than in splendid production, Norma Talmadge is about to appear on the screens of the world in what, in our opinion, is the most entertaining picture of her career, that sure fire box office attraction, “The Voice From the Minaret,” which serves to bring back Eugene O’Brien as her leading man.

Robert Hichens’ famous drama has been given a wonderful setting in every way. Metrical attention has been paid to detail. The production shows that expense was not even thought of in the transplantation to the shadow stage. It is interesting to note that Miss Talmadge does not attempt to wear the same gown. In every scene she shows a new style creation, more exacting than the former.

Miss Talmadge as Lady Adierre Carlyle, the heroine of this story of tempestuous love, is not only a treat for young and old, but an object lesson in how fine a talented actress can justly be. The action calls for several honest to goodness love scenes between the star and her screen co-star, until the man heeds the woman.

Never has this famous desert atmosphere been more realistically transformed to the silver screen. The views of old Damascus, if there had been any “sheik” pictures with similar scenes, they would be running yet. All praise to Frank Lloyd for his adaptation of Frances Marion for the well-nigh flawless scenario. From a photographic viewpoint, the picture is an artistic gem. The sub-titles are excellent.

The story is one that holds the interest throughout its entire seven thousand or more feet and we’re sure that audiences will want more when the final clinch arrives.

The Cast

Lady Adierre Carlyle—Norma Talmadge
Andrew Fabian—Eugene O’Brien
Lord Leslie Carlyle—E. E. Clive
Richard de Salis—Richard Wall Hall
Secretary Barry—Carl Gerard
Commissioner De Fontaine—Teddy Du Brey
Lady Gilbert—Lillian Lawrence
Secretaries of the Ministry—Arthur V. Johnson and Robert Knott

Adapted by Frances Marion from the novel by Robert Hichens. Directed by Frank Lloyd. Photographed by Joseph de Balsin and Norbert Brodin.

“The Story”—Lady Adierre flies from her tyrant husband to England, but meets Andrew Fabian on the boat and falls madly in love with him. Fabian is on his way to accompany a pilgrimage through the holy land and persuades the lady to go also. Fabian has decided to become a minister. In the desert each confesses their love, but Adierre is persuaded to give up Fabian. The story is then based on the country of Sir Adierre accompanies him to London. In a fit of revenge his lordship stages a poison plot in order to force the two to confess their love. London proves them false and the two return to the desert for their honeymoon—unmindful of the voice from the Minaret, calling the faithful to keep their promise.

Classification—A colorful love story of India, the desert and London.

Production Notes—Miss Talmadge as Lady Adierre. The convincing atmosphere of old Damascus, the desert and London. The artistic photography. The lavish interiors. The thrillingly relaxing. The excellent direction by Frank Lloyd.

Exploitation Angles—The star. Her fine cast. Play up Norma and O’Brien in their return as the perfect lovers. Dress your lobby in Oriental style and put on an Arabian ballet or zoro as a prologue.

“Dollar Devils”

Schertzing-Hodkinson—5,600 Feet
(Reviewed by L. C. Moen)

VICTOR SCHERTZINGER may be relied upon to make small town stories consistent. This one, placed in the directorial field, when he made some of Ray’s best vehicles under the supervision of Ince, his best efforts have been along the lines of small town life, which “Dollar Devils” consists of.

In “Dollar Devils,” he has the advantage of having a cast of players that is well fitted to the story and including several people of no mean ability.

Chief among these is Joseph Dowling, who appears as Zannon Carthy, a leisurely, philosophical old chap, who believes that to make money is a curse—that when a man covets property he is not chasing dollars but is himself being chased by dollar devils; hence the title of the picture.

The action of the story is laid in a typical rural community known as Hemling, where good fellowship reigns supreme and every one is neighbor to everyone else. Here lives old Zannon, who finds much of his happiness in being young Jim Biggers to become an engineer.

With the advent of a crooked stock promoter, who persuades the townsmen that there is oil beneath their feet, the town goes mad and Hemling loses its quiet serenity, much to the sorrow of old Zannon.

As the oil wells spring higher than to the old man’s delight, and the town becomes as old. Intervened with this is the romance of Jim and Eva Novak, whose story is summed up around the crooked “slicker” and the striking of oil.

The picture is played by Cullen Landis, who is given here the type of characterization to which he is so well adapted—that of a sensitive, shy, but ambitious youth, and he handles it sympathetically throughout.

“Dollar Dollars” is a picture of interesting incident and pleasing little touches rather than a splendid measured melody. It is wholesome throughout and should be an excellent family picture.

The Cast

Zannon Carthy—Joseph Dowling
Hal Andrews—Miles McCarthy
Amy Andrews—Eva Novak
Jim Biggers—Harrison Coolidge
Jim Reid—Cullen landis
Helen Andrews—Helen Knott
Ney Farrell—Helen Andrews


The Story—Zannon Carthy, town philosopher, aids Jim to become an engineer. Jim is infatuated with Helen, banker’s daughter. A crooked promoter comes to town and starts an oil drilling scheme which Jim becomes joint contract for the drilling. The promoter attempts to make a get away with the money but is foiled by Jim. Oil is struck and the town goes money mad. The wells dry up, however. Jim goes to New York, where he is successful. Helen elopes with the promoter. Jim returns and finds, however, that it was Amy with whom he was in love with all the time.

Classification—Small town drama with strong heart touching realism. It is wholesome throughout and should be an excellent family picture.

Production Highlights—The excellent small town atmosphere. The clever directorial touches. The rural party. The work of Cullen Landis and Joseph Dowling. The striking of oil.

Exploitation Angles—The cast. Teaser campaign on the title. Contest on the theme of the picture, “Is the chase for the dollar worth while?” etc. Devil ballyhoos covered with dollar signs.
“The Crusader”
Fox—Five Reels
(Reviewed by Stuart Gibson)

A CERTAIN slowness of action mars this story, but otherwise it is a highly satisfactory type of Western film in which William Russell does good work. By slowness of action is not meant paucity of action, for there are plenty of what the press sheets love to call “smashing climaxes,” but Director Howard Mitchell appears to have dwelt too long and too lovingly over some of his episodes.

Scenes in the silver mine after an explosion have caved in the mouth of the shaft are first rate, but the outstanding spot in the film is that in which Russell, pursuing his enemies in a canoe, is shot over a falls after losing control of his craft in the rapids. There are some very fine locations in the exteriors, and the photography is of such high order that these virile youngsters who set out to seek their fortune for one girl and wind up by handing her over to another man and falling in love with another girl, quite natural, and Gertrude Claire’s characterization of the mother in the story is excellent indeed.

As to whether these stories of noble young men who yearn for the bright lights and then suddenly find themselves content with the dim ones; these virile youngsters who set out to seek their fortune for one girl and wind up by handing her over to another man and falling in love with another girl, quite natural, and Gertrude Claire’s characterization of the mother in the story is excellent indeed.

The story—Peter Brent, only support of his mother, goes to a silver mine to prospect, and finds silver. He breaks up the efforts of scoundrels to exploit the mine at the expense of the people, and wins the love of a girl and his mother’s commendation.

Classification—Drama of the silver country, with plenty of love interest.

Production—Highlights—The canoe trip through the rapids and over the falls. The explosion in the mine, and the subsequent escape of the appearances in the town hall where the villain is selling stock in the mine he has wrecked. Some magnificent exterior shots.

Exploitation Angles—Play up William Russell’s athletic ability. Point out the fact that this “crusader” for the right found his place in the country, rather than the city, despite his expectations.

Drawing Power—Will please wherever they like dramas of the west as distinguished from “Westerns.”

As Louise Fazenda appears in “The Pest of the Storm Country”—Educational

“The Darling of the Rich”
Whitman Bennett—Six Reels
(Reviewed by Laurence Reid)

This picture presents a story which attracts more than passing notice—what with Betty Blythe, Leslie Austin, Albert Hackett, Gladys Leslie lending their personalities to the offering. The story, however, is not well constructed, for it shows several gaps in its development and is not entirely won over one of the richest men in New York being hoodwinked by a gang of crooks or not being shrewd enough to discover that he is taking part in an affair which features a woman auctioning herself off to the highest bidder.

It appears to us that there are too many strings to the story which taxes the director to knit them together. Jack Adolff has done as well as possible under the circumstances. He was burdened in the first place with a scenario which lacks any real, outstanding highlights. It is the old idea of a girl left penniless whose desires are bound up with luxuries. She comes to New York and is hired by a gang of crooks to pose as a princess who is selling her jewels. Of course she doesn’t know that the gems are stolen. The idea, not being inspired, does not tax the director’s skill to the point where, according to the words it is just an ordinary story which will find its appeal among the average patrons—having nothing to offer but melodrama and plausible and do not miss it if it is absent.

The romance is the best part of the picture. The girl meets the man who once had her fortune, and the union presents some melodramatic episodes in order that the young man may rescue his lady love from the clutches of the villains and forgives the girl after her crooked friends are discovered in their true colors. The picture here begins its main theme, that the villain is in an air of opulence in several of the background, and Betty Blythe displays a wardrobe which will excite admiration among the average patrons—giving the acting it is entirely competent. Some may wonder, however, over a few of the characters who are not clearly defined.

The Cast

Charmion Winship.................. Betty Blythe
Leila Callahan...................... Gladys Leslie
Mr. Blythe.................................. Pauline Hunter
Peyton Martin.................... Montagu Love
Trenton Welch.............. Charles Gerard
Leslie Austin......................... Leslie Austin
Daisy Haren......................... Julia Swaine Gordon
Faye W......................... Claire’s maid
Mike Callahan...................... Walter Walker
Baby............................................. Betty Blythe


The Story—Treats of a girl who is left penniless by her father. Her desire for riches leads her to New York where she is employed by crooks to pose as a princess who is selling her jewels for relief money. She is unaware that the jewels have been stolen. The girl meets her erstwhile lover, who, having saved her life, though she continues the disguise. A rich suitor and the young man are rivals for her hand, and the latter wins when she forgives him after her crook friends are exposed.

Classification—Melodrama featuring a fight with band of crooks. Carries romance. Poor girl’s desire for luxury.

Production Highlights—First rate acting by well known players. Fair suspense. Scenic background.

Exploitation Angles—The cast looks like the best angle to exploit here. Mention the players, calling attention to Betty Blythe’s wardrobe. Use a teaser campaign based upon the age question—Should a girl marry for love or riches? You might stage a fashion show for a prominent girl.

Drawing Power—Best suited for neighborhood houses. Also good for downtown houses featuring daily change of program.

Hab Peggy in a scene from “Taking Orders.”

“Cross Roads”
W. M. Smith Productions—Five Reels
(Reviewed by Laurence Reid)

Here we have an average western laid along the Mexican border—which introduces the heroine in the role of a sheriff who is forced to bow to a villain of the land below the Rio Grande because the latter has forged his papers, thus making himself the elected official. A novelty in the characterization is offered in the figure of the heroine, a friendless girl who is supposed to bring bad luck to anyone who associates with her. To complete the characters there is the Mexican’s faithful retainer, a Yaqui Indian, who turns traitor eventually, and helps his American friend.

The story develops in an orthodox fashion without releasing any conspicuous high lights, but carrying a suitable amount of action for houses which feature a daily change of program. It is just another western of the Franklyn Farnum series. And in the cast are Shorty Hamilton, who looks out of place as the villain if one remembers that his forte is comedy; Al Hart, who, as the Indian, has not paid particular attention to his make-up. He gives the best performance—in that she appears more convincing than the others.

It is the villain’s object to embarrass the real sheriff. And he causes the latter to kill a man in self-defense. However, the Westerner escapes and is befriended by the girl. And so to the pursuit of the wily Mex and his gang. He is imprisoned, but the girl obtains a pardon from the governor and the Indian, Genevieve Berte. The hero’s commission is restored and the happy ending is at sight.

It is a type of story which has become familiar, yet this must not be held against it, considering the fact that the majority of westerns follow a well-regulated pattern. It didn’t cost much money and was made for a certain clientele. And the audience doubtless enjoy it as well as anything else of its kind.

The Cast

Farnum (Revieived by Laurence)

The Yak—Genevieve Berte

Hab Peggy—Suzan Harkness

Altos—Al Hart

The Yaqui—Jayne Hamilton

By Dorothy Farnum. Directed by Howard Mitchell. Photography by David Ales.

The Story—Westerner is prevented from assuming office of sheriff because wily Mexican has papers, thus electing himself to office. The real sheriff is forced to kill a man in self-defense and the pauvre sheriff captures him. A friendless girl befriends the hero and obtains a pardon. Freed, he assumes office and proffers her love.

Classification—Typical western melodrama.

Production Highlights—The appropriate locations. The appealing work of Genevieve Berte as the heroine. The action, sufficient for story of this type.

Exploitation Angles—Title might suggest a terrific campaign. Bill it as a natty western laid in the genuine country of its locale. Use the cowboy quartette.

Drawing Power—Suitable for second and third class downtown houses and in small town houses.
"The First Degree"
Universal—1,395 Feet
(Reviewed by L. C. Moen)

THERE is a direct swiftness of action about "The First Degree" that seemed to us distinctly enjoyable. It has been allowed to run natural length and there is scarcely a square inch of padding in it. In fact, we confess to a distinct partiality toward these recent Universal five-reelers. With pleasing stories, well-typed casts and modest footage, they offer excellent entertainment.

Our real surprise, however, came in the work done by Frank Mayo as Sam Purdy, an ex-convict and sheep farmer. He appears in a guise quite different from his usual debonair appearance and does a real piece of character playing, a thing over stressed in points, perhaps, but a notable advance.

The story has been adapted by George Randolph Chester from a George Pattullo story. Directed by Edward "story within a story" action, the opening in a jury room, where Sam Purdy relates the story which is the basis of the picture.

Director Edward Sedgwick has gotten a pleasing degree of realism in these grand jury scenes and the small town atmosphere is first rate. It seems to us that he has permitted his players to over-act, notably Miss Breamer, but a man who maintained an excellent melodramatic tempo.

The central situation of the picture is that of a man who tried to rob the bank in which he worked, succeeded, sent to prison for a year, and then hounded from town to town by his blackmailing brother, who is in love with his wife. In the end he strikes his brother and presumably has killed him.

This in itself, does not sound especially new, but the novel twist arises from the fact that at the opening of the picture Purdy is summoned to testify before the Grand Jury concerning the crime committed in his town.

Conscience stricken, he believes he is wanted for murder, and tells the whole story of his person. The sheriff realizes he has killed a man and tries to hunt him down.

The sheep stealing suspect is then brought in and proves to be the erring brother, alive. A happy reunion follows with the girl who has been waiting and they decide to remain in the friendly little community.

Philo McCullough is a properly villainous brother and the other members of the cast are satisfactory.

The Cast
Sam Purdy .......... Frank Mayo
Mary Purdy .......... Viola Dana
Will Purdy .......... Philo McCullough
Sheriff .......... Kenneth Harlan
District Attorney .......... Harry Carter


Scene from "Tips," Century comedy starring Baby Peggy

"The Footlight Ranger"
Fox—1,800 Feet
(Reviewed by Laurence Reid)

THIS picture is such a sudden departure from what Charles Jones has offered in the past that it will be hard to reconcile his followers to it. It wouldn't be so difficult if he had been allowed to interpret all kinds of stories. But he has done so well in "up and at 'em" westerns—westerns with snappy action—that his patrons will be disappointed in the "Footlight Ranger," which, compared to his previous subjects, is really colorless. In fact, Jones doesn't have much opportunity to show his customary stuff.

The idea is antiquated, showing, as it does, an infatuated youth following an actress to New York, where he must needs save her from attack from a vicious manager by the only difference in the characterization being the identity of the hero, who is a cowboy here. This type of story and character doesn't fit a star who is usually up and doing. If he must show his versatility, let him come forth in action melodramas like "The Fast Mail." There isn't much potential here, for it makes the picture slow-moving and it is so easy to anticipate that the spectator can guess the outcome far in advance. The picture is kept going by showing the cowboy is showing protecting the girl does any suspense enter to keep you sufficiently interested.

To introduce a punch, the climax reveals the vicious manager's intentions—which are broadly planted. He will star her for a price, and convinces that in the situation the woman is innocent and has blackmailed him. The jury declines to indict him. The brother then shows up and is indicted for sheep stealing and blackmailing. So one is hounded, with the sweetheart who has been waiting for him.

Classification—Small town melodrama with heart.

Production Highlights—Sam's confession of murder. The bank robbery. The fight in the shack with his brother. Death of the other alive. The character portrayal of Frank Mayo. The exploitation.

Exploitation Angles—The story, which ran in the Saturday Evening Post, and the author, Charles Jones, are both known and familiar stars. The melodramatic situation about which the story revolved.

Drawing Power—Suitable for second class city houses and neighborhood and small town theatres.

"Criminoline and Romance"
Metro—Six Reels
(Reviewed by Laurence Reid)

The sentimental flavor of the days when crinolines were in style is balanced with the frank expression of the styles which are favored today, thus bringing forth a comedy which is most appreciated when the heroine says to the chivalrous youth: "A man is a gentleman according to the style she affects. This is not the actual conversation. The message is interpreted as the same. It is a light, frolicsome comedy romance—one ideally suited to Viola Dana's person who is fortunate in being in material which fits her.

Harry Beaumont has treated the slight plot so that it provokes interest most of the way. It starts with the city girl, playing a Southern colonel of the old school, and the girl, coming over the border of the estate to her aunt's home, which harbors a group of youngsters on a party—youngsters who are those who are interested in modern life. The crinoline costume of our quaint heroine dazzles the eyes of the impressionable cackle-eaters. And the selfish young things who are there to learn to dance, do not wish to use the crinoline-covered jules. Somehow he appears convincing even though the type is mostly associated with the theatre.

The Cast
Miss Emmy Lou .... Viola Dana
Isabel Biddle .... Patty salty
Dave Jordan .... John Bowes
Polly Barrows .... Betty Francisco
Mrs. Rust .... Ellen Porter
Miss Williams .... Betty September
Mrs. Kate Wimbletter .... Lilian Lawrence
Mrs. Albert Smith .... Lilian Leghorn
Delores .... Abigail


The Story—Treats of secluded girl brought up in crinolines and therefore ignorant of the outside world. Rebels when she sees an attractive youth and runs away to her aunt's home where she experiences the sensations of living up to jazz ideas. Returns home to please her grandfather. In the end two rival suitors follow and battle for her heart and hand.

The most honorable of the pair wins.

The acting is very good. The story touches paths at times and borders upon farce in its concluding reels. Features the contrast between old-fashioned customs and styles and the modern which remains unchanged.

Production Highlights—The good direction—well emphasized in slight plot. The jazz scenes. The acting. Altogether it would do for a small town.

Claude Gillingwater's good sketch of bef Dwar type of colonel.

Exploitation Angles—Suggests a modern phenomenon. Producing highlights—There is a phase between jazz manners and old-fashioned days of crinolines. Suggests dancing of old times and the modern era. It is the choice of both black tie and hallywood stunts. Usbmers might be gained in crinolines.

Drawing Power—Will please those who do not expect something heavy. Best suited for feminine audiences and neighborhood houses.
“Fighting Blood” Series—First
Th east Three

“A Blood Fighting” — “The Knight in Gale” and “Six Second Smith” — F. B. O.—Two Reels Each

(Reviewed by Lillian Gale)

SOMETHING to look forward to is the promise that there are to be nine more rounds of this “Blood Fighting” Series. It reruns full of action, humor and impregnated with human interest. Nine more as good as the first three is no small order, for these pictures are “all wool,” a yard wide and true blue to screen entertainments.

The initial offering in the “Blood Fighting” series introduced Harry Smith jr., the role of Gale Galen, athletic hero, otherwise an ambitious young man, perfect specimen of a 100 per cent American youth to serve to illustrate a slogan “live right, think right, do right and look like this.” The newcomer in a small town is also endowed with good looks and appealing personality, so that all he lacks is what he is after, a complete education.

Finding his friend, whom Galen seeks in the village, gone, the traveler secures his friend’s old position of soda clerk in a drug store.

There are incidents leading to Galen being forced to deliver ice cream to the home of a village belle who is giving a party and has refused to allow her girl friend to attend the function. He asks the soda clerk to take the ice cream to her. This happens, however, that just as Galen is leaving he sees his girl being annoyed by an outsider, known to the sporting world as K. O. Kelly, champion wrestler. One blow from Gale on and out goes Koyo, which interests Koyo’s manager to the extent that he keeps an eye on Galen, with a purpose.

In the second “Knight in Gale,” Galen is rescued from a group of bandits who desire to make a property out of the hero. The others are caught, but not Galen. He falls into the clutches of two devilish villains in a small village.

It is the purpose of the picture to make Galen a partner in a bandit gang and to make his life a misery. The bandits are a group of red-necked fellows, certainly no match for the hero."}

Scene from “Casey Jones, Jr.”—Educational-Mermaid comedy.

“Four Stolen Night”—Vitagraph—Five Reels

(Reviewed by Charles Larkin)

WHEN it comes to a diversity of roles and improving on each successive bit of screen portraiture, one must needs find the noteworthiness of the American youth to serve to illustrate a slogan “live right, think right, do right and look like this.” The newcomer in a small town is also endowed with good looks and appealing personality, so that all he lacks is what he is after, a complete education.

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Opinions on Current Short Subjects

"The Champeen" (Our Gang-Pathé—Two Reels)

The title is not difficult to recognize, since champions from Sullivan down have been described as "the champeen," by fight fans, and this two reeler is principally about how Sunshine Sammy became a promoter and staged a non-professional bout, with two tiny blacks as opponents. The title describes not only the action, but the picture as a whole, for it is the "champeen" of its kind.

The usual juvenile cast, including Freckles Daniels, Jackie Davis, Little Farina and the rest, are all present in roles designed to accentuate, particularly their respective abilities.

Sunshine Sammy gets in trouble "swiping" a horse which finally brings about his downfall. He is ordered to pay the fruit man one dollar, if Sammy would keep out of jail. He happens into a training quarters, where he learns that the men who make the real money in connection with a fight are the promoters. Then, he finds Freckles and Jackie about to go to the mat over the affections of a golden-haired little girl, which decides Sammy upon staging a prize fight. Therefore, the professional tricks he picks up in the prize ring, and the activity, keeps the action fast and the comedy at an even tempo. This one will get many a hearty laugh from fight fans, and delight children.—LILLIAN GALE.

"Pop Tuttle, Detekative" (Plum Center Comedy-F. B. O.—Two Reels)

Here we have Pop Tuttle, the aged, but agile jack-of-all-trades of Plum Center, a graduate, by hook, of the Hawkshaw Detective College. There has been a lot of high-jinks and thievin' goin' on in the community and Pop and his Tuttle are determined to put a stop to it. So when the old boy with the youthful ideas, gets his "detekative" outfit by mail he starts right out to put the destructive Pooh-Bah fool Nifty Ned for a minute. In fact the crook makes him a party to the crime. Tuttle is handcuffed with his own instruments.

But what of Tuttle? When Nifty Ned puts his hand through the gap in the fence to pick up the loot, the big girl puts the extra set of handcuffs on him. And Pop is highly elated. The comedy is good burlesque of rural doings, though there isn't sustained humor in the scenes. However, it should make a happy filler for most any program.—LAURENCE REID.

"When Knights Were Cold" (Stan Laurel Comedy-Metro—Two Reels)

OBIN HOOD is coming in for burlesque these days. Here is Stan Laurel wearing the mantle of the Sherwood Forest robber and carrying on in extravagant fashion. The piece is not so funny as it is unique. And it presents burlesques of most everything which pertained to the days of chivalry—even to the famous episode of William Tell and the shooting of the apple with bow and arrow. Where it is unique is noticeable in the summoning of the clan a d. W. The horses, mules and other animals are many skins which cover two men to the skin after the manner of vaudeville or circus burlesque. And they charge and jump over the barriers. The interiors might be put down as fair reproductions of medieval sets. In all it is a burlesque of an old-time extravaganza with the humor too laboried, not only in the gags and incident, but in the captions and names of the characters (Epsom is one, Pluto another) to get over in the metropolitan house.—LAURENCE REID.

"Cheating the Cheaters" (Aesop's Fable-Pathé—One Reel)

There is some clever cartoon work in this Fable, with the characters Henry Cat, Fido Dog and Milton Mouse in the leading roles. The three plan to steal some frankfurters from a delicatessen shop. Through the scheme of Milton Mouse they succeed. Then they encounter difficulties with a different kind of thief, a milk dealer who advertises pure milk, but adulterates it with water. The fable brings out the old adage, "It takes a thief to know a thief."—LILLIAN GALE.

"Once Over" (Pollard-Pathé—One Reel)

Here we have Snub Pollard as an apprentice barber.

A woman who would be beautiful and isn't comes in for beauty treatment. By the use of a mirror frame, she looks into what she believes is a reflection of her own improvement, but is really seeing pretty Jobyna. When she arrives home, the results of her treatment cause the husband to go in search of those responsible. A riot ensues. There are more customers who suffer rather disagreeable treatment, a little too far fetched to be funny. However, the kind of work followers of slap-stick would probably enjoy. Not offensive enough to taboo, but not particularly well adapted for refined audiences.—LILLIAN GALE.

"Smoked Out" (Range Rider Series-Pathé—Two Reels)

These pictures have been holding a pretty even tempo all along, always containing a well-fought fight and splendid scenic background and sufficient plot to weave nicely into two reels. However, "Smoked Out" is one of the best insofar as it has an unusual amount of human interest and stages the best fight seen in the series.

Leo Maloney, as a Ranger, is about to prepare for the night, when a stranger, evidently pretty well beaten up, staggers into camp. He explains he is trying to reach his mother before she dies, as a gigantic rock nags how to take him home. Upon arriving, the doctor has given little hope unless the son returns. So as there is little time to lose, Maloney is bound to impersonate the son and brother in order to prolong the woes party; using his own son can be made presentable. He has been a victim of foul play, and not until the barn in which the son is resting is set afire by the imposters (who desire to steal the ranch from the widowed woman) is extinguished. It is the saddest part of Maloney's life, are the villains caught in their own trap. A splendid fight ensues just before the end and the stranger's pretty sister seems due reason for Maloney to remain near the ranch, if not the real son, a prospective son-in-law.—LILLIAN GALE.

"By Lantern Light"—Educational—One Reel

This describes a happening, disrupting an entire family, dwellers of a modest home on the Oregon coast, not far from "Big Boulder," a giant rock. The picture first acquaints spectators with the rock, then describes the tides during certain periods, when danger lurks in the incoming waves. The father warns the boys about going too close to "Big Boulder." A soldier dispatches the boys after the milk-cow, and the children, for a lark, take the way that leads them into a cave, from which they are unable to escape when, meantime high tide fills the cave and the children face death. A night fog creeps along the coast, the boys do not return, so a search party is formed, with only lantern rays piercing the intense darkness. A brave girl, perhaps an older sister, remembers the favorite haunts of the boys and finds them in the cave, herself becoming a prisoner. Finally, when the tide turns, a rescue is made. During the search a vivid description of the rock-bound coast and treacherous waters shares the interest the rescue party, who find one reel that may be described as unique.—LILLIAN GALE.

"The Egg" (Metro—Two Reels)

Motion picture comedies which twist their more dignified, but often quite as funny, brothers, the serious dray-mahs, usually are marked by some honest laughs; and this one, in which Laurel is starred, is no exception. There are a dozen new twists, odd conceits, quaint turns of burlesque, about it, and these are emphasized by the pompous solemnity of the plot, which concerns a deep-dyed villain, a beautiful young heiress, and the poor boy who, honest fellow who saves the heiress' father from the villain and of course wins the girl.—STUART GIBSON.
“Jenkins and the Mutt”  
(Bruce-Education—One Reel)  
JENKINS, a hen-pecked man at home and a clerk when at business, takes a liking to a dog. His wife refuses to share the affection and orders her husband to do away with the harmless fellow. Jenkins begs to feed the dog before turning him out, which the wife also refuses and tells Jenkins he shall not get any supper until he has lost the intruder. Which is the reason why Jenkins starts wandering over the beautiful western country, trying every possible way to part company with his canine friend. It does not work, for even when Jenkins decides to drown the dog, the shaggy friend soon returns, with a friendly wag of the tail. So the two keep wandering over hills, mountains and vales. Realizing that having spent a sleepless night he will heap more blame upon him, Jenkins becomes a regular wanderer, his dog a constant companion. Some months later, Jenkins suffers an attack of “conscience,” goes back to his old home and finds there a pretty faced woman who informs him that Mrs. Jenkins departed long before and left no address. So back to the accidentally discovered peace, Jenkins has been enjoying meantime, he returns, happy in having tried to do his duty, happier to find that he is free to wander on, the faithful dog his companion.

It would be futile, indeed, to attempt a description of the scenic beauty contained in this reel. It illustrates the advice “See America First.” —LILLIAN GALE.

“Second Childhood”  
(Christie-Educational—Two Reels)  
A LAUGHABLE farce with Bobby Vernon at his best, splendidly supported and in a comedy that has been well directed.

Vernon is cast as “Jimmie,” the junior partner of “Jack,” played by Earl Rodney. It would seem the firm have had difficulty in making “end” meetings. ‘Jimmie’ finds his rich uncle with a story about his younger, whom he calls “Oscar” and the boys have been getting by the use of checks Uncle has sent for Oscar. When suddenly comes the word that Uncle has brought little Violet (Charlotte Stevens), to play with little Oscar. The only way to save their business is to dress Jimmie up in youngster’s clothes and represent him as “little Oscar. This is the cause of many embarrassing and amusing situations, especially since Jimmie is engaged to a professional dancer to whom Uncle begins paying marked attention.

There is considerable plot, so that the laughs are not forced, nor situations entirely without reason. On the contrary, the development is unusual for this kind of comedy, resulting in a very entertaining two-reeler of general appeal.—LILLIAN GALE.

“The Terrible Tree”  
(Sarg-Educational—One Reel)  
A PARTICULARLY good novelty reel for matinées or entertainment designed to interest children. It is very amusing and one of the best of the series, moves in perfect sequence and rehearse the old situation of the contrite husband who endeavors to explain his delay in getting home, to an exciting wife. In addition, each sub-title is good for a laugh from grown folk as well as from the younger patrons.—LILLIAN GALE.

“Rough Going”  
(Pathe—Two Reels)  
OF the two reels of film consumed in this “drama,” certainly more than one reel must be occupied by a series of “chases” in which a group of men on horseback is photographed from above, below, each side, the rear and all other possible angles. It reminds an old movie-goer somewhat of that masterpiece of 1906 or thereabout, “The Great Train Robbery.” But there is one series of shots of a galloping horse ridden by Leo Maloney which is enough to make for interest. The animal is superb and the camera has caught to a far more than usual extent the tremendous power exerted by a horse moving at top speed. The film may be of some value as padding at the end of a show, having seen it, an audience ought to be glad to have.—STUART GIBSON.

“Bumps”  
(Educational—One Reel)  
BECAUSE he guessed the exact number of beans in the huge glass jar of a window, Jimmie Adams, in this rapid comedy, wins a Ford coupe. That suits the school teacher, a pretty girl, whose mathematical training failed her when she tried to count the beans by rule, and failed to win the coveted prize, because the winner has a heart for her and she knows she will be able to use the car as her own.

But when the two start out they have all the usual automobile troubles and then some. A great deal of the fun is planned by a who has just returned from Greece, where he studied to become a waiter.

The title “Bumps” is appropriate. The fliver “bumps” all the sentiment into amusing situations, but the villain’s plans go wrong; Jimmie wins the girl as well as the Ford and all ends happily.—LILLIAN GALE.

“Women First”  
(Universal—Two Reels)  
T HIS is a typical motion picture comedy. It is very much like several hundred other films, the chief differences between them all being well nigh indistinguishable. Lee Moran is a hotel clerk in one of those wayside establishments so frequent in the movies and so infrequent everywhere else. He has a series of episodes of an exciting and mildly amusing character. They conclude with a fire in the hotel in which, after more incidents, he saves the owner’s daughter and is left to a life of wealth and love. It is unfortunate that so many of the two-reelers must rely so largely on old stuff. They do get monotonous after a time and new ideas seem to be almost pathetically noticeable by their absence.—STUART GIBSON.

“A Rough Winter”  
(Pollard-Pathe—Two Reels)  
BESIDES being funny in itself, this is a clever travesty on “Nanook of the North,” and is due for a great deal of popularity in the not far distant warm weather. Pollard, who is amusingly described by action, as the coldest man in the world, has difficulty finding any place that is comfortable. The first is a street scene on Christmas eve, in which might be the slums of a fairly large town. Pollard promises to play Santa Claus, and experiences many laughable difficulties. Another one is the small town of Brownville, which makes for a rather enjoyable evening. A third situation is the Santa Claus train, the last of which Pollard promises to ride, but eventually finds himself on the wrong train labeled “To Florin at Brownville” and a mistake. Instead, they landed in Iceland. A time lapse of several years in a two reeler is unique in itself, but it appears the hardhearted landlord proclaims the “little mother” of the youngster is really alive. That dog and the younger child his infant son, the children having been stolen from him one Christmas eve long ago. He goes in pursuit of his children, and takes them back to Iceland also. There some more funny things come about, with the modes of living in close proximity of the North Pole, and a final reconciliation leads to a happy and laughable ending.—LILLIAN GALE.

“Rookies”  
(Universal—Two Reels)  
IT seems almost incredible that Brownie, that compact, bright-faced dog, is not a human being; it seems entirely incredible that we, members of the class designation homo sapiens, can look at ourselves and then at Brownie, and refer to him as "one of the lower animals" without blushing. As in all of the Brownie pictures, this one merely forms a background for the background of wonderful scenes and always astonishing repertoire of tricks that Brownie knows. This dog does in the most nonchalant manner things which lots of human beings—we "greatest of God's creatures"—would take twice as long to learn as must Brownie. Brownie's always clever and always interesting.—STUART GIBSON.

“Moon Blind”  
(Bruce-Educational—One Reel)  
BEAUTIFUL scenery, background and vivid delineation of mountainous country, an element of human interest added thereto, describes “Moon Blind,” a scenic with a story. Shorty, a prospector suffers with headache, which his experienced partner, York, recognizes as a condition caused from sleeping in the open, under a brilliant moon, without having any covering over the eyes. York suggests a bandage and a long sleep, which Shorty accepts, then York wanders off and starts down a steep cliff, terminating in a long distance fall. His attempts to rally from a serious accident are depicted convincingly, the background of wonderful scenes always demanding three-quarters of the interest, and it would seem that Shorty awakens, follows his friend, has much difficulty in attempting a rescue—the two finally being discovered by some fellow prospectors. But it is all a dream, and upon the real awakening Shorty discovers his eyes much improved as he recognizes the welcome sight of his friend, unharmed and still equipped with a valuable sense of humor. A splendid reel scenic with a story for good measure.—LILLIAN GALE.
Comedies, Short Subjects & Serials

Two Reelers Head Pathé Program for Feb. 4

Both Snub Pollard and Leo Maloney, in two reels, lend their drawing powers to Pathé's list of nine releases for Feb. 4. The program consists of the second, third, and fourth of the Paul White serial, "Plunder," the title of the chapter being "Held by the Enemy." "Smoked Out" is the title of the Range Rider Series offering, featuring Leo Maloney, and there are two Hal Roach comedies, a two-reeler with Snub Pollard entitled "A To-Boy-Wit-Am," in which Pollard features Paul Parrott in "Once Over." In addition, News Nos. 12 and 13; Topileys of the Day No. 5; Pathe Review No. 3 and the Aesop's Film Fable, "A Raisin and a Cage of Yeast," complete the list.

King of Greece in Selznick News Reel

Selznick News is making a specialty obtaining pictures of European royalty. In Selznick News 1110, King George of Greece, the youngest monarch in Europe, makes his debut in an American news reel. Although the Prince of Wales is the most popular public personage who appears in news reels, King George may run him a close second.

More glimpses of European royalty are seen in Selznick News 1110, which contains some pictures of the uncrowned kings of the Rhineland—the American soldiers. Pictures of the transport St. Michael, through which will bring the soldiers back to this country, are seen in the reel and there are also views of the land. Some cheap money and plentiful beer which the soldiers are regretfully leaving.

"Fruits of Faith" at Rialto, N.Y.

Will Rogers in Pathe Three Reeler

Acclaimed by Newspaper Critics

THE New York Times screen reviewer says Pathe, records the experimental of Will Rogers in "Fruits of Faith," which influenced the Stanley and Loew circuits in booking those three reels to play with Harold Lloyd in "Dr. Jack"—on the theory that both were so strong that neither would suffer by comparison with the other. Writing of the bill at the New York Rialto theatre, the Times reviewer said:

"Let the drums of fate sound as loud as they will, they cannot arouse the echo of smiles, laughter and applause called forth by the quiet little film, 'Fruits of Faith,' in which Will Rogers, his baby and a magazine possession of the programme at the Rialto this week.

The Times reviewer then proceeds with a detailed analysis of the "Fruits of Faith" film, and his estimate of it is in much the same spirit shown by Manager W. M. Selznick in James theatre, starring Will Rogers. This proved to be a very entertaining and appealing light comedy, the fellows' wit sharing the acting honors with an astonishingly apt two-year-old baby.

Tribune: "Will Rogers has a nice little picture of the programme called 'Fruits of Faith.'"

E. Durling, Globe: "There is also on the program 'Fruits of Faith,' starring Will Rogers. This proved to be a very entertaining and appealing light comedy, the fellows' wit sharing the acting honors with an astonishingly apt two-year-old baby.

New Wilderness Tales Ready

First Three of the New Series to Have Premier Showings Soon

Robert C. Bruce, creator of Wilderness Tales for Educational Film Exchanges, has finished editing and titling the first three of his next series of subjects.

The first three of the new series of wilderness Tales, which are now ready for shipment to branches and which will soon have premier showings in all of the key cities, are entitled: By Lantern Light," "Moonblind," and "Jenkins and the Mutt."

"By Lantern Light" is a sea picture, for which Bruce traveled the length of the Pacific Coast, from Washington to Mexico and return, in order to secure fitting locations. Ideals with an incident in the life of a family of coast sailors and the boys are caught on the rocks and imperiled by the rising tide.

"Moonblind," the second of the new series, was photographed in the midst of most beautiful scenery at the foot of Mt. Rainier. It was during the filming of this picture that Bruce encountered numerous delays, due to smoke from forest fires.

"Jenkins and the Mutt" is a tale of a man and a dog. In this story, which carries perhaps as much heart interest as any subject Bruce has ever made, he has tabbed a simple tale of a man's devotion to a mongrel dog—the first living creature to show him love—set in a background of majesty. Bruce has produced a picture that will rank high among the best pictures of the year.

Cartoonist and Writer

Gag Man for Century

Vance de Bar Colvig, better known as "Pinto" by over 7,000,000 readers of newspapers supplied by the United Feature Syndicate, has been engaged as gag writer for Century Comedies by the Stern brothers. "Pinto," known throughout the United States as a cartoonist and caption writer of exceptionally subtle humor, was made gag man for the Al Herman Century Comedy unit. Clever men who create comedy situations—in the vernacular of the studio "gagmen," are these former "Pinto" stands behind the Stern brothers' statement that no expense will be spared to make the 1923 crop of Century Comedies a record one. His first job was with Al Herman in his initial release for the new year.

Arrow Acquires Novelty Comedy Series

Arrow Film Corporation announces the acquisition of a distinct novelty in the comedy line. This is a series of single reel subjects known as 'Tom and Jerry.' Tom and Jerry are animated mannikins, representing a negro and his mule. They are said to be more lifelike than any other puppets ever created for the screen. Then, too, it is said that the scenic backgrounds and sets which have been created for them are wonderful works of art.

These subjects were produced by Lloyd Haynes under the Roop patents and each one is personally animated by Mr. Roop who has spent yearsperfecting the manipulation of the figures.

Educational Comedies Meeting with Favor

Following the reception accorded the Educational comedy "The Speeder," at the Rivoli and Rialto theatres, New York, Hugo Reisenfeld has signed for the rest of the Hamilton subjects to be released this year by Educational. "The Speeder" will be followed by "The Educator," "No Luck," "Extra! Extra!" and other Hamilton comedies. Altogether six pictures are to be released this year.

The Christie Comedy "In Dutch," featuring Bobby Vernon, is also having a Broadway showing the week at the Rialto. The Mark Strand theatre is also showing an educational subject, the Earl Hurd "A Ration Comedy, "Chicken Dressing."

St. John Comedies Get New Release Dates

"Young and Dumb," the two-reel special Al St. John comedy depicting the trials and tribulations of a newly married couple, which was originally set for release on January 21st, has been announced for distribution on January 28th, according to Fox Film Corporation.

March 11th has been named as release date for "The Salesman," another St. John fun-maker. The date for release of this production, as previously announced, was March 4th.

Release Scheduled for "Sunshines" Changed

Fox Film Corporation announces a release change of the Sunshine Comedies, "The Fifteen," and "The Wise Cracker."
The former has been set up from February 4th to January 21st, while "The Wise Cracker" will be released on February 4th instead of the original date, January 21st.
Educational Provides Free Mat Service

FREE service of mats for publicity and advertising purposes is to be in- augurated this week by the National Film Exchanges, Inc., beginning with its February release.

Hereafter all publicity and advertising layouts prepared for use in connection with its slate of newsreels will be offered by Educational without charge to exhibitors booking these features—this applies to all two-reel comedy releases and special releases.

Cast Selected for New Bull Montana Comic

The cast for "The Two Twins," Hunt Stromberg's newest comedy production for Metro, starring Bull Montana, has been chosen. Bull is one twin, Buster Brown. Chuck Reiser is Buster Brown. Mr. Reiser played important roles in several of the comedian's recent productions.

Fontaine La Rue will portray the leading female role. Other members of the cast are Billy Armstrong, who was featured in Sen- netti comedy "From Panama to Philadelphia." Allen, seen recently in support of Charlie Chaplin; Marion Harlan, daughter of Ollie Harlan; Dan Crimmins, of the vaudeville team, "Two Gores;" Margaret Cloud, former Christy comedy player, and Grace George, who has appeared in several dramatic productions.

Albert Austin will stage "The Two Twins."

Eddie Barry Now with Century Comedies

Eddie Barry, famous for his sparring role in the Educational Roch and other big companies, has returned to Century after an absence of nearly a year. Barry is known as a veteran of the comedy field, and has a host of followers among lovers of clean comedy. In his present company, he is tall, slender, strong, of medium height, slim, virile, and lithe. He belongs to the new school of comedians who never smoke.

His first picture for Century will be Brownie's picture now in the process of making under the direction of Jim Davis, who is the youngest man to wield the Century megaphone.

Latest Hallroom Comedy a Satire

"Tin Knights in a Hall Room" is the title that has been given a new Hallroom Boys Comedy, one of the series of two-reelers which C. B. C. Film Sales Corporation is releasing to the State Right market.

It is announced that Jean Havez, in charge of comedy scenarios for C. B. C. Film Sales Corporation, has planned to make each comedy a satire on some timely topic, story, or event, with the object of occupying popular attention, and has already lined up the first four.

They are "Every Six Minutes," "Day By Day—In Every Way," a satire on the Coe craze.

"There is something about a satire that makes me sad," says Mr. Havez, "because it has a psychological reaction. People like to say 'I told you so;'—Why, I knew they would."

"Diversity of program is what has built up the motion picture business," says Mr. Havez. "A feature or two, a short comedy, a news or special story—what the greater majority of the public want. There is the greatest opportunity, right now, for the producer of good, two-reel comedies to cash in big, that the business has ever seen—because it is a case of the survival of the fittest. The Hallroom Boys Comedies have been growing better and better in their field for more than a half decade, and we are going to do everything in our power to make them the Best."

David Warfield Appears in Starland Revue

THE opening of the Mos- cow art Theatre in New Jersey, a show which has won the attention of all the Metropole, has been succeeded by the Starland Revue, "World Van der Veer, Starland cam- eraman, and editor, secured "the most --- of the young--par- ticipants and scenes from the plays presented by the company under the direction of Morris Gest.

Mr. Van der Veer did not confine himself to filming the cast, but also secured many views of fa- mous personalities who com- prise the season also. For the first time David War- field was caught by the cam- eraman.

These views of stage folk and stage plays in Starland Revues, are released through the Film Booking Offices of America.

Rescue of Newsweeklies

Kinoscope No. 2217—Yosemite, Cal., 16 mm., National Geographic Society.

Kinoscope No. 2212—New York, N. Y., 16 mm., American Museum of Natural History.

Kinoscope No. 2210—Los Angeles, Calif., 16 mm., University of Southern California.


Kinoscope No. 2208—Philadelphia, Pa., 16 mm., Swarthmore College.

Kinoscope No. 2207—Yosemite, Cal., 16 mm., National Geographic Society.

Kinoscope No. 2205—New York, N. Y., 16 mm., American Museum of Natural History.

Kinoscope No. 2203—Los Angeles, Calif., 16 mm., University of Southern California.


Kinoscope No. 2199—Philadelphia, Pa., 16 mm., Swarthmore College.

Kinoscope No. 2197—Yosemite, Cal., 16 mm., National Geographic Society.

Kinoscope No. 2195—New York, N. Y., 16 mm., American Museum of Natural History.
Many Nominations for "Ben Hur" Role

The plan to determine by vote of the public the most popular actor for the coveted role of "Ben Hur" has developed into a national question. The recent Broadway production of "Ben Hur," directed by Goldwyn, and will have a real influence in the choice.

Conway Taele is the latest screen idol to be nominated, and his "fans" are making up in enthusiasm what they lacked in an early start. William Desmond, Richard Dix, William Farnum, Ganton, Gualtiero, T. J. Hart, Jack Kerrigan, Bert Lytell, Thomas Meighan, Antonio Moreno, Ramon Navarro, Milton Sills, Forrest Stanley and Rodolph Valentino are strong contenders.

Robert B. McIntyre, Casting Director at Goldwyn Studios, is receiving the votes.

Four Page Photogravure for "Omar"

As part of the accessories of the Richard Walton Tully production, "Omar the Tomahawk," with Gaye Bates as the star, First National has made up a four page photogravure section for distribution by exhibitors to the newspapers in their locality. One syndicate in New York has already used the photogravure as part of the weekly material sent to its twelve photogravure clients.

For exhibitor use space has been left at the top of the first page for the imprint of the local newspaper using it. The four pages are handsomely done in sepia and show the exotic locale seen in "Omar." The cast is a synopsis of the play is given on the back page.

"Fighting Blood" Highly Praised

Three Rounds of Witwer Series Commended at Trade Showing in New York

F. O. gave the New York trade a surprise and proved the accuracy of its managing director's, F. A. Powers', prophecy, when it screened the first rounds of its new "Fighting Blood" stories for the trade and press on Tuesday, January 10th, at the Astor theatre. Six months ago, when Mr. Powers first announced the purchase of the screen rights to these H. C. Witwer stories which appeared in Collier's Weekly, he made the broad statement that they would be made into the finest class short subject entertainment that the industry has ever seen.

Three hundred exhibitors, newspaper and trade officials appeared at the Astor theatre at 11:30 Tuesday morning to get their first glimpse at the long heralded "Fighting Blood" stories, a series of six, that young and youth's battles and fun, and the comments heard in the lobby after the showing were universal in praise of the pictures, not only because of their rapid-fire prize ring sequences, but also because of the sentiment and human humor and wealth of romance.

The reviewers, by acclamation, welcomed their clean, sure-fire hits.

"Fighting Blood" was praised by the New York State Picture World, commenting upon the same quality said: "From the title, one might come to the conclusion that there are pictures that are simply of the fighting sort. But this is not the case. They have a simple love story running throughout that makes an interesting and romantic foil for the strenuous episodes."

The Motion Picture News states: "Comedy *** which cannot fail to appeal to almost everyone, is generously distributed through these serial pictures."

"Dollar Devils" Due January 28

Victor Schertzinger Special Next Attraction on Hodkinson Program

The Victor Schertzinger special production "Dollar Devils," is the scheduled attraction for the Hodkinson program dated January 28th. Like "The Kingdom Within," the first of the Victor Schertzinger productions to be released by Hodkinson, this film release offers what the production officials consider to be one of the most human, entertaining and interesting stories presented for public consumption, for sometime, indeed, an entirely different theme.

"Dollar Devils" is a story dealing with the boundless form of too much wealth. It shows the result upon a small town that has suddenly discovered oil, thus making every citizen of a town immensely wealthy. The climax, it is said, is particularly novel and unusual and the story is one that brings plenty of good laughs and an abundance of thrills.

According to those who have attended a pre-release showing of this feature, "Dollar Devils" is one of the best things Victor Schertzinger has ever done. The theme of the production is one that gives the director ample opportunity for plenty of human touches which have never been overlooked.

The cast is exceptionally strong, consisting of such well-known names as Joseph Dowling, Cullen Landis, Eva Novak, Miles McCarthy, May Wallace, Hallam Cooley, Thomas Knopf, and Ney Farrell. Ever since the "Miracle Man" Joseph Dowling has not been seen in a part of more importance and more amusing human role than he presents in "Dollar Devils" in which he plays the part of the unique Zammon Carthy, the old villager. Those who have seen his work admit it to be the best.

The photography was done by John S. Stumar and the continuity by Louis Stevens.

Catchy Slogan Adopted by Universal

UNIVERSAL has adopted a popular slogan for use in connection with its pictures. It will be used in advertising exploitation and other public attention arresting methods and is expected to take its place along with such advertising catch phrases as "his master's voice," and similar slogans which have become household expressions.

It is: "Universal Pictures—The Pleasure is all Yours."

Voluntarily suggested by George Greenberg, a young New York City man after reading one of Mr. Carl Laemmle's Universal advertisements, the phrase immediately was chosen by the Universal executives as a tip-top slogan. The boy was suitably rewarded and immediate steps taken to make the slogan a live one wherever Universal pictures are shown.

Material and accessories will be put out which will help the exhibitor tie up his showings of Universal pictures to the good-will slogan, and to cash in on the prestige of Universal Pictures.

Mary Anderson Free to Make Appearances

C. C. Burr has agreed to release Mary Anderson from a contract calling for her to make a series of short comedies, five of which have already been completed. Burr is said to have complied with a request of exhibitors in different parts of the country who are insisting upon personal appearances of the star in connection with her picture, "The Wilderness of Youth." Cordial relations continue between the actress and producer.
Goldstone Announces New Sales

PHIL GOLDSSTONE announced today that his film "Deserted at the Altar" to the Universal Film Company for Japan and Australia.

First release, for the Motion Pictures Company for upper New York State.

Mr. Sidney Lust of the Super Attractions Film Company, Washington, D. C., for Mary Kaye, in Dist. of Columbia and West Virginia, to Sol Lesser, All Star Attractions, Los Angeles and Chicago, and Gwinco, Motion picture of California, Arizona, Nevada and Hawaiian Islands.

Also sales on the Franklin Farnam series have been made to the advertising and sales of "Tom Sawyer," Toy Building, Milwaukee, Wisconsin for Wisconsin, First Graphic Film Company for the State of New York, and the Progress Pictures Company, Chicago, for Northern Illinois and Indiana.

"Rupert of Hentzau" Progresses

Huge Selznick Production Will Soon Be in Hands of Cutters and Editors

INFORMATION from the Selznick company's West Coast studios from time to time indicates that highly satisfactory progress is being made in the production of Sir Anthony Hope's "Rupert of Hentzau" sequel to "The Prisoner of Zenda." The biggest change is well along towards completion and will soon be in the hands of cutters and editors.

Mr. Selznick purchased the story two years ago, and at that time had begun the adaptation with the idea of making of it the biggest and best photoplay that Selznick resources could produce. When the production had been virtually completed there was every indication that Mr. Selznick had carried out his original intentions to the letter.

From the step in the production has been taken with the greatest of care, Edward J. Moniague worked for months in the preparation of the scenario. Victor Heerman, chosen months ago to direct the production, had done an almost incredible amount of research work before the first scene was photographed. The costumes of the case were engaged, the best scenic designers, and the ablest photographers were secured. And above everything else must be mentioned the lavishness with which the story was cast.

It is claimed—and but mildly disputed—that never before has a photoplay been made in which as many a real notable participated. The cast includes Sir Ludwig, said Flavia, Bert Lytell the Rudolph, Lew Cody the Rupert, Claire Windsor, Bryant Washburn, Marjorie Daw, Adolphe Jean Menjou, Hobart Bosworth, Irving Cummings, Mitchell Lewis, Elmo Lincoln, Nigel De Bruijell, Josephine Crowell, Edward and Gertrude actor are other members of the cast whose past performances entitles them to special recognition.

Medium Brands "Dr. Jack" Quack

Answers Query From Teaser Ads With Warning Against Rank Imposter

NEWSPAPER returns from a score of important cities prove that when the Pathe Exploitation Department supplied all branch exchanges with its series of "Dr. H. L. Jack" teaser ads it built itself better than it knew. These cunningly worded announcements of the upcoming visit of the discoverer of "Nature's Best Remedy" who loved humanity too much to dread being thrown out of any Medical Society for "unethical advertising" produced a sequel, in Fort Worth, Texas, that packed the Palace theatre at all performances of the Lloyd comedy, and made a public laughter sensation.

While the "Dr. H. L. Jack" teaser ads were being displayed in Fort Worth newspapers, "Dr. Khrio," a so-called medium, gave a performance in a local theatre, and in the audience was one in the audience asked him if he knew who "Dr. Jack" was, and if he was any good. The "professor" promptly replied with some indignation that "Dr. Jack" was a "quack doctor who was using patent medicine that was probably poison," and to have nothing to do with him.

On the following day "Dr. Jack's" local address, contained in the final teaser of the series, was found to be that of the Palace theatre, whose lobby had suddenly blossomed into a veritable Harold Lloyd—"Dr. Jack" picture gallery. And in the local papers was the theatre's display advertising, which made "Dr. Khrio" really useful for at least once in his career.

A week earlier the news columns of Cincinnati papers told how the publication of these same "Dr. H. L. Jack" teaser ads had set the Health Board to sleuthing after the "unethical" advertiser—and the final ad of the series led it to the address of the Strand theatre, and to the frankly expressed conviction of the city board. The article was headed: "Dr. Jack No Quack."

Install Radio On Warner Float

Evening Concerts in Kansas City Attract Throngs Which Interrupt Traffic

THE Warner Brothers transcontinental float, upon its arrival in Kansas City, installed a radio set on top of the seven life sized books from which were made the Warner classics of the screen for this season. According to a telegram from Frank A. Cassidy, who is in charge of the float, the radio concerts in the evening on prominent street corners have caused thousands of people to stop and listen.

In spite of weather conditions encountered in the cities en route to Los Angeles, the float has been hailed by exhibitors as the greatest national publicity and exhibition stunt in the history of the industry, according to Warner Bros.

From all sections of the country through which the float has passed, the Warner offices are daily receiving an unusual number of telegrams from exhibitors lauding the efforts of the organization in its cooperation.

"Women Endorse Will Rogers Vehicle"

A STATEMENT has been received at the Hodkinson offices announcing that a joint committee on better films, consisting of the Illinois Council Parent Educators Association; Illinois League of Women Voters, and Woman's City Club of Chicago have placed at the head of their list of photo plays recommended as wholesome recreation, the C. S. Clancy production, "The Headless Horseman." "The Legend of Sleepy Hollow," featuring Will Rogers in the role of Ichabod Crane, and distributed by the W. W. Hodkinson Corporation.

It is reported that Miss Mae Time of the Chicago Tribune who ranks as one of the leading critics of motion pictures, has placed "The Headless Horseman" among her list of the twelve great photoplays of the year.
**Burr Announces Casts, Titles Forthcoming Productions of Mastodon Films Have Attractive Appearance**

C. C. BURR, president of Mastodon Films, Inc., has announced the titles, casts and other details of many of his organization’s forthcoming productions, including several feature films and short subjects.

Following Mastodon’s current release “Secrets of Paris” will come “The Last Hour,” a screen version of Frank R. Adam’s story “Blind Justice” which was originally published in Saturday Evening Post. It is an Edward Sloman production with a typical Burr cast headed by Milton Sils and Carmel Myers. Supporting these two are such wellknown players as Alec Francis, Jack Mower, Charles Clary, Walter Long, Pat O’Malley and Eric Mayne.

Already the picture has been endorsed as one of the most absorbing crook plays ever seen on the screen. This is the opinion of several of the leading critics of the trade press.

Following “The Last Hour” will come the next of the series of Johnny Hine’s melodromes. Quite appropriately it is titled “Lucky.” The story is by Jackson Gregory. The cast supporting the property includes Violet Mersereau, Robert Eoksen, Edmund Breese, Charles K. Fuller, Finch, Polly Moran and Warner Richmond. “Lucky” was made at the Glendale Long Island studios of the Burr organization.

“Are You Guilty?” written and produced by Edgar Lewis, is next on the list of Mastodon features. The players who assume the prominent roles are James Kirkwood, Doris Kenyon, Edmund Lisse, little Roselle Griffin and Mary Carr and Robert Eksen.

Coming All-Star comedies, which are distributed through the World-Hodkinson Corporation, include “The Nuisance” and a baroque remake of a famous play which is now one of the outstanding successes of Broadway.

**Universal Features in Big Denver Week**

An almost unprecedented record for Universal showings was established last week in Denver, during the Western Stock Show week, the biggest convention week of the Rocky Mountain region. Universal had feature shows in six of Denver’s eight first run houses, and in two of the five leading second run houses. Universal short subjects were being shown in one of the remaining first run houses, and also in another of the second run houses.

Edward Armstrong, district manager for Universal in reporting Denver, emphasized the fact that National Western Stock Show week, while bringing the biggest event of the year, and drawing thousands of people into Denver, yet supplies very stiff competition to the picture houses, and must be met by surefire pictures. Universal sales executives are keenly gratified that almost all of the pictures chosen to buck the Stock Show week were Universal successes.

Eugene Johnson, manager of Universal’s Denver exchange, has notified his home office that unusual business was reported by each of the theatres.

**Progress Features Buys “Only a Shopgirl”**

Progress Features, Inc. of San Francisco and Los Angeles this week completed negotiations with the Goldwyn Corporation whereby they will handle rights in their territory to “Only a Shopgirl.”

The picture, which will be released as a feature in California, Nevada, Arizona, and the Hawaiian Islands, is the result of a strong campaign to exploit “Only a Shopgirl” in its territory.

**Doug’s “Robin Hood” Real Art**

Douglass Fairbanks, producer, through United Artists release of “Robin Hood” is playing the role of a challenge to the critics who have held that the natural limitations of motion picture drama are such that it can never rise to the plane of fine art,” said an editorial in the Indianapols News while combining Fairbanks’ splendid production for United Artists release the editorial went on:

“In this production the dramatist has approached new possibilities in story-telling by the primitive use of pictures. He has overcome the two great obstacles of the picture dramatist—the lack of color and of the human voice—to an extent which a few years ago was thought to be impossible. The picture is an achievement in that it carries an implied promise that sometime during the next few years and feeling will be developed in such proportions as to produce a picture drama of the first order. The outstanding impression of the production of ‘Robin Hood’ is that a group of sincere men and women are earnestly trying to recreate the costliest stories of the world. This involves much study of the architecture, costumes, manners and spirit of an age long since departed.

**Interest Keen in Super Feature**

Cosmopolitan Promises Lavish Production For “Enemies of Women”

**Peg O’ My Heart” Is Praised by Club**

That Metro pictures stand for wholesomeness of subject and treatment, as well as for brilliance of production, is reflected in a letter written recently to L. A. Razele, manager of the company’s Chicago exchange by Mrs. Blanche Mason, of the Edgewater Drama Study Club. The letter followed the private exhibition, before the members of this body, of Laurrette Taylor in Peg O’ My Heart.” Mrs. Mason’s letter follows:

Members and guests commented on the clear, natural photography, the strength of the entire cast, choice of scenic backgrounds and above all the wholesomeness of the picture.

“Personally, it seems to me that leaves a glow of happiness with the audience which is in marked contrast to the effect of many of the present-day films as well as plays.”

“Being a member of the club, I am always anxious to bring you new material to study and consider. Peg O’ My Heart had its New York premiere at the Capitol Theatre January 11th. It is a picturization of J. Hartley Manners’ stage play. The scenario was written by Mary O’Hara.

**They Don’t Come Any Bigger! A BIG AUTHOR—A BIG NOVEL—A BIG PRODUCTION—H.G.WELLS’ LITERARY SENSATION**

T HE Los Angeles version of the Robin Hood legend is a challenge to the critics who have held that the natural limitations of motion picture drama are such that it can never rise to the plane of fine art,” said an editorial in the Indianapols News while combining Fairbanks’ splendid production for United Artists release the editorial went on:

“In this production the dramatist has approached new possibilities in story-telling by the primitive use of pictures. He has overcome the two great obstacles of the picture dramatist—the lack of color and of the human voice—to an extent which a few years ago was thought to be impossible. The picture is an achievement in that it carries an implied promise that sometime during the next few years and feeling will be developed in such proportions as to produce a picture drama of the first order. The outstanding impression of the production of ‘Robin Hood’ is that a group of sincere men and women are earnestly trying to recreate the costliest stories of the world. This involves much study of the architecture, costumes, manners and spirit of an age long since departed.

**Arrow Starts Work on New Serial**

UPON his arrival on the coast, after covering the greater part of the country in the role of Shellenberger, President of Arrow Film Corporation, immediately went into conference with Francis Ford, and the result of this conference was a contract whereby Mr. Ford was to make a fifteen episode serial to be distributed by Arrow. Work was immediately begun on this production, and, in fact, the first episode is already completed. The picture stars Peggy O’Day, who is ably supported by Jack Perrin, Bill White, Francis Ford and other well known serial players.
Three Playgoers Releases in Feb. Features Are Said to Offer Wide Variety in Forms of Entertainment

PLAYGOERS PICTURES announces three releases for February. Each of these features is said to be a drama with characteristics that stamp it as almost unique, so that in the combination widely varied forms of entertainment are offered.

The London adventures of a penurious New York millionaire are revealed vividly in "A Pauper Millionaire," which is to be out February 11th. The man's valet misses the boat from New York, leaving his master helpless. On arrival in England the traveler is unable to obtain his own luggage, is without funds and can secure no aid because he has packed his wallet, containing all identification papers, in a suitcase. A series of experiences that are amusing to everybody but the victim get a job as window-washer. A tumble from a ladder causes an injury and he is sent to a hospital, where he is nursed by a young heiress and a young man whose engagement had been broken when the boy's father, having been ruined through his discovery, disappeared. The girl's mother had been found shot. Several years later the young couple are again married, following a series of surprising experiences, the mystery in the situation is lifted and a reconciliation effected.

The Supreme Passion," set for release February 29th, is founded on Tom Moore's immortal poem, "Believe Me If All Those Endearing Young Charms." The featured comedians are Florence Dixon, who has cracked jokes all over the world as "The Coca Cola Girl," and Robert Adams, who is known as "The Breathtaking Lai" as the star of "Clarence" in its stage production.

"A Clouded Name," set for release February 18th, is said to be marked by lots of action, romance, deep suspense and attractive scenic presentation of a wealthy young heiress and a young man whose engagement had been broken when the boy's father, having been ruined through revelation, disappeared. The girl's mother had been found shot. Several years later the young couple are again married, following a series of surprising experiences, the mystery in the situation is lifted and a reconciliation effected.

New York trade paper reviewers have unanimously acclaimed "A Friendly Husband," the first five-reel comedy starring Lupino Lane, the English pantomimist, which will be released this month by Fox Film Corporation.

Lupino Lane, who signed up with William Fox following his sensational success in Morris格尔's "A Fool's Affair," completed three two-reel special comedies before he attempted a five-reeler. The amount of money rumored was the price accorded his work in this group of short subjects, that William Fox decided to supply the fun-maker with a longer vehicle.

Following are excerpts from some of them:

The Morning Telegraph: "In this picture Lupino Lane should capture the American audience. He is a clown born and trained from the tips of his agile toes to his expressive face. A remarkable acrobat, he is nevertheless essentially human, guileless and friendly to everybody and willing to do anything to please his wife, in this case sustained by real humor. . . . As a comedian he is an artist, as a picture this is a winner.

The Motion Picture News: "Fox has given Lupino Lane a fair test as a comedian, and there is no question that the English dispenser of humor has made good. There is nothing of the slapstick artist about him. He ingratiates himself because he knows the value of repression. A Friendly Husband will test the risibilities of any audience."

The Moving Picture World: "It is a chuckle of laughs and should be welcomed by audiences everywhere. William Fox, noted as a发行人, has given evidence of the fact by presenting Lupino Lane, as a star of a five-reel comedy, "A Friendly Husband," definitely labels Lane as one of the finest comedians on the screen."

The Exhibitors Herald: "Here is a comedy which should get laughter anywhere it is shown. Lane is a comedian of real worth and his ability is seen to even greater effect in this sort of treatment. He is well displayed in this picture. He possesses every requirement of expression and he is a clever acrobat. The support given by the remainder of the cast is also good."

The Shock

That comes to some distributors on viewing their prints they have secured from their expensive negative makes them realize the great value back of "Personal Interest" when applied to prints.

"Personal Interest" is the only positive shock absorber known to the industry. For fifteen years we have applied it successfully to Evans Individual attention prints.

Personal Interest Follows Your Picture Through Every Stage

EVANS FILM LABORATORIES
416 West 216th St., New York City
Phone Wadsworth 3448

Newspaper Tie-Up on "Plunder" Endorsed

The Minneapolis Journal, which has the biggest circulation in the city, through its capable Service Department, has endorsed the Pearl White Fathedralic, "Plunder," in this new Mystery serial. Pathe reports, of a "Plunder" tie-up with this newspaper.

In its letter to the exhibitors through the Service Department it said that the tie-up, "From all accounts 'Plunder' is destined to be the biggest and most successful Fathedralic in which Pearl White has ever been featured. Might we suggest that the time to line up your booking on this picture is now. When public interest will be mightily aroused by the big campaign to be run in this edition. When you can tell your patrons that you, too, have secured 'Plunder'."

Ned Wayburn's Girls Rehearse Numbers

A new procedure in staging dance numbers for motion picture productions is being followed at the Paramount eastern studio. As is done in musical comedy, the "ladies of the ensemble" are rehearsed in advance of the actual shooting of the numbers. Anything for visitors at the Long Island studio to find perhaps two dozen workmanlike red heasural legs "working out" a new dance.

With a director of the dance and a three-piece orchestra, they are put through the desired kick, snap and pep into their steps. At present, there are two sets of girls at the Wayburn school rehearsing a pirate's dance of the Bootleggers' Ball in Nasour, which is to be a feature number in the Paramount production "You Can't Fool Your Wife," by Waldemar Young.

Novelty Violin Pins for "Second Fiddle"

An unusual and attractive idea which has been patented by the W. W. Hodkinson Corporation in connection with the Film Guild Production "Second Fiddle," is a miniature Gleniel violin, by which they are distributing, a miniature violin.

The idea for this novelty was suggested by the title of the picture, "Second Fiddle," and it is believed to represent one of the most pretentious and effective exploitation which has been created in a long time. A miniature violin has been reproduced which has the name of a pin which will be sent to every exhibitor in the country.

In back of this novelty pin is winch is a proposal to organize "Second Fiddle" clubs, and details and regulations have been prepared by the Hodkinson organization, telling just how this idea can be applied.
Nibo Start Belated Honeymoon

Having completed filming the great American play, "The Famous Mrs. Fair," as his first production, producer B. Mayer forces Fred Nibo left for Mexico City this week with his wife, Endi Bennett, who has just finished portraying a leading role in Willard Mack's "Your Friend and Mine," a Metro-S. L. (Sawyer-Lubin) special, directed by Clarence G. Badger.

This is their first real honeymoon since their marriage four years ago, for the past three the company has been able to get away from their studios at the same time for anything longer than a week-end trip. According to present plans, the director and his wife will only be in the Mexican capital for three or four days, returning to Los Angeles within two weeks.

The Famous Mrs. Fair, the great American play by James Fores, is presented by Louis B. Mayer and will be released by Metro Pictures Corporation. Frances Marion wrote the scenario.

Publishers in Tieup on "The Christian"

Goldwyn has made a big tie-up for exploiting its Maurice Tourneur production of "The Christian," from Sir Hall Caine's novel, with Grosset & Dunlap, publishers, who issue cheaper priced reprints of motion picture books.

Grosset & Dunlap are issuing a big new motion picture edition of "The Christian," illustrated with stills, story divisions and a jacket illustrated from film scenes and directly advertising the photoplay.

The publishers will arrange for window displays in book stores in cities where "The Christian" is showing at the time of the showing and for several days preceding.

They are also issuing attractive window cards, illustrating in color, several of the dramatic moments from Sir Hall's novel as pictured in the screen version. There will be two or three varieties of cards which will be used in the window display of book dealers and placed in other prominent windows.

New Tieup on "Broadway Rose"

Merchants Cooperate in Effective Exploitation of Mae Murray Picture

That Robert Z. Leonard's presentation of Mae Murray in "Broadway Rose" is easily and adequately the most attractive and number of unusual tie-up which enterprising exhibitors have arranged for the picture, according to Metro.

An example of a cooperative stunt that produced a beautiful effect is the one made in a city where the exhibitor operating the Granby Theatre, Norfolk, Va., and Grandy, a florist in that city, was interested in a display of many tiny roses, with two framed paintings showing Miss Murray in the photoplay. This sign accompanied it: "During this week this window will be filled with Ten Thousand Little buds christened by Miss Mae Murray in honor of her great scenic production, "Broadway Rose," because of its successful premiere in New York. In order to introduce this beautiful flower in Norfolk we will present on stage of the Granby Theatre, the screening of "Broadway Rose" at the Granby."

Another store tie-up was shared by one of the leading shoe stores in Norfolk. A pair of slippers worn by Miss Murray, while making "Broadway Rose" was exhibited at the store and the following prizes: To the first lady whom the slippers fit most perfectly one pair of the best shoes from stock. To the next seven, passes to "Broadway Rose." The shoes were to be tried on during certain advertised dates.

A third instance of shop co-operation was with a music shop. Stills and photographs of the star were displayed, the song "Broadway Rose" as sung by a popular vocalist was advertised, and thus the merchant's purposes were advanced as well as those of the exhibitor. An attractive window, with roses and pictures formed the background.

Mae Murray in "Broadway Rose" is presented and directed by Robert Z. Leonard. Its author is Edmund Goulding. The photoplay is produced by Tiffany Pictures Inc., of which M. H. Hoffman is Vice-President and General Manager. Metro Pictures Corporation is sole distributor.

Fox Accessories Are Elaborate

Extensive Exploitation and Advertising Material For Seven Specials

Fox Film Corporation has prepared an elaborate display of accessories, such as press books, exploitation and advertising material, slides and cuts and studio material, in connection with the release of their seven specials for the new year. The new super-productions are "Mary of the Silver Screen," "Helen Blair's Husband," "A Friendly Husband," "A Lupino Lane super-comedy," "The Custard Pie Man," "A Lady Goes to the Barroom Floor," "The Net," "Does It Pay?" and "The Town That Forgot God." This material includes a great quantity of well written matter from the hands of men who are experts in their various fields. The posters, lobby displays, folders, cuts and mats, etc., were executed by the Fox staff of artists. The music scores were supervised by writers well known in the musical world. The splendid colored scenes, there have been lavished upon the posters and lobby displays, have already attracted wide attention and will claim and hold the eye of the public. For "The Village Blacksmith" there has been published a beautiful and well edited press book of sixteen pages, amplified with splendid advertising cuts and splendid half-tone scene cuts taken from scenes of the first thrilling episodes. The book further contains exploitation stunts and suggestions for exhibitors, such as a list of trade shows for the showman, announcement stories, special news features, personal letters, features, stories, etc., and the cast of the principals. The vari-colored posters are of 24, 6, 3 and 1 sheets; with the lobby displays are two art colored photographs, 22x28 inches.

The famous story of "The Face On The Barroom Floor" adorns the first page of the press book for the super-production of that name. Henry B. Walthall and Ruth Corin are featured in this tie-up. The book is well illustrated with half-tones, many of them from the "Coquette," which appeared in such wide newspaper attention.

Fox Film Corporation has spent many hours, time and care in the preparation of many papers for these seven new super-productions and are certain that this material will be of exceptional help to all those for whom they were intended.

Daily Program Message on "Covered Wagon"

Exploitation on Paramount's forthcoming James Cruse production, "Covered Wagon," which should prove just about 100 percent effective, is now being used at the New York Riverfront Rialto Theatres under the direction of Hugo Riesenberg. It is in the form of a program advertisement for the particular show, or in the form of an ad attaching itself to the regular program of each house.

The entire program or last page of the folder contains an illustration on "The Covered Wagon," of full-page size, while the inside page contains a list of the three new 10-cent stories to be published at the end of the program. Each succeeding week from now until the opening of the picture in New York the copy will be changed.

Boxing Champions in "April Showers"

Elaborate plans are under way at the Schubert studios in Los Angeles for the filming of "April Showers" by Hope Loring's story which will be produced by Forman Production for release by Preferred Pictures through the Al Jolson Organization on February 22nd. The cast will follow B. P. Schubert's policy of having all his players, and Forman is featuring several of the top-known players and will be headed by Kenneth Harlan and Colleen Moore. Schubert has just released a short announcement involving arrangements with several famous pugilistic champions to appear in the production. Kenneth Harlan has spent all his leisure time for the past few weeks during the filming of "The Girl Who Came Back" in which he has recently completed work, in training for the well known boxer and Leach Croxall, who managed in some bouts with Jack Dempsey during a recent trip which the latter made to California.

Goldwyn Selecting Cast for "McTeague"

Goldwyn production officials at the studios are selecting the cast for "McTeague," Goldwyn's first Goldwyn picture, "McTeague," from Frank Norris' famous realist novel. Several selections have now been made.

Jean Hersholt will play the leading heavy role, that of Marcus Schuyler. Reviewers have seen of the screen in Mary Pickford's new version of "Tess of the Storm Country," and in Marshall Neilan's first Goldwyn production, "A Nurse," the Strangers' Banquet.

Sylvia Ashston has been engaged for the role of Mrs. Sieppe and Dale Fuller for the role of Maria. Miss Fuller is a discovery of von Stroheim, and has appeared in previous pictures with him. Von Stroheim is still in San Francisco preparing the continuity for the film. The production will probably start the locations. Frank Norris located his story in San Francisco.

Fans Name Stories for Marion Davies

Film fans are clamoring to see Marion Davies in stirring stories of romance and action ranging from the part of the Princess Yetive in "Grandma's Follies" to Alice in "Alize of Old Vincennes" according to Cosmopolitan. The Cleveland News announced as a contest will include a prize contest by the best list of books to make film stories for Marion Davies. The idea was prompted by a showing in Cleveland of "When Knighthood Was in Flower." The list, submitted by Miss L. S. Paddock of Cleveland included the following: "Lady Lyngavet," "The Amateur Gentleman," by Jeffrey Farnol; Dorothy Manns in "Richard Carvel" by Winston Churchill; Jane Meredith in Jane Meredith by Paul L. Ford; Sylvia Marshall in "The Best Twig" by Edgar Rice. "Alize of Old Vincennes,"
School Head Commends "Silas Marner"

Art made a valuable contribution to scenes when the Associated Exhibitors feature, "Silas Marner," was shown in the Kent, Ohio, Auditorium, under the auspices of the Board of Education. It will be shown before its principal value to the educational world has come from its use in classes of literature, but in Kent it served a further purpose.

The Associated Exhibitors branch manager in Cleveland has received the following letter from W. A. Walls, Superintendent of the Kent public schools:

"Silas Marner" is one of the best films which we have ever shown since the opening of our Auditorium and we succeeded in making a substantial amount to use in the purchase of a radio outfit for the high school. Our patrons were very much pleased with this picture.

Stirring Sea Scenes Due in "Fury"

Richard Barthesness' new picture, "Fury," will present some stirring sea scenes, according to word from his Associated First National offices. "Fury" is a story of the sea, old Limehouse, London, and Glasgow. Many of the stirring scenes occur on board a full rigged ship at sea. The ship was an old German square-rigger—one of the last few of its kind now sailing the seven seas. The scenes were made around Nantucket Lightship.

Here is a tale of rugged, primitive men in scenes that tingle with ruthless fighting. It is a story of the sea, and you cannot imagine a captain, the captain against his son, the men against each other.

Henry King directed "Fury." It is an inspiration picture and is among the February First National attractions.

Noted British Writer on Ince Staff

Talbot Mundy, the well-known British writer, author of "The King of Khyber Rifles," has joined the writing staff of the Thomas H. Ince Studios at Culver City, Calif. He has already started work on the story of a romance to be released on the Thomas H. Ince fall releasing schedule. The title "The Devil's Own" has been selected for the production.

In connection with the engagement of Mr. Mundy to write stories for Thomas H. Ince comes the announcement that the Bobbs Merill Publishing Company has inaugurated a national campaign on six of Talbot Mundy's novels for their sale at the rights.

Laemmle Would Cut Admissions

Lower Box Office Prices Mean Bigger Business, Says Universal Chief

"BOX office admission prices are too high in many instances."

This startling statement was made by Carl Laemmle, president of the Universal Pictures Corporation, as the result of a general film survey made during the last several months by Universal investigators.

Mr. Laemmle, interviewed just prior to his departure for Los Angeles, where he will personally direct Universal's production activities during the coming months, continued to make public the facts surrounding the film business, the thing I would say to him, would be 'Maybe your admission price is too high!' He might flinch at the statement, and I might get some sarcastic retort. Foolish, I know it sounds revolutionary, but just listen to this.

"The Detroit theatre mentioned is a house of 551 seats. During a ten weeks' period a year ago it was doing about $450 a week at an admission of twenty cents. During a similar period recently it ran its business up to $900 a week with a ten-cent admission price."

"I know of another theatre which increased its business $300 a week, by lowering its admission prices and of others which built up better business by similar means. I am not at liberty to give out the names of these houses."
“Third Alarm” Starts Fourth N. Y. Week

The crowds that greeted “The Third Alarm” on its premiere performance on January 8th at the Astor theatre, New York, show no signs of abating as the phenomenon. Emory Johnson picture concludes the third week of its run. The F. B. O. special has been “building up” since its opening night, due largely to the tremendous word of mouth advertising that has been spreading its fame throughout the East. Theater people in New York, Philadelphia, and a complete New England circuit have reported a phenomenal performance. The Third Alarm is expected to have a wide distribution in this country and abroad.

The Commonwealth Film Corp. has booked the entire 1923 foreign rights to “Secrets of Paris” and has announced that this picture will be released through its distributing companies in New York State and Northern New Jersey. The premiere date has been set for February 11, and it will be released on this date in Toronto and New York. The picture has received the strongest possible notices from the various cities, and is expected to do well.

Nineteenth Anniversary Week for Fox

Hundreds of exhibitors are showing one hundred per cent of Fox product this coming week to mark the nineteenth anniversary of William Fox as a producer. Louis Rosenthal, in charge of the New York Exchange, is highly gratified by the spirit of cooperation shown by industry and is finding this anniversary one of such widespread importance, demonstrating to the world that Fox is not only the best in pictures, but also in many other fields. And not only quality pictures but possesses all the concomitants of amusement that theatregoers look for. They have the buy tickets at the box offices.

Bosworth Film Released as “The Man Alone”


Trade Paper Ad Used as Exhibitor Aid

The eight page advertisement printed in the motion picture trade papers on the test engagement of the John Stahl production “The Dangerous Age” in Paterson, N. J. is being especially good to aid them in their campaign in putting this picture over big. Many of the stunts employed in this production are the most extensive ever accomplished, as fully noted in this eight page advertisement. In it are shown various signs, General and the Paterson newspapers, copy of a booklet that is being supplied by the, and many other necessary and other information valuable to showmen. There are many excellent four or four newspapers at once.

Nineteenth Anniversary Week for Fox

Hundreds of exhibitors are showing one hundred per cent of Fox product this coming week to mark the nineteenth anniversary of William Fox as a producer. Louis Rosenthal, in charge of the New York Exchange, is highly gratified by the spirit of cooperation shown by industry and is finding this anniversary one of such widespread importance, demonstrating to the world that Fox is not only the best in pictures, but also in many other fields. And not only quality pictures but possesses all the concomitants of amusement that theatregoers look for. They have the buy tickets at the box offices.

Bosworth Film Released as “The Man Alone”


Editor Enthusiastic Over “The Hottentot”

W. Ward Marsh, picture editor of the Cleveland Plain Dealer, was so pleased with Mr. Iace’s latest First National release “The Hottentot” Under a column headed “The Week’s Caution: See MacLean in ‘The Hottentot,’” he wrote:

“When it comes to listing the best pictures of the week, and at the same time remembering the old habit, we feel pretty certain ‘The Hottentot,’ the Douglas MacLean picture in the Allen this week, is going to be in that group.”

Equity Closes Territorial Sale

Southern N. J. and Eastern Pennsylvania Sold on “Has World Gone Mad”

It was announced in the office of Equity Pictures Corporation this week that their latest “Special” production, “Has The World Gone Mad?” had been sold to Mr. Ben Amsterdam. The picture was produced in Florida and is a disaster. Attractors of Philadelphia for the territory of Southern New Jersey and Eastern Pennsylvania have sold this picture.

Mr. Amsterdam held an option on “Has The World Gone Mad?” due to the fact that his contract with “Woman’s” contained a clause whereby he was entitled to first privilege. Daniel Carroll Goodman’s second production and also entitled to refuse it if it did not meet with his approval as a “Special” production. Consequently, when Mr. Amsterdam came to the Equity Office this week to exercise his option, it was found that the film was not fully completed as far as editing and was concerned. After considering the matter, Mr. Amsterdam and Sam Zierler of New York had purchased it for their territories after seeing but three reels of it. Mr. Amsterdam was interested in the picture for him to the best advantage possible and although titles were missing, Mr. Amsterdam closed the deal for his territory.

Elaborate Set in Fox Special

Village Built and Then Wrecked as Climax of “Town That Forgot God”

“The Town That Forgot God,” the Fox special which completed a three-month engagement at the Astor theatre, New York, on January 31, which will be released February 11, has definitely established itself as a super-attraction. Critics of the New York newspapers have described the storm and flood scenes in this Fox feature as the most realistic and vivid ever presented on the screen, and as the crowning achievement in the way of spectacular water effects.

Floyd Willard, who has so often been acclaimed during the course of this magnificent direction of this difficult scene, which was likewise very dangerous for the people employed in the picture and the directors and cameramen who aided in making it. Everyone concerned was happy when it was over without loss of life or injury to anyone, although many people had narrow escapes in the great flood scene. To produce this tremendous climax, which shows an entire village swept away by a torrent of water, Fox Film Corporation went to great expense and nearly six months of labor.

To produce this tremendous climax, fifty-two buildings were erected in a valley in a remote section of New Jersey; these buildings including houses, lighted and furnished, concrete streets, a church, several halls, and various stores, were a complete cementing a small town. Twenty-one thousand cubic feet of concrete, 140,000 feet of lumber, and 210,000 shingles were used. A concrete dam, 21 feet in height, was erected in this valley, accumulating 4,200,000 gallons of water, which were let loose for the flood scene. More than three months were required to erect the set.

Baby Peggy Is Waiting New Director

Julius and Abe Stern are looking for a new director for Baby Peggy. The little screen queen has had most of her pictures directed by Alf Goulding. The prolonged illness of the latter has necessitated a complete rest, so the Century Company executives will have to appoint a new director for the little girl.

In the meantime Peggy will go to San Francisco to make personal appearances at the theatres there, while new material is being brought in the way of stories and scenarios for her pictures.

Herman C. Raymaker’s contract with Century has expired. During Goulding’s absence, Peggy will be directed in her two last productions, “The Little Flower Girl” and “Five After One” (Too Many Lovers).

Final Shots on “Famous Mrs. Fair”

Fred Niblo, this week, completed filming the great American play, “The Famous Mrs. Fair,” as his first film and largely to the credit of Louis B. Mayer forces. Adapted by Frances Marion from the noted stage success by James Forbes, the picture has consumed close to six months in the making. Like past Niblo triumphs it is said to have been staged on an extensive scale, every effort being expended to make it the outstanding attraction of the season.

Myrtle Stedman will be seen as Mrs. Fair, Huntly Gordon as Mr. Fair, Marguerite De La Motte as Sylvie, Cullen Landis as Alan, Carmel Myers as Angy Brice, Ward Crane as Dudley Gillette and Helen Ferguson as Peggy.

New Jones Vehicle Is “The Avalanche”

Charles Jones has a new picture called “The Avalanche.” It was directed by Emmett J. Flynn, and is said to be a spectacular production that will put a new feather in this noted director’s cap. Maurice B. Flynn and Ruth Clifford are prominent in the cast.

“Secrets of Paris” Selling Fast

Commonwealth Film Corp. Acquires New York and Northern N. J. Rights

With the sale of “Secrets of Paris,” pictures directed by Sam Zierler, of the Commonwealth Film Corp., of New York City, early this week, a rapid closing out of the New York and Northern N. J. rights will be effected on this picture. Within the few days contracts for the remaining New York territory will be closed, according to reports from the Burr offices. “Secrets of Paris” is expected to have a wide distribution in this country and abroad.

The Commonwealth Film Corp. will book the entire foreign rights of this picture in New York State and Northern New Jersey. Other independent film exchanges which have closed contracts for the distribution of this picture are the Iron City Film Exchange of Pittsburgh, which will distribute over West Virginia and Western Pennsylvania; H. Lieber and Associates, Indianapolis, Indiana; Major Film Company of Boston, who will distribute through the six New England branches of the Film Exchange of Philadelphia for Southern New Jersey and Eastern Pennsylvania; the Brothers of Cleveland for Ohio and Kentucky, and Supreme Film Company at Los Angeles for California, Nevada and the Hawaii Islands.

William M. Vogel of New York City, has bought the entire foreign rights for “Secrets of Paris.” Mr. Vogel is now in Europe relative to this picture and communications to Mr. Burr point to a rapid sale of the picture to several important European distributing agencies.

Motion Picture News
Making the Most of Advertising

THE third of the series of articles on electric signs for motion picture theatres is herewith presented and contains perhaps even more valuable information and practical suggestions for the exhibitor than did the two excellent articles which preceded it. It requires excellent judgment to select the suitable type and size of electric sign which will produce the greatest drawing attention for a theatre. However, from the suggestions and rules which are laid down by J. M. Shute, author of this series of articles, it facilitates the task of selecting the proper sign for any particular theatre. All of the subject of marquee is treated in this article. The fourth and last of this series will appear in next week's issue of the MOTION PICTURE NEWS.

Theatre Signs Not Located on the Main Streets of Cities

The manager finds that he must compete with the theatres on streets where the crowds are larger due to multiplicity of attractions, yet he is unable to rival the white way displays in splendor. How is he to divert the pleasure seeker to his attraction and yet be economical?

Various methods have been tried and found to be successful. One of the best for increasing the circulation of the theatre advertising is to operate aside from the usual theatre display a large sign located at some prominent point on the main street. Such a sign must be sufficiently large and bright to draw attention from the surrounding signs while the display on the theatre itself can be less elaborate due to the lower surrounding brightness. The Bankfield theatre of Newark, located off the main streets of the city, has obtained great success by following such a course. By locating the sign shown in Figure 1 at the intersection of the two principal streets a very decided increase in the advertising circulation has been obtained.

Brightness

For the theatre sign itself the manager may plan for lower wattage consumption without detracting from the advertising value of the sign, since the surrounding brightness is lower than that of the White Way. However, it must be remembered that brightness is the most important factor in drawing attention, and if too little importance is attached to this detail a dull and uninteresting display will result. One of the best means to make the sign less costly and at the same time allow the brightness to remain sufficiently high to gain attention is to reduce the size of the display. Thus the total number of light sources, rather than the amount of light per unit area can be decreased.

The apparent brightness of a sign in this location will be further increased if the entire sign is connected to a flasher so that it may be instantaneously turned on or off. This sudden flare of light in an area of comparatively low brightness will have a tendency to attract more attention than the same brightness used in a sign which is burning continuously.

Pictures

The use of pictures in the display has been shown to be of great importance. Naturally, in this case the picture must be smaller and more sympathetic to the size of the display. It is an asset in this phase of lighting which gives the display more punch than can possibly be obtained from very elaborate detail unaccompanied by great size. The films usually are not shown at this type of theatre for periods of time longer than six weeks, and for this reason, pictures descriptive of any particular film would be too expensive. Therefore, the design

must embody a flexibility wide enough to cover all films which might be shown. This naturally leads to the use of display characteristic of the theatre itself, with a text which can be changed to suit the film being featured.

Motion and Border

A compensation for lack of a large picture display often is made by the use of an elaborate border consisting of various colors combined in different ways to give attractive motion effects. While the motion produced in the large White Way display often is an imitation of some real motion due to the size of the sign, in this case the motion will have no definite meaning. The object of such an effect is to draw the attention, thus the border will assume the greater part of the attracting power and the enclosed message will carry the selling power of the display.

The border has another effect on the sign besides that of increasing the attracting power. It increases the surrounding brightness, thus improving the legibility of the enclosed letters by lessening the halation. For the theatre sign of this type where long distance readability is less essential than with some other type, the lighting of the border is designed to be of a slightly lower intensity than that of the letters, usually by employing a large number of smaller lamps so necessary to carry out the desired motion. In this manner the surrounding brightness is increased sufficiently to improve the readability of small letters and at the same time is not so powerful that it detracts from the selling power of the message.

An example of this type of border which has become quite common is one employing several lines of lamps, each of a different color. One line is lighted at a time and revolves about the sign. At definite intervals this color circuit is flashed off and another flashed on to revolve in a similar manner. Such a method modified slightly for each particular theatre has the advantages of attracting not only by a scintillating colored border but also by the periodic change from one color to another and yet at any given time has a comparatively low order of brightness. Figure 2 shows a good example of this type of sign.

Color Effects

Color effects should be used whenever possible in the border to assist the motion in attracting attention. Color always adds variety and interest to a display. However, in the selection of these colors care should be

(Continued on page 600)
Motion

It can be seen from the foregoing that even though the manager of this type of theatre has fewer effects at his command to choose from, due to the necessity for lower cost in electric advertising, he must use as great thought in combining them as the manager of the White Way theatre. He must do without the use of a large picture but can substitute for it an attractive border, combining color and motion effects in such a way as to obtain the desired attractiveness. Thus by exercising care and judgment he will find the completed sign will be attention compelling and will sell to the passersby the message displayed.

Theatres Located in Suburbs of Cities or in Small Towns

The managers of theatres in this class are confronted with problems much different from those affecting the preceding classes. In this case the theatre is often the only one in the locality and the manager is not called upon to rival a nearby competitor in advertising but to prevent possible patrons from passing by his attraction to go to the large city theatre. The character of patronage is also changed in this case from a crowd of people already on the street seeking diversion to a group of families making up the community.

The advertising appeal must be to the person in the home. To make this appeal stronger the advertising of each theatre must be adapted to its own particular surrounding. Thus one located in a wealthy residential suburb must appeal by its quiet dignity and appearance of refined richness, while another may need a more flashy type of advertising to draw the attention of its patrons.

Desirable Effects

For the majority of theatres in this class cost prohibits the use of anything but a simple display. There is no demand for a sign picture or any intricate flashing border to make the sign draw attention from others. Though simplicity is absolutely essential, the sign must have the appearance of balance in its proportions and be suited to the structure upon which it is located.

In any case the surrounding brightness is so much lower in this case than in those of the preceding types discussed that there will be little difficulty in obtaining a display sufficiently brilliant to attract attention. In some cases a slight amount of color judiciously applied will furnish added charm and interest to warrant its use. Because simplicity is necessary and high brightness is not required

Fig. 2. The above sign, 70 feet high, is of great advertising value to a Cincinnati theatre. The double border is lighted by 50 watt concentrated filament lamps in daylight bulbs and the letters by 50 watt lamps in clear glass bulbs

very effective designs in enclosed signs may be thought out, resulting in much lower cost, not only initially but also in operating and maintaining the display due to the use of a few high wattage lamps rather than a large number of smaller ones.

Desirable Types

Very attractive displays consisting of letters and border outlined by small glass lenses or bull's-eyes made of either colored or clear glass have been used for this type of sign very effectively. The lighting effects are produced by lamps of a much larger size than can be employed for exposed signs located within the sign draw area itself. Such signs need not be confined to the continuous burning type since a little care in the size and spacing of the lamps will allow the use of rather striking motion effects which will greatly enhance the attractiveness.

A theatre display of this type is shown in Figure 3. Its design is particularly well thought out and its brightness is well above

(Continued on page 602)
In America’s Foremost Theatres

MERE splendor in outward appearance will not make a theatre chair. There must also be those less apparent but none the less essential qualities of correct construction, skilled workmanship and sound materials that make for dependable and satisfactory service over a long period of time. With so large and important an investment as seating for auditorium and theatre, years, not weeks and months, must be the measure of value.

Theatre owners and managers of longest experience know well that underneath the beauty and good taste of American Seating Company theatre chairs are present always those sterling qualities of enduring value and strength that make for lasting satisfaction and long wear.

American Seating Company

NEW YORK  
113 W. 40th St.

CHICAGO  
10 E. Jackson Blvd.

BOSTON  
77-D Canal St.

PHILADELPHIA  
705, 250 S. Broad St.
that of the surroundings. Well designed, though inexpensive, displays of this type greatly aid the suburban theatre in attracting patrons from the surrounding area. Without such a sign to draw their attention these same persons would spend considerable time in traveling to the nearest large community to pay a higher price to see the same film.

Another type of inexpensive sign which can be built up quite attractively for such service makes use of white opal glass in place of the lenses. Here the letter is one solid piece of glass in a metal frame and is raised somewhat above the background to allow better lighting effects. With both types each letter can be easily removed, thus greatly increasing the flexibility by allowing the message to be changed frequently. Figure 4 shows the sign display employed by one of the larger suburban theatres.

Conclusion

Although the manager of a small theatre has very few choices in the matter of possible effects due to his necessity to keep his advertising expenditure low, he can, by careful planning, work out an attractive display. If sufficient judgment is used, he will find that his simple sign has great influence in attracting patrons from the surrounding homes to his theatre. The selling power resulting from the expenditure involved in erecting and operating the sign will be sufficient to reward him for his choice of this type of advertising.

Theatre Marquees

The main purpose of the theatre marquees has been changed radically within the past few years. Its original object, a means of protection from the elements to patrons passing between the theatre and a conveyance drawn up at the curb, has become subordinated to its use as a support for electric advertising displays. Through careful planning the marquees have now become an aid to the theatre in attracting patrons.

Although the general shape of this part of the theatre is pretty much standard, the marquees of any particular theatre may be decorated either very profusely or in a simple manner, depending to a great extent on the location of the theatre and the brilliance of the surroundings. Thus the White Way theatre would naturally require a much more ornamental and brightly lighted marquee than the one marking the entrance of the small town theatre.

Regardless of the location, the purpose of the electric display on the marquee is to announce to the passing the name of the theatre, and the name of the attraction presented within. The display is at a relatively short distance above the passersby and must be of a nature to attract and not repel. To retain this attractive power there must be nothing in the nature of the sign to annoy the observer. For this reason care must be exercised that glaring lights are avoided, since nothing can annoy and decrease the attracting power more than a display so brilliant that it is blinding to the eye. A good approach counts for a great deal and a would-be patron is often driven away from a theatre due to the use of too brilliant lighting near the entrance. The psychic smaller effect is such as to create the belief that the interior will carry out to a great extent the principles embodied in the lighting of the exterior.

Desirable Effects

The theatre located in a brightly lighted portion of a large city finds it necessary to display its text in letters lighted by exposed lamps, to employ a border around these letters and also in most cases some decorative scrolls in the form of stars with emanating rays, fountains, flags or other attention compelling objects. Color must be used not only to subdue the glaring brilliance of the lamps but to add richness to the display. Motion, to lend an appearance of reality to the decorative objects and to attract the attention of passersby, is essential to such a display. All of these desirable effects must be combined in such a manner as to insure attention from the surrounding brilliant attractions, and yet not be overdone to the extent of creating a blinding glare.

(The fourth and final article of this series will appear in next week's issue.—Engron's Notes.)

Gold Seal Machines Selling

A notice has been received that Gold Seal Automatic Ticket Machines have recently been installed in the Morningside theatre in New York; the Colonial, Strand, San Toy and Arcadia theatres in Reading, Pa.; the Albany, Regent and Arbor theatres in Albany, N. Y. The general report also acknowledges the fact that all indications show increasing business in this company.

Fig. 5. The Eastman theatre in Rochester has erected the above marquee which though simple in appearance, gives the impression of richness and dignity. All signs are built of copper and bronze.

Fig. 4. The use of an exposed lamp sign in combination with a marquee fitted with opal glass letters lighted from the interior is the advertising medium employed by this suburban theatre.
CONDUCTED BY E. T. KEYSER

Work Commenced on Crandall's, $650,000 Tivoli in Washington

ON Monday, December 4, work preliminary to the construction of Crandall's new Tivoli Theatre, at Fourteenth Street and Park Road, Northwest, was begun in Washington and two days later announcement was made that Mr. Crandall had acquired control of the Garden Theatre on Ninth Street between D and E Streets, Northwest, to be known hereafter as Crandall's Central Theatre. Detailing and fabrication of the steel for Crandall's new Ambassadors Theatre at Fourteenth Street and Columbia Road, which are well under way and some of the additions to the Central Theatre will be begun at once.

The completion of these operations will swell the number of Crandall houses in Washington to ten and the final circuit in the Central circuit comprises the Ambassador, Tivoli, and Tivoli in Washington, D. C., Tivoli and Strand in Cumberland, Md., Tivoli and Strand in Martinsburg, Va., and the American and Rialto in Roanoke, Va.

The Tivoli will be unique in many ways. The doors will be of highly polished and beautifully inlaid Italian period. The plastering, the walls and ceilings are to be of the most novel and artistic composition. The location and arrangement of the projection room will be the whole line with the screen will be of the highest scientific type, and that every precaution is being taken to ensure perfect wireless transmission of the sound. The seats will be all of the highest grade, those of the orchestra and dress circles will be of special beauty and comfort and there will be a new type of sound that will be the talk of the town.

The Tivoli Theatre will represent a total investment of approximately $650,000. The designing and construction of the house is under the direct supervision of Thomas W. Lamb, of New York City.
Rothafel Inaugurates Use of Invention to Relieve Rigors of Rehearsals

LATE last Saturday night, for the first time in histrionic annals, a director sat far back in one of the largest theatres in the world and directed an entire program's rehearsal without once leaving his seat or raising his voice above its normal pitch.

In the Capitol theatre, by means of the amplifying apparatus which the Western Electric Company terms its Public Address System, Samuel L. Rothafel accomplished in but a few hours what heretofore has been a well nigh night-long task. Formerly, the working out of the intricate and beautiful lighting effects characteristic of Capitol presentations entailed a great physical effort on the part of Mr. Rothafel, as well as a prolonged strain on his voice, for he had to walk from one part of the theatre to another and shout into a megaphone in order to make his instructions heard by the men in distant parts of the theatre.

This is no longer necessary. The Public Address System makes his voice clearly audible to every person who looks to him for instructions, — no matter in what part of the theatre that person may be,— in the projection booth, the spot light room above the booth, at the switchboard behind stage or at the conductor's stand on stage.

A microphone so designed that every gradation of tone is faithfully reproduced, and so sensitive to the speaker's voice that it will pick up his words at a distance of ten feet, is placed on a table in the back of the house where Mr. Rothafel usually sits when directing rehearsals.

Comfortably seated within some feet of this transmitter Mr. Rothafel gives his directions in an ordinary conversational tone. They are transmitted to the Western Electric vacuum tube amplifier and thence projected to all parts of the stage and house by the loud speaking projectors. These projectors are not unsightly. When desired, it can be arranged to keep them out of sight altogether by concealing them in the house decorations.

In commenting upon the amplifiers which he had put to such a novel use, Mr. Rothafel said, "When the Western Electric Company's amplificationists told me that the man up in the projecting room and the man in the spotlight room could clearly and distinctly hear directions spoken in an ordinary conversational tone by a speaker sitting in the last row under the balcony; it seemed incredible. But it was very evident at the rehearsal that my voice was clearly audible to everyone no matter in what part of the theatre he was. That means, by use of the amplifier I can direct rehearsals much more easily and comfortably because I need not shout.

"The amplifying system seems to have eliminated the problem of acoustics, since it is apparently able to carry the voice very nearly, if indeed not perfectly, to any part of the theatre."

New Lens Placed on Market

The Projection Optics Company, Inc., of Rochester, N. Y., has designed a new projection lens for which they make many claims. It is said that the construction of this new lens deviates radically from all the previous types heretofore known and has been evolved under the constant consultation and co-operation of some of the leading projectionists in the country.

The length of the lens is such that it permits the rear element to come as close as possible to the gate and therefore gather in the maximum amount of light rays. Special attention is also called to the claims for the superior color correction, to the perfect central definition and flatness of field. This lens is now being tried in several theatres.

Regards from British East Africa

About six months ago the editor of this department wrote Herford T. Cowling, the renowned world traveling cameraman, and has just received a reply to his letter. Cowling informs us that he is now chasing big game in British East Africa and writes:

Dear Mr. Abbott: Thanks for your letter of August 17th, just reached me here in Africa.

Herewith a few pictures "in action." Have been making some very fine pictures out here. Am on a trip around the world. Best luck.

Sincerely,

H. T. COWLING.

P. S.—The pictures show how one has to cover the camera and wait around water holes for animals. If you publish any please save me a copy.
**Little Stories of**

**Successful Exhibitors No. 3**

**Marcus Loew**

Marcus Loew is the head of the largest chain of motion picture and vaudeville theatres in the world. Born in New York, he started his commercial life as a printer; later he became a furrier, in which business his failure was merely a stepping-stone to Success. For at this point he turned to the "movies," opening up a small store, where by turns he cashiered, and took tickets, after which he would close the door and run the projector.

From so humble a start, Marcus Loew has risen to a point where it is an actual fact that he is never quite sure as to how many theatres he owns. One or more may have been added to his chain by one of his executives while Loew is indulging in his favorite pastime, golf; and it is only by consulting his accountant that he can definitely know how many houses are on his circuit.

Naturally, Mr. Loew sees to it that his interests are conserved by efficient management. And when a new Loew theatre is opened, a GOLD SEAL Automatic Register is right in front. The new Loew's State, one of the most beautiful theatres in the world, has its GOLD SEAL equipment and so have over a hundred other Loew houses.

GOLD SEAL is the Mark of Perfection—and the GOLD SEAL Automatic ticket selling machine will give you the utmost in service, the lowest-cost upkeep, and never-failing operation. There are 25 Reasons Why a GOLD SEAL will make as well as save money for you. Write for them today.

**Automatic Ticket Register Corporation**

**Largest in the World**

1782 Broadway, New York City

**LATEST GOLD SEAL**

**Model Automatic Ticket Register as used in Loew's New State Theatre, New York City.**

**TICKETS**

We print 25,000 miles of tickets every year, for both machine and hand sale. Write for our low prices.

---

**H. ROBINS BURROUGHS**

M. AM. SOC. C. E.

THEATRE ENGINEERS AND ARCHITECTS

Plans and Specifications

Assistance in Financing

70 EAST 45th STREET

NEW YORK

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**THE VALLEN AUTOMATIC CURTAIN MACHINE**

**Patented**

**E. J. Vallen Electrical Co.**

13 So. Canal St.

Akron, Ohio

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**Information for**

Theatre Owners, Projectionists, Cameramen, Studio men, etc., is available thru the Transactions of the Society of Motion Picture Engineers.

**Office of Secretary, Room 402**

729 Seventh Avenue

New York City

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**PERFECT LABORATORY RESULTS**

Are Impossible Without

**CORCORAN'S DEVELOPING TANKS**

A. J. CORCORAN, Inc.

753 Jersey Avenue

Jersey City, N. J.

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**FOR BETTER MUSIC**

**THE FOTOPLAYER**

**THE AMERICAN PHOTO PLAYER CO.**

1600 BROADWAY

NEW YORK CITY

702 SOUTH WABASH AVENUE

CHICAGO, ILL.

109 GOLDEN GATE AVENUE

SAN FRANCISCO, CAL.
National Anti-Misframe League Forum

A n interesting letter has been received from Wesley Trout, of Enid, Okla., who gives some idea of his own the proper manipulation of the various appara-tuses that are used in the projection department. There are several points that are brought up in his letter which will probably help some of the projectionists in operating their equipment. The projectionist from Oklahoma says:

"The following advice on motors, generator sets, etc., will be of big help to projectionists in order to secure better results from their projection room equipment.

The Care and Operation of Motors

"Before starting a new motor or a generator fill the oil reservoirs with the best quality of clean dynamo oil; old or overplugs must always be kept OPEN. Remember that the oil should be withdrawn occasionally and fresh oil put in the oil reservoirs. The old oil may be filtered and used again.

Overheated Bearing

"A hot bearing may be the result from one or more of the following causes: faulty lubrication, grit or other foreign matter in the motor bearings, insufficient lubrication; armature may not be centered with respect to pole pieces; side pull, which is due to magnetic pull on the armature. The projectionist should remember that only the very best of oil, free from sediment and grit should be used for the lubrication of motor bearings; the ordinary machine oil that is supplied with the projector will never do and should not be used under any condition; it is too thin for this class of work; all the oil cups should be kept clean and well filled, and remember that the oil rings should be watched to see that they carry the oil properly up to the motor bearings and the shaft.

Rough Motor Shaft

"A rough shaft may be caused by dirt, grit or overheating. The roughness, if not too ex-cessive, can be taken out by the use of a little emery cloth, but the projectionist should take great care to remove all grit and filings when the job is done. Now if the roughness is too great that it cannot be taken out with the use of emery cloth, it will then be necessary to remove the armature, and have the shaft smoothed up in a lathe.

General Care of Generators

"Remember to keep the generator clean at all times. Keep the commutator clean (but do not use sandpaper or emery cloth on it). If the commutator becomes dirty, hold a small piece of coarse canvas or cheesecloth against its surface while the machine is running, and then when free of dirt wipe the surface with a clean piece of cheesecloth that is slightly moistened with pure vaseline. If this advice is followed you will have very little trouble with your commutator.

Remember that when the carbon brushes become too short, as this is the case of much sparking. A new set should be installed when they become too short.

"Most all machines have ball-bearings, and they require a very small amount of lubrication. There is no use of flooding your bearings with oil.

"In the ordering of parts for your generator set you should remember to give the name, serial number and size of your machine. It is the best plan to order all your parts direct from the factory; this will insure you getting the proper parts and will cause you less trouble in the long run.

"Remember that motor generator sets should be installed in a clean, dry, well ventilated location and near as it is possible to the arc lamps which it is to operate. Inaccessible locations should be avoided, as such locations will result in the machine being neglected by the projectionist, allowed to become dirty and perhaps damaged.

"It is very important that the brushes make perfect contact with the commutator, and to secure good contact it is important that both brushes and commutator be kept very clean at all times.

"The lamp side of most all generator sets does not require fuses, as the generators are so constructed that they will protect themselves in case of an overload.

On a recent visit to Denison, Texas, I found screen results to be very pleasing at most all the theatres. At the Rialto I found brother Carl Newton projecting pictures with two late type Simplex projectors, with which he was projecting a clear, steady picture. During the showing of a feature, while I was in the theatre, the light was well attended, the picture was steady, plenty of amperage used to make the picture clear and brilliant. New intermittent sprockets and star and earn are kept on hand with plenty of other repair parts in case of a break.

At the Arcade brother Lynn Mahan was in charge of the projection, and he was projecting very pleasing screen results with a Powers 6-A and an old model Simplex. The picture was fairly steady and the light was.

(Continued on page 808)

Coming Soon

BEGINNING in two or three weeks this projection department of the NEWS is planning on running a series of articles dealing with electricity, optics, etc., which will prove both very interesting as well as exceedingly helpful to the projectionist. This series will be written in such a way that it will be understandable to everyone, and will be presented in short write-ups each week, thus giving the readers plenty of time digest and thoroughly assimilate the knowledge therein contained.

It will be of interest to the projectionist to know that on another page of the Technical Department, beginning in the next issue will be run a series of extracts from the book on a condensed course in "Motion Picture Photography." This book was written by Carl Gregory who is undoubtedly one of the best informed men on motion picture photography. This is published by the New York Institute of Photography. Through the courtesy of the publisher, the NEWS is to have the exclusive privilege of publishing any part of this book. This book not only contains information dealing with motion picture photography but also deals with such subjects as "The Nature of Light," "Optics," etc.

The editor strongly advises every projectionist to read both of the above mentioned series of articles both from the standpoint of interesting reading and also the valuable information that will be derived therefrom.

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

A s a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to 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.

New members when sending in application blanks for membership in the N. A. M. please enclose twenty-five cents for a membership button.
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The Motion Picture News helps exhibitors secure proper equipment and recommendations.

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N. A. M. L. FORUM

(Continued from page 606)

just fair. Pictures are run rather slower than they should have been. This is a small picture house, running from 12 p.m. to 11 p.m.

The Queen theatre is running pictures and using two Powers No. 6-A’s, and brother H. Moore is getting fairly good screen results.

There is room for some improvement. Mr. Moore is the business manager of Local No. 280, I. A. T. S. E. and M. P. M. O.

The Local is forging right to the front with new members and has now a very nice size membership for a small local. Brother W. T. Looney is the secretary and Albert Owens is the president. The Local meets once a month.

Dear Ed.,

Just a few lines to let you know that I am still alive and did not forget about you. I am sending $4.00 for the News for two years. The News is a good book.

Send me a supply of labels, please, for I am almost out of them. I am still working at the Orpheum theatre and having a good light and clear picture. The boss just got a new set of carbon jaws because by the time I would have 2,000 feet of film run through the old jaws they would be red hot. So I am going to try and see how the new jaws work. The boss is talking about building a new theatre in the Spring.

Guess I’ll hang up this time.

Truly,

ANDREW J. GMTIJJ, No. 1517,
Orpheum Theatre,
E. Muncie Chautauqua, Pa.

Dear Editor:

I just received my button and membership card with my labels. You can guess how well pleased I was to get them and believe me I am using them for all there is in it and am getting better results out of the exchanges since I have joined the League. As I have to get busy I will close and will write more next time.

Here’s hoping the N. A. M. L. success in the future.

WILLIAM J. ZIMMERMAN, No. 1923,
Englewood, Tenn.

Improvements on Aerial Photography

Vice Consul Dawson at Paris reports that the French laboratories in Milan, Italy, have perfected some invaluable improvements in aerial photography which is fine for the news reel boys. Plates are perfect in all details, being planimetric and altimetric, and are traced continuously and automatically by the operator. Photographs in series can be made as plates can be changed in five seconds during the flight, even with different magnifications. Inaccessible places can be photographed from any height.—Knappen.

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We make artistic advertising slides. Lobby display frames made to order. Banners and sign work of all kinds. We can save you money on opera chairs, projection machines, screens, equipment, supplies, accessories, car- nous, metal lamps, tickets, etc. Send us your order.

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61 Barclay Street
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The Technical Department of Motion Picture News is always at the service of its subscribers.
### September

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star/Spoke By</th>
<th>Distributed By</th>
<th>Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Another Man's Boots.</td>
<td>Francis Ford</td>
<td>Ancehrs.</td>
<td>5 reels. Nov 11</td>
</tr>
<tr>
<td>Barn-Wire</td>
<td>Jack Horse</td>
<td>Aarrow-S.</td>
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<tr>
<td>Blood and Sand</td>
<td>Herbert Bix</td>
<td>Paramount</td>
<td>6 reels. Aug 22</td>
</tr>
<tr>
<td>Broadway Boys</td>
<td>Lloyd A. Sayre</td>
<td>Universal</td>
<td>7 reels. Dec. 3</td>
</tr>
<tr>
<td>Bull Dog Courage</td>
<td>Special Cast</td>
<td>Aarrow-S.</td>
<td>5 reels. Sept. 1</td>
</tr>
<tr>
<td>Caution</td>
<td>iterator</td>
<td>Paramount</td>
<td>8 reels. Aug 19</td>
</tr>
<tr>
<td>Clauder, The</td>
<td>Special Cast</td>
<td>Aarrow-S.</td>
<td>5 reels. Sept. 1</td>
</tr>
<tr>
<td>Deserted at the Altar</td>
<td>Frank Mayo</td>
<td>Universal</td>
<td>7 reels. Sept. 10</td>
</tr>
<tr>
<td>Fight to Face</td>
<td>William Russell</td>
<td>Universal</td>
<td>6 reels. Dec. 3</td>
</tr>
<tr>
<td>Fighting Dude</td>
<td>Robert H. Bartlett</td>
<td>Universal</td>
<td>6 reels. Aug 19</td>
</tr>
<tr>
<td>Pools of Fortune</td>
<td>Robert Montgomery</td>
<td>Universal</td>
<td>7 reels. Aug 19</td>
</tr>
<tr>
<td>Gallipol Kid, The</td>
<td>William Duncan</td>
<td>Vitagraph</td>
<td>5 reels. Aug 15</td>
</tr>
<tr>
<td>Girl's Desire, A</td>
<td>Margie de Matte</td>
<td>American</td>
<td>5 reels. Aug 15</td>
</tr>
<tr>
<td>Girl's Faith, A</td>
<td>Alice Calhoun</td>
<td>Universal</td>
<td>6 reels. July 15</td>
</tr>
<tr>
<td>Give Me the Key</td>
<td>Arnold Lloyd</td>
<td>anchor-S.</td>
<td>8 reels. July 15</td>
</tr>
<tr>
<td>给出孩子们</td>
<td>Clara E. Young</td>
<td>Metro</td>
<td>5 reels. June 16</td>
</tr>
<tr>
<td>Graceland</td>
<td>Carroll Larrick</td>
<td>Model-S.</td>
<td>3 reels. May 6</td>
</tr>
<tr>
<td>Kick-Back, The</td>
<td>Harry Carey</td>
<td>Film Book</td>
<td>5 reels. May 6</td>
</tr>
<tr>
<td>Love an Arival Thing</td>
<td>Love's Redemption</td>
<td>Universal</td>
<td>6 reels. Aug 9</td>
</tr>
<tr>
<td>Man's Brute</td>
<td>Martha Mansfield</td>
<td>American</td>
<td>6 reels. Aug 9</td>
</tr>
<tr>
<td>Manna-Slaughter</td>
<td>Special Cast</td>
<td>Aarrow-S.</td>
<td>6 reels. Aug 28</td>
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<tr>
<td>Married People</td>
<td>George Walsh</td>
<td>Warner Bros.</td>
<td>6 reels. June 16</td>
</tr>
<tr>
<td>Monte Cristo</td>
<td>Special Cast</td>
<td>Metro</td>
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</tr>
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<td>Nero</td>
<td>Professor X's Secret</td>
<td>Universal</td>
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</tr>
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<td>Prisoner of Zenda, The</td>
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<td>Rouge</td>
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<td>Run Men's Wife</td>
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<td>American</td>
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<td>Secrets of Paris</td>
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<td>Siren Call, The</td>
<td>Forest Tan</td>
<td>Metro</td>
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<td>Three Madmen, The</td>
<td>Special Cast</td>
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</tr>
<tr>
<td>Slim Shoulder, The</td>
<td>Irene Cav</td>
<td>Universal</td>
<td>4 reels. July 15</td>
</tr>
<tr>
<td>Snow White Trail, The</td>
<td>House Peters</td>
<td>Universal</td>
<td>7 reels. July 15</td>
</tr>
<tr>
<td>Storm, The</td>
<td>Dorothy Dalton</td>
<td>Paramount</td>
<td>5 reels. July 15</td>
</tr>
<tr>
<td>Timothy's Quest</td>
<td>Alma Rehmans</td>
<td>Paramount</td>
<td>5 reels. July 15</td>
</tr>
<tr>
<td>Valley of Silent Men</td>
<td>Young Woman's Magazine</td>
<td>Universal</td>
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<tr>
<td>West of Chicago</td>
<td>Special Cast</td>
<td>Metro</td>
<td>5 reels. July 15</td>
</tr>
<tr>
<td>White Hell</td>
<td>Richard Travers</td>
<td>Aarrow-S.</td>
<td>5 reels. May 27</td>
</tr>
<tr>
<td>Woman's Woman, A</td>
<td>Special Cast</td>
<td>Metro</td>
<td>5 reels. Sept. 10</td>
</tr>
<tr>
<td>Yosemite Trail, The</td>
<td>Mary Alden</td>
<td>Universal</td>
<td>7 reels. Sept. 10</td>
</tr>
<tr>
<td>Dustin Parum</td>
<td>Universal</td>
<td>5 reels. July 15</td>
<td></td>
</tr>
</tbody>
</table>

### October

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star/Spoke By</th>
<th>Distributed By</th>
<th>Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Above All Women</td>
<td>Bowers-Moore</td>
<td>Hedckinson</td>
<td>6 reels. Jan. 20</td>
</tr>
<tr>
<td>Affairs</td>
<td>Marjorie Payne</td>
<td>Aarrow-S.</td>
<td>6 reels. Oct. 21</td>
</tr>
<tr>
<td>Beware of the Law</td>
<td>Marjorie Payne</td>
<td>Aarrow-S.</td>
<td>6 reels. Oct. 21</td>
</tr>
<tr>
<td>Bootlegger's Daughter</td>
<td>John Gilbert</td>
<td>Paramount</td>
<td>7 reels. Oct. 21</td>
</tr>
<tr>
<td>Broad Daylight</td>
<td>Dorothy O'Reilly</td>
<td>Book.</td>
<td>7 reels. Oct. 14</td>
</tr>
<tr>
<td>Burning Sands</td>
<td>John Gilbert</td>
<td>Fox</td>
<td>7 reels. Oct. 14</td>
</tr>
<tr>
<td>Change</td>
<td>Robert Montgomery</td>
<td>Universal</td>
<td>8 reels. Oct. 14</td>
</tr>
<tr>
<td>Clue of the Clueless</td>
<td>Special Cast</td>
<td>Chaplin Classics</td>
<td>7 reels. Oct. 14</td>
</tr>
<tr>
<td>Downside of Revenge</td>
<td>Special Cast</td>
<td>Aarrow-S.</td>
<td>5 reels. Oct. 14</td>
</tr>
<tr>
<td>Do or Dine</td>
<td>Tom Mix</td>
<td>Fox</td>
<td>5 reels. Oct. 14</td>
</tr>
<tr>
<td>Double Trouble</td>
<td>Douglas Fairbanks</td>
<td>United Artists</td>
<td>10 reels. Oct. 28</td>
</tr>
<tr>
<td>East Is West</td>
<td>Nancy Kelly</td>
<td>Paramount</td>
<td>8 reels. Oct. 28</td>
</tr>
<tr>
<td>Face in the Fog</td>
<td>Lionel Barrymore</td>
<td>Paramount</td>
<td>6 reels. Sept. 14</td>
</tr>
<tr>
<td>Forgotten Mask</td>
<td>Earl Williams</td>
<td>Vitagraph</td>
<td>8 reels. Sept. 14</td>
</tr>
<tr>
<td>Forgive Me, Dr. Jekyll</td>
<td>Special Cast</td>
<td>Aarrow-S.</td>
<td>6 reels. Sept. 14</td>
</tr>
<tr>
<td>Hoodlum</td>
<td>Bob and Mary</td>
<td>Universal</td>
<td>7 reels. July 8</td>
</tr>
<tr>
<td>Heart's Haven</td>
<td>Special Cast</td>
<td>Aarrow-S.</td>
<td>5 reels. Oct. 7</td>
</tr>
<tr>
<td>Hell's Hound</td>
<td>Special Cast</td>
<td>Aarrow-S.</td>
<td>5 reels. Oct. 7</td>
</tr>
<tr>
<td>How Women Love</td>
<td>Special Cast</td>
<td>Aarrow-S.</td>
<td>5 reels. Oct. 7</td>
</tr>
<tr>
<td>If We Were Queens</td>
<td>Special Cast</td>
<td>Aarrow-S.</td>
<td>5 reels. Oct. 7</td>
</tr>
<tr>
<td>Light in the Dark, The</td>
<td>Special Cast</td>
<td>Aarrow-S.</td>
<td>5 reels. Oct. 7</td>
</tr>
<tr>
<td>Lone Hand, The</td>
<td>Special Cast</td>
<td>Aarrow-S.</td>
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</tr>
</tbody>
</table>

### November

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star/Spoke By</th>
<th>Distributed By</th>
<th>Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anna's Anchor</td>
<td>Alice Brady</td>
<td>Paramount</td>
<td>6 reels. Nov 25</td>
</tr>
<tr>
<td>Another Man's Shoes</td>
<td>Herbert Rawlinson</td>
<td>Universal</td>
<td>5 reels. Nov 25</td>
</tr>
<tr>
<td>Boss of Camp Fire</td>
<td>Charles Jones</td>
<td>Fox</td>
<td>6 reels. Dec. 2</td>
</tr>
<tr>
<td>Brown of the North</td>
<td>Charles Garraway</td>
<td>First National</td>
<td>8 reels. Dec. 25</td>
</tr>
<tr>
<td>Brothers Under the Skin</td>
<td>Special Cast</td>
<td>Goldwyn</td>
<td>6 reels. Dec. 25</td>
</tr>
<tr>
<td>Claremont</td>
<td>Reif-Wyz-A.</td>
<td>Paramount</td>
<td>5 reels. Dec. 25</td>
</tr>
<tr>
<td>Desperate</td>
<td>Special Cast</td>
<td>Metro</td>
<td>6 reels. Dec. 25</td>
</tr>
<tr>
<td>Good Men and True</td>
<td>Harry Carey</td>
<td>Film Book</td>
<td>5 reels. Dec. 25</td>
</tr>
<tr>
<td>Heart of Lincoln</td>
<td>Francis Ford</td>
<td>Anchor-S.</td>
<td>5 reels. Dec. 25</td>
</tr>
<tr>
<td>Hungry Hearts</td>
<td>Special Cast</td>
<td>Goldwyn</td>
<td>5 reels. Dec. 25</td>
</tr>
<tr>
<td>Imperial</td>
<td>Charles Ogle</td>
<td>Universal</td>
<td>5 reels. Dec. 25</td>
</tr>
<tr>
<td>Just a Loser</td>
<td>Special Cast</td>
<td>Universal</td>
<td>5 reels. Dec. 25</td>
</tr>
<tr>
<td>Light's of New York</td>
<td>Special Cast</td>
<td>Metro</td>
<td>5 reels. Jan. 11</td>
</tr>
<tr>
<td>Man and the Moment</td>
<td>Special Cast</td>
<td>Playgoers</td>
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</tbody>
</table>

### December

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star/Spoke By</th>
<th>Distributed By</th>
<th>Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Night</td>
<td>Valerie-Morgan</td>
<td>Universal</td>
<td>5 reels. Nov 25</td>
</tr>
<tr>
<td>All the Brothers</td>
<td>Special Cast</td>
<td>Metro</td>
<td>6 reels. Dec. 25</td>
</tr>
<tr>
<td>JANUARY</td>
<td></td>
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<td>Bell Boy</td>
<td>Pat O'Brien</td>
<td>Warner Bros.</td>
<td>6 reels</td>
</tr>
<tr>
<td>By the Harem</td>
<td>Anna Sten, Thomas Meighan</td>
<td>Paramount</td>
<td>5 reels</td>
</tr>
<tr>
<td>Bright Eyes</td>
<td>Ethel Clayton, Claude Gillingwater</td>
<td>Goldwyn</td>
<td>6 reels</td>
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<tr>
<td>Canyon of the Cats</td>
<td>Flora Parton, George O'Brien</td>
<td>Film Booking Artists</td>
<td>5 reels</td>
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<td>Dangerous Age</td>
<td>Patricia Collinge, Philip Wray</td>
<td>Distributing Co.</td>
<td>7 reels</td>
</tr>
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<td>Dancing Lady</td>
<td>William Tabbert, Dorothy Music</td>
<td>Universal</td>
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</tr>
<tr>
<td>Dollar Devils</td>
<td>William Tabbert, Dorothy Music</td>
<td>Universal</td>
<td>7 reels</td>
</tr>
<tr>
<td>Flash, the</td>
<td>Edward Boardman, Holly Moorhead</td>
<td>Universal</td>
<td>8 reels</td>
</tr>
<tr>
<td>Fort, the</td>
<td>William Tabbert, Dorothy Music</td>
<td>Universal</td>
<td>8 reels</td>
</tr>
<tr>
<td>Footlight Rager, the</td>
<td>Charles Jones, Richard Fiske</td>
<td>Fox</td>
<td>5 reels</td>
</tr>
<tr>
<td>Garrison's Finish</td>
<td>Jack Pickford, Alice Trading</td>
<td>First National</td>
<td>8 reels</td>
</tr>
<tr>
<td>Ghosts, the</td>
<td>Tom Neeley, nor</td>
<td>Vitagraph</td>
<td>Nor.</td>
</tr>
<tr>
<td>Gimpy</td>
<td>F. Alien Harris, Jean Webster</td>
<td>First National</td>
<td>6 reels</td>
</tr>
<tr>
<td>Hearty Pat</td>
<td>Alfie P思, Claire Windsor</td>
<td>Warner Bros.</td>
<td>6 reels</td>
</tr>
<tr>
<td>Heart, the</td>
<td>Robertine Preston</td>
<td>First National</td>
<td>7 reels</td>
</tr>
<tr>
<td>Pickin'</td>
<td>Charles K. Kline, Estelle Hensley</td>
<td>Vitagraph</td>
<td>8 reels</td>
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<td>King of the Little Church</td>
<td>Al St. John, Anna Kuchinski</td>
<td>First National</td>
<td>5 reels</td>
</tr>
<tr>
<td>Around the Corner</td>
<td>Johnnie Walker, Clarice Taylor</td>
<td>Fox</td>
<td>6 reels</td>
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<tr>
<td>Making Good</td>
<td>Pete Morrison, Sanford S.</td>
<td>First National</td>
<td>5 reels</td>
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<tr>
<td>Making Money</td>
<td>Hans R. Williams, Frank Coghlan</td>
<td>M.G.M.</td>
<td>5 reels</td>
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<tr>
<td>Robin Hood</td>
<td>Diana Allen, Geo. Willey</td>
<td>S-R</td>
<td>6 reels</td>
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<tr>
<td>Money, Money, Money</td>
<td>K. MacDonald</td>
<td>First National</td>
<td>6 reels</td>
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<tr>
<td>PIlgrim's Progress</td>
<td>Charles G. Smith, Anna Kuchinski</td>
<td>First National</td>
<td>6 reels</td>
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<tr>
<td>Power of a Life, the</td>
<td>Adam Roach, Nor</td>
<td>Vitagraph</td>
<td>Nor.</td>
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<tr>
<td>Scarlet Car, the</td>
<td>Herbert Rawlinson, Universal</td>
<td>5 reels</td>
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<tr>
<td>Scarecrow, the</td>
<td>Jack Pickford, Mae Busby</td>
<td>First National</td>
<td>5 reels</td>
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<td>Seaman, the</td>
<td>Jack Pickford, Thomas Meighan</td>
<td>First National</td>
<td>5 reels</td>
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<td>Sister Against Sister</td>
<td>Marie Doro, Lee-Bradford S.</td>
<td>5 reels</td>
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<td>Solar, the</td>
<td>Edward Boardman, Holly Moorhead</td>
<td>Universal</td>
<td>5 reels</td>
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<tr>
<td>Spanish Cavalier, the</td>
<td>Charles K. Kline, Estelle Hensley</td>
<td>Vitagraph</td>
<td>Nor.</td>
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<tr>
<td>Thirty Days</td>
<td>Wallace Reid</td>
<td>Paramount</td>
<td>5 reels</td>
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<tr>
<td>Thieves, the</td>
<td>Joseph Gabai, Gladys DeKay</td>
<td>M.G.M.</td>
<td>5 reels</td>
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<tr>
<td>Vengeance of the Deep</td>
<td>William Tabbert, Dorothy Music</td>
<td>Universal</td>
<td>5 reels</td>
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<tr>
<td>Village Blacksmith, the</td>
<td>Charles K. Kline, Estelle Hensley</td>
<td>Vitagraph</td>
<td>Nor.</td>
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<td>Wild West, the</td>
<td>Richard Wayne, Second National</td>
<td>5 reels</td>
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<tr>
<td>Western Lovers</td>
<td>Richard Wayne, Second National</td>
<td>5 reels</td>
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<tr>
<td>While Paris Sleeps</td>
<td>Lon Chaney, Herbert Rawlinson</td>
<td>Universal</td>
<td>5 reels</td>
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<tr>
<th>FEBRUARY</th>
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<tr>
<td><strong>Feature</strong></td>
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<tr>
<td>Adam's Rib</td>
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<td>Pool's Blue</td>
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<td>Daddy</td>
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<td>Drum of Fate</td>
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<td>Plane of Life, the</td>
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<td>Lap of Luxury</td>
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<td>Love Let, the</td>
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<td>Man Alone, the</td>
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<td>Man of Action, a</td>
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<td>Modern Matrimony</td>
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<td>My American Wife</td>
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**MARCH**

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<tr>
<th><strong>Comedy Releases</strong></th>
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<tr>
<td><strong>Feature</strong></td>
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<tr>
<td>Accidental Wealth</td>
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<td>Agent, the</td>
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<td>All Wet</td>
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<td>Alarm, The</td>
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<td>American Plan in Africa</td>
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<td>Ballroom, the</td>
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<td>Be Yourself</td>
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<td>Big Scoop, the</td>
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<td>Blues, the</td>
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<td>Bow Wow</td>
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<td>Boy and the Bear, the</td>
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<td>Boyhood Days</td>
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<td>Bridge-Grooms</td>
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<td>Cobbey, the</td>
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<td>Casey Jones, Jr.</td>
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<td>Chased Bride, the</td>
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<td>Chasing the Chaser, the</td>
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<td>Cheating Gum Industry, the</td>
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<td>Chicken Parade, the</td>
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<td>Chop Suey</td>
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<td>City Chalk</td>
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<td>Children, the</td>
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<td>Counter Juniper, the</td>
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<td>Court Pleasers</td>
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<td>Crash</td>
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<td>Capulets, the Elephant</td>
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<td>Dandy Dan</td>
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<td>Day Dreams</td>
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<td>Dog Gone Day, a</td>
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<td>Doing 'Em Good</td>
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<td>Down in Dixie</td>
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<td>Easy Pickin'</td>
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<td>Egg, the</td>
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<td>Electric House, the</td>
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<td>Enchanted Fiddle, the</td>
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<td>Fable of Hated Rivals, the</td>
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<td>Faint Hearts</td>
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<td>Fair Week</td>
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<td>Fallen Anchors</td>
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<td>Fearless Fido</td>
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<td>Fire Fighters, the</td>
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<td>Fire the Fireman</td>
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"Passionate Friends" Is Completed

George H. Davis, who has been busy completing the screen adaptation of E. W. Stearns' "Passionate Friends," announces the completion of this feature film, and it is now ready for release. As far as records can disclose, "The Passionate Friends" is the first H. G. Wells story filmed. The dynamics of the story and the treatment of the characters, makes the book admirably suitable for screen use, allowing for no additions or revisions.

The method of distribution is still under consideration, several offers for outright sale having been received, as well as offers of a lease, and an early release date figure as important factors in the deal for United States and Canadian rights.

Plum Center Comedy Is Completed

"Pop Tuttle's One Horse Play" is the title of a forthcoming Plum Center comedy produced by the Paul Gerson Pictures Corporation, which is making this series of two reeler comedy features. Offices of America, Dan Mason is starred under the direction of Robert Eddy. This comedy shows Pop in the role of a theatrical producer in the village of Plum Center. Pop's offerings, presented at the Tuttle Opera House, consist of "Romco Pictures" and "Richard III." The picture will especially appeal to those who have appeared in amateur theatricals of all sorts.

"Pop Tuttle's One Horse Play" is scheduled for early release on the F. E. O. short subject program.

Royalty at Showing of "Four Horsemen"

Queen Mary of England, Queen Mary of Sweden, and Victoria witnessed recently at the Palace theatre in London an exhibition of the Rex Ingram productions, "The Four Horsemen of the Apocalypse," which is the most important event in amateur theatricals of all sorts.

Scene from "The Love Nest," Producers’ Security Bureau

This sanction and interest exemplifies the triumph of the "Four Horsemen of the Apocalypse," which is the most important event in amateur theatricals of all sorts.

Word of this was cabled this week to the Metro home offices in New York by English representa-

Pirates of the Deep (Drama), Jack Mathall. Universal. 2 reels.
Play Days at Band (Travelogue), Lee-Bradford-S. R. Holmes. Universal. 2 reels.
Price of Progress (The), Pathe. 2 reels.
Pinchy Conscience (Kink). Universal. 2 reels.
Quo! The, Universal. 2 reels.
Raging King, The (Serial), Universal. 2 reels.
Reckless the Devil, The, Universal. 2 reels.
Road to Jebelstonm, (British Land Series), Pathe. 2 reels.
Roaring New Year (Drama), Lee Mathall. Vitagraph. 2 reels.
Ropin' Fool, A, Universal. 2 reels.
Roving Thomas in Nova Scotia, Universal. 2 reels.
Roving Thomas in any Desert, Universal. 2 reels.
Roving Thomas on Fishing Trip, Universal. 2 reels.
Royal Chinook, The (Arthfax), Universal. 2 reels.
Runaway Dog, The, Universal. 2 reels.
Rustlers of the Redwood, Roy Stewart. Universal. 2 reels.
Samaras (Hollywood Series), Pathe. 2 reels.
Science At Home (Urban Classic), Universal. 2 reels.
Sea Elephants (Lyman Howe). Universal. 2 reels.
Shechem (Holy Land Series), Universal. 2 reels.
Shibah (Holy Land Series), Universal. 2 reels.
Siege of Lancashire Queen, Jack Mulholland. Universal. 2 reels.
Shooting the Young, Harry Carey. Universal. 2 reels.
Sky Splitter, The, Universal. 2 reels.
Smoked Out (Drama), Lee Mathall. Universal. 2 reels.
Son of Huer, Luddy, Universal. 2 reels.
Soul Heart, The, Elii Norwood. Educational. 2 reels.
Soul Serenade, Universal. 2 reels.
South Sea Serenade, Universal. 2 reels.
Speed (Serial), Universal. 3 epds., Sept. 29.
Spending Six Million Days (Urban Classic), Universal. 2 reels.
Spirit of Evil, The (Drama), Edmund Lowe. Universal. 2 reels.
Spirit of the West, The (Drama), Jack Carey. Universal. 2 reels.
Staff of Life, The (Urban Classic), Universal. 2 reels.
Starland Revue, Universal. 2 reels.
Story of Ice, The, Universal. 2 reels.
Strike Father, Strike Son (Leather Classic), Universal. 2 reels.
Such Is Life Among Idlers of Paris, Universal. 2 reels.
Such Is Life Among the Rich and Famous, Universal. 2 reels.
Such Is Life in the Riviera, Universal. 2 reels.
Such Is Life in London, Universal. 2 reels.
Taking to the Tail Timbers (Travelogue), Universal. 2 reels.
This Wile Business, Universal. 2 reels.
Tiger of San Pedro (Drama), Elii Norwood. Universal. 2 reels.
Tiger Slaves (Travelogue), Roy Stewart. Universal. 2 reels.
Timber Queen, The (Serial), Universal. 2 reels.
Train and Stirrup (Sport Reel), Universal. 2 reels.
Track Down (Drama), Art Accord. Universal. 2 reels.
Trampled Tell (Urban Classic), Universal. 2 reels.
Undercover (Drama), Art Accord. Universal. 2 reels.
Volcanos of the World, Universal. 2 reels.
Walks of Zion, The (Holy Land Series), Universal. 2 reels.
When Kate Met Abel (Leather Pushers), Universal. 2 reels.
Wrong Man, The, Universal. 2 reels.
Yellow Handkerchief, The, Jack Mathall. Universal. 2 reels.
Young King Cole (Leather Classic), Universal. 2 reels.

Fox Director Completes 47th Production

"The Net," the super special feature, which Fox Film Corporation announces for release Feb-

Katherine Kavanaugh with Goldwyn

An association of long standing has been renewed by the addition to the staff of Katherine Kavanaugh as a scenario writer and personal assistant to June Mathis, newly appointed assistant to the director of the Goldwyn studios.
If it is in the negative, you will get it in the print, on

EASTMAN POSITIVE FILM

Detail in highest highlight or deepest shadow, with every step of gradation in between,—Eastman Positive Film reproduces it all and carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words “Eastman” “Kodak” stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Joseph M. Schenck presents Miss Norma Talmadge in "The Voice from the Minaret"; Adapted for the screen by Miss Frances Marion from the world-Famous play by Robert Hichens.

As Lady Adrienne, Miss Talmadge is incomparably fascinating—Salome! Sheba! Cleopatra! Eugene O’Brien, "the perfect lover." The entire production personally Directed by Mr. Frank Lloyd.

From Missouri

Comes an 18 carat endorsement of our slogan,
The News Is Filed Throughout The Field

H. T. Gardner, manager of the Orpheum and Fotosho theatres, Neosho, Mo., writes:

"I use the News so much the backs come off of them. . . . When I first noticed that you were going to issue the Booking Guide I proclaimed the fact that it was the first real step to help the exhibitor . . . . I had already started indexing your issues from January, 1920 . . . . I am now having all my copies put in heavy backs . . . . The Booking Guide is fine and I want another one like it."
Full Steam Ahead

When you want personal assistance, or advice, or to have an important matter well handled, to whom do you go for help? To the busiest man you know. Strange to say, he always seems ready and able to give you the benefit of his undivided attention and experience.

Organizations are the same as individuals. Working at top speed every member is alert, competent and anxious to serve, with pride and enthusiasm in everything they do. Their capacity—individually and collectively—seems without limit. Nothing is too big or too small to inspire their close attention and competent handling. Successful organizations naturally attract and hold the best talent and secure the finest possible results from such talent.

Standard Film Laboratories freely admit that they should be able to deliver the results that success inspires. Large and small producers who have tested the quality of Standard Service are liberal with their statements of approval. They agree that this very busy organization is delivering the highest quality of individual service and product.
Pola Negri's FIRST AMERICAN PICTURE

Made by George Fitzmaurice

A Paramount Picture
HAMILTON THEATRICAL CORPORATION PRESENTS

POLA NEGRI
IN A
George Fitzmaurice
PRODUCTION

"BELLA DONNA"
SUPPORTED ... BY
CONWAY TEARLE, CONRAD NAGEL
and LOIS WILSON

At last—Pola Negri in a picture worthy of her supreme talents!
Made in America, with all the production facilities that only America can supply—
—by one of the greatest of all American directors—
—from one of the most dramatic, passionate, powerful stories ever written—
—and with a supporting cast of stars!
Tell your people about it and watch the records smash!

A Paramount Picture

From the novel by Robert Hicks

Adapted by Ouida Bergere
TO ALL EXHIBITORS—

POLA NEGRI'S

first and ONLY

AMERICAN MADE PICTURE

is

"Bella Donna"

A George Fitzmaurice Production
Presented by Hamilton Theatrical Corp.

Miss Negri has NEVER appeared in any other American-made picture.

Her second American-made picture will be

"The Cheat"

A George Fitzmaurice Production
Presented by Hamilton Theatrical Corp.

Paramount Pictures
A WHALE IN THE BISHOP OF

Be sure to get your copy of the Big Money Getting Press Sheet on this picture.

A Finis Fox Production
Written and Presented by Milford W. Howard
OF A STORY—PACKED WITH DRAMA !!

THE OZARKS

A New Cycle of Pictures is Coming

In fact, it's here—here with the release of "The Bishop of The Ozarks," the forerunner of a cycle of pictures which will sweep the country on a tidal wave of public demand—the first of the pictures dealing dramatically with phases of life in the places where oxen and covered wagons carry red-blooded men and women who fight for love and home against forces of ever-diminishing power.

Be a Leader—Not a Follower

Show the FIRST of this new cycle. Beat your competition to the big profits by booking this BIG, NEW, DIFFERENT drama—this unusually entertaining and powerful drama of a man's fight for home and recognition by his fellows and a beautiful girl's glorious struggle for the right to live and love. Man, ride this one for a sure winner—it's a hundred-to-one shot with you on the long end of the bet, and the rest of the field still at the starting post. And the best time to act is NOW!!!

Distributed Throughout the World by

FILM BOOKING OFFICES
OF AMERICA, INC.
MAIN OFFICES—F. B. O. BUILDING—723 7th AVE., N. Y. C.
BRANCHES EVERYWHERE
The SENSATION

"let me in, my babies need me!"

P M W

by

Now Showing

C R I

THEATRE N.Y.
OF NEW YORK

B. P. Schulberg presents

O. O. R. E. N. S. I. V. E. S.

Agnes Christine Johnston and Frank Dazey

DIRECTED BY

G. A. S. N. I. E. R.

CREATOR OF "RICH MEN'S WIVES"

WITH A DISTINGUISHED CAST

BARBARA LA MARR
DAVID BUTLER
BETTY FRANCISCO
RICHARD TUCKER
ZASU PITTS
THE HEAVENLY TWINS

It's a Preferred Picture

Distributed by

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ADMISSION .50 ~ .75 ~ 1.00 ~ 1.50 ~ 2.00
"The Last Hour"

32 Theatres in EDWARD

SMASHING PHOTO DRAMATIC SENSATION

If you wait till the last minute
the Last Hour will be gone.

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For Eastern Pennsylvania and Southern New Jersey

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Louis Hyman
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De Luxe Feature Film Company
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For Oregon, Wash., Montana, N. Idaho and Alaska

MASTODON FILMS, Inc., C. C. Burr, Pres., 133-135-137 W. 44th St., New York
New England Book

SLOMAN'S

Adapted from
"Blind Justice"
By Frank R. Adams

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Mountain States Film Corp.
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For Denver

Commonwealth Film Exchange, 729 7th Ave., N. Y. City
For New York and Northern New Jersey

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In Collier's weekly for four different issues and through full column ads., more than seven million people have been told that these same stories, which appeared in Collier's alongside the stories themselves, would be shown on the screen. The promise is fulfilled. F. B. O. has produced them, and

Read What the Big Sporting Writers Say

"Marvelous . . . a million laughs . . . Great romance a triumph."
Hype Igoe, N. Y. World

"A kick in every reel . . . these beat 'em all."
Harry Newman, N. Y. Daily News

"Hot Dog!"
Harry Cross, N. Y. Evening Post

"Hot stuff . . . have them all licked."
Eddie Hughes, N. Y. Evening Mail

"I'm going to see them all over again."
Frank Graham, N. Y. Sun,

"A positive wow! I could see 'em all again!"
James Kevin McGuinness, N. Y. Telegram

"Splendid stuff . . . got me right in the heart."
James P. Sinnott, N. Y. Telegraph

"I've seen all the great scraps for 20 years . . . these are better."
Fred Hawthorne, N. Y. Tribune

"They have a kick . . . have caught the real thrill of contest."
Hugh Fullerton, Chicago Tribune

DISTRIBUTED BY
Film Booking Offices of America, Inc.
723 Seventh Avenue, New York City
Exchanges Everywhere
Straight as an arrow to its mark—

"I say, sir, one simply must lift Fairbanks and this 'Robin Hood' out of the ordinary groove of even great pictures; one is forced to say of Fairbanks that he is a world artist who has given to mankind an immortal masterpiece."

Here's What A. H. Blank, Owner of a Circuit of Theatres in Nebraska and Iowa, Has to Say—

"Douglas Fairbanks in Robin Hood," one dollar top, closed biggest week in the history of Capitol Theatre, Davenport.
"Press and public proclaimed it greatest picture ever shown.
"Will play return engagement soon.
"Strand, Omaha, and Princess, Sioux City, opened Sunday to greatest business on theatre record.
"'Robin Hood' is surely some production."

Released by

UNITED ARTISTS CORPORATION
MARY PICKFORD  CHARLIE CHAPLIN
DOUGLAS FAIRBANKS  D. W. GRIFFITH
Hiram Abrams, President

"DOUGLAS FAIRBANKS in ROBIN HOOD"

Directed by ALLAN DWAN
MACK SENNETT presents
MABEL NORMAND in
"SUZANNA"

Directed by H. Richard Jones

Postal Telegraph - Commercial Cables

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To
HARRY ASBURY
Allied Producers and Distributors Corp
728 Seventh Avenue
New York

Our fondest expectations here still going big and exceeding our business increasing daily as our prices one dollar fifty.

Top you know this means picture is hit and being advertised from mouth to mouth stop women going wild over romance stop it has beaten every other recent long run picture in fact we have played to more people in this period of time than with any other picture we have had and from present indications picture will run several weeks longer stop you can go on record to any exhibitor that this is a gold mine for his box office.

Harry David
Manager Mission Theatre

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
MACK SENNETT
presents
MABEL NORMAND
in
"SUZANNA"

Directed by
J. Richard Jones

WESTERN UNION
TELEGRAM

DECE 51 NL

HIRAM ABRAMS
ALLIED PRODUCERS AND DISTRIBUTORS CORP
729 SEVENTH AVENUE
NEW YORK

PLEASE ACCEPT MY HEARTIEST CONGRATULATIONS ON SUZANNA STOP
MABLE NORMAND GIVES THE MOST HUMANLY INTERESTING CHARACTER STOP
IZATION IN THIS PLAY OF HER ENTIRE CAREER STOP NOT EVEN THE STOP
MOST HYPERCRITICAL OF MY PATRONS COULD FIND ANY FLAWS STOP
SUZANNA IS THE MOST CREDITABLE PERFORMANCE I EVER SCREENED STOP

AT MY BROADWAY STRAND

PHIL GLEICHMAN
Gilbert E. Gable presents

AS A MAN LIVES

A Romantic Melodrama directed by J. Searle Dawley
Story by Bob Dexter
with a fine cast including-

ROBERT FRAZER ~ GLADYS HULETTE ~ FRANK LOSEE

A production filled with the color, the glamour of Paris night life; the thrills of Apache vengeance.

A story of powerful romantic melodramatic quality that has played to fine business wherever presented in the larger key cities.

A cast with drawing power and popularity.

All the trade critics gave "AS A MAN LIVES" favorable reviews and the daily newspaper reviews—which represent the public's viewpoint better than a trade paper can—are even stronger in their approval.
It has heart interest
" " romance
" " melodrama
" " a real star
" " action and thrills
" " the gold rush
" " the wonderful animals

Everything you expect after the wonderful boxoffice success you had with "Back to God's Country" and "The Girl from God's Country" you will get plus in the newest, biggest, finest of them all!

Bert Van Tuyle presents

Nell Shipman

in The

GRUB-STAKE

A Story of the Klondike
Directed by Bert Van Tuyle
in collaboration with the author

Prints are in all our exchanges. Screen it quickly and set your play dates. Everything in the way of spectacular lithographs and accessories to make your exploitation of this big Super-Special a success at your ticket windows.
Mr. Exhibitor:—
It's Here!
"The LITTLE AROUND the
The Greatest of All

From the play by Chas. E. Blaney and book by Marion Russell
Story and Scenario by Olga Printzlau • Directed by William A. Seiter

A Notable Cast
Includes:—

CLAIRE WINDSOR
KENNETH HARLAN
PAULINE STARKE
HOBART BOSWORTH
WALTER LONG
CYRIL CHADWICK
ALEX FRANCIS

WINTER HALL
MARGARET SEDDEN
GEORGE COOPER
STANTON HECK
FRED STANTON
WINSTON MILLER
MARY JANE IRVING
FIFTH OF WARNER BROS.
"CLASSICS OF THE SCREEN"
15,000 Salesmen Are to Sell "Fun from the Press" Direct to the Public

Standing room only sign would be hung out on every moving picture theatre in the country if other producers were in the unique position of The Literary Digest to send patrons into motion picture theatres.

This foremost American news magazine has a field force of more than 15,000 salesmen selling the publication in practically every town and city of the country.

This immense force is constantly reminding the millions of families upon whom they call every week to attend the motion picture houses in their neighborhood which show The Literary Digest short reel "Fun from the Press."

These salesmen are not only soliciting attendance for "Fun from the Press" but they go even further and recommend the theatre program in its entirety pointing out the fact that the managements of theatres which show this high class Literary Digest reel can quite confidently be relied upon to exercise the same judgment and discrimination in choosing the rest of their bill as they have exercised in choosing The Literary Digest subject.

Exhibitors know that "word-of-mouth" advertising is the most valuable that can be had. Here it is!

The constant weekly solicitation which these salesmen make to the many thousands of families they come in contact with is bound to show its effects through the box office windows.

This new selling plan has created a tremendous stir among exhibitors everywhere. As one exhibitor remarked, "thousands and thousands of neighborhood salesmen calling on families every day and every week urging them to go to the movies cannot help but be a boon to exhibitors, not only those showing "Fun from the Press," but to the entire industry."

It is sure to be the means of getting people who have gotten out of the moving picture habit or who have never gotten into it to attend the theatre.

Warning—"Fun from the Press" is the only reel produced and sponsored by "The Literary Digest." Any use of the name in connection with any other reel is unauthorized and illegal.

"Fun From The Press"

Produced by The Literary Digest
Distributed by W. W. Hodkinson Corporation
THE MOST IMPORTANT ANNOUNCEMENT OF THE YEAR FOR

To the Theatre Owners of the United States,

Gentlemen:

This is to announce the year's greatest picture!

For many months, you have demanded "something new".

We give it to you now in "Down to the Sea in Ships".

You have wanted a thrill utterly different from any climax ever achieved by the ordinary devices of motion picture photography.

You have many such moments in "Down to the Sea in Ships".

You have realized that the very life-blood of your business depends upon your giving your audiences the best the industry offers.

"Down to the Sea in Ships" will have no serious competitors in 1923.

You have wanted the tonic of a production that through sheer daring and audacity overshadows everything that has gone before in motion picture history.

It is here!

Turn the editorial enthusiasm expressed on the following pages into money at your box-office by booking "The Year's Super-Special, "Down to the Sea in Ships."

Very truly yours,

W. W. HODKINSON CORPORATION

F. E. Munroe
Vice-President and General Manager.

ELMER CLIFTON'S

DOWN TO THE SEA IN SHIPS
Dear Sir: Emberson,

I don't know of any bit of news I have heard in recent months that was as interesting to me as the announcement that your organization is to distribute "Down to the Sea in Ships."

This production typifies to me the tremendous accomplishments that are possible to the independent creator, the inspired writer, unhampered, and free to shape the world that the screen might have new blood and new thought.

Knowing the real value of the screen presentation, I have been following these early prints. I realize all the significance of what I feel you are about to do in quantity of presenting this unusual production.

How frequently these days do we hear the exhibitor and the public cry for "something new," and how often in the past you have told them that it is only through independent creation and independent marketing that the cry could be answered.

"Down to the sea in ships" sums up the argument.

Sincerely yours,
Robert Welsh
Editor

^A Customer's Publication

**Down to the Sea in Ships**

"Down to the Sea in Ships" is a twelve-reel epic

(Reviewed by Lawrence Field)

With its well-known story, "Down to the Sea in Ships" is a masterpiece of its kind and offers a central role in the golden days of whaling. Taking more than a year to produce, it presents the dramatic story of a whaling expedition and its success, covering the entire range of the whale hunt with accuracy and detail.

The film features a series of thrilling scenes such as the fighting of the whales and the pursuit of these mighty ball of dark blue water. It is a true account of the lives of the whalers and their adventures. The characters are well-developed, and the story is told with great skill and attention to detail.

The title has a magnetic quality, and the photography is exceptional, with the sea and the whale depicted in stunning detail.

The characters are well-developed, and the production values make it one of the most visually appealing films of its time. The film is a true masterpiece of its kind and should be seen by everyone.

Clarence W. Mowat, Marguerite Court

Charles R. Bow, and Patrick Harrington contribute especially good performances. The characters are well-drawn, and the production values make it one of the most visually appealing films of its time. The film is a true masterpiece of its kind and should be seen by everyone.
ENTHUSIASM INTO CASH

MOVING PICTURE WORLD

"Down to the Sea in Ships"
Elmer Clifton's New Production a Masterpiece in Its Line—Relates With Suspense and Human Interest and Must Be Seen

When the ten best productions of the current season are finally selected, it is probable that this Elmer Clifton offering should not be overlooked; for it is one of the most masterfully made pictures, even of the highest order of real pictures. In its construction and presentation it is a production of the first rank, with a story that is as unusual and as well told as any other in the history of the art. It is a remarkable example of the way in which pictures can be made to tell and tell with force and yet hold the interest of the audience. ... It is a production that will appeal to all classes of people, and it is one that will give to the exhibitor a picture that will sell big and hold the audience.

For sensational work, "Down to the Sea in Ships" is the best yet. And the sensations that result from every display of the picture will rivet the attention of every spectator. The story is a real one, and the pictures are not mere pictures. They are the result of a careful study of the subject, and they are made with a view to giving the public a real picture of the life of the sea. The pictures are not mere pictures, but they are real pictures, and they are made to tell the story of the sea.

The cast is one of the best that has ever appeared in a picture. William Watson, as the captain of the ship, is splendid, and the other members of the cast are all excellent. The pictures are beautifully made, and they tell the story of the sea in a way that is sure to appeal to all classes of people. It is a production that will be a great success, and it is one that will appeal to all classes of people. It is a production that will give the exhibitor a picture that will sell big and hold the audience.

The story is the result of a careful study of the subject, and it is told with force and yet holds the interest of the audience. It is a production that will appeal to all classes of people, and it is one that will give the exhibitor a picture that will sell big and hold the audience.

CLIFTON'S

DOWN TO THE SEA IN SHIPS
WATCH IT GROW
UNIVERSAL SUPER-JEWEL
PRODUCTION
"MERRY GO ROUND"
to be presented by
CARL LAEMMLE

DIRECTED BY
RUPERT JULIAN
and VON STROHEIM
WATCH

WM. DESMOND

in his greatest CHAPTER PLAY

Presented by CARL LAEMMLE

The PHA F
CRASHING THRILLS—SMASHING ACTION—GRIPPING MYSTERY!

THRILLS—Electrifying, dare-devil, breath-taking thrills in such rapid succession that they leave you agog with wonder and quivering with excitement!

ACTION—Fast, furious and lightning-like action—the nearest thing to perpetual motion you have ever seen—not one dull moment!

MYSTERY—Deep, tense, pitch-black mystery—so compelling that it holds you enthralled in its powerful grip!

DIRECTED BY ROBERT HILL

STORY BY ANTHONY COLDEWY
and GEORGE HIVELEY

UNIVERSAL

CHAPTER PLAY
Malcolm Strauss’ SALOME

A SPECTACULAR PRODUCTION with a new and thrilling version of the immortal story of Salome.

Hundreds of players in a classic known and loved by millions.

A magnificent photoplay with priceless exploitation value.

One of the season’s big bets—now ready for Independent Exchanges.

Distributed by GEORGE H. WILEY, incorporated
220 W. 42nd St., New York City
Ten Millions Will Read
This Full-page Advertisement
in
The SATURDAY EVENING POST

CARL LAEMMLE presents

Priscilla Dean in
“The Flame of Life”

Adapted from one of Frances Hodgson Burnett's greatest novels
a Hobart Henley production
'Mr. Henley also produced 'The Flirt'

Priscilla Dean Excels in Universal's Picture -
“The Flame of Life”

With the explosion of the mine and the resultant panic, there bloomed a home to prove again that beautiful souls and golden hearts built behind course jackets. And out of the revelation grew a romance which broke down the walls of caste and creed as we all like to see a romance end.

Such a character is given to PRISCILLA DEAN in UNIVERSAL'S great picture - "The Flame of Life," which is the screen name for Frances Hodgson Burnett's world-famous novel, "That Lady in Lavender." And though the character calls for all of which this usually actress is capable, she rises to the occasion superbly.

The action is laid in a mining camp of Northern California, where a faultless CUPID acted upon, and the romantic possibilities of UNIVERAL'S picture are so well presented that even the most casual spectator will find the screen agreeable. It is a characteristic of a successful story if you don't see it, but once, and you will never lose the taste of the tale.

With MISS DEAN in "The Flame of Life" are such excellent players as Robert Edeson, William Berry, Robert H洛杉, Richard Hitchcock, George Arliss, Evergreen Bowser and many others. For the latest news of the best in pictures and our weekly column which appears in this magazine under the heading "Watch This Column,"

Universal Pictures Corporation
1600 Broadway - New York City

Universal Pictures are Advertised in
THE SATURDAY EVENING POST
—not once in a while—
but EVERY WEEK!
We're shouting
About the WILLIAM FOX

The TOWN FORGOT

BECAUSE
IT TRIUMPHED ON BROADWAY DURING A 3 MONTHS' RUN

BECAUSE
IT WILL GIVE YOUR PATRONS THE BIGGEST THRILL THEY EVER HAD

FOX FILM CORPORATION
Soon—if winter comes
from the housetops
Special Production

THAT GOD

DIRECTED BY HARRY MILLARDE
WHO STAGED "OVER THE HILL"

BECAUSE
IT WILL MAKE MORE MONEY FOR YOU THAN ANY PICTURE YOU PLAYED THIS SEASON

BECAUSE
IT SMASHED RECORDS IN EVERY THEATRE IN WHICH IT HAS PLAYED

FOX FILM CORPORATION
Soon—IF WINTER COMES
Corrals the Crowd
William Fox presents

Tom Mix
in
Romance Land

Story by
Kenneth Perkins
Directed by
Edward Sedgwick

A Thrilling Tale of a Two Fisted Knight of the Western Plains.

Fox Film Corporation.

Soon—IF WINTER COMES
NOW READY!

WILLIAM FOX Presents

THE NET

DIRECTED BY J. GORDON EDWARDS

A 1923 drama of mystery and thrills

A PICTURE EVERY WOMAN IN AMERICA WILL WANT TO SEE AND EVERY MAN, TOO. EVEN MORE.

DOES IT PAY

To break the ties of matrimonial happiness for the false lure of the siren's song?

WILLIAM FOX presents

Does it pay?

Directed by CHARLES MORAN story by Beatrice ROYALIE

AND A NOTABLE CAST INCLUDING: ROBERT T. HAINES - MARY THURMAN - PEGGY SHAW - FLORENCE SHORT AND BUNNY GRAUER

FOX FILM CORPORATION

Soon—IF WINTER COMES
The VILLAGE BLACKSMITH

from LONGFELLOW'S famous poem
A 1923 Melodrama of Thrills and Romance
Directed by JACK FORD

The FACE ON THE BARROOM FLOOR
A melodrama made for the box office
Directed by JACK FORD
Scenario by Eugene B. Lewis
Story by G. MARION BURTON

FOX FILM CORPORATION
Soon—IF WINTER COMES
FOX presents

MORE LINKS IN A CHAIN OF BOX OFFICE SUCCESSES

The CUSTARD CUP with MARY CARR
A story bubbling with laughter yet replete with thrills~
Directed by HERBERT BRENON

Five Reels of Fun
LUPINO LANE in
A FRIENDLY HUSBAND

Directed by JACK BLYSTONE

FOX FILM CORPORATION

Soon—IF WINTER COMES
OVER big circuits, in important first run theatres and at neighborhood houses everywhere, "The Isle of Doubt" has brought forth the same expression: "An attractive feature that pleased our audiences."

Newspapers from all sections of the country have praised it as an offering which satisfies and which reflects the careful production of a spirited story by a capable cast.

Right from the start, the trade press agreed in recommending it. The Motion Picture News, for example, said, "This is a picture much above the average of those released by some of the veteran producers."

Exhibitors say that a paragraph of performance is worth more than an entire press book of promise. Here is a sample paragraph, taken from the news pages of the Moving Picture World, "Chicago—'The Isle of Doubt' did a wonderful business at the La Salle Theatre here, catering to neighborhood patronage."

All of which proves that quality counts in the long run. "The Isle of Doubt" is running stronger every week, backed by the reputation it has gained through the expressed opinions of exhibitors who know by experience that it is a proven-by-performance box office attraction.

WYNDHAM STANDING heads the cast, supported by George Fawcett, Dorothy Mackaill, Warner Richmond and others. Hamilton Smith directed with Arthur Cadwell at the camera. The feature is presented by the Syracuse Motion Pictures Company.
"The most delightfully acted play of the year."—Butte Miner. (Rialto Theatre.)

"Mae Marsh as charming as ever in a thrilling romance."—Detroit Journal. (Colonial Theatre.)

"Offers absorbing entertainment in the unfolding of the story."—Louisville Courier Journal. (Walnut Theatre.)

"Not in some time has a picture so pleased Waco audiences."—Waco Times Herald. (Hippodrome Theatre.)

"A vigorous and exciting melodrama, of ultra-thrills and nth degree action."—Philadelphia Public Ledger. (Karlton Theatre.)

"There is a rip-roaring picture at the Terminal and you will positively like it."—Newark, N. J., Ledger. (Terminal Theatre.)

"A real picture and one of which superlatives can't begin to convey the power."—Brooklyn Citizen. (Loew's Metropolitan Theatre.)

**Dependable Pictures Corp'n**
Morris Kohn, Pres.

**PRESENTS**

**TILL WE MEET AGAIN**

A WILLIAM CHRISTY CABANNE PRODUCTION

WITH A DISTINGUISHED CAST INCLUDING

**MAE MARSH**
Norman Kerry · Walter Miller
Martha Mansfield · Julia Swayne Gordon
J. Barney Sherry

Adapted by Edmund Goulding
From a Story by William Christy Cabanne
Your Best Bet for Sure-Fire Business

As safe as a circus or Wild West show!
You never GAMBLE with Carey.
His name packs a million dollar "Pull!"
It brings the kale in a jingling flood to your box-office.

"Canyon of the Fools"

is Carey's greatest production to date, superbly directed by Val Paul from Richard Matthews Hallet's memorable Saturday Evening Post novel read by millions.

Imagine how you can exploit the great flood scene that makes other screen floods resemble a spring freshet! The thrilling machine gun duel—the desert hotel blown to atoms—a dozen other thrill episodes that build into a mighty climax!

Book it! And let the world know you've got it!

Distributed by F. B. O.

FILM BOOKING OFFICES OF AMERICA, Inc.
Main Offices—F. B. O. Building—723 7th Ave., N. Y. C.
EXCHANGES EVERYWHERE
Principal Pictures Corp. present

ENVIRONMENT
by HARVEY GATES
starring ALICE LAKE and MILTON SILLS
supported by RALPH LEWIS
and RICHARD HEADRICK JR.
and GERTRUDE CLAIRE

Personally produced and directed by Irving Cummings

State Right Buyers! Principal Pictures Corp.
1540 BROADWAY NEW YORK, N. Y.

Offers This Extraordinary Box Office Attraction
DOROTHY PHILLIPS
IN
The World's a Stage

ELINOR GLYNS VERSION
OF THE ROMANCE
OF A SCREEN STAR
MERMAID COMEDIES

Resembles a serial in the number of hair-raising stunts—a comical-looking locomotive, an exciting chase with bandits, and a sure-fire finish that equals anything ever staged by a comedy director.

—EXHIBITORS HERALD

E.W. HAMMONS PRESENTS

A JACK WHITE PRODUCTION

“CASEY JONES, Jr.”

With LIGE CONLEY
Supervised by JACK WHITE

Nationally Advertised to YOUR Patrons

EDUCATIONAL FILM EXCHANGES, INC.  E. W. HAMMONS PRESIDENT
EMILE COUÉ
The most talked-of man in the world
PERSONALLY
Appearing on the screen with his simple message
which has taken the country by storm.

“THE MESSAGE OF
EMILE COUÉ”

His only authorized motion picture
BACKED BY MILLIONS OF DOLLARS’
WORTH OF PUBLICITY
will soon be ready for
release as an

Educational Pictures
SPECIAL

Everybody is reading about Coué
Everybody is waiting for this picture
It will be the Greatest Short Subject
Box Office Attraction ever offered

Produced by Motion Picture Arts, Inc.
Directed by John L. McCutcheon

”He has probably received more publicity of late than
the greatest of Cinema stars has ever had.”
—New York Morning Telegraph

”I’ll wager this two-reeler will do more to support the
S. R. O. business than the feature photoplay (a five or six
reeler) which will be offered on the same program.”
—W. Ward Marsh in the Cleveland Plain Dealer

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, Presid
Mr. E. T. Hammons
Avon Educational Film Exchanges
270 Seventh Avenue
New York City

My Dear Mr. Hammons:

When I learned, after my arrival in America, of the great extent and influence of your cinema, reaching millions of people every day, I thought to myself that it would be a great wonderful thing if the screen could one day be employed to help me spread the message I am trying to carry to all mankind.

It was never my desire or intention to consent to appear in any picture which would be based upon fiction, but when Mr. Emile Coue, who has directed my publicity, told me that you would be willing to take the people a ten-real educational picture which would actually impart my message and explain my work, I was immediately impressed that it was my duty to take advantage of such an opportunity. I am glad of your extensive distribution facilities, and I thank you for the fine co-operation you have given in making arrangements to show the picture, "The Message of Emile Coue," which I sincerely hope will entertain your millions of patrons while still benefiting them by showing how self-analysis, through conscious auto-suggestion, can help every man, woman and child - everywhere.

The proceeds of this motion picture, Mr. Hammons, will go to establish a free clinic, or more properly speaking, institute, near my home in Nancy, France, where I have great difficulty now in handling the crowds that come to see me. It must be understood right now that I am not personally to be the beneficiary of whatever this picture earns; not one cent will come to me. The free institute so badly needed in my home town, will serve thousands of people in quest of help, and if you are to see my making that a possibility, it ought to afford you much satisfaction.

Accept my sincere thanks, please, for the great kindness and consideration you have shown my message. You understand and seem to sympathise with me in what I am trying to do, and for the sake of the causes - the spreading of the message, I wish greatest success to the picture in which I appear, trying to explain from the place in question I cannot otherwise reach. Just what I am explaining from the lecture platform wherever I go.

Sincerely yours,

Emile Coue

New York City, January 26th, 1923
Goldwyn Pictures for Current Showing!

**Marshall Neilan's greatest picture**  
The Strangers' Banquet

Neilan's supreme motion picture achievement with a cast of twenty-three well known players. A picture that is sweeping the country.

**Allen Holubar's Broken Chains**  
The Chicago Daily News Prize Winning Story

Holubar, creator of thrills, builder of real box-office product has made an action picture that is cleaning up for exhibitors everywhere.

**Rupert Hughes' Gimme!**  
A story of married life.

A lively comedy-drama that is being talked of in the home. A clever argument for a 50-50 arrangement in marriage with a million laughs.

**Maurice Tourneur's production of The Christian by Sir Hall Caine**

The most dramatic love story ever told in pictures. Unquestionably the Biggest Sensation of the Year!

**R. A. Walsh's Lost And Found**  
On A South Sea Island

The first great thriller to be filmed in the South Sea Islands. Thousands of natives take part. Action from start to finish!  
Released in One Month

**Lon Chaney in a story of love and thrills**  
A Blind Bargain

The year's greatest mystery sensation with Lon Chaney in a gripping dual role. Its record bookings tell the story of public success.

**NOT promises but performances!**

Goldwyn pictures are gold-winning pictures. Maurice Tourneur's widely heralded production of "The Christian" is now available to exhibitors. We unconditionally predict it is destined to be one of the biggest money-makers in the history of films.

Marshall Neilan's "The Strangers' Banquet" has already exceeded the highest estimates in the brief time since its release. The success of "Broken Chains" is recorded in a phenomenal list of bookings throughout the country. "A Blind Bargain" the Lon Chaney mystery sensation, is a real money-winner.

"Gimme" a laugh-packed audience picture that is telling its story at the box-office as well as on the screen. R. A. Walsh's "Lost and Found" is a colorful romance of the South Seas. We invite your attention to these pictures that are turning in profits today!

Everybody's Talking About "The Christian"
NOT only for the coming months are exhibitors assured of great Goldwyn Specials, but in addition to those February, March and April releases on the right, here's what you're going to get soon:

The Great and Only

**BEN HUR**

KING VIDOR'S production of one of New York’s biggest dramatic hits

**THREE WISE FOOLS**

**MARSHALL NEILAN'S**

**TESS OF THE D'URBERVILLES**

With Blanche Sweet

**VON STROHEIM'S**

**THE MERRY WIDOW**

Perhaps the greatest stage success of all time next to "Ben Hur"

**ELINOR GLYN'S**

**SIX DAYS**

A Picture of Passion and Perfume

**VICTOR SEASTROM**

Europe's greatest director is now working on his first picture at the Goldwyn Studios

An original story now being filmed by Marshall Neilan in Banff, Canada, and the Grand Canyon. Biggest theme from this master director.

Von Stroheim's first gigantic drama for Goldwyn, a picture that is said to overshadow his greatest previous work.

The daring story that created a sensation when it ran serially in Red Book Magazine and in every Hearst paper in the country.

Pola Negri, beauty of a thousand passions in a daring modern drama of love adventures in highest society. A picture destined to create a sensation.

The most beloved book in romantic fiction brought to the screen in a gorgeous production with an all-star cast.

The stage play "The Rear Car" brought to the screen after a long and prosperous run. A mystery thriller that goes "The Bat" one better.

"Ben Hur" will be the Greatest Picture Ever Made
The News Is Filed Throughout the Field
THAT'S what everybody in the business is saying of the Carter De Haven Comedies. And no wonder. When a comedian can consistently turn out product of the quality that has been and is being offered by Carter De Haven he most certainly has struck the old profit-nail right on the head with a mighty wallop. And the newest and funniest offering is "A Waggin' Tale." Just wait until you see it—wait until you see the gags put over by De Haven and that wonderful bull pup. You'll say it's GOOD. And your audiences will be just as tickled over the good time they have as you will be over the good time you have in contemplating an overflowing till.

—Book De Haven, and DO IT NOW.

P. A. POWERS PRESENTS

CARLTER DE HAVEN

COMEDIES
Directed by James W. Horne and Del Andrews under the personal supervision of Thomas H. Ince.

Thomas H. Ince presents
an Earthquake of Gasps
a Mirthquake of Laughs
starring
Douglas MacLean and Madge Bellamy

“The HOTTENTOT”

Distributed by Associated First National Pictures, Inc.
As appealing as the world-famous title it bears.

Edwin Carewe presents

MIGHTY LAK’A ROSE

From the story by Curtis Benton
A drama of high society and low society

- and she played him "Mighty Lak'a Rose"

The successor to "Humoresque" "Over the Hill" and "The Miracle Man"
When a fellow loves a girl well enough to do three years in jail for her and then high society tries to take her away from him

that’s drama

The story of why he went to jail for her and what happened while he was there

that’s entertainment

It’s being advertised in the Saturday Evening Post
It has the same mysterious power that, without a big star, made "Humoresque" and "Over the Hill" break records.

A story of high society but not snobs. A tale of crooks but not crime. A production with de luxe settings contrasted strikingly with the abodes of the humble.

Above all

A drama of the heartstrings of humanity

**MIGHTY LAK 'A ROSE**

What luck!

Bull Morgan grasped the strange blind girl's hand. The police would never suspect him in such company.

*From the story by Curtis-Bentou*  
*Directed by Edwin Carewe*
THAT emotional something that the eyes don’t see but the heart feels,

❤️ those contrasts of fury and love that flame in the hearts of rich and poor alike,

❤️ the saving grace of humor, the tears of sympathy and sorrow

these are the qualities of

"MIGHTY LAK’ A ROSE"

It’s a title that the whole world loves

The principles in the cast
DOROTHY MACKAII
JAMES RENNIE
ANDERS RANDOLF
HELENE MONTROSE
HARRY SHORT
SAM HARDY
PAUL PANZER
DORA MILLS ADAMS
JEAN BRONTE,
the famous Scotch (Billie Dog

“Y’haven’t been worth a damn since that fiddle-playin’ dame got hold of you”
Once upon a time (it was only last August), a certain picture came to New York—as many pictures do; and it was looked over by all the distributors—as many pictures are.

And it was unanimously disapproved of and consistently turned down—by all the leading distributors.

With this particular picture a sale was not urgent—as is generally and unfortunately the case with the occasional or independent producer. The last dollar hadn't been put into it and the producer was not standing helpless before a buyer and saying: "Please, gentlemen, take my picture."

In fact the picture was waiting for one particular man—one of the few showmen in the show business—to return to this country and take it up. But in the meantime it was thought not a bad idea to let everyone look at it and talk about it.

But the picture was talked down—not up, down and into retirement.

Today the picture is running at a New York theatre and turning them away. Everybody is talking about it. Some say it's the greatest motion picture; others, the greatest show in town, etc. At any rate it's a whooping success.

It's so good—that's the funny part about it—that all the distributor's customers—the picture houses of the country—can't get it, until it has been roadshowed.

* * *

This is not a criticism of distributors—their show sense and judgment. That's a ticklish matter. We have in mind a few exhibitors who would have grabbed the picture—or tried to. But, at any rate, it's far from simple to know just how pictures will go.

This picture is different—that's why, probably, distributors shied at it. There's no star, director or story. Some camera men shot it at the constant risk of their lives; and instead of being somebody's fiction, it is the overwhelming thrilling truth of God's great realities. But it is different; yes, quite so.

And we have a lot of sympathy with the distributors, because, if any one of them had taken over this picture he would have to make several thousand exhibitors believe that their public should see it even though it was different. And that's another matter.

But it does seem as though something were radically wrong all along the line when such pictures can't get easily and quickly into the machinery of the business and to an eager public. It is difficult to explain—to a child for instance—that the distributors thought this picture was too bad for exhibitors because it was too good for them—so good it had to be roadshowed.

Perhaps, right here, is what is fundamentally wrong with pictures today.

The public is surfeited with—just pictures, just movies, because the whole business, exhibitors included, is thinking of and planning and wanting and getting just pictures. Just pictures—stars, dramas, directors, gag situations, indoor stuff, outdoor stuff—all the ingredients that inevitably turn out a regular honest-to-God, garden variety of sixty per cent good picture. And the whole business is laid out in grooves to make and show—just pictures; in such grooves, in fact, that so great a picture as the one we speak of, or "Nanook," for instance, has a devil of a time to fit in anywhere.

Last week we were one of an audience that sat flabbily through a feature—rated a good one; and we too joined in the universal gasp of relief and delight when a Baby Peggy picture came on. It was so different.

The public is looking for something real; and the public hopes for something big from the motion picture.

* * *

A few new grooves won't hurt this business.

And a good start could be made with the exhibitor to get his mind rid of present day grooves. The distributors, in general, won't change, can't change, till he does.

Wm. A. Johnston.
PUTTING over big deals has become so common in the picture business that when they are given an airing in the columns of publicity they create a one-day sensation and the publicity which is interested soon looks for another big scoop. Sol Lesser put over a big deal last week that will keep the boys talking for some time. The Lesser group have taken over the T & D California circuit, which carried with it an $80 per cent interest in the New York franchise of First National.

Lesser, Mike and Abe Gore and Adolph Ramish control the West Coast Theatres, which have developed rapidly under their management. These theatres will be amalgamated with the T & D, which means that Sol Lesser has become the boss on the Coast. The boys who use the table cloths to mark up profit and loss or to emphasize their million-dollar talk will have something to record when they mention the Lesser project. It is a deal involving millions—oh, several of them.

Sol Lesser's production activities are also going on apace. Principal Pictures Corporation, of which Sol, Irving Lesser and Michael Rosenberg are the guiding spirits, has some ambitious plans. Harold Bell Wright's stories and George M. Cohan's plays will carry the Principal trade-mark.

IT'S a great purpose which is guiding Dorothy Davenport Reid these days. Wally Reid's widow will carry on her battle against the drug menace through the screen. She expects to see some big figures in the picture industry toward making a feature which will arouse the public to the perils of dope. It will be her message to the world, and Wally's gift to the thousands in the grip of the drug evil. Mrs. Reid hopes that it will aid and inspire the founding of a Wallace Reid Memorial Home for Drug Addicts. There is no better medium than the screen to expose the evil of the drug menace.

WHAT'S this we hear about Theodore Roberts taking a flyer in vaudeville the middle of February? The screen can ill afford to lose the gifted character actor and it is hoped that he will soon return to the Klugs. Roberts has not been on the stage since he became identified with pictures several years ago. It is possible that he wants to use his voice again. He will appear in a dramatic sketch with a small supporting cast. The act will have a try-out in St. Paul.

THE appearance in a recent issue of Photoplay magazine of an article over the signature of Rudolph Valentino, in which the actor presented his version of the controversy with Famous Players-Lasky, led us to remark editorially that Valentino had pursued a wise course in taking his case directly to the public. Rudolph evidently intends to continue the policy. On Friday of last week he appeared before an audience at the Y. W. C. A. in Yonkers, N. Y., and while there were other celebrities on the program, including State Censorship Commissioner Joseph Levenson, the Yonkers Herald attributed the fact that Valentino's speech was the "big attraction" and adds that the ladies were there in such numbers that "hall and gallery were jammed to the doors."

WHEN the Olympic leaves New York harbor February the tenth the big boat will carry Adolph Zukor and S. R. Kent of Famous, who will make a tour of Europe in the interests of the company's foreign business. Their itinerary includes Paris, Nice, Naples, Rome, Constantinople, Bucharest, Budapest, Vienna, Berlin, Copenhagen, Stockholm and Chris-

tania. They will be accompanied on their trip by Clarence Bowden, former member of the Hoover Relief Commission, who is said to be well versed in European trade conditions.

CORAINE GRIFFITH will arrive in New York Sunday to select a vehicle for the first production of her own company to be released by Hodkinson. It shouldn't be very hard finding suitable material for this star, who is the bay on the eyes. Anything will do except a story featuring a tempestress of the Nile, the Ganges, the Seine, the Rio Grande, and the Amazon. Her forte is society drama.

A SIZABLE portion of New York as it used to be back in the days of John Jacob Astor has been transferred or to be exact has been reproduced in Brooklyn.

Cosmopolitan Productions is making a picture version of "Little Old New York" with Marion Davies in the leading role and the only building big enough to house one of the scenes, that of lower Broadway, the Battery and Bowling Green, as it was a century ago, was the 23rd Regiment armory.

Here has been built a set that tells its own story of why a motion picture can cost a million dollars. Little Old New York in every detail has been built in the armory drill room. Delmonico's restaurant, with its open front resembling a present-day lunch wagon, Bowling Green, with the iron fence surrounding the spot today, just as it was in 1810, the old city hall, the old court house and whipping post have all been included in what is claimed is the biggest set ever built.

The young maple trees are in full leaf, and slab stone walks with cobble stone gutters are there and the old-time fire wagon with its leather buckets have been built for the fire alarm scenes of the story.

The most extensive research work was necessary on the part of Miss Davies, Director Sidney Olcott, Joseph Urban, who designed the settings, and Luther Reed, who made the adaptation, in order to faithfully reproduce the correct atmosphere.

Miss Davies entertained about fifty magazine and newspaper scribes last Friday at a luncheon given at the armory. Prior to the luncheon the guests watched the filming of several scenes that required the services of a large cast of principals and a thousand extras, all of whom were costumed in the period of the story, 1810.

WILL ROGERS is busy these days appearing nightly in the Folies and doubling in speeches at banquets, a pastime which he has taken up seriously this winter. His presence at a banquet indicates that the sting is taken out of listening to a deal of dry chatter concerning 'co-operation, co-ordination,' etc. The Oklahoma humorist is always scheduled to appear on benefit programs. He had them laughing uproariously last Sunday night during the Actors' Fund Benefit at the Hippodrome. After talking about the Ruhr, Dr. Grant, houses and other current topics, he closed with some snappy remarks about the Ku Klux Khan. Says Will: "I'm no fool. I'm not gonna' say anything about the Ku Klux. I'm not gonna' have 'em after me. Call'd before the curtain, he said: 'The Ku Klux is against all Jews, Catholics and colored people. They say they are 100 per cent perfect. Well, they won't get over in New York, working on a one per cent margin. Besides there aren't enough clean sheets to cover 'em.'"

THE prevalence of the all-star cast has resulted in a peculiar condition on the Coast, according to word from there. The demand for these multiple-luminary casts has caused salaries...
to double and treble, in some instances. At the same time, it is almost impossible to obtain the desired players for these casts, since they are booked weeks and months in advance. Some producers express a fear of high salary days similar to those when the star system was at its height. This situation is partly due to the fact that independent state rights producers have been greatly strengthening and improving their acts.

“TILLERS of the Soil” is another interesting picture. Abel Ganz—producer of “J’Accuse” made it and then someone unmade it and then Myron Stearns made it back again by good re-editing. And now it has people guessing, of course. One expert said it was fine, artistically, but—etc.; whereupon an exhibitor who was present and who runs a chain of suburban houses said: “Give it to me; my roughneck audiences will eat it up.” So there you are. Who does know? No one, of course, but the public. It would be nice if we had a small try-out theatre here in New York. Even if it didn’t pay it would be less expensive than a school for distributors and other expert judges.

APPENDICITIS has stalked into the studios and taken three of our leading luminaries on location in hospitals. Viola Dana was strucken with the erstwhile fashionable ailment the other day and may be found in the Good Samaritan Hospital in Los Angeles. Margaret Courtot was successfully operated upon at a Newark hospital, while the latest bulletins from Roosevelt Hospital, New York, have it that Bebe Daniels is doing nicely. Bebe has been troubled for several months and although she has had no serious attacks she decided to part company with her appendix. Over in Lausanne, Switzerland, is Max Linder, who is in a hospital recovering from a fractured arm.

HAROLD B. FRANKLIN, en route to the Coast, where he was one of the guests at the opening of Sid Grauman’s latest picture palace, remembers us up a picture posted from Colorado Springs. Harold is going to buy a Los Angeles-New York commuter’s ticket. He makes the trip twice a week nowadays.

It has taken two scenario writers to furnish the New York stage with two of its biggest hits this season. Which proves if anything that stories for stage and screen need not be treated so differently as some authors would have us believe. It seems to us that what any scenarist or playwright needs first of all is a STORY. The mechanics follow. The plot, the characterization, the situation and the climax must be interwoven into a fabric which sustains itself and the interest of the spectator.

Thomas Fallon dramatized “The Last Warning” from a magazine story and brought forth an exciting mystery melodrama. John Colton, who wrote “The Woman Who Walked Alone,” for Dorothy Dalton, is co-author with Clarence Randolph of “Rain,” the outstanding hit of the season—a play based upon a short story by W. Somerset Maugham. Try and get seats to it. All about a missionary of the South Seas who lost communion with the spiritual light in his contact with the flesh. The playwrights have fashioned a gripping document of human frailties.

GOLDWYN has corralled Victor Seastren—which is a good thing for Goldwyn and Seastren. The producers are fortunate in getting this gifted director whose Swedish Biography pictures were remembered as the last word in artistic expression—even though they weren’t made for the box-office. Seastren is fortunate in associating himself with an American company, where his ideas can be properly exploited—where he can put them over in studios equipped with every modern device. He doesn’t need to take lessons from anyone when it comes to exploiting the human heart throng. Furthermore, he can act.

THE snap-shot of Tom Meighan taken by Hal Wardlaw, manager of the Cecilia Theatre, Panama City, is sure enough indication that the Paramount star’s popularity is not confined within the borders of the United States. Tom is shown promenading along Cathedral Plaza, between shots of “The Never Do Well,” and native sons and daughters are parked in the background paying him the homage that is accorded a conquering hero.

A MONG those prominently present in “The Dangerous Age” enjoying first runs, is Cleo Madison, one of those screen celebrities who became a star when it was customary to earn the distinction by merit of histrionic ability, amplified by hard work, and supported by good looks. Cleo delivers her usual splendid performance with the same poise and presence that identified her long ago as a Universal star, and an actress with a capital "A."

THE long awaited Einstein Theory of Relativity, which has been publicized on Hugo Riesenfeld’s Rialto and Rivoli screens in the shape of a trailer, will be presented at a private showing this Saturday morning at the Rivoli, New York. The film was produced in Frankfort, Germany, under the supervision of Dr. Albert Einstein’s associates and the American adaptation was made by Prof. Garrett P. Serviss and Max (Out of the Inkwell) Fischesser.

PATHE Cinemaindia, the oldest film house in India, has sent us a copy of the Times of India Annual,” a large magazine, published annually, which deals extensively with film news, productions, studios, theatres and people identified with pictures in India. The magazine is profusely illustrated and its composition merits praise for its publishers.

THE screen camera is making history again. Princeton University tradition and campus life will be recorded in motion picture film. The student body voted Tuesday in authorizing appointment of a committee to take 7,700 feet of film a year as a pictorial history of the activities and interests of every class. Each class will have a four-year reel record. A total of 1,475 feet of film already has been shot, including pictures of the Yale-Princeton football game.

RED NIRLO and Emil Bennett, who breakfast together over the same table in their roles of husband and wife, are now enjoying a belated honeymoon. The director of “Blood and Sand” and the Daisy Fairbanks’ leading woman in “Robin Hood” were married four years ago, but studio routine has prevented them from making a getaway before.
Do Exhibitors Want Tax Repealed?

No Interest in Bill to Abolish Low-Price Theatre Tax, Says Congressman

J. H. MICHAEL, chairman of the executive committee of the Western New York Motion Picture Theatre Owners, Inc., and manager of the Regent theatre, is in receipt of a letter from Representative Clarence MacGregor of the 41st district, New York, who recently introduced a bill in Congress calling for the abolition of the tax on low price theatre admission, in which he sets forth an amazing situation—the non-interest of exhibitors of the state and country in a bill which would mean a saving of millions of dollars a year to the theatre men. Although Mr. MacGregor introduced the bill he got no encouragement, according to the letter; nor, seems, was there any interest whatever on the part of exhibitors or exhibitor organizations. It is just this sort of innocuous desuetude that is going to help keep censorship in New York state, according to Mr. Michael, who points to the already widespread campaign on the part of women's clubs and others to keep the state motion-picture commission in Albany.

In commenting on the situation as regards the tax bill, Mr. MacGregor says that a month has passed and he has received outside of Mr. Michael's letter "just two letters on the bill and one request for a congressman in answer to the request of the congressman." And in the face of this situation many exhibitors are complaining about the tax admissions.

Mr. MacGregor's letter to Mr. Michael follows:

"This session of Congress will end on March 4th and there will probably be no extra session. This means that Congress will reconvene in December.

"From now until Congress reconvenes would not be any too long a time to create a demand for the passage of the bill to remove the tax on low price theatre admissions.

"To illustrate the matter let me call attention to the fact that I introduced the bill December 13, 1922. It was carried in the press dispatches of the Associated Press pretty widely.

"A month has passed and I have received outside of your letter just two letters on the bill and one request for a congressman in answer to a letter from a constituent.

"I recall when I first came down there was a demand for the removal of the tax on soda water and I assure you that I received from ten to fifteen letters a day on the matter and all other members were having the same experience. It took a little time but the Tax was removed.

M.P.T.O.A. Issues Separate Charters in Missouri

THE Motion Picture Theatre Owners of America has issued separate Charters to the Motion Picture Theatre Owners of Eastern Missouri of which Mr. Joseph Mogler, of St. Louis, Mo., is president, and to the Motion Picture Theatre Owners of Western Missouri, of which Mr. Charles T. Sears, of Nevada, Mo., is president.

Mr. Mogler held the request of the Theatre Owners of the State at their recent convention at Excelsior Springs, Mo., where a resolution was submitted requesting same and unanimously adopted.

Frisco Manager Attempts to Halt Bold Thief

Manager J. E. Phelps, of the Tivoli theatre, San Francisco, last Friday night became a local hero through his courageous attempt to capture a thief who obtained two coin bags from the box office.

Manager Phelps was inside the house at the time of the theft. The thief asked for a box office ticket and as he received it, put his arm through the window and seized two coin sacks. The cashier, Mrs. Marjorie McKenzie, seized another bag, containing $500, and began to scream, as the man darted away. The effort for the lobby was too dazed to move, and as Manager Phelps came from the house and saw the situation, he made after the thief. Despite his thrills, he pursued him for four blocks, when the thief entered a waiting automobile. He was easily cornered, however.

It is said that Manager Phelps' prompt action saved the $500, as no one else had made a move toward the man. The police were notified and a description sent out.

Movie Censorship Bill Is Presented in Nebraska

The Nebraska state legislature has received a movie censorship bill, which was expected, according to an announcement made several weeks ago by the motion picture producers interested but not excited. Two years ago when a similar bill was presented to the legislature the movie interests succeeded in defeating the proposed measure.

J. E. Kirk and C. E. Williams, representing the Motion Picture Theatre Owners of Nebraska, have been to Lincoln, the state capital, and will go again to keep in touch with the situation.

A. C. Prichard, president of the association, announced recently that the members of his organization will not go to any great length in an effort to defeat this legislation, but if the bill should be enacted, which is not probable, they will invoke the referendum and thus hold the act in abeyance until the voters of the state can express themselves. They are confident that on a state-wide referendum a censorship law would be defeated.

National Board of Review Holds Annual Luncheon

The Annual get-together luncheon of the National Board of Review was scheduled to be held Saturday, February 1, in the ballroom of the Waldorf-Astoria, New York City. The National Committee for Better Films, affiliated with the National Board, was to join in the event.

The topic for the luncheon, "The Future of the Exceptional Photoplay," was to be considered, and speakers were to include: Everett Dean Martin, until recently chairman of the National Board; Walter Pritchard Eaton, essayist; Clay- ton Mcgown, author; Kenneth MacGowan, critic of the New York Globe and former director of Goldwyn's scenario department; Senator, James J. Walker, majority leader of New York Senate; Rex Ingram, Reginald Warde and Ferdinand Pinney Earle. Madame Nazimova and Charles Bryant were also to be present.

Milwaukee F.I.L.M. Ass'n Holds Election

The F. I. L. M. Association of Milwaukee at a meeting on Friday elected Geo. Levine, local manager of the Universal exchange, president; Wm. A. Ashmun, of Pathe, vice-president; Howard H. Prichard, secretary, and Arthur H. Grey, of the Wisconsin Film Association, treasurer.

This organization, which has been in existence for a number of years, is composed of managers of the various film companies and works for uniformity between the distributing and exhibiting branches of the local industry. The "grievance" committee was appointed, and will act as a board of directors in amicably settling all complaints and making whatever adjustments are necessary.

The committee includes Charles Tramp, Mid-West Distribution Company; Arthur Grey, Wisconsin Film Association; Ray Smith, Ray Smith Co.; Max Stahl, Educational, and John Ludwig Film Co. A committee will also cooperate with the Legislative Committee of the Wisconsin Exhibitors' Association in activities against proposed state legislature bills.

Receivership Asked For New Jersey Corp.

An application for receivership has been filed by Libman and Spangler against the New Jersey Theatres Corp. and the owner of the Lindhurst theatre at Lindhurst. Assets are reported at $90,000 and liabilities at $85,000, including a mortgage on the property.
Schenck Joins in West Coast Theatres Deal

Corporation Acquires Turner and Dahnken Circuit and First National Franchises

JOSEPH M. SCHENCK has purchased an equal interest with Sol Lesser, A. L. Gore, and Adolph Ramish in West Coast Theatres, Inc., according to a wire from Los Angeles. This announcement comes following the recent one to the effect that West Coast Theatres had purchased the Turner and Dahnken circuit of houses in and around San Francisco. The deal also involved the purchase of First National franchise for the state of New York, the First National franchise of Northern and Central California and a half interest in Educational Pictures of San Francisco, giving the firm approximately ninety theatres, the First National franchise for the California territory and a half interest in the California Educational exchanges. The deal is said to involve many millions of dollars.

With their minds busy with plans for the development of their enormously increased resources and responsibilities, Sol Lesser, A. L. Gore and Adolph Ramish returned recently to Los Angeles after completing this gigantic deal.

A. L. Gore asserts that this huge "turnover" of the T. & D. holdings is not so much a matter of theatre control as it is of theatrical service, and that the West Coast Theatres, Inc., in assuming this tremendous burden is fully conscious of the tremendous responsibilities attaching, in view of which plans are maturing that will fully meet these obligations, says Secretary Gore.

Sol Lesser, whose initiative brought about the "contacts" which eventuated in the deal, says that Mr. A. L. Gore has agreed to go to San Francisco and there remain with his wife until permanent adjutments have been made between the two branches of the big organization, and that ultimately it is proposed that Joseph Samuel's will be the West Coast representative residing permanently in San Francisco. The chain is to be operated as an entirety and not as two—the amalgamation will be complete and the entire circuit handled from Los Angeles.

Mr. Gore will soon start for New York to make connections with theatrical enterprises.

Charlie Chaplin and Pola Negri to Marry

CONFIRMING many rumors that have appeared in the public press, Charlie Chaplin and Pola Negri have announced their engagement.

Last September, when it was first rumored that Chaplin was to marry the Polish actress, it was said that there was a clause in her contract with the Famous Players-Lasky that prevented her from marrying for at least three months. This was later denied by her company. In December, however, it was said that after an interview the two stars had with Jesse L. Lasky they had been able to convince him that the contemplated marriage would in no wise interfere with Miss Negri's screen career.

Miss Negri, whose real name is Countess Appolonia Domsky, was divorced from her husband, a Polish noble, more than two years ago. As an actress she made her debut in Warsaw in 1913, and her rise was rapid.

We published this picture once, a year or so ago, with a caption asking the reader to identify the two characters. At that time Miss Negri was a newcomer to American audiences and Charlie, minus his crepe hair moustache, looked more like a stranger than he does nowadays. The photograph from which the cut was made was taken in Berlin, where it is safe to assume the romance described in another column began.

and with experts in every line of dramatic and theatrical activities so that a steady supply of the highest class acts will be provided the West Coast circuit.

"Such a consolidation as this," points out Mr. Lesser, "is advantageous not only to the industry and to the artists but to the public as well. By controlling such a chain of theatres we can afford to buy the best talent the stage affords and to bring it to our patrons. The number of our houses permits us to offer artists and performers of all kinds a tour of at least thirty weeks, and at remunerative salaries. This brings us to the cream of actors and our patrons get the benefit. It is the same with art directors, ballet masters and the like. We can hire the best and keep them profitably busy staging acts for presentation over our circuit, thus bringing into the smaller towns acts of metropolitan quality and seldom otherwise seen outside the largest cities.

Before his New York trip, Mr. Gore goes to San Francisco, where he will register with Mrs. Gore at the Palace and remain in close touch with local conditions there and with his associates, Adolph Ramish, Sol Lesser and Michael Gore.

with possession of the T. & D. circuit securely in the hands of the West Coast Theatres consisted of Sol Lesser, A. L. Gore, Michael Gore and David Croft, the somewhat overworked auditor of the company, whose struggle has been with a multiplicity of figures and the complications of a gigantic deal.

Censorship Fight Waged in Beaumont, Texas

Theatre owners and managers of Beaumont, Texas, are now engaged in a fight to prevent local censorship of motion pictures. The city commission of Beaumont has been petitioned by the central council of the Beaumont parent-teacher association to establish a censorship commission, and the petition will be pressed by certain members of the organization, it is strongly indicated.

Mayor B. A. Steinhagen and City Manager George J. Roark are opposed to censorship on the ground that it is likely to fall prey to politics. They hold, further, that it has been a failure in Texas cities where it has been tried. During a recent appearance of a committee from the parent-teacher body before the Beaumont city commission Mayor Steinhagen pointed out what he alleged to be "the complete failure of censorship in the city of Houston, Texas," near Beaumont.

City officials will attempt to pacify the parent-teacher organization and to prevent general censorship.

Six Companies Incorporate During Last Week


Denies Harold Lloyd Will Sever Pathe Connections

WILLIAM R. Fraser, secretary and general manager of the Harold Lloyd Corporation, who is now on a visit to New York, has authorized a flat denial of the published statement that Harold Lloyd has made other releasing arrangements to take effect on the expiration of his present contract with Pathe Exchange, Inc.

Mr. Fraser's denial refers specifically to a paragraph printed in Variety on Jan. 25 under the heading "Williams has Harold Lloyd" and includes his official denial of all similar reports.
Meeting Advocates Clean Selling
St. Louis Exchange Managers and Salesmen Plan General Uplift Movement

A DECIDED step toward better selling methods in the St. Louis film territory; closer co-operation with the exhibitors and a general unified organization of the moving picture industry in this territory was taken Saturday, January 27, at a joint meeting of film exchange managers and salesmen held in the new headquarters of St. Louis Film Board of Trade.

The affair was in the nature of a luncheon given by the exchange directors for the men in the field. Floyd Lewis, president of the Film Board of Trade presided, while C. D. Hill, manager for W. W. Hodkinson, and Joseph Desberger, American Releasing Corporation manager, as the committee on arrangements, took care of all the details.

There were no set speeches. Everything was impromptu, everyone who wanted to get up and saying his little speech.

The trend of all addresses was that motion pictures should be sold in the St. Louis trade territory strictly on their merits; that a salesman should not boost his own products by knocking some other exchange's product, and that above everything else he should not make any promise to an exhibitor that he did not intend to keep or was not in a position to fulfill.

The salesmen were advised that immediately upon returning to the exchange office they should advise the management of the conditions under which films had been sold so that any promises they may have made the exhibitor could be taken care of.

Following the luncheon the salesmen held a meeting of their own and perfected a temporary organization. Tom McKeen of F. B. O. was named temporary chairman, and Laster Bona of First National, temporary secretary. Permanent officers will be named next Saturday. This club will meet every fourth Saturday with the exchange managers for the discussion of mutual problems.

The tentative plans of the salesmen organization call for the drafting of a rigid set of rules controlling the ethics of the profession — the chief motto of which will be, "Sell your own pictures and don't unsell the other fellow's."

The courtesy of the St. Louis Film Board of Trade Headquarters has been extended to salesmen and the city and road men are free to make use of the rooms at any time, avail themselves also of the club features, etc., and the salesmen will appoint a grievance committee which will hear complaints against members violating the rules of the organization.

Should this committee find itself unable to cope with any situation that may arise it shall meet with a similar committee from the St. Louis Film Board of Trade, and the joint committee will then take such steps as are necessary to straighten out the situation.

The exchange managers and salesmen are confident that the new salesmen club and the regular monthly get-together luncheons will place the business on a better basis than ever before.

Pasta Conference Plans Stricter Censorship

At the Fourth Annual State Pastors' Conference, held last week in Columbus, a program was outlined for strengthening motion picture censorship in Ohio, and for enforcing the Sunday observance statutes of the State.

This is an answer to the M. P. T. O. A. of Ohio, which is trying to abolish the present Sunday law, and which is also trying to establish an open minded system of censorship.

A resolution also adopted is aimed at the attempt of the M. P. T. O. A. of Ohio to demand protection of motion picture theatres against the competition of churches and schools. The matter is being centered in Salem, O., where an exhibitor with a heavy investment, is about to go under because he cannot compete with the schools and churches which are showing complete picture programs at lower admission prices than he can afford. A test case in court is being made to determine whether it is legal for a non-tax paying institution to operate a theatre with a tax paying institution. This is said to be the first time that the subject has been taken into court.

Sam Bullock, field representative for the M. P. T. O. A. of Ohio was present at the conference and made the statement that "in seeking the repeal of censorship and the establishment of Sunday movies, the exhibitors are only acting upon the wishes of the majority of the people. No exhibitor, even in the smallest town, will open his place on Sunday unless a majority of its citizens demand it."

Scenario Writer Wins Suit Against Producer

Judge Murray in the Third District Court rendered a decision in favor of Merle Johnson-against-Iroquois Productions, Inc., for $500,00 and costs, after both sides had submitted briefs. The case was tried on Jan. 22nd, and Johnson, a screen writer, who was captured by Wm. Fox as "The Mysterious Mr. X," testified that he had been hired by Caryl S. Fleming to retile "The Valley of Lost Souls."

Fleming testified both that he understood that Johnson was working "gratis," and, that Agnes Egan Cobb had agreed to pay Johnson out of the proceeds of the picture.

Mrs. Cobb's testimony was a flat contradiction of Fleming.

Fire Destroys Theatre in Manchester

Fire last week damaged the Star theatre, a motion picture theatre of Manchester, N. H., to the extent of $40,000. The cause is unknown.

The fire originated in the basement early in the morning and soon spread to the auditorium. A recently installed organ cost $15,000 was totally destroyed. The theatre is owned by Coulter Brothers.

Missouri Censorship Bill Would Be Costly

ST. LOUIS—Missouri will have a nice bill to foot yearly if the Committee on Film Censorship now before the state legislature becomes law. The minimum salary alone will be $21,000, including $9,000 for the three commissioners. Traveling expenses, films, and additional employes would bring that total to about $50,000 per annum.

Lyman Howe, Pioneer of Industry, Is Dead

Lyman H. Howe, president of The Lyman H. Howe Films Co., Inc., Wilkes-Barre, Pa., died on Tuesday morning, January 30, in a hospital at Brookline, Mass., where he has been ill since last June.

Mr. Howe was 68 years of age and was one of the very first of the pioneer exhibitors of motion pictures in this country. He started his amusement career with the exhibition of a miniature coal breaker at Glen Onoko Park in 1890, which eventually led to the phonograph being a novelty, went on the road giving phonograph concerts in theatres and elsewhere. In 1896, when the longest films obtainable measured about 50 feet, he added ten-motion pictures to his entertainment, and Lyman H. Howe pictures have been on view every year from that time to the present, a period of 27 years.

His enterprise became elaborated into the entertainments known as "Lyman H. Howe's Travel Festival," which enjoyed a very long and successful career as a motion picture road show, appearing in auditoriums of all kinds from the New York Hippodrome to a small village church. Mr. Howe always kept his entertainments scrupulously clean and wholesome and his activities in the motion picture industry have been a credit to it.

The funeral and interment will take place at Wilkes-Barre, Pa.

Clinton Square, Albany, Is Leased to Leland Owners

Announcement was made last Friday that the Clinton Square theatre of Albany, N. Y., owned and run for many years by Fred Elliott, had been leased for ten years to C. H. Buckley and J. E. Tarsches, owners of the Leland, four blocks distant. The deal is said to have involved about $200,00. Mr. Elliott's future plans are a mystery. The new management will assume control on February 5.

Oscar Perrin will handle the Clinton Square theatre along with the Leland. Mr. Perrin assumed control of the Leland last July and has made a marked success. It is said that the owners of the Leland are seeking other houses in this part of the state, and that a deal has been virtually closed which will give them the theatre which will be devoted to the spoken drama.
Hays’ Uniform Contract Now Completed
Long-Awaited Distributor-Exhibitor Document to Receive Formal Endorsement Today

Fairbanks Misquoted in Anti-Hays Stories

THE long-awaited “uniform exhibition contract,” which has been “in process” for the past several months, is expected to be the inaugurate on Friday of this week, February 2, when representatives of the Motion Picture Producers and Distributors of America and those of various exhibitor organizations are scheduled to meet in New York to sign the contract already drafted and awaiting the final endorsement of the producer, distributor, and exhibitor committees.

It is known at the time of going to press that the associates of Will Hays in the M. P. P. D. A. are ready to ratify the contract presently written and it is also understood that the committee of the Theatre Owners Chamber of Commerce will likewise accept the document in its present form. The acceptance of the representatives of the Motion Picture Owners of America cannot be definitely foreseen at the present time since the word must be awaited from members distantly located to whom copies of the contract have been dispatched for their consideration. Courtland Smith, of the Hays organization, however, expressed the belief that the ratification of the M. P. P. D. A. and the T. O. C. C. would be followed shortly by the endorsement of the other exhibitor bodies as well.

The “uniform exhibition contract” represents an important contribution on the part of Mr. Hays and his associates to standardize the contractual relations between the producer and distributor interests on the one hand and the exhibitors on the other. Committees appointed by the producers and distributors association and by the various organized theatre-owners’ bodies have been conferring for the past six months with a view to formulating a basic booking contract which would embody a uniform set of provisions. The form of contract now awaiting ratification is the result of these efforts and is declared by its sponsors to be by far the most equitable instrument of its kind that has yet been devised.

A synopsis of major provisions found in the new “exhibition contract” includes the following: (The numbers refer to sections of the contract)

1. Payment for pictures contracted is to be made by the exhibitor three days in advance of shipment. Photoplays released by the distributor after the period specified in the terms must be delivered to the exhibitor as though released within the specified period.

2. All costs of transportation of the prints and apportioned from and to the exchange must be borne by the exhibitor. When the exhibitor directs shipments elsewhere than to exchange the theatre-owner will ship charges to the exhibitor.

3. The loss, theft, or injury of prints while in exhibitor’s jurisdiction must be settled for by theatre-owner at the rate of six cents per linear foot. Prints received by the distributor in transit and not scheduled to have been damaged by the exhibitor unless the latter on the day of receipt of such shall wire the distributor’s exchange of such damage.

4. The delivery of prints “in time for exhibition” at the exhibitor’s theatre on the dates specified is purportedly up to the distributor “except under circumstances ‘not within the control of the distributor.” These non-liability exceptions are definitely listed.

5. Defaults on the part of the exhibitor awards the distributor the option of terminating the contract or suspending delivery of additional pictures until such default cease and be remedied.

6. This section defines comprehensively the obligations incumbent on both distributor and exhibitor in advising of the availability of pictures for exhibition and of exhibition dates. The section is submitted in full as follows:

“EIGHTH: The Distributor shall give the Exhibitor at least four (4) weeks’ notice in writing of the date upon which each photograph, the exhibition date of which is not specified in this contract, will be available to the Exhibitor and shall at the same time notify the Exhibitor that the latter may select exhibitions within the specified time with such date of availability. Within two (2) weeks after the mailing of such notice the Exhibitor shall notify the Distributor in writing of the exhibition date or dates (within such fortnight [2 weeks]) selected by the Exhibitor. In the event of the failure of the Exhibitor to do so, the Distributor may, at any time after the expiration of said period of two (2) weeks from the date of the initial notice of availability sent by the Distributor, designate the exhibition date or dates of such photoplays by mailing notice in writing thereof to the Exhibitor at least three (3) weeks before the first exhibition date so designated; and the period of protection (if any) afforded the Exhibitor under this contract shall commence to run with the expiration of the fortnight described in the initial notice of availability.

“In the event that the exhibition date or dates selected by the Exhibitor as above provided are not acceptable to the Distributor, the notice of availability theretofore sent the Exhibitor shall be null and void and the Distributor shall be obligated to mail a new notice of the exhibition dates selected by the Exhibitor (if open) or designated by the Distributor as above provided, or otherwise agreed upon between the Distributor and the Exhibitor, shall be for all purposes the exhibition dates of such photoplays as though originally specified in this contract.

“In case of a contract for a series of feature photoplays, five reels or more in length, and featuring a particular star or director, the Exhibitor shall not be required hereunder to exhibit more than the photoplays of such series every five (5) weeks.”

(11) This section confers on the exhibitor the right to assign the contract to the purchaser of his interests in a theatre without the written consent of the distributor. The transfer of the assignee’s acceptance of the assignee must be secured, however. Contracts not to be performed within one year are specifically excluded from this provision.

(12) In his advertising and publicity the exhibitor must adhere to "the form of announcement contained in the advertising matter furnished by the distributor.”

(15) A minimum admis-ion fee to be charged the spectators he seated in the theatre contracted are to be shown is determined upon by the parties to the contract and agreed to.

(18) This section sets forth the manner of acceptance which will render the agreement an instrument binding upon either party to the contract. The section is presented in full:

“EIGHTEENTH: No promises or representations have been made by either party to the other except as set forth herein. This agreement shall be deemed an application for a contract only and shall not become binding until accepted in writing by an officer of the Distributor and notice of acceptance sent to the exhibitor at the address specified, the deposit by the Distributor of the check or other consideration given by the exhibitor at the time of application as payment on account of any sums payable hereunder shall not be deemed an acceptance hereof by the Distributor.

“Unless notice of acceptance of this application by the Distributor is sent to the Exhibitor by mail or telegraph within the following time limits, the application shall be considered withdrawn: for theatres located in the State of New York, within seven (7) days; for theatres located in the States of Connecticut, Massachusetts, New Jersey, New York, Pennsylvania, and Rhode Island, within ten (10) days; for theatres located in the States of New Hampshire, Vermont, Maine, West Virginia, Kentucky, Tennessee, and North Carolina, within fifteen (15) days; for theatres located in other States during the first quarter of any year, within thirty (30) days; for theatres located in other States during the second quarter of any year, within sixty (60) days; for theatres located in other States during the third quarter of any year, within ninety (90) days; for theatres located in other States during the fourth quarter of any year, within one hundred and twenty (120) days; for theatres located in other States during any quarter after the fourth quarter of any year, within three hundred and sixty (360) days.

“A copy of this application, signed by the Exhibitor, shall be left with the Exhibitor at the time of signing, and in the event of acceptance thereof as above provided a duplicate copy, signed by the Distributor, shall be forwarded to the Exhibitor.”

(19) This section provides in detail for the submission to a Board of Arbitration of any controversy arising over the terms of this contract or the failure of either party to execute its provisions. It marks one of the most radical departures from the old-line contracts heretofore in use and requires a verbal question to be settled in writing.

“NINETEENTH: The parties hereto agree that before either of them shall resort to any court to determine, enforce or protect the legal rights of either hereunder, each will submit to arbitration all controversies hereunder. All controversies hereunder shall be submitted to arbitration pursuant to rules and regulations now in force in the office of the Motion Picture Producers and Distributors of America, Inc.

(Continued on page 683)
Great Throng at Grauman Opening
Crowds Storm New Metropolitan as Los Angeles House Shows Initial Program

PROBABLY the largest crowd that ever attended a theatre opening in Los Angeles was on hand for the official opening of Grauman’s new Metropolitan last Sunday night. It is estimated that twenty-five thousand people were clambering for seats when the doors were thrown open. According to dispatches from the coast city a solid line of people filled both sides of the street along the intersection all four ways in their endeavor to secure admission to this finest of Grauman houses.

It was necessary to reinforce the extra police patrol with national guardsmen to keep some semblance of order. This was accomplished only after the theatre’s plate glass doors and windows of the box office had been demolished.

In connection with the opening Pathe News reel accompanying the considerable feat. Before the opening performance was concluded they showed on the screen the crowds clambering for admission. The cameraman left with the negative for the laboratory at 8:50, reached the laboratory, had the prints shipped by air, developed, with the developed and printed film at 11:20 and projected the reel for the audience showing at 11:30.

Los Angeles newspapers commenting on the opening declared it one of the biggest events of the kind in the history of the city. The Los Angeles Times said: “The long waited occasion attracted more excitement than any similar event in the history of the city. It had been heralded for months and the culmination arrived between twenty thousand and thirty thousand persons to the vicinity of the theatre. The opening was an ample demonstration of the fact that Sid Grauman has a theatre which is perhaps unrivalled in the country.”

Oklahoma Bill Provides Drastic Measures

THE following are excerpts from a drastic bill introduced in the Oklahoma legislature January 23rd, which is sure to become a law, unless the Film Companies and Oklahoma Theatrical Managers can head the bill off through the lobby route.

Section I. It shall be unlawful to exhibit within the State, any film of any person of criminal reputation, or of general reputed immoral character, or who has been convicted of crime unless such characters are presented in their true light as criminals suffering or about to suffer punishment.

It shall be unlawful to exhibit, expose to public view, or to transport from one place to another within the State, any moving picture film showing or purporting to show the sex relations in such a manner as to suggest immoral practices, or immoral conduct, or to incite to lust, or wherein and which the boudoir or dressing room or toilet, is portrayed or exhibited in a licentious or degrading light.

Any person or corporation violating any provision of the above sections shall be guilty of a misdemeanor and upon conviction be guilty of a fine of not less than One Hundred Dollars ($100.00) nor more than One Thousand Dollars ($1,000.00). Provided each exhibition shall constitute a separate offense.

Series of Junior Programs Launched in Albany

THE SERIES of “Junior Movies” for 1923 for Albany, N. Y., was formally launched last Saturday morning at the Warner theater, with Mrs. Alfred E. Smith, wife of the governor, among those present. From now on known as “Memorial Kids” will be given each week for the children of this city. Next week’s program will be given at the Leland.

The program each week will be arranged by Mrs. Frank W. Clark, acting in conjunction with the Mothers’ club. Great interest will be taken in this. Saturday’s program included Wesley Barry’s “Heroes of the Street.”

N. Y. Commission Files Annual Report

Showering receipts of $155,000 and expenses of $83,000, the greater part of which went for salaries, the annual report of the New York State Motion Picture Commission, has just been presented to the Legislature. The report covers and typewriter page and is devoted in the main to argument justifying the continuance of censorship in this State.

No comment was forthcoming from the Governor in connection with the report. It is a well understood fact that Governor Smith is opposed to motion picture censorship and will welcome the opportunity of signing any bill which is passed during the present session, wiping the law from the statutes of the Empire State.

The report shows among other things that the Commission examined 11,061 reels during the twelve months and that a total of 3,945 eliminations were made, these coming from 801 films. 2,516 films were approved without any eliminations whatever. There were 72 features condemned in their entirety. Licenses issued during the year numbered 3,377.

Lobbyists Tighten Lines in Indiana Fight

Neither of the state motion picture censorship bills pending in the House and Senate of the Indiana State Legislature have come to public hearing or been reported out of committee yet. Consequently lobbyists for and against were drawing their lines tight this week.

So far there has been no organized opposition on the part of the photoplay industry but it was understood protective steps quietly were being taken.

Two hundred ministers and laymen in Indianapolis adopted resolutions favoring censorship. The Indiana Indorsers of Photoplays continue to be the outstanding opponents of censorship.

Model Community Theatre Closed by Death

The Fairfield, Ct., community theatre, built by the late Town Clerk Joseph I. Flint, considered a model business-playhouse structure for a town of that size has been indefinitely closed. Mr. Flint, a leader in the business and fraternal life of the town, died several months ago. Since his death, Mrs. Flint has been acting town clerk and has assumed management of his other interests. It is stated that the multitudinous duties are the cause of her decision to close the theatre, until some disposition of it is made by the estate.
New Suits Filed in Knickerbocker Disaster
Figures Reach Stupendous Amount On Last Day
Supervisors Have to File

FEBRUARY 10, 1923

ALL District theatre patrons and picture theatre interests in Washington were startled last week by the bold restatement of individual cases connected with the estates of Knickerbocker theatre victims and survivors to recover damages from the Knickerbocker corporation and Harry Crandall, proprietor. The Crandall attorneys made a vigorous reply to the demands of one group of plaintiffs by showing where the case was not under the jurisdiction of the equity court division of the District of Columbia. The argument was subject to review by the equity court.

The motion to dismiss the pending suits was filed by J. A. M. Lyman, and Rudolph H. Yeatman of counsel for the Knickerbocker corporation and Harry Crandall.

"Equity," asserts these lawyers, "has no jurisdiction upon application of a claimant for damages, where it appears that the suit was brought to place a lien upon real estate that defendants may have owned, nor has it any jurisdiction to interfere with or disturb any transaction by the defendants with that property.

This was the specially mentioned case of Mrs. Young, Wm. J. Forsyth, and Josephine T. Lyman.

After the theatre counsel had summied up the limitations to all suits in equity, they requested the court to dismiss the motion of counsel for plaintiffs.

One of the most startling developments came Thursday morning when the city of Washington, legally The District of Columbia, made a co-defendant in the suits of twenty-eight victims that each plaintiff asked for $10,000 damages, this docket aggregated $280,000.

Three suits in this group were on Friday's docket in Justice Hoehling's court.

Wednesday's case was published Thursday morning, the Knickerbocker Theatre Company, Harry M. Crandall, Reginald W. Geare, architect of the theatre building; John H. Ford, the Union Iron Works, and the D. C. as co-defendants.

The significant thing about this wholesale suit is that although other suits had been filed it was the first time that the criminal responsibility and negligence or willful incompetency of the architect, steel fabricator and the District Government were brought into trial with the theatre management in the role of defendants.

The charge of responsibility laid against Crandall says he should have seen to it that the building was safely constructed and have maintained it that no injury to the patrons would result from it.

The architects of the building were being negligent in design and supervision of the building during the stages of construction; and Ford, the iron worker, is charged with failure to discharge his duties properly in "designing, fabricating and completing the steel work connected with the supports of the building."

The Union Steel Company is also held responsible on this charge. The District is old responsible because it "negligently and carelessly supervised the structure and inspected the plans so that the building was insecure and unsafe."

Friday the Crandall attorneys, Wilton J. Lambert and Rudolph H. Yeatman, contended before Justice Hoehling that the declaration rested on facts.

The suit brought by plaintiffs fails to show any act of negligence by the company, causing the collapse of the roof, thus bringing death and injuries to patrons caught in the roof and balcony debris. The law, not sympathy, should govern the verdict, they said. "It is insufficient to declare, "to make a general charge of negligence, without attempting to show in what the negligence alleged consisted. They asked the court to declare the allegations insufficient.

Acting for the plaintiffs, Attorney J. M. W. Chamberlain of Ather, Chamberlain and Smith said that the persons conducting a theatre or other place of amusement are held under a duty and that under the doctrine that the happening of the accident imports negligence is applicable.

Under this view it is necessary to show just what act of negligence brought about the fall of the roof, he claimed. "It is insufficient if they declared, "to make a general charge of negligence, without attempting to show in what the negligence alleged consisted."

He further cited the encyclopedia of law which holds the "owner of a place of entertainment is charged with an affirmative positive obligation to know that the premises are safe for the public use, and he impliedly warrants the premises to be reasonably safe for the purpose for which they are designed.

The precedent set by the District Supreme Court will not doubt be followed in the famous pending Liberty theatre case in Washington, where at a free fiddie matinee the new cement floor of the theatre collapsed and several youngsters were killed.

The case mentioned is under indictment for manslaughter and accidental homicide, and his release or conviction will not doubt be determined by the facts brought out in the Crandall-Johnson case, now culminating on the eve of the anniversary of the fatal January 28th, last.

As Saturday was the last legal day in the year from last January 26 in which survivors of those who died instantly, on or before midnight on January 28th, 1922, twelve additional suits for $85,000 each were filed. Altogether fifty-eight such suits, aggregating $580,000, have been filed. Four suits in which the requested damages total $175,000 bring the grand total to $755,000. Others who died later, or whose injuries took longer to heal, can of course file at a later date. Survivors have three years in which to file suits for personal injuries.

Certain charges conveyed in the cases now docketed gave misleading statements that were at variance with the fact. He did not get the property for a $10 consideration. He paid the sum of $177,500 to secure title. Six years prior to the auction the property sold for $530,000, and finally he paid much more than he expected to have to pay to secure nearly $180,000 to purchase the site, last spring. This auction was in April, three months after the accident, and the corporation did not perfect its advertised dissolution till November 12, 1922, nearly six months after the tragedy. At the time no suits had been filed. Therefore the transfer was not fraudulently connived at as loosely asserted.

But, he adds, "that I operated the theatre knowing of its weakness. With an investment of $250,000, I never overlooked expenditures therein that would add to the patrons' comfort, and the stability of the structure. My financial and technical payments were always in attendance at the theatre, and so far felt assured of the safety of the building that we had spent considerable money in new marble staircases, a few months prior to the mishap. We took pride in that turning our patrons' money back into improvements for their comfort."

Famous Montreal Theatre Will Be Closed

The system theatre, Phillips Square, Montreal, Quebec, is to disappear from the moving picture theatre topography of that city next May, according to an official announcement made by M. Poulos, one of the owners of the building, as it is planned to erect an office skyscraper on the site of the historic house.

The present lease of the theatre is held by the Canadian Universal Film Company, expires on May 4 next, and it will not be renewed. The Universal company secured the house five years ago in order to have a first run theatre in Montreal to show special releases.

John T. Filides, who had been manager of the System, was appointed manager of the Capitol theatre, Winnipeg, Manitoba, on January 15 by the Famous Players Canadian Corporation of Toronto and no announcement has been made regarding the appointment of a successor to him at the System theatre.

The System has stood alone in the Canadian theatre field because it has been the only large moving picture house in the Dominion which had its screen at the front of the building, the audience facing the street. Those entering the System found themselves facing the audience as soon as they stepped into the body of the house, the entire floor being placed on each side of the screen and orchestra pit. This plan of construction mitigated, to a certain extent, against the genuine success of the theatre.
Missouri Censorship Bill Presented

Committee of Fifty Legislature Which

During the past week the Committee of Fifty of St. Louis presented its censorship bill to the Missouri legislature at Jefferson City. The reformers claim that the measure has the backing of numerous Protestant and Catholic organizations throughout the state.

Its principal requirements are: Creation of commission of two men and one woman, each to be paid $3,000 a year, to review and censor all motion pictures produced or shown in Missouri.

That it shall be unlawful to sell, lease, lend, exhibit or use any film unless it has been reviewed and passed by the board.

Violation of this provision shall be a misdemeanor punishable by a fine of not to exceed $50 and imprisonment for not more than 30 days or both such fine and jail term. To break any other provision carries a maximum fine of $500 and a term of sixty days in jail.

The board shall examine all films and views and approve such as are "moral and proper" and shall disapprove such "as are sacrificial, obscene, indecent or immoral, or such as tend, in the judgment of the board to debase or corrupt morals." The words "approved by the Missouri State Board of Censors" upon each view shall be issued by the board and shall be printed on each film shown.

A fee of $2 for views of 1,200 feet or less and $1 for each duplicate print shall be charged. Any member or employee of the board may enter any place where a film is exhibited and may prevent the exhibition of a film not approved by the board. The board may examine any banner used for advertising purposes.

The board will also appoint a chief clerk, two stenographers, two clerks, two inspectors, two operators, two assistant operators and such other employees as the board and the governor shall agree on. Offices of the board shall be maintained in Jefferson City.

Pauline Frederick Loses Suit for Estate

In superior court at New London, Conn., last week, Pauline Frederick, stage and motion picture star, lost her fight, before a jury trial, to break the will of her father, the late Richard O. Libby of Norwich. The jury returned a verdict sustaining the will, within 45 minutes of leaving the court room. The trial had lasted several days and attracted wide attention.

The actress brought the suit under her married name of Mrs. Pauline Beul Rice Rutherford. She was not in court and did not testify.

Her father died in Norwich, September 10, 1922, leaving to relatives of his second wife an estate valued at $85,000, and his actress daughter nothing. It was testified he had said she was making more in one week than his estate would be worth. Mrs. Rutherford, who contested on the grounds of mental incapacity, had refused to recognize her stepmother.

Complete Cast Named for "His Last Race"

Phil Goldstone announces a complete cast for "His Last Race," as follows: Pauline Starke, Gladys Brockwell, Noah Beery, Robert McKim, Tully Marshall, Alec B. Francis, Rex (Snowy) Baker, William Scott and Dick Sutherland. The picture is being directed by Reaves Eason.
F.B.O. Schedules Three Features for February

The H. C. Witwer-Collier's Weekly "Fighting Blood" stories, which have been made into a series of twelve two-reel pictures by the Film Booking Offices of America, will be released to exhibitors this month. One episode, or "round" as they are to be called, will be issued every second week. The entire series is being directed by Mal St. Clair and George O'Hara is featured. "The Bishop of the Ozarks," a dramatic story of a man's regeneration, heads the features to be released by F. B. O. during the month of February. The story is by ex-Congressman Milford W. Howard, who also plays the leading role. Finis Fox directed.

"Stormswept," a drama of the sea written by H. H. Van Loan, will complete the F. B. O. February feature program. "Stormswept" is a Robert Thornsby production, with a cast including Wallace and Noah Beery, Arline Pretty, Virginia Brown Faire and Jack Carlyle.

Landy to Handle Jackie Coogan Publicity

George Landy, well known on both coasts as a publicity man, has been appointed director of publicity for the Jackie Coogan productions that follow "Daddy" and "Toby Tyler," which were made for Associated First National.

While Jackie was producing pictures under Sol Lesser's management, Harry D. Wilson was in charge of all the Coogan publicity but when Jackie was signed to produce for Metro, Harry decided to remain with the Lessers and he will continue to give exhibitor service on "Daddy" and "Toby Tyler," the latter being a big circus story.

Landy went to the coast a couple of years ago and became director of publicity for Allen Holubar and Richard Walton Tully productions.

Hunter Buys Into Canadian Releasing Corporation

John L. Hunter, sales manager of American Releasing Corporation, since its inception a year ago, has purchased an interest in Canadian Releasing Corporation, Ltd., the Dominion ally of American, and has taken up his residence in Toronto to manage the Ontario interests of the Canadian organization in association with J. P. O'Loghlin, managing director.

Mr. Hunter several years ago, while with First National, aided in developing that company's sub-franchise system, leaving them to join F. B. Warren, and became general manager of the Canadian Associated Producers' offices.

Frederic Gage, for the past year assistant sales manager of American Releasing, has now been appointed manager of sales.

Louis B. Mayer to Make "Climbing" for Screen

"Climbing," the Lee Hulcy play now having its premiere at the Majestic theatre in Los Angeles, has been purchased for the screen by Louis B. Mayer, the prominent independent producer. It will be filmed with an all-star cast by John M. Stahl.

Universal's Releases for February

Frank Mayo, Gladys Walton, "Hoot" Gibson, and Rawlinson Films Listed

Universal announces for release during the month of February the following four five-reel feature productions: "The First Degree," starring Frank Mayo, on the 5th; "The Love Letter," with Gladys Walton, on the 12th; "The Gentleman from America," starring "Hoot" Gibson, on the 19th; and "The Prisoner," with Herbert Rawlinson, set for the 26th.

"The First Degree" is a screen adaptation of a popular magazine story by George Patullo. The story was put into continuity form by George Randolph Chester. Included in the cast engaged by Universal to support Frank Mayo in this feature are Sylvia Breamer, Philo McCullough, George A. Williams and Harry Carter. The story concerns a man called before the grand jury to testify concerning some of his sheep which have been stolen, but who through ignorance of why he is called, rushes in and confesses to a crime on his own part. Although this idea has been used before in literature and on the screen, Universal is said to have given to it an entirely new treatment and one which does not let the interest lag.

Gladys Walton's February release, "The Love Letter," is a comedy-drama adapted by Hugh Hoffman from a story by Bradley King. King Baggot directed it. Edward Hearn plays opposite Miss Walton. He takes the part of a village blacksmith who falls in love with a smart city girl. Others in the cast are George Cooper, Fontaine LaRue, Alberta Lee, Walter Whitman, Florence D. Lee, Boyd Irwin, Jim Corey, Danny Hoy, Lucy Donohoe and Sadie Gordon.

"The Gentleman from America," Edward ("Hoot") Gibson's February release, is described as a rollicking picture of romance and adventure developed around the escapades of a couple of doughboys who go A. W. O. L. from their outfit in France and who end up "somewhere in Spain." It was written especially for Gibson by Raymond Schrock, scenario editor at Universal City, and was directed by Edward Sedgwick. Included in the cast which supports Gibson are Louis Loraine (as leading woman), Carmen Phillips, Tom O'Brien, Frank Leigh, Jack Crane, Bob McKenzie, Albert Prisco and Rosa Rosanova.

Although dealing with a couple of doughboys, it is not a war picture, declares Universal, "but is filled with the hilarious comedy, of the kind that will be appreciated by anyone who ever wore O. D. or was related to a soldier or whoever knew a soldier."

The last release of the month will be "The Prisoner," Universal's adaptation of George Barr McCutcheon's best seller, "Castle Craneyrow." Herbert Rawlinson is the star, and is supported by Eileen Percy and a strong cast. Jack Conway directed it. The picture was originally intended for Jewel release, but when Rawlinson was assigned to it, it was decided to keep it on the Universal attraction release schedule.

Well-Known Ingenues in D. W. Griffith Cast

The cast assembled for D. W. Griffith's forthcoming production, "The White Rose," will present three well-known screen ingenues in important roles in the persons of Mae Marsh, Carol Dempster and Jane Thomas. "The White Rose" company is now in Florida, where Mr. Griffith is making his headquarters at the Brunton studios in Miami.
Paramount Releases "Knighthood"
Marion Davies Vehicle Set for February 4th Leads Off "Super Thirty-Nine"

With the release of "When Knighthood Was in Flower" and "Dark Secrets" on February 4 Paramount introduces its "Super Thirty-Nine," the second half of its program of features for the current picture year.

In addition to its highly successful run in New York at the Criterion and Rivoli theatres, "When Knighthood Was in Flower" has played long engagements in Chicago, Boston, Los Angeles, Philadelphia, Pittsburgh and Washington, and has been acclaimed by the critics of these cities as ranking among the outstanding achievements of the screen. Charles Major's romantic novel of the days of King Henry VIII was dramatized by Frank Maron, and the production was directed by Robert G. Vignola. The settings were designed by Joseph Urban. The cast includes Forrest Stanley, Lyn Harding, Pedro de Cordoba, Ruth Shepley, Ernest Glennemper, Arthur Forrest, Johnny Dooley, William Kent, Charles Gerrard, Arthur Donaldson, William Norris, Maecy Harlam, William H. Powell, George Nash and Gustav von Seyffertitz.

In "Dark Secrets," Dorothy Dalton is the star. The story and scenario were written by Edmund Goulding, who adapted "Tol'able David" for the screen. Here scenes laid on a magnificent Long Island estate are seen in sharp contrast to those representing the colorful and glamorous life of Cairo. Victor Fleming directed the picture and Robert Ellis is Miss Dalton's leading man, with Jose Ruben prominent in the supporting cast.

The picture scheduled for February 11 is "Poor Men's Wives," a Sam Wood production. This screen play is by Monte Katterjohn and was suggested by Hector Turnbull. Antonio Moreno makes his debut as a Paramount player in the leading male role, and prominent among the supporting players are Josef Sviridov, Eric Mayne, Gene Corrado, Edith Chapman, Aileen Pringle and Walter Long.

Released the 18th are "Drums of Fate," starring Mary Miles Minter, and Jack Holt in "Nobody's Money." The Minter picture was directed by Charles Magne and is an adaptation by Will M. Ritcheley of the novel, "Sacrilege," by Stephen French Whitman. Muriel A. Flynn is Miss Minter's leading man and the cast also includes George Fawcett, Robert Cain, Casson Fergou, Bertram Grassby and Noble Johnson.

In "Nobody's Money," Jack Holt is seen for the first time in a comedy role. The picture was adapted from William LeBaron's stage play by Beulah Marie Dix and was directed by Wallace Worsley. Wanda Hawley is Miss Holt's leading woman and the cast also includes Harry Depp, Robert Schable, Walter McGrail, Julia Faye, Charles Clary, Will R. Walling and Clarence Burton.

George Melford's production of Joseph Hergesheimer's story of old Salem, "Java Head," is scheduled for the 25th. This picture, the exterior scenes of which were filmed at their exact locale in Salem, Mass., was three months in the making. Waldemar Young wrote the scenario and Leatrice Joy, Jacqueline Logan, Raymond Hatton, George Fawcett, and Albert Roscooe are the featured players.

"Bohemian Girl" to Open on B'way February 4

"The Bohemian Girl," the Harley Knolles production of Belf's famous old opera, will have its first showing in this country at B. S. Moss's Cameo theatre Sunday, February 4. It is a spectacular production produced by American Releasing Corporation. The cast is headed by Ivor Novello and Gladys Cooper, and includes Ellen Terry, Constance Collier, C. Audrey Smith, Henry Vibart and Gibb McLaughlin in the principal roles.

Drop in Price Won Bigger Receipts, Says Schade

Here's at least one instance of reduced prices resulting in increased receipts. The experiment was conducted by George J. Schade of the Schade theatre, Sandusky, Ohio. The Schade seats 725. Until January 10th the admission price at the Schade had been 35 cents. He announced that thereafter the admission price would be 25 cents except on Sunday, when the old price would be maintained. And the result in Mr. Schade's own words:

"My business picked up immediately, and I believe it will grow better week by week."

In analyzing the reasons for his improved business Mr. Schade points out the radical change in money standards since the "prosperous" days of the "silk-shirted" laboring man. He declares the ordinary worker instead of earning fifty cents to a dollar an hour as during the war period, is fortunate if he now gets thirty to forty cents an hour. And the box office that acknowledges the downward trend in wages is bound to prosper in the long run, according to Mr. Schade's theory. He observes:

"I've stood outside my box office lately and watched the heads of families buy tickets. He invested for himself and his wife and got thirty cents change out of a dollar. Yet, strange as it may seem, when I reduced my price to twenty-five cents the head of the family came and brought his wife and probably a couple of children. So that instead of getting seventy cents I got a dollar. Since we had plenty of seats we not only were not out because of the reduction but were really ahead thirty cents."
“Driven” to Be Released in March on “Jewel” List

CHARLES BRABIN production titled “Driven,” which presents Charles Emmett Mack in the featured role, will be released as a Universal Jewel attraction by Universal Pictures Corporation in March in place of “The Shock,” starring Lon Chaney. The time of release of “The Shock” is still undetermined.

Besides Charles Emmett Mack the cast includes Elmar Fair, Emily Fitzroy, Burr McIntosh and George Bancroft. “Driven” represents Charles Brabin’s first effort as an independent producer. The picture was adapted from “The Flower of the Flock,” written by Jay Gerber. Universal announces that the same exploitation assistance put behind a Jewel produced in Universal City will be given the Brabin subject.

“Driven” has been accorded “major mention” by the Exceptional Photoplays Committee of the National Board of Review. The picture will be given a special showing by the committee in the Town Hall, New York, on Monday evening, February 5.

Ordynski to Make Debut as Director

Richard Ordynski, famous as a former stage director of the Metropolitan Opera, who has been for several months at the Lasky studio studying the art and technique of the screen under Cecil B. DeMille, will make his debut as a Paramount director with “The Exiles,” which will soon be put into production at the Long Island studio.

Mr. Ordynski is now in New York making preparations for the start of the picture in which Bebe Daniels and Antonio Moreno will be co-starred. The scenario has been written by Edmund Goulding, and the latter is now at work on the script of “Lawful Larceny,” Allan Dwan’s next Paramount production, in which Hope Hampton will have one of the featured roles.

Godsol Engages Noted Director

Victor Seastrom Has Won Fame with Production of Swedish Biograph Drama

F. J. GODSOL, president of Goldwyn Pictures Corporation, has brought Victor Seastrom, the great Swedish director, to America to make super-features for Goldwyn.

As the result of negotiations recently concluded, Mr. Seastrom arrived in New York last Thursday and made his headquarters at the Hotel Plaza, where he will remain until he leaves for the Goldwyn studios in Culver City, California.

During the past ten years Mr. Seastrom has won fame as the director of Swedish Biograph dramas.

In discussing his coming work Mr. Seastrom said that the most striking attribute of American-made pictures is their humanness, and that he hopes to develop this quality in his treatment of stories made in this country and dealing with American life.

Some of Mr. Seastrom’s great successes are “Jerusalem,” “Eye of the Hills,” “Secrets of the Monastery,” “The Surrounded House,” “Fire on Board” and “The Stroke of Midnight.”

Metro District Chiefs End Conference

District managers of the exchanges of Metro Pictures Corporation, who have been in conference with the home office sales heads, E. M. Saunders, general sales manager, and T. J. Connors, assistant sales manager, left New York this week for their several headquarters after the most enthusiastic meeting this branch of the company has ever held.

Those who were parties to the conference were, besides the officials of the home office of Metro: C. E. Kessich, of Atlanta; E. A. Golden, of Boston; W. C. Bachmeyer, of Cincinnati; Harry Lustig, of Los Angeles, and S. A. Shirley, of Chicago.

The prime purpose of this convention of the members of the distributing forces of Metro was the joint arrangement of releases with regard to all exhibitors.

“Fury” to Be Published in Book Form

Edmund Goulding who wrote the story of “Fury” for Richard Barthelemy’s latest Inspiration picture, has put this tale of the sea in book form. It will appear about the time the picture is released by First National.
Metro Announces Changes of Personnel

Five transpositions of personnel among managers of the exchanges of Metro Pictures Corporation were announced this week at the home offices of the company in New York.

Arthur Lamb, manager of the Cincinnati office, has resigned to engage in another enterprise in California; C. R. Osborn, of Omaha, has been transferred to Cincinnati, and S. A. MacIntyre, until recently in Atlanta, has returned to take his former place as head of the Omaha branch. Mr. MacIntyre's position in Atlanta is now filled by J. J. Burke, for some time assistant to Leroy Bickel in Dallas.

These changes followed the conference of the district managers of the Metro distributing organization with the officials of the home offices.

18 First National Films Sold for India


"Pauper Millionaire" Comedy Drama Due Feb. 11

The next Playgoers feature scheduled for release is "Pauper Millionaire," which has been set for February 11th. Adapted from the novel by Austin Fryer, the picture is said to follow the story very closely and to present some genuinely humorous situations centering about the adventures of an American millionaire in London, who is temporarily reduced to a condition of poverty by a series of traps that deprive him of funds, baggage and all proofs of his identity.

Sidney Franklin Put Under Contract by Warners

SIDNEY FRANKLIN, who recently completed directing "Brass" for Warner Brothers, has been signed for a number of years to produce for the Warner organization under the direct supervision of Mr. Warner, according to Harry M. Warner. Mrs. Franklin was also engaged for a similar period.

The exacting care and the unusual touches invested into the production of "Brass," are the factors that caused the Warner organization to secure the services of Mr. Franklin.

Mr. Franklin directed "East is West" with Constance Talmadge, and "Smlin' Through" with Norma Talmadge, which is testimony of his faith and constant effort to make bigger and better pictures, according to Mr. Warner. Mrs. Franklin will assist Mr. Franklin in the preparation of scenarios, and act in an advisory capacity.

The number and names of the stories to be directed by Mr. Franklin have not as yet been announced.

Kathleen Norris Novel Is Bought by Warner Bros.

"Lucretia Lombard," reputed to be one of the best sellers in the fiction field, and written by Kathleen Norris, was purchased last week by Warner Brothers. It will be produced by Harry Rapf and will be known as a "rapt" production. Sada Cowan is adapting the novel for the screen.

Mr. Rapf, who is assisting Sidney Franklin in editing and titling the Charles G. Norris novel, "Brass," is expected to arrive East with the finished print within the next fortnight.

Leah Baird Production for March 11th Release

Associated Exhibitors has set for release March 11th the next in its series of productions featuring Leah Baird. The adaptation and story of this picture are from the well-known play, "All Mine," by Dorian Neve, and the play is now known under the working title of "When Civilization Failed." "Leah Baird" is surrounded by a cast which includes Thomas Santschi, Walter McGrail, Richard Tucker, Abe. B. Francis, Robert Bolder and Ruth Mitchell.

Richothecker Company Holds Annual Election

At the annual election of the Rothacker Film Mfg. Co. of Illinois Watterston R. Rothacker was re-elected president. H. J. Aldous was elected vice-president, and Charles W. Pain, Jr., treasurer. John G. Hahn was re-elected secretary, and Edward H. Seifert, assistant secretary, and J. G. Manosey, assistant treasurer. These together with Douglas D. Rothacker constitute the board of directors.

Carlton King Series to Go via Producers Security

Carlton King, president of the Carlton King Productions, who has been East with his manager, J. Frank Moore, arranging for the distribution rights of his series of twelve two-reel comedies in which he is starred, has placed them with the Producers Security and will return to Hollywood this week to continue work on the series. They will be issued one a month, four being completed at present. Mr. King was recently featured in a group of O. Henry subjects.

"Going Up" Put Into Production on Coast

Production work on "Going Up," Douglas MacLean's first feature for Associated Exhibitors, is now in full swing at the Hollywood studios, where Douglas MacLean Productions, Inc., has established its headquarters.

Marjorie Daw appears opposite the star, and the rest of the cast includes Francis McDonald, Arthur Hall, Hallam Cooley, Hughie MacLean, Eddie Brady, Wade Boteler, John Stepping and Lilian Langdon.

Paramount Signs Antonio Moreno for Five Years

Jesse L. Lasky announced at Hollywood Friday of last week that Antonio Moreno had signed a five-year contract to play leading roles in Paramount pictures. As previously stated by Mr. Lasky, he will be co-starred with the leading men in which Richard Ardon will direct at the Long Island studio, and this will be his first engagement under the new contract.

Dustin Farnum in "The Buster" Due February 18th

Dustin Farnum will be seen in Jack Strumwasser's adaptation of "The Buster," the William Patterson White story, on February 18, according to announcement from the Fox Film Corporation this week.

The production was directed by Colin Campbell and numbered in its cast Doris Pawn, Lucile Hutton and Pee Wee Holmes.

Richard Dix Is Signed by Paramount for 5 Years

Jesse L. Lasky announced Saturday in Hollywood that Richard Dix had signed a five-year contract to play leading roles in Paramount pictures. Mr. Dix recently completed a special engagement with Paramount as leading man with Agnes Ayres in "Racing Hearts," which is soon to be released, and his first role under the new contract will be announced soon.

First National Names Joe Skirboll Dist. Manager

Joe Skirboll, who has been exchange manager for First National in the Pittsburgh territory, has been promoted to district manager in one of the First National Western districts. A. S. David succeeds Skirboll as manager in Pittsburgh.
and identified by the signature of its President, a copy of which will be furnished to the Exhibitor upon request by the Film Club or Film Board of Trade in the city wherein situated the branch office of the Distributor from which the Exhibitor is served, all claims and controversies arising hereunder for determination pursuant to the rules of procedure and practice from time to time adopted by such Board of Arbitration.

The parties hereto further agree to abide by and forthwith comply with any decision and award of such Board of Arbitration in any such arbitration proceeding, and agree and consent that any such decision or award shall be enforceable in or by any court of competent jurisdiction pursuant to the laws of such jurisdiction now or hereafter in force; and each party hereto hereby waives the right of trial by jury upon any issue arising under this contract, and agrees to accept as conclusive the findings of fact made by any such Board of Arbitration, and consents to the introduction of such findings in evidence in any judicial proceeding.

The provisions relating to arbitration are as follows: In the event that the Exhibitor fails or refuses to submit to arbitration any controversy over a contract containing an arbitration clause, or to comply with any decision of the board, or if any Exhibitor shall be found by the board to have been guilty of such a breach of contract as seems to justify the Distributor in requiring security, the Distributor may, at its option, demand payment by the Exhibitor of an additional sum not exceeding $500 and not less than $100 under each existing contract and may refuse to furnish copies of such contracts and then apply, at the Distributor's option, against any sums due or damages determined by the board, the balance to be returned to the Exhibitor. If the Exhibitor fails to pay this sum within seven days, the Distributor may suspend service until paid or terminate the contract.

In the event that the Distributor refuses to submit to arbitration or to abide by the decision of the board, or if the board find him guilty of such breach of contract as shall in the opinion of the board justify the Exhibitor in refusing to deal with the Distributor, the Exhibitor may cancel any or all existing contracts with the Distributor by sending notice by registered mail within two weeks. In the meantime this Distributor shall not be entitled to redress from the board for claims against any Exhibitor until it shall have complied.

The provisions of this contract relating to arbitration shall be construed according to the laws of the State of New York.

The parties hereto agree that any and every existing contract between the parties hereto shall be and hereby is amended so as to include the foregoing section with the same force and effect as if originally incorporated therein.

TWENTIETH: (Optional Clause.) If this contract designates certain photoplays by title, it shall be non-cancellable as to such photoplays. If it embraces a series of photoplays not designated by title it may be cancelled as to such series by either party after two years from the date of making the contract, provided that the photoplays of such series have been played and paid for, by notice in writing to the other party within ten (10) days after playing the second performance of any of series of photoplays, such cancellation to take effect after .......... additional photoplays shall have been played and paid for.

Scene from "No Wedding Bells." Vitagraph Comedy starring Larry Semon.

Principal Pictures' Staff in New Studio Quarters

Sol Lesser and his staff, under the title Principal Pictures Corporation, have invaded their new studios, the former King Vidor plant on Santa Monica Boulevard, Hollywood.

Work will be started at once on the initial production which will be the screen adaptation of George M. Cohan's play, "The Man in the World," for the players and directors and technical workers will start this week and, according to Lesser, actual shooting will be started within a few days.

Pettijohn Launches Censor Fight in Missouri

C. C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, in St. Louis, Friday, January 26, fired the opening gun in the fight against motion picture censorship in Missouri, in an address before various women's organizations of St. Louis at the headquarters of the League of Women Voters, Central Building.

In his talk he thoroughly exposed the fallacy of the position of the reformers who are seeking to put through censorship in this state. The Committee of Fifty has already presented a censorship bill to the legislature at Jefferson City.

Starts on Tour for Hope Hampton Picture

F. G. Conklin, special representative of the Hope Hampton Productions, has left for a tour of the South and West in the interest of "The Light in the Dark," Miss Hampton's recent picture for First National release. He will visit the First National exchanges in this territory with regard to first run presentations.

"The Prisoner" with Herbert Rawlinson Ready

"The Prisoner," Universal's adaptation of Barr McCutcheon's romantic novel titled 'Castle Craneyrow,' has been completed. The first print reached the New York home office this week, before a viewing committee, after viewing the production, rated the picture as among the best of Universal's product. "The Prisoner" will be released on the list of Universal attractions and will consequently be available for screening within a few weeks. Release is planned for the last week in February.

Herbert Rawlinson is the star of "The Prisoner," and the supporting cast includes Eileen Percy, as the leading woman, Thelma Elvidge, Bertram Grassby, Esther Ralston, George Cowle, Lilian Langdon, Hayford Hobbs, Lincoln Ste diplom, Bert Sprotte, Boris Karloff, Gertrude Short, Mario Carillo, Fred Kelsey, Milly Davenport and F. F. Guenther. Jack Conway directed the subject, with Benjamin Reynolds at the camera.

It was originally planned to produce "The Prisoner" in Europe with Harry Myers as the star and Edward Lamure as the director. A production staff was actually dispatched to Vienna, but lack of proper equipment and the difficulty of securing players approximating American screen standards are stated by Universal to have led to the abandonment of the project. Edward Lamure was also taken sick while abroad and was under hospital treatment for several months. This is also stated to have been a major reason for the rejection of the plan to film the subject in foreign settings.

Jos. Schenck Gets "Dulcy" for Constance Talmadge

Joseph M. Schenck has purchased the picture rights to the play "Dulcy," and will use it as Constance Talmadge's next First National release. "Dulcy" is a comedy by George Kaufman and Maxine Connelly. Lynn Fontanne scored a triumph in it on Broadway last season, and it is still said to be playing to capacity audiences in every road.

When Mr. Schenck was abroad he purchased the rights to the play "Madame Pompadour," which is a big hit in Paris. John Emerson and Anita Loos also had a screen comedy ready for Miss Talmadge, but when Mr. Schenck finally completed arrangements for "Dulcy" he decided to make it Miss Talmadge's next, and thereby take advantage of its popularity on the road.

Sidney Franklin will direct "Dulcy," and John Emerson and Anita Loos will adapt it.

"Poor Men's Wives" Opens at New York Criterion

"Poor Men's Wives" opened on Sunday, January 28th, at the Criterion theatre, New York, for an indefinite run. This production was made by Preferred Pictures and is to be released by the Al Lichtman Corporation.

The musical program was an elaborate one, arranged by Dr. Hugo Riesenfeld, and the orchestra was conducted by Josiah Zuro. The opening night program was staged for "Poor Men's Wives" by Dr. Riesenfeld, called "The Dance of the Moths." This was announced as a "musical and persiflailian allegory of the great lesson of life," emphasized by "Poor Men's Wives."
FAMOUS PLAYERS
My American Wife—Gloria Swanson wears some stunning costumes which pleased the ladies. And picture was up to her usual standard as to production and photography. Story interesting, business good. (Middle West.)

Top-notch business, satisfactory pictures. (West.)

The Pride of Palomar—Interesting feature, well acted. Good box office attraction. (Middle West.)

Played to good crowds all week. (Middle West.)

Kick It In—The attendance for the week held up good with this one. (Middle West.)

Fine picture, business a little above the average. (East.)

An excellent adaptation of the stage play which held up in satisfactory manner for a first week's run. (East.)

Dark Secret—Dorothy Dalton is popular with patrons here and the picture drew good for a week's run. (Middle West.)

Fb Tide—West across in grand style. Pleased patrons generally. (Middle West.)

Good picture; held up for two days. (East.)

Making a Man—Good picture. (Middle West.)

Missing Millions—Just a mediocre picture; its value ruined by cutting of the censors. Business only fair. (East.)

Burning Sands—The picture broke all records for showing. Crowds came early. More people were put into the house on Sunday than had ever been before. And business continued good during the week in view of the fact that the critics called it "bunk." (Middle West.)

To Have and to Hold—Going strong on fourth week. (West.)

When Knighthood Was in Flower—Everyone delighted with improvement in Marion Davies. Most patrons conceded this to be the best picture we have ever played. (West.)

FIRST NATIONAL
The Dangerous Age—One of the best pictures of the year. Had some interest for all ages, both sexes, and played to splendid week. (Middle West.)

Attracted more business as week progressed. Pictures attracted enthusiastic comment from some, but didn't seem to attract the younger crowd. (Middle West.)

Omar, the Tent Maker—A real big picture. Guy Bates Post won new friends for his perfect work in this film. Excellent patronage. (Middle West.)

The Hotshot—A good picture; average comedy. Drew well. (Middle West.)

A good picture for a run. Doing well with it. (West.)

WASHINGTON D.C.

UNITED ARTISTS
Douglas Fairbanks, Jr. in The Three-Hour Horse—Best picture in Doug's career. My patronage voted for it and three times to see it again. (West.)

This wonderful picture got away to only fair start, but by end of first week did great business. (Middle West.)

Tess of the Storm Country—Great picture; had fine run of four weeks at 50c. (Middle West.)

It went over big here. We thought it was every fine piece of work all along through. Excellent business. (East.)

Picture previously reported. Business good on second run. (East.)

One Exciting Night—Picture previously reported. Business excellent on third week of engagement. (East.)

Held up fairly well for the third week. West strong for the first two weeks. (Middle West.)

Interesting, a popular picture. Good attendance attraction. (Middle West.)

METRO
Trifling Women—Business just fair. Better than this last time but, not so good as expected. (Middle West.)

Previously reported. Business held up better than expected on second run at house not usually used for second run pictures. (Middle West.)

Youth to Youth—The manager said that the business was wonderful. He is of an optimistic turn but would probably have better business than the box office value. (Middle West.)

The Toll of the Sea—Interesting because of its color photography, but did not meet with popular favor. Story not original enough. (East.)

A most exquisite production, and exquisitely acted. Too artistic to make a big hit with the masses, but a tremendous hit with discerning patrons. This picture attracted only those who are looking for the unusual. (Middle West.)

Quincy Adams Sawyer—Not as good as advance notices led one to expect. Everyone disappointed. Business only fair. (East.)

Peg o' My Heart—Taylor's first feature places her as a high class star and the picture has real commercial value. Business good. (Middle West.)

All the Brothers Were Valiant—One of the best sea dramas we have had. A great audience film. Excellent business. (East.)

June Madness—Viola Dana is no particular favorite here, but picture only average, Business a little off. (West.)

FULL DOCUMENT REDACTED FOR LEGAL REASONS

A Front Page Story—Good average picture which pleased our patrons. (Middle West.)

A Rogue's Romance—It was surprising the way this production drew them to the box office. It seemed like old times at this theatre. (East.)

A Girl's Desire—No complaint to make on picture or on the business. (West.)

GOLDwyn
The Sin Flood—It was fairly good and maintained a satisfactory average in spite of series of rival attractions on the same week. Not a record breaker, but an unusual story and theme. (Middle West.)

Gimme—Very nice little picture of a light nature. Nothing new, but well done and makes pleasant entertainment. Average business. (Middle West.)

The Christian—Consider it a masterpiece. My patrons delighted and it maintained up to expectations. (West.)

Broken Chains—Pleasing picture, Colleen Moore well liked here and her name drew well. (West.)

BARNER BROTHERS
Heroes of the Storm—Melodrama but that is well worked out with humor and pathos. A very good picture anywhere. (East.)

ASSOCIATED EXHIBITORS
The Woman Who Fooled Herself—It was not well received. (Middle West.)

ALLIED P. & D.
Garrison's Finish—Only a fair picture. Business also fair. (East.)

AMERICAN RELEASING
The Marriage Chance—Due to personal appearance of actress, Alta Allen, and otherwise good bill, did a good week's business. (West.)

AL LITCHMAN
Thorns and Orange Blossoms—A splendid audience picture, Has all the elements that appeal to the general public. Did very well all week, both matinees and evenings. (Middle West.)

SHADOWS—Clancy scores another hit in "Shadows." Our audiences liked it and business was excellent. (Middle West.)

STATE RIGHTS
Sure Fire Flint—Sure fire laugh getter with added thrills which the patrons enjoyed. Business fair. (Middle West.)

Till We Meet Again—Previously reported. Went well on second run. (East.)

NOTORIETY—The "O. sign was used each evening and came close to being tacked up on several mornings.

What's Wrong with the Woman—Not so good, not so bad. Some liked it and some complained. Good idea in back of it, but that doesn't get the business. (East.)
**NEW YORK CITY**

**Capitol Theatre**—
Overture—"Robin Hood," De Koven—Capital Grand Orchestra.
Feature—Douglas Fairbanks in Robin Hood—United Artists.

**Rivoli Theatre**—
Overture—Thirteenth Hungarian Rhapsody—Riesenberg's Classical Jazz.
Current Events—Rivoli Pictorial.
Vocal—Scene from "Heroadiade," Quarteret.
Feature—The World's Applause, Bebe Daniels and Lewis Stone—Paramount.
Specialty—Spanish Dances, Tango and Grand Pas Espagnole.
Comedy—Peg of the Movies—Century.

**Rialto Theatre**—
Overture—Kalto Orchestra.
Specialty—Princess Nyota-Nyoka, Egyptian Dance, "Dance Bedouine."
Scene—Pike's Peak and Busted—Post Nat.
Musical—"Seherazade," First and Second Movements and Riesenberg's Classical Jazz, with "Carolina in the Morning."
Vocal—Weber Male Quartette.
Comedy—"Pop" Tuttle in The Long Shot.

**Cameo Theatre**—
Overture—"Master Melodies"—Cameo Concert Orchestra.
Current Events—Cameo News Pictorial.
Novelty—Topics of the Day.
Musical—Violin Solo.
Scene—"A Winter Tale—Post Nat.
Comedy—Once Over—Paul Robit.
Feature—One Million in Jewels—American Releasing.
Recessional—Organ.

**Lyric Theatre**—
Feature—Hunting Big Game in Africa. Fourth week.

**Criterion Theatre**—
Feature—Poor Man's Wives—Al Lichtman Corp.

**Mark-Strand Theatre**—
Overture—"Al Fresco"—Symphony Orchestra.
Specialty—"Rural Fantasy," introducing dance travesty, "Pebulian Petunias."
Current Events—Topical Review.
Prologue—"In a Persian Garden," with special set, three dancers and two singers.
Feature—Omar the Tent Maker—First National.
Vocal—Carlton Gerad, basso, in Songs of the South; special cotton field set with lighting effects.
Recessional—Organ.

**BROOKLYN**

**Mark-Strand Theatre**—
Overture—Tschalkowsky's "1812"—Mark-Strand Symphony Orchestra.
Vocal—Duet, Everett Clark and Snia Burhans before special fireplace set singing, "When You and I Were Young Maggie."
Specialty—Radium Dance by Helen and Marion. First time in Brooklyn.
Current Events—Mark-Strand Topical Review.
Prologue—"In a Persian Garden," with special set, three dancers and two singers.
Feature—Omar the Tent Maker—First National.
Vocal—Carlton Gerad, basso, in Songs of the South; special cotton field set with lighting effects.
Recessional—Organ.

**LOS ANGELES**

**Granum's Theatre**—
Overture—"Light Cavalry.
Current Events—Pathé News.
Novelty—Organ with Slides, Ill Ad- vice, Fan from the Press.
Prologue—A Night in an Old Fashioned Fire House, with special set, effects and quartette.
Feature—The Third Alarm—F. B. O.
Recessional—Organ.

**Gramm's Rialto—
Feature—To Have and to Hold—Paramount. Fifth week.
Gramm's Hollywood Egyptian—
Feature—Douglas Fairbanks in Robin Hood—United Artists. Fifteenth week.

**Metropolitan**—
Overture—"Tannhauser."
Current Events—Pathé Weekly.
Music—Organ Solo.
Specialty—"Pilgrim's Chorus," Wright Ballet of Twenty-five, Dance Numbers and Waring's Pennsylvania Jazz Band.
Feature—My American Wife, Gloria Swanson—Paramount.
Recessional—Organ.

**Loew's Theatre**—
Overture—Max Fisher Orchestra.
Current Events—International News.
Cartoon—"Camel and Jeff—Nearing the End.
Specialty—Midnite at Monte Martre Cafe, with Rose Perfect, Max Fisher Orchestra and thirty others.
Feature—June Madness, Viola Dana—Metro.
Next Week—The World's Applause.

**California Theatre**—
Current Events—Fox and International News.
Novelty—Topics of the Day.
Feature—The Christian—Goldwyn.
Next Week—The Beautiful and Damned.
Recessional—Organ.

**Kineuma Theatre**—
Overture—Medley Select Hits.
Current Events—Pathé News.
Comedy—"The Educator.
Current Events—International News.
Novelty—Topics of the Day.
Music—"Humoresque," piano solo.
Feature—The Hottentot—First National.
Recessional—Organ.

**Symphony Theatre**—
Overture—Symphony Orchestra.
Current Events—Fox News.
Comedy—"Faint Hearts." Novelty—"Gray Mystery Box.
Feature—"Romance.
Recessional—Organ.
Next Week—The Blacksmith.
Pantages Theatre—
Overture—"The Marriage Chance."
American Releasing.
Addled—Attraction—Personal appearance of Alfred Allen.
Six acts vaudeville.

**Hill Street Theatre**—
Cartoon—"Aesop's Fable.
Comedy—"The Wise Cracker—Sun- shine." Feature—The Bells of San Juan—Fox.
Five acts vaudeville.

**CHICAGO**

**Chicago Theatre**—
Overture—Hungarian Rhapsody No. 2."
Specialty—Harland.
Novelty—Topics of the Day.
Music—Organ Solo, "Alabama.
Current Events—Weekly.
Specialty—My Lady's Fan.
Feature—Quincy Adams Sawyer—Metro.
Comingo—Recessional—Organ.

**Tivoli Theatre**—
Overture—"Matrimonial Travesty."
Specialty—Holt, Leonard and Burhans.
Novelty—Topics of the Day.
Music—"Serenade."
Organ Solo.
Current Events—News Weekly.
Specialty—Coral and Jade.
Feature—Trilling Women—Metro.
Cartoon—

**Riveria Theatre**—
Overture—Selections from "Sweetheart."
Vocal—Solo, Virginia Johnson.
Current Events—Pathé Weekly.
Novelty—Topics of the Day.
Specialty—"Sunshine and Rain."
Feature—Trilling Women—Metro.

**Roosevelt Theatre**—
Feature—Douglas Fairbanks' Robin Hood. Second week.

**McVicker's Theatre**—
Overture—"Orpheus."
Musical Number—Spitalny's Clasical Jazz.
Specialty—"A Garden of Dreams."
Novelty—Lum the Press.
Musical—Organ Solo.
Vocal—"Of Chicago"—Grand Opera Company.
Feature—"Java Head—Paramount.
Comedy—"Hazel From Hollywood.
Novelty—"Blacksmith's Money."

**Woodlawn Theatre**—
Overture—"Marche Slav.
Current Events—Pathé News.
Comedy—Organ Solo, "My Buddy."
Comedy—The Gilders.
High class art ad for "The Voice from the Minaret" at Stillman theatre, Cleveland.

SPECIALTY—Piano Solo, "Valse de Concert." Features—Kite In—Paramount. Next Week—Making a Man.

**Ranolph Theatre**—

**WASHINGTON**

Crandall's Metropolitan Theatre—

Loew's Columbia Theatre—

Loew's Palace Theatre—

Moore's Rialto Theatre—

**PHILADELPHIA**

Stanley Theatre—

**STANLEY THEATRE**—

**Karlan Theatre**—

**Regent Theatre**—
Feature—Youth Must Have Love, Shirley Mason—Fox. Comedy—A Poor Fish—Fox. Next Week—The Sea Lion.

**Arcadia Theatre**—

**Palace Theatre**—

**Victoria Theatre**—

**Missouri Theatre**—
Overture—(a) "Home Sweet Home the World Over"; (b) "Toot, Toot, Tootsie"—Missouri Symphony Orchestra. Novelty—The History of Aviation—Fun from the Press. Music—Organ. Second Hungarian Rhapsody.

**Delmonte Theatre**—

**New Grand Central Theatre**—

**West End Lyric and Capitol Theatres**—

**Rivoli Theatre**—

**ALDINE THEATRE**—

**CAPITOL THEATRE**—

**ST. LOUIS**

**SEATTLE**

Coliseum Theatre—

Columbia Theatre—

**THE VILLAGE BLACKSMITH**

Art ad for "The Village Blacksmith" used by the Tower theatre, St. Paul.

**BLUE MOUSE THEATRE**—

**LIBERTY THEATRE**—
Feature—Dr. Jack, Harold Lloyd—Pathe. (Third Week). Next Week—The Hottentot.

**WINTER GARDEN THEATRE**—
BOSTON
Loew’s State Theatre—
Overture—Organ.
Novelty—Pathé Review.
Feature—All the Brothers Were Valiant—Metro.
Music—Orchestra—“Aida.” Verdi.
Current Events—Pathé News.
Novelty—Topics of the Day—Pathé.
Feature—Dr. Jack—Pathé—Harold Lloyd.
Recessional—Orchestra.
Loew’s Orpheum Theatre—
Current Events—Pathé News.
Novelty—Topics of the Day—Pathé.
Music—Orchestra.
Feature—Triss of the Storm Country, Mary Pickford—United Artists.
Comedy—My Hero, Lupino Lane.
Recessional—Orchestra.
Modern and Beacon Theatres—
Overture—Organ.
Current Events—International News Reel.
Added Attraction—Round One, The Leather Pushers.
Feature—Three Who Paid, Dustin Farnum—Fox.
Music—Orchestra.
Novelty—Topics of the Day—Pathé.
Feature—Heroes of the Street, Wesley Barry—Warner Bros.
Recessional—Organ.

Lafayette Square Theatre—
Overture—Selections from “The O’Brien Girl.”
Current Events—Fox News.
Organ Recital—Played on the Wurlitzer.
Feature—The Yosemite Trail, Dusty Farnum—Fox.
Comedy—Paul Parrot.
Next Week—Alas Julius Caesar.
Loew’s State—
Overture—“Lady Butterfly.”
Current Events—Pathé News.
Feature—Making a Man, Jack Holt—Paramount.
Comedy—Hallroom Boys.
Cartoon—Nut and Jeff.
Next Week—Anna Ascents.
Mark-Strand Theatre—
Overture—“Should Auld Acquaintance Be Forgot?”—Orchestra.
Current Events—Kino-grams.
Feature—I Am the Law, Alice Lake—S. R.
Comedy—Ali Baba, Joe Rock.
Note—This bill marks the passing of the Strand, the first in the big Mark-Strand chain.
Olympic Theatre—
Overture—Selections from “Lucia di Lammermoor,” played on Wurlitzer.
Current Events—Universal News.
Feature—The Scarlet Car, Herbert Rawlinson—Universal.
Comedy—Farm Frolics—Century.
Added Attraction—The Leather Pushers—Round seven.
Vocal—Art from “Pagliacci,” sung by Giovanni Nista, local Italian tenor.
Next Week—The Power of a Lie.
Palace Theatre—
Feature—Married People, Mabel Ballin—Hodkinson.
Shea’s North Park—
Feature—When Kindness Was in Flower, Marion Davies—Paramount.

Baltimore
Ryoli Theatre—
Overture—“Aida,” Ryoli Symphony Orchestra.
Current Events—Ryoli News.
Vocal—Solo.
Novelty—Ryoli Review, screen magazine.
Feature—Broken Chains, Colleen Moore—Goldwyn.
Comedy—The Champion.
Recessional—Organ.
Next Week—The Voice from the Minaret.
Century Theatre—
Current Events—Century Topical Review.
Comedy—Selected.
Musical Interlude—Century Symphony Orchestra.
Novelty—Special screen review.
Specialty—Elida Ballet.
Feature—Thirty Days, Wallace Reid—Paramount.
Recessional—Organ.
Next Week—Same.
New Theatre—
Overture—New Theatre Orchestra.
Current Events—Pathé News.
Comedy—Fruits of Faith—Will Rogers.
Novelty—Movie Chat.
Feature—Dr. Jack, Harold Lloyd—Pathé.
Parkway Theatre—
Overture—Pathway Theatre Orchestra.
Current Events—Pathway Topical Review.

ST. PAUL
Capitol Theatre—
Overture—Beethoven’s “Moonlight Sonata”—Capitol Symphony Orchestra.
Current Events—Capital Digest—Pathé News.
Vocal—Solo.
Feature—When Kindness Was in Flower, Marion Davies—Paramount.

OMAHA
Strand Theatre—
Feature—Douglas Fairbanks in Robin Hood—United Artists.
Second week.
Overture—“Rudolph Holm.”
Vocal Solo—“O Promise Me.”
Next Week—Voice from the Minaret.
Rialto Theatre—
Overture—“William Tell.”
Feature—Heroes of the Street, Wesley Barry—Warner Bros.
Comedy—Pest of the Storm Country—Educational.
Current Events—Kino-grams and Fun from the Press.
Empress Theatre—
Feature—Thirty Days, Wallace Reid—Paramount.

SAN FRANCISCO
California Theatre—
Overture—“Romany Love” and other selections—piano and vocal.
Current Events—California Theatre News.
Music—“Starlight” played at organ.
Comedy—Chicken Dressing.
Feature—The World’s Applause—Paramount.
Recessional—Organ.
Next Week—Making a Man.
Loew’s Warfield Theatre—
Overture—“Potpourri”—Orchestra.
Current Events—Loew’s Minute Views.
Novelty—How to Make Up—Fun from the Press.
Comedy—Day Dreams.
Feature—Love in the Dark, Viola Dana—Metro.
Recessional—Organ.
Next Week—All the Brothers Were Valiant.
Granada Theatre—
Overture—“A Wedding Day at Trollehagen” and “How You Gonna Keep Your Mind on Dancing.”
Cleveland

Stillman Theatre—
Overture—Excerpts from "Tannhauer" by Verdi.

Prologue—"Kasmir," a love scene with music.

Feature—The Voice from the Minaret, Norma Talmadge and Eugene O'Brien—First National. Next Week—Same continued, to be followed by Douglas Fairbanks in Robin Hood.

Allen Theatre—
Overture—"The Sicilian Vespers" by Verdi.

Specialty—"I'll Stand Beneath Your Window and Whistle" with a whistling chorus.

Current Events—International News.

Novelty—Literary Digest—Fun from the Press.

Comedy—Be Yourself—Neal Burns.


Park Theatre—
Overture—"I Vespri Siciliani" by Verdi.

Current Events—Kinggrams.

Novelty—Fun from the Press.

Comedy—A Day's Pleasure—Charlin.

Feature—All the Brothers Were Valiant.

Next Week—Minnie.

Reade's Hippodrome—
Overture—"Popular Polka" by Verdi.

Current Events—Plain Dealer Screen Magazine.

Specialty—Yanke.

Feature—Flesh and Blood.

Added Attraction—New Leather Pushers—Reginald Denny.

Next Week—Broken Chains.

Standard Theatre—
Current Events—International News.

Comedy—The Farm Folks—Century.

Feature—The Kentucky Derby, Robin Hood—Universal.

Next Week—The First Degree.

Kansas City

Newman Theatre—
Overture—Selections.


Musical—Organ Selections.

Specialty—"The Miracles; Dennis, Vocal Harmonists; Coon-Sanders, Novelty Singing Orchestra.

Feature—One Exciting Night—United Artists.

Next Week—Hottentot.

Liberty Theatre—
Overture—Selections.

Current Events—Pathe and Fox News.

Musical—Organ Selections.

Novelty—Capitol News Shots and Fun from the Press.

Specialty—Kuhn-Chaquette, Jazz Band.

Minstrel Entertainers.

Feature—The Flint—Universal.

Next Week—All Night.

Royal Theatre—
Overture—Selections.

Current Events—Royal Screen Magazine.

Musical—Organ Selections.

Comedy—Lloyd Hamilton.

Specialty—Juvenile Jazz Band.

Feature—Making A Man, Jack Holt—Paramount.

Next Week—Minnie.

Twelfth Street Theatre—
Overture—Selections.

Current Events—Twelfth Street Screen Magazine.

Musical—Organ Selections.

Comedy—Hazel From Hollywood, Christine Comedy, and Aesop's Fables.

Feature—Shadows—Al Litchman.

Next Week—Brawn of the North.

Cincinnati

Walnut Theatre—
Overture—Walnut Orchestra.

Current Events—Pathe News.

Novelty—Topics of the Day—Literary Digest.

Cartoon—Aesop's Fables—Pathe.

Comedy—Ouch—Merrmaid.

Feature—The World's Applause.

Bebe Daniels—Paramount.

Next Week—The Voice from the Minaret.

Strand Theatre—
Overture—Strand Orchestra.

Current Events—Pathe News.

Novelty—Fun from the Press.

Next Week—When Kindred Was in Flower.

Capitol Theatre—
Overture—Capitol Orchestra.

Current Events—Capitol News.

Comedy—T. N. T.—Mermaid.

Feature—Kick Inn—Paramount.

Next Week—Fury.

Gifts Theatre—
Overture—Gifts Orchestra.

Feature—"Morning Exciting Night—D. W. Griffith—U. A.

Next Week—Same.

Detroit

Adams Theatre—
Feature—The Flirt—Universal.

Second Week—Continued.

Broadway Strand Theatre—
Overture—Orchestra.

Current Events—Pathe News.

Specialty—Emmons and Colvin.

Feature—Thorns and Orange Blossoms—All Litchman.

Added Attraction—Chicken Soup for Leather Pushers.

Rodgers and Hammerstein.

Next Week—Exciting Night.

Capitol Theatre—
Overture—"Rigoletto."

Current Events—Pathe News.

Scenic—Beautiful Gardens.

Specialty—Millie, Tremaine, Danseux.

Feature—Back Home and Broke.

Thomas Meighan—Paramount.

Recessional—Organ.

Next Week—Voice from the Minaret.

Fox Washington Theatre—
Current Events—Fox News.

Cartoon—Mutt and Jeff.

Comedy—High and Dry, Clyde Cooke.

Feature—"The Town That Forgot How to Laugh—Fox.

Next Week—Lights of New York.

Madison Theatre—
Overture—"Marriage of Figaro—Wallace.

You Tell Em, Stutter.

Current Events—Pathos News.

Scenic—Print Finger Method and Lecture.

Specialty—Loos Bros., Vocalists.

Feature—Heroes of the Street, Wesley Barry—Warner Bros.

Comedy—Bobby Bumps.

Recessional—Organ.

Next Week—Money, Money, Money.

Indianapolis

Palace Theatre—
Current Events—Pathe News.

Cartoon—Aesop Fables.

Novelty—Literary Digest, Rice Sport Review.

Feature—The Woman Who Fooled Herself—Aasr, Exhib.


Next Week—A Dangerous Adventure—Pathe.

Colonial Theatre—
Current Events—Pathe News.

Cartoon—Aesop Fables.

Comedy—The Counter Jumper, Lorry Semon.

Feature—Making A Man, Jack Holt—Paramount.

Next Week—The World's Applause.

Apollo Theatre—
Current Events—Fox Weekly.

Novelty—Fun from the Press.

Feature—My Friend the Devil—Fox.

Musical Features—Hooiser Harmony Trio and Earl Moore's Apollo Entertainers.

Next Week—Notoriety.

Des Moines

Moine Theatre—
Current Events—International News.

Cartoon—Fifty-Foot Felix Cartoon.

Feature—Tess o' the Storm Country, Mary Pickford—U. A.

Next Week—The Voice from the Minaret.

Strand Theatre—
Current Events—News Weekly.

Educational King Features.

Comedy—The Alarm, At St. John.

Feature—Kick Inn—Paramount.

Next Week—What a Wife Learned.

Green Theatre—
Comedy—A Social Error.

Feature—Broken Chains, Colleen Moore—Goldwyn.

Next Week—Organ.

Rialto Theatre—
Current Events—Fox News.

Comedy—Beautiful Dubs.

Feature—Peg O' My Heart, Laurie Taylor—Metro.

Next Week—Money, Money, Money.

Seattle

Coliseum Theatre—
Overture—Orpheus.

Current Events—Pathe News and Newspapers.

Novelty—Topics of the Day.

Comedy—Cassy Jones, Jr.

Feature—Broken Chains—Goldwyn.

Recessional—Organ.

Next Week—Voice of the Minaret.

Columbia Theatre—
Overture—Orpheus and Red Moon.

Current Events—International News.

Feature—A Dangerous Game and Kindled Courage—Universal.

Recessional—Organ.

Next Week—The Scarlet Car.

Strand Theatre—
Overture—Selections from "The Merry Widow."

Current Events—Kinggrams.

Scenic—Garden of Gypsys.

Comedy—Hazel from Hollywood.

Vocal—Ivan Edwardes singing "Morning" and "At Dawnings."

Feature—Eh! Tide—Paramount.

Recessional—Organ.

Next Week—Alas! Julius Caesar.

Blue Mouse Theatre—
Overture—"After Every Party."

Current Events—Fox News.

Specialty—Fifth and Sixth Series of Singers' Popularity Contest.

Comedy—Pop Tuttle's Long Shot.

Music—"Tomorrow."—Organ.

Feature—What's Wrong with the Women—B. S. R.

Recessional—Organ.

Next Week—Nero.

Liberty Theatre—
Feature—Dr. Jack, Harold Lloyd—Pathe.

Next Week—The Hottentot.

Winter Garden Theatre—
Overture—Orpheus.

Current Events—International News.

Feature—What's Wrong with the Women—B. S. R.

Next Week—Alas! Julius Caesar.

Melba Theatre—
Overture—Robin Hood—Orchestra.

Current Events—News Weekly.

Prologue—Atmospheric introduction.

Feature—Douglas Fairbanks in Robin Hood.
Chicago and the Mid-West
L. H. Mason, Representative, 725 S. Wabash Ave.

Around the Trade

LUBLINER & TRINZ have completed plans for the erection of a magnificent four thousand seat house at Belmont and Lincoln avenues, and according to General Manager Emil Stern, ground will be broken for this theatre within a few days. Walter Alschlager is the architect for the new house, which will be palatial in beauty of its design and the magnificence of its furnishings. Lubliner & Trinz already are operating seventeen houses in the city and the new house will add approximately two million dollars to the money already invested in L. & T. operated theatre properties.

Health Commissioner Bundeson has asked the co-operation of the motion picture theatre managers of Chicago to aid him in his fight to head off a threatened flu and pneumonia epidemic, and has requested them to see that persistent coughers and sneezers are ejected from the theatres.

J. B. Dibelka, who, for the past year, has been secretary of the Illinois Motion Picture Theatre Owners and editor of Filmland, the association’s official, tendered his resignation from both positions at the last meeting of the board of directors. He will, however, continue to hold office until his successor is appointed. Mr. Dibelka converted his theatre into a dance hall some time ago and no longer is an active member of the film industry, but has retained his interest in organization affairs and has been willing to put in his time for the benefit of the theatre owners.

Douglas Fairbanks, in “Robin Hood,” is playing to constantly increasing business at the Roosevelt theatre, and started its second week with fine crowds. It is predicted that the run of this feature at Balaban & Katz house will be longer than that of “Tess of the Storm Country” and “When Knighthood Was In Flower,” which to date hold the run record of that house.

George D.Hopkinson, popular owner of the Hamlin theatre, on west Madison street, is back on the job after a lay-off of several days occasioned by illness.

An increase in the capital stock from ten thousand dollars to fifty thousand dollars is announced by the Illington Amusement Company, which operates the Illington theatre.

“Dr. Jack” is scheduled to open on February 24th at the Orpheum and will have an indefinite run at this house. It has proved one of the big hits of the season in some of the eastern cities, where it already has been shown.

R. D. Taylor, of the Bourbon theatre, Bourbon, Indiana, is preparing to start work on a new front and improved interior for his theatre. Mr. Taylor has shown himself an up-to-date showman and always keeps his house between and attractive to his patrons.

Louis Laemmle celebrated another birthday last Sunday and Herman Stern, exchange manager, took advantage of the occasion to organize a big surprise party for Mr. Laemmle. Members of the departments and the entire sales staff, also a few friends outside the exchange, forty in all, silently entered the Laemmle house and gave Louis the surprise of his life. Everybody had a fine time and most of the boys got to the office in time for work Monday.

S. J. Gregory, of the S. J. Gregory Amusement Corporation of Hammond, Indiana, has departed for three weeks’ rest at Hot Springs, Arkansas.

Mr. and Mrs. Henoch, of the Stratford theatre, gave a dinner at the Congress Hotel in honor of General Manager of the Universal Corporation A. A. Schmidt and Mrs. Schmidt on Wednesday the 24th. Among the guests present were Mr. and Mrs. Herman Stern, Mr. and Mrs. Louis Laemmle, and Mr. and Mrs. J. Laemmle, all of the Chicago Universal exchange.

J. Galeete, of the Lyric and Star theatres, Lincoln, Illinois, visited Universal’s Chicago exchange this week, to make plans for the big exploitation campaign on “The Flirt,” and was met at the exchange by E. C. Ketcham of Grosset & Dunlap, publishers of “The Flirt,” the book on which the feature is built, who with the co-operation of Publicity Manager Walter Hill, of Universal’s Chicago exchange, completed arrangements for the joint publicity campaign in Lincoln.

Among the Exchanges

N. H. FRIEND, of United Artists, has been in Chicago for the last two weeks and expects to leave for Los Angeles, in company with his brother, shortly.

M. Whitmoyer, formerly of First National sales staff, is now covering northern Indiana and Illinois for Celebrated.

Pearl White’s continued popularity with theatre owners is best shown by the fact that her new serial, “Plunder,” is now being shot at once in Birtney, and the owner of this midwestern theatre has purchased the Blackburn Hotel property, and that the old building is to be removed early in Spring, providing room for a twenty-five hundred seat motion picture theatre.

Ted Schlanger, well known Universal salesman, has been appointed short subject manager of the Chicago exchange, according to an announcement just given out.

H. H. Hurn, district manager of Hodkinson, arrived in Chicago this week with a print of “Down to the Sea in Ships,” which is heralded as one of the great pictures of the year, and Manager Simmons and the staff of the local exchange after seeing it screened are enthusiastic over the feature. Arrangements for showing it in this territory will be completed shortly.

Manager Manske, of American Releasing Corporation, has booked “What Pools Men Are” into the State-Lake for the week of February 22nd. This picture will be released on the Lubliner & Trinz and Ascher circuits the week of March 4th. In the cast are Fairbanks, Lucy, and a number of other well known players.

H. A. Washburne has been transferred to the Indianapolis territory by Manager Fichtenbaum of United Artists. Film row will miss genial Washburne, who is very popular with the boys.

Celebrated Players have acquired Col. Selig’s spectacular serial, “The Jungle Goddess,” for release in Indiana, Illinois and Wisconsin. The serial, which is in fifteen episodes, is said to include some very thrilling adventures with animals and other incidents which will make the audiences sit up and take notice.

Fred Balilde, formerly manager of the Keystone and Panorama theatres, and at one time salesman for Mutual and Universal, is now associated with the American Releasing Corporation and will cover the territory made vacant by the resignation of J. J. Clark.
Manager J. M. Edgar Hart of the Palace theatre, El Paso, Texas, prepared this artistic display recently for "Broadway Rose," selling the title, the star and the type of picture in definite fashion.
Gets Unique Publicity Through Matinee on "The Flirt"

Seattle, Wash.—A stunt that attracted a great amount of desirable newspaper publicity was put over recently by Manager R. W. Case, of the Columbia theatre, here during the three weeks' run of "The Flirt," but can be used as an exploitation aid for any picture.

Mr. Case had tied up with the Seattle Post-Intelligencer in announcing a special morning matinee for children. The only requirement for admission was some article of food or clothing that could be turned over to the Associated Charities organization of this city.

The day of the matinee the street in front of the theatre was packed with children. Two tiny boys had come to the theatre dragging a large live hog on a chain. As the rest of the articles were piled in front of the theatre the hog was parked in the street and chained to a fire plug in front of the theatre.

As a result of this Manager Case was arrested by the Police Department for parking his hog within twenty-five feet of a fire hydrant. Next day the Post-Intelligencer carried a full column story of the matter, with pictures of Mr. Case's arrest and entrance, with the hog, into the police patrol in front of the theatre. The story went on to tell of his release by the police court judge because the owners of the hog could not be found and there was not enough evidence to convict him, especially since the idea was all for charity. The paper gave credit to the ranch that had donated the hog to the youngsters, and also went on in regard to the picture.

The whole stunt was put over by Mr. Case with ease, as the newspaper had already been tied up in regard to the matter of the distribution of the articles to charity, and the ranch that donated the hog was only too glad to do so for the sake of charity and a little publicity in the newspapers.

Newlyweds Admitted Free to "One Week of Love"

Galveston, Texas.—Manager Charles Sasseen of the Queen theatre used an extensive newspaper campaign several days in advance of "One Week of Love," including several special stories about the heroes, heroines, stunts intended to interest all persons who were married on the dates the picture was to play.

Mr. Sasseen advertised that all persons who could show certificates, that they were married on the days the picture ran at the theatre, would be given free admissions to see "One Week of Love."

The stunt was a success, quite a large number of marriage certificates were brought to Mr. Sasseen as evidence, and free tickets were awarded to the holders of these licenses.

Cut-Outs Decorate House Front for "Silver Wings"

St. Paul, Minn.—An attractive lobby display for "Silver Wings" was prepared by the Tower theatre, utilizing life size cut-outs made from the 24-sheets. Three large cut figure heads of Mary Carr and the two sons in the picture were used over the marquee.

The fact that Mary Carr was the creator of the mother role in "Over the Hill," was prominently displayed in all advertising. Large banners were used over the doors and also over the marquee. Special lobby frames and layouts of scenes were also used.

Novel Shadow Box Is Built for "Man Who Saw Tomorrow"

South Pittsburgh, Tenn.—Manager E. C. Ogg, of the Imperial theatre, was greatly aided in his exploitation of "The Man Who Saw Tomorrow" by a novel shadow box in the lobby.

The bottom of the box contained a one-sheet, oiled and illuminated from the rear. Above this was a compartment containing a miniature parlor set, with chairs, sofa, table, rugs, etc., and pictures on the walls. Several figures cut from the lobby cards were placed about the set.

On the rear wall of the "parlor" hung a framed card with Thomas Meighan's picture and carrying the billing for the photoplay.

Showing the barber shop tie-up on the Sam Fenton Haircut arranged by Marc Lachman of the Universal exploitation staff for the showing of "The Flirt" at the Radio, New York

Unusual "Dr. Jack" street ballyhoo used by the New Franklin theatre, Oakland, Cal. The man carried no sign, but merely inquired of passersby for the offices of Dr. Jack
Gown Designing Contest is New "Broadway Rose" Stunt

St. Paul, Minn.—The management of the New Astor theatre, in connection with the St. Paul Daily News, exploited "Broadway Rose" through a contest in which $50 in cash prizes and 100 theatre tickets were offered for the best design for a dancing costume for Mae Murray.

The newspaper’s own statement of the stipulations of the contest covers fully the details of this exploitation:

"Wouldn't Mae Murray look lovely in a black velvet, such-and-such a costume? you have probably said to yourself if you're a film fan.

"Well, why not design one for Miss Murray. She is looking for ideas for new gowns and dancing costumes, and through the Daily News asks readers to help her.

"The Daily News, by arrangement with the New Astor theatre, where Miss Murray's "Broadway Rose" is being shown this week, is offering $50 in prizes and 100 theatre tickets to the men and women who submit the smartest, most attractive and original designs for a gown or dancing costume for Miss Murray.

"Here are the main points in the contest:

"Designs should be submitted either in pen and ink or colors. Pencil sketches will not be considered.

"Besides the drawing, the design submitted must include a description of the gown as to color and material used."

Madge Bellamy Contest Used for "Lorna Doone"

Allentown, Pa.—The distinction of being first to use the Madge Bellamy guessing contest designed as an exploitation aid for "Lorna Doone" goes to Manager J. M. Fogelman of the Colonial theatre.

Prior to the release of "Lorna Doone" Miss Bellamy had posed in eight different costumes, representing eight different famous characters of varying periods of history, such as Cleopatra and Betsy Ross.

Cuts of these pictures were used by the Allentown Chronicle and Leader which found good circulation value in interesting its readers in such a contest, asking them to identify the various characters represented.

Many Co-operative Stunts Are Tied Up With "Kick In"

Macon, Ga.—Manager E. C. Kingman of the Rialto theatre used an extensive teaser campaign, followed by many co-operative stunts, for "Kick In."

Teasers were started on the screen ten days in advance. A few days later the outside teaser work was sprucing. One thousand gummed stickers, with only the title in bold type, were stuck on automobile windshield, show windows and similar places.

Allowing a few days for the title alone to soak in, Mr. Kingman opened up with a lot of co-operative advertising that practically covered the city. Beginning three days in advance, the largest drug store in the city featured a "Kick In" sundae. A free pass was offered to the table boy or girl who sold the most of these, and they went like hot cakes.

The eight one-sheet stands of the Navy and Marine recruiting offices were grabbed with signs telling men between 18 and 35 to KICK IN, join the Marines or Navy, and see the picture at the Rialto.

The tie-up with the Dempsey Hotel was for a special "Kick In Laneecon," which they served every day during the engagement. The menu explained that the dishes were favorites of Betty Compson and Bert Lytell. The dessert was coconut pudding a la Betty Compson.

Enters Harold Lloyd in Race Against Comic Strip

Birmingham, Ala.—Manager L. R. Towns, of the Strand theatre, put over the much coveted "something new" in exploiting "Dr. Jack," when he put over a unique stunt with the Birmingham News, about ten days before opening.

The Birmingham News runs daily the comic strip showing Barney Google and his race horse, Spark Plug. And this is the most popular of the comic strips ran in Birmingham.

So Mr. Towns conceived the idea of having the News put on a contest to determine who gets the most laughs, Harold Lloyd or Spark Plug, and why. The contest was called the "Great Laughter Handicap." Prizes of $15 and $10 were offered for the best letters of 100 words or less, picking the winner and the loser, respectively, and giving reasons for the choice. The winner of the "Handicap" was determined by the number of votes received, not by the arguments advanced in the letters.

The "Handicap" started on Wednesday before "Dr. Jack," opened at the Strand on Monday, and ran until the following Tuesday at 12:30 noon. The News played it strong with daily articles under two-column heads, most of the articles appearing on the front page. These articles were written in an interesting manner, giving the positions of the entrants, advancing arguments for both sides.
When you think of one-reel comedies think of

**Hal Roach Comedies**

**Your** public does, for they are played in more theatres than any one reel comedies that have ever been made.

For nine years Hal Roach has been making these comedies. In the earlier releases Harold Lloyd himself was starred. Then came "Snub" Pollard; and now Paul Parrott.

You benefit by the wonderful past success of these comedies as well as by the earnest effort and rich experience which is applied to those of today.

When you buy commodities of any sort you want those which have proven their quality. You refuse to make risky experiments.

Buy comedies as you would commodities; get those that have been proven by time. Get the Hal Roach One Reel Comedies.
Pearl White

Facts for your consideration, Mr. Exhibitor!

1. Here's a star that brings them in. The amazing success of past Pearl White Patheserials proves that.

2. Here's a production that brings them in. Reports from exhibitors prove that.

3. Here's a serial that sells itself. So many exhibitors have booked it after seeing it.
that we term it the *Pathéserial* that sells on sight.

4. Here's a newspaper campaign that *brings them in.* Ask the Pathe branch manager serving you for full details.

As exciting as an automobile collision. Produced for the surpassing entertainment of *your* audiences.

*Pathéserial*
Leo Maloney
in
Range Rider Series
Two parts each

What are the best short “Western” dramas released today?
You can have just one guess after reading the adjectives that other people use in writing of the Range Rider pictures

“A Rattling Western Drama”

‘One Jump Ahead’ is a rattling two part Western drama. . . . The cast rings the bell. . . . Suspense and action in goodly measure.”
—Blaisdell in Trade Review.

“A Very Good Western Melodrama”

‘The Drifter’ is a very good Western melodrama . . . Plenty of hand-to-hand encounters, thrills, and an altogether satisfactory short subject.”
—Lillian Gale, in M. P. News.

‘Refreshing—Sure Fire’

‘The Bar Cross War’ is refreshing. It keeps one alert. A story of sufficient merit to hold interest, direction of a feature par and last reel a series of combats about as well done as the camera has ever photographed. . . . It is sure fire.
—Lillian Gale, in M. P. News.

“High Standard of Interest and Suspense”

“The high standard of interest and suspense set in previous issues is maintained in ‘His Enemy’s Friend.’ It is a production that should be welcomed by any audience.”
—Sevill in M. P. World.
Double-Truck Syndicate Story for “Hungry Hearts”

Cleveland, O.—Edward Carrier, Goldwynner here, aided by Eddie Bonns, manager of exploitation for Goldwyn, has succeeded in getting, through a newspaper syndicate, a double-truck Sunday newspaper magazine feature story across in eighty-four newspapers of the country on “Hungry Hearts.”

On January 7 the two-page article appeared in the Cleveland News; the Atlanta Constitution, the Fort Worth Record, the Worcester (Mass.) Telegram, the Dayton News, the Springfield (O.) News, the Buffalo Courier, the Ohio State Journal of Columbus and the Post of Washington, D. C. Seventy-three other newspapers used the story on following Sundays in their magazine sections.

The story appeared in the Cleveland News on the day of the opening of “Hungry Hearts” at the Circle theatre.

“Hungry Hearts Speak the Wide World Over” was the title of the article spread across the two pages. A banal underneath the lead read: “We Can Get Plenty of Hands, What We Want Are Single Men, Is the Motto of a Strange Club Which I—Sweeping Over the World as War's Aftermath.” The story is illustrated with drawings and with photographs of seven pretty girls who founded the Cleveland Chapter.

Bag of Salt Novelty Exploits “Omar the Tentmaker”

NEW YORK, N. Y.—Tiny bags of salt attached to tags were used as an advance exploitation novelty by the New York Mark Strand theatre for the run of “Omar the Tentmaker.”

Salt, the beginning and end of all wishes on the desert, the charm against evil and the symbol of good fortune, was the tie-up used to link up the attractive novelty with “Omar.”

The tag, on the face, announced the coming of the attraction. On the reverse side it outlined in 23 words the symbolic meaning of the gift of salt and then added that the receiver must accept this gift from a stranger and within three days pass it on to someone else to insure good fortune.

Sort of a personal lucky chain that was made more effective than the chain letter by the personal touch. The tag and bag of salt were red.

Ties Up with Newspaper Puts Rotos in 40,000 Homes

Memphis, Tenn.—Getting a four-page colored advertisement into the homes of 40,000 Sunday readers on the opening day of the presentation of the picture, with no cost outside of supplying the newspaper with the rotogravures, is the latest stunt put forth by G. E. Brown, director of advertising and publicity of the Consolidated Enterprises, Inc., of Memphis.

Brown tied up with the Commercial Appeal, which claims the largest circulation in the South, for the distribution of rotos on four Paramount releases billed for Loew’s Palace.

The rotos, each appearing Sunday morning, the opening day of the picture, proved a sensation in Memphis.

Brown made the stunt interesting to the paper by overprinting each roto with advertising copy for his other productions during the month.
Waterfall "Tess" Lobby Made Over for "Brawn of North"

Asheville, N. C.—Manager John B. Carroll of the Imperial theatre got double service from a lobby display recently when he built it for "Tess of the Storm Country" and completely transformed it for "Brawn of the North."

For "Tess of the Storm Country" a waterfall set was built in the center of the lobby just in front of the box office. The backing was of heavy canvas painted to represent rocks. A hose connection from the basement discharged water at the top of the "falls" and a drain at the bottom conducted it back. Pine trees were massed around this central set and along the sides of the lobby. In front of the "falls" were placed several old stumps and broken trees, as though a storm had swept through.

For "Brawn of the North," which played the last three days of the same week, this display was converted into a novel "snow" lobby. The water falls was covered with mica and artificial icicles. The stumps and broken limbs were taken out and replaced with fresh pine trees. Then all the trees were covered with artificial snow and the floor around the base of the falls and under the trees on both sides was banked with cotton and mica. The effect was striking and realistic.

Compo Board Dog House Used in Strongheart Lobby

CHICAGO, III.—The management of the Harmony theatre obtained an excellent effect in its lobby for "Brawn of the North," with a compo Board dog house and a head of Strongheart cut out from the 24-sheet.

The head emerged only halfway from the house, which was painted in vivid colors with all the effects of a circus layout. To intensify the realism a sign was put over the doorway:

"Beware of Strongheart, the Wonder Dog, now playing inside in 'Brawn of the North. Thrills—Romance—Action."

The lobby display was supplemented by the distribution of 1,000 balloons to children of the neighborhood advertising the canine star at the Harmony.

Newspaper Foots Bills For "East Is West" Contest

SHARON, PA.—The winking contest on "East Is West," first used by Jacob Fabian when the picture played the Regent theatre, Paterson, N. J., was sold to a newspaper as a circulation building idea when the attraction was booked for the Liberty.

The Sharon Herald footed the bill for the contest, including the prize awards, because of its faith in the idea to build reader interest. The only expense incurred by the exhibitor consisted of the slides used to advertise this exploitation in his theatre.

Animated Shadow Box Used as "Singed Wings" Display

FORT SMITH, Ark.—Manager Hugo Plath of the Palace theatre employed an attractive "Singed Wings" shadow box, the inside walls of which were covered with purple sateen. A cut-out of Bebe Daniels stood in the center of the shadow box. To one side of the shadow box was seen burning a candle from which a large moth suspended from a bulb by an invisible silk thread swung back and forth in the front of the flame.

By means of an electric motor a buzzing sound was produced which created considerable attention and gave the effect of the flapping of the wings of the moth. The colors used for the lighting effect in the box were green and purple made to blend together.

Takes Advantage of Fire with "Eternal Flame" Banner

Anniston, Ala.—In putting "The Eternal Flame" over, Manager Roy C. Smart, of the Noble theatre, took advantage of a local fire to excellent advantage.

The historic old Anniston Inn, built by the founders of Anniston, was burned the week before this picture opened. Before the flames were entirely out, Mr. Smart had a banner, six feet wide by eighteen feet long, painted and hung under the old electric sign which was still hanging from the front wall of the ruin. The banner read:

"This huge building was consumed by flames in four hours, thirty minutes. The Eternal Flame burns on forever. See it at the Noble Monday and Tuesday, with Norman Talmadge."

The burning of the historical old inn was of great local interest and practically everybody in town visited the ruins several times. They couldn't miss the banner and they could not fail to be impressed with the novelty of such advertising. So it was a topic of conversation for days.
“Knighthood” Well Exploited in Extensive Campaign

Jacksonville, Fla.—Manager Guy A. Kenimer of the Arcade theatre put over a thorough exploitation campaign for “When Knighthood was in Flower.” The following features, among others:

Window display arranged with Jacksonville’s only book store, the first time this store has ever cooperated. Large window dressed with about sixty copies of special Manus Davies edition of the book, and with cards and stills from the picture.

Mailing list of about 1,500 carefully selected names was used. They were sent a letter endorsing and recommending the picture, together with a program and a herald.

One of the neatest and most attractive lobby displays ever featured at the Arcade was used. The entire lobby, front, side and back, was enclosed with compboard painted to represent a stone castle. The opening in the front was a wide arch. There were arches along both sides and arches over the doors in the back leading into the theatre. Shields and crossed spears hung on the walls around the lobby and over the entrance arch.

Otherwise the lobby was entirely bare except for a cut-out of Marion Davies in boyish costume, and an artistic panel giving the billing of the picture, and flanked on each side by a tall, slender plant.

Old Derrick Put Up in Lobby for “The Hell Diggers”

Tampa, Fla.—M. K. Moore of the Victory theatre carried out an effective lobby display idea on “The Hell Diggers.”

He had an oil derrick fourteen feet high built of 1x4 lumber. The derrick was placed in front of his theatre and several pieces of casing were set in the derrick to make it look business-like. He also poured over the casing some black oil to make it still more business-like. The entire display was labelled “Hell Diggers Oil Company.” Wallace Reid, president, Paramount Well No. 1. This display several days in advance caused considerable talk.

Moore had a wild cat whistle, the kind that the fire trucks use. The mayor allowed him to use it on the opening night.

After setting off four big railroad fuse torches, he started his wild cat whistle. Of course the people thought that the town was on fire. Moore, himself, said it brought them all out.

Novelties Exploit “$5 Baby” and “Trifling Women”

Sandusky, O.—George Schade of the Schade theatre upheld his reputation for effective novelty advertising in his exploitation of “The Five Dollar Baby” and “Trifling Women.”

“Trifling Women” inspired a thermonic stunt. A little tube, partly filled with a liquid of the hue of pink lemonade at the circus was glued to a slip of compboard about the size of a check in a dairy lunch. The degrees of amorous affection were marked: Indifferent, Real Love, Jealous Love, Hate and Furistic. At the top of the card was the inscription: “Trifling Women” Thermometer. Turn over for instructions. Following the instruction revealed this direction: See “Trifling Women,” a drama of three kinds of love, with the date and so forth.

“The Five Dollar Baby” appeared in person on a card big enough to display a one-column advertising cut. A kegpie, no larger than a capsule, was pinned to the pasteboard.

Newspaper Finally Won Over By “Oliver Twist” Matinee

Springfield, Ill.—Manager W. G. Watts of the Princess theatre, after many attempts to break into the news columns of a local paper, which has rigid anti-publicity rules, finally succeeded and obtained most advantageous publicity for “Oliver Twist.”

The stunt that enabled the Princess manager to purloin the valuable space was a special Saturday morning showing for the orphans of Springfield. The idea was sold to the Illinois State Journal by giving the paper full credit for staging the orphans’ showing, the stories indicating that the party was being staged by the newspaper.

In addition, Mr. Watts worked the stunt into a big ballyhoo when he persuaded the local scout master to assemble the boys for an honorary escort to the orphans. The orphans were brought on Saturday morning to a designated spot and there the boys, in full regalia, met them and marched through the city in parade formation, led by the “scouts’” fife and drum corps. The scouts carried three fifteen-foot banners announcing the special showing. The parade, as expected, attracted a great deal of attention, which in addition to the newspaper publicity given to the stunt by the State Journal, made the double tie-up a highly effective one.
Racing Atmosphere Utilized in "Garrison's Finish" Stunts

Seattle, Wash.—As part of his extensive exploitation program for "Garrison's Finish" when it played at John Humrick's Blue Mouse theatre here recently, Publicity Manager Vic Gantlett adorned the cashier's and girl ushers of the house in elaborate jockey costumes.

The lobby decorations of the theatre featured the rare scenes in the picture. A life-size cut-out of Jack Pickford as the jockey on his horse was placed on each side of the lobby immediately in front of a painted scene resembling a crowded racetrack. In transparent letters, illuminated from the rear and intermittently lighted by large colored lamps, the words "Garrison's Finish" appeared just in the background, behind the horse and jockey.

Window card and newspaper advertising also carried out the racing idea, much of it being put out in the shape of a large horse-shoe, and all of it emphasizing the racetrack theme of the story.

Blank Book Stunt Utilized for "Trifling Women"

HAMLINGTON, Ga.—Managing Director Fred S. Meyer of the Palace theatre used the "What I Know About Women" booklet, with blank leaves, to excellent advantage in exploiting "Trifling Women," giving it an added angle of interest through an advance advertisement.

In conjunction with the exhibition of the picture, Mr. Meyer inserted this advertisement in the newspapers: "1923's biggest seller will be off the press tomorrow, 'What I Know About Women' by Harry Silver. Free copies may be obtained tomorrow at Radcliffe's, Berkowitz's, and Len and Schwartz's. This is not drug stores and cigar stores.

The volume was a four-page leaflet. On the first page was an announcement of the picture. On the back page was the title, "What I Know About Women," a drawing of one of them in lingerie, and the direction, "Now turn to the inside pages." These were blank. Mr. Silver, the author, incidentally, is resident manager of the Palace. The leaflet was highly perfumed.

"Eternal Flame" Tie Up with Little Theatre League

RICHMOND, VA.—The Broadway theatre, of which Jack Reville is manager, obtained excellent publicity for "The Eternal Flame" through a private screening for the Little Theatre League, representative of civic leaders in all lines of activity, which resulted in an endorsement from the league.

Manager Reville's idea of interesting the Little Theatre League was only one of many exploitation angles. "The Eternal Flame" candle also shed light and the Norma pearls glistened in the windows of several stores to help the Broadway theatre.

Ties Up with Candy Store on "Dr. Jack" Happy Bags

McALESTER, Okla.—Manager Earl Settle of the Palace theatre made particularly effective use of the happy bags furnished as an exploitation aid on "Dr. Jack," through a tie-up with a candy store.

Special announcements were made in all the newspaper ads to the effect that Dr. Jack's happy bags filled with candy would be given away to boys and girls attending the theatre Saturday. The candy was given to Mr. Settle free by a local confectionery store. Mr. Settle states that this was a splendid bit of exploitation as the children would carry the bags of candy home with them which was just another ad for the picture.

Simple Street Ballyhoo Used on "Rich Men's Wives"

Augusta, Ga.—A simple ballyhoo that brought excellent results was used by Manager F. J. Miller of the Modjeska theatre in exploiting "Rich Men's Wives" for three days in advance.

From the Cadillac agency he borrowed a new Cadillac limousine in exchange for a slide on the screen. Two red and gold uniforms were borrowed from the Vanderbilt hotel, one for a chauffeur and one for a footman.

A fashionably dressed young lady sat in the house with the curtains half drawn and was driven all over town. Stops were made at all important stores. The footman would open the door and assist the young lady down. While she was in the store he would stand at attention by the door. When she returned he would help her in, close the door, resume his seat and the car would drive off.

The only advertising carried on the car was a small sign on each side reading, "Rich Men's Wives."

Shadow-box, banner and accessory material for "Rich Men's Wives," arranged in the lobby of the Strand theatre, Memphis, Tenn., by H. B. Clarke, manager.
Two scenes from an elaborate fashion revue presented in conjunction with “Remembrance” by the Allen theatre, Cleveland. M. A. Maloney, publicity director, and Francis Mangan, art director, prepared it.

Rothafel Uses Unique Prologue to “Quincy Adams Sawyer”

New York, N. Y.—In connection with the presentation of “Quincy Adams Sawyer” at the Capitol theatre, S. L., Rothafel devised an unusual prologue, so simple in execution that almost any exhibitor could duplicate it. The setting consisted simply of a rural drop with a 24-sheet on the picture in the center of it. This 24-sheet was brilliantly lighted. An actor made up as a rural bill poster is shown in the act of finishing the pasting of the 24-sheet. Two country children are watching him. After finishing his work he lays down his paste- pot and brush and tells the synopsis of “Quincy Adams Sawyer” in a special song written by Martha Wilchinska. The lyrics were as follows:

Slick up your galoshes and harness up the shay—
A wonderful show has come to town today!
Our hero’s name is Quincy Adams Sawyer,
He always knew just what he was about;
He sure was a right smart lawyer,
And he didn’t like the looks of Obadiah Stout.

Lindy Putnam was a brazen piece,
She tried to vamp Quincy, but he wouldn’t fall;
For he loved blind Alice, the Deacon’s niece,
And he couldn’t see any other gal at all.

Slick up your galoshes and harness up the shay:
A wonderful show has come to town today!

Iowa Hook-Up Results in New “Clarence” Nut Bar

DES MOINES, IOWA—When “Clarence” played at the Strand theatre, the Hutchinson Candy Co., one of the largest in this part of the country, tied up with it, printing up 25,000 wrappers which denominated a staple nut bar product as the “Clarence” Nut Bar. John E. Kennebeck, Paramount exploitation, secured the book at the Straddle and used it immediately in Grinnell, Iowa, and other towns. Kennebeck also got up window cards and a standard display which were used in the windows of the dealers for a splendid flash for the title.

Then Lindy and the wicked Obadiah
And the husky blacksmith, Abner Stiles, too—
They got together,izin’ to conspire,
But Quincy knew that there was dirty work afoot!

They set blind Alice adrift on the water:
Did Quincy let her drown? By heck, no he!
He jumped in the river and out he isn’t her.
And Obadiah, how he hugged her when he found she could see!

Then Lindy went right back to her mother
And promised she would be good:
And Obadiah was fixed so he couldn’t harm another,
And everything ended just the way it should!

So slick up your galoshes and harness up the shay,
A wonderful show has come to town today!

Effective Street Ballyhoo for “Deserted at the Altar”

Richmond Hill, L. I.—Manager David Schaefer, of the Richmond Hill theatre, in addition to filling his lobby with wedding decorations, used a simple and ingenious street ballyhoo for “Deserted at the Altar.” Mr. Schaefer had a couple dressed as bride and groom riding about town in an automobile with bells and tin cans attached to attract attention. He himself acted as cameraman. They stopped on every prominent corner, where the groom got out and started an argument with the bride, with the cameraman presumably shooting the scene. When a crowd had assembled, a shade was pulled down in the rear of the machine bearing the date, theatre and name of the picture.

Teaser Letter Mailed to Omaha Doctors on “Dr. Jack”

Omaha, Neb.—Nathan Frudenberg, publicity man for the World Realty Company’s string of four theatres here, put over an extensive advertising campaign for “Dr. Jack” at the Sun theatre. A “Dr. Jack” letterhead was printed, with a big cut of Harold Lloyd at the left, with address, office hours, etc., the copy reading:

“Dear Friend:

I am about to establish offices at the above address to practice medicine in the newest and most advanced methods.

Furthermore, I am going to advertise in the Omaha newspapers that I have ‘Nature’s Finest Remedy’ for the cure of the sick, the near sick and healthy.

I know it is unethical to advertise. I know I may be barred. I know I may incur the wrath of the American Medical Association.

But I am willing to dare these obstacles to prove my cure-all.

I am sure YOU will not condemn before you investigate. I only ask for a fair deal. I appeal to you to help me help humanity by telling your friends to see me and tell your patients to tell their friends that for their joy, health and happiness to call and see me between the hours of 11 a.m. and 11 p.m. at the above address January 6th, 20th.

Looking forward to being of real service to you and regretting very much that my future appointments only allow me the short stay of fifteen days in Omaha. I remain,

Yours for ‘Joy,”

“Dr. H. Jack.”
“Broken Chains” Given Heavy Advertising Campaign

South Bend, Ind.—Manager Reingold, of the Blackstone theatre, in conjunction with Walter D. Neill, Goldwynner, put over a thorough exploitation campaign recently for “Broken Chains.”

Big display signs, elaborately painted, were used, first for three days on both sides of interurban cars which plied the streets continually, and later against the side walls of a burned building in the heart of the city. Extra newspaper advertising was done. A fine jewelry store window was made over and a story arranged.

In the lobby, in addition to cut-outs, posters and stills, were frames with the Chicago criticism of “Broken Chains.” Frames with the criticisms were also placed in the lobbies of the La Salle and the Oliver hotels and on street corners. Hand-painted cards were used at the news stands and were hung from the trolley span wires.

Potato Stunt Exploitation on “Love in the Dark”

DULUTH, Minn.—The Lyric theatre tied up with the Duluth Herald on “Love in the Dark,” for a special morning performance for children, the price of admission to be a potato. The potatoes, five bushels of which were donated by Miss Dana, were distributed among the poor of Duluth.

The stunt was arranged in the following manner: H. N. Azine, manager of the Lyric announced in the columns of the Duluth Herald that a special showing of “Love in the Dark” would be held at his theatre, for children only, the admission charge being one potato.

Growups passing the theatre deposited their potatoes for the poor, although they were not admitted inside the Lyric. In all, seventy-five bushels of potatoes were received and distributed by Mayor Snively to needy families.

An interesting angle which added to the effectiveness of the stunt was the receipt of a telegram from Miss Dana, star of the picture, endorsing the “potato campaign,” and authorizing Mr. Azine to donate five bushels in her name. The Herald reproduced the telegram and a cut of Miss Dana, with a story about the campaign and her interest init.

“Oliver Twist” Is Exploited Through Dickens Contest

ALGARY, Alta.—Allen’s Palace theatre conducted a Dickens Contest in connection with the presentation of “Oliver Twist.” Contestants were required to fill out a questionnaire in which they were to state how many of Charles Dickens’ novels they had read; give opinions regarding his best work; state whether they had read “Oliver Twist” or not; give an estimate of how many people would reply that they had read “Oliver Twist,” etc.

The prize for the best answer was a leather-bound copy of “Oliver Twist” while theatre passes made up various other prizes.

Lip Contest Gets Publicity for “Trifling Women”

MADISON, Wis.—A “Lip Contest” run by the Wisconsin State Journal was used by the Parkway theatre, Madison, to exploit Barbara La Marr’s “Trifling Women,” now being run at the Parkway.

A first prize of $50 was offered for the prettiest lips in Madison, and fifteen second prizes, consisting of two tickets each to the photoplay, were given. Three bachelors were chosen to judge the photographs which were sent in to the Journal.

Miss La Marr’s photograph was run as the model for the contest, and the name of the play was run in all the daily publicity on the contest. The material published in the paper was written by the paper’s feature writer and was signed “Lipstick.”

Fashion Article by Actress Is “Strangers’ Banquet” Aid

St. Paul, Minn.—Exploitation in St. Paul, preliminary to the run of “The Strangers’ Banquet,” took the form of an article on women’s clothes and how they make American women the most beautiful in the world.

It took the form of a signed article, “Written Specially for the St. Paul News.” The publicity for the picture was indirect, as it was mentioned but once in the article, but the name of Claire Windsor attached to it was of distinct exploitational value, as she has the leading role in the film. The article was prepared by William H. Branch, Minneapolis Goldwynner. It treated of the psychology of feminine clothes and their effect in bringing out the beauty and charm of the wearer.

The “text” for the discourse was the role which Miss Windsor plays in “The Strangers’ Banquet.”
"Look Your Best"
Goldwyn—Six Reels
(Reviewed by Charles Larkin)

TO EAT, to grow fat, to spoil one's career.

To starve, to keep thin, to become a great artist—what is the choice given Perla Quaranta, a little Italian girl portrayed by Colleen Moore, who is one day noticed danc- ing in the streets by Carlo Bruni, made of a small theatrical troupe, and who is given the place of the chorus lady who has fallen to the temptation of too many sweets, with the result that the perfect 36 has developed into an imperfect 40 or so. Perla is a success in the act but as she goes from town to town, having nothing but two suits from Krug, a stage hand, to dine, she also begins to take on weight. Krug, maddened at her coldness, when he makes advances, weakens the game that holds them both in a butterfly stunt and she falls to the stage. Krug thought he could tell the folks Perla's avoid- dupsos, that Mr. et Mme. d'Hoffmann could be eliminated much to the improve- ment of the story. In fact, the dropping of these two is the only thing that can be missed in the least. To see a boisterous hurdy gurdy grinder jump from jail into a theatre box in a dress suit is not being done these days. There is no idea of such a ballet scene toward the end of this picture.

This is not the best thing Rupert Hughes has written, as a play, and Bruni, however, knocks Krug for a goal and gets thirty days for his gallantry. However, thirty days pass soon in Seattle, jail, and Bruni begins to ant, and Perla is a new ballet with Perla.

And so it goes. It isn't much of a picture and there is a fight between Perla's mother and father which Bruni, though he might have been eliminated could be much improved to the improve- ment of the story. In fact, the dropping of these two is the only thing that can be missed in the least. To see a boisterous hurdy gurdy grinder jump from jail into a theatre box in a dress suit is not being done these days. There is no idea of such a ballet scene toward the end of this picture.

The Cast

Perla Quaranta—Colleen Moore
Bruni—Carlo Bruni
Nella—Orpha Alba
Krug—Alberico Conquart
Mrs. Blitz—Martha Mattox

By Rupert Hughes, directed by Rupert Hughes. Scenario by Rupert Hughes. Photographed by Norbert Bronin.

The Story—Deals with the horror in which some folks hold plain good old fat. A chorus girl having attained this terrible state, is freed and Perla, a daughter of Little Italy, is given her place in it. "Butterfly Act." Perla made good and went out on the road with the show. She also went out to dine with one Krug and began to put on flesh. Krug, a disappointed suitor, finds that Perla has held Perla aloft in the butterfly stuff. During the act she crashed to the stage. Bruni beats up Krug and gets 30 days. Escaping from jail he starts a new ballet, engages Perla and the two rise to fame.

Classification—One of Rupert Hughes' problem players the part called "keeping thin.

Production Highlights—Colleen Moore's characterization of the role of the little Italian girl. The figures, the auburn stage floor as a result of the villain weakening the wire which holds her.

Exploitation Angles—The title. The eat and grow thin or fat as you wish, provide a chance to tie up with the health department, Y. W. C. A. women's walking clubs, etc.

Pre-release Reviews of Features

"The Man Who Waited"
Playgoers—Five Reels
(Reviewed by Eugene Carlton)

NO, YOU'RE wrong: it's not a love story, but a Western. There is a love story involved, but slayer escaper direction and father's have come to the unanimous conclusion that no Western is complete without a minor the plot. "The Man Who Waited" is one of those stereotyped productions to which no rural or neighborhood audience would object; yet, aside from a few new twists in the story, there is little in the picture that cannot be found along the well beaten paths of Western plots.

A feature unknown reason a story which opens with the son of a murdered man running the wilds in an effort to avenge his father's murder gains a fair hold on the interest of the audience, but, alas, the fact has not been overlooked by Edward J. Luddy, who wrote the story and directed the picture. Of course, the girl with whom the revenge-seeking son falls in love is the daughter of his father's slayer. To be otherwise would not be Western. Then, just to prove that she is a good fellow and possesses none of the traits of her father, the girl files a location claim to a gold bear- ing plot, discovers it, and saves it from the grasp of plotters.

In physical thrills, good exterior shots of mountain ranges and swift action there is enough merit to classify the picture as good Western. The lighting is good, while the continuity is unawarring.

The Cast

Frank Magee—Frank Briadwood
June Rance—Verna Shield
Joe Manse—Dan Mains
Black Pete—Manuel Sanchez
Mrs. Blitz—Milly Davenport

By Edward J. Luddy, directed by Edward J. Luddy. Produced by Playgoers. The Story—A son is seeking the slayer of his father, the slayer having blown up a mine. He discovers slayer, fighting with father's former partner discovers that father's former partner discover gold-bearing lode. Son falls in love with daughter of father's slayer, the daughter being foster daughter of people who also plotted blowing up of mine. Foster parents of girl discover location of gold-bearing lode of the son and seek to file claim against him. The slayer comes to him and saves the day for the son by filing a location claim.

Classification—Western melodrama involving a love story.

Production Highlights—Scene of Magee's ride down mountain slope to file claim and the row tall and gun fight when audience is interested.

Exploitation—Daring ability of Frank Briadwood as a rider and data on mine explosion should be played up.

Drawing Power—Suitable for rural, neighborhood or smaller downtown houses.

"A Million in Jewels"
Brush-American Releasing—Five Reels
(Reviewed by Laurence Reid)

RESEMBLING a serial in the adventurous action and an old-time melodrama concerning hit "hit" art history, the type of picture which has made the program house popular, J. P. McGowan, who directed and wrote this picture, has used his effort, has not struck off anything new. He merely gives the audiences what will see this plot is what they want—which is plenty of fast-moving incident—a little suspense, here and there, a few physical thrills, though not as much as one might expect with Helen Holmes in the cast, and a first-rate production which offers some good background against Morro Castle and riders in harbor.

The idea is the ancient and honorable battle of revenue officers and jewelry smugglers. And to lend a romantic flavor and pep up it is to send the ringleader of the crooks is played by theashing Helen. The picture starts off showing the agent in the New York Custom House releasing a pair of hirelings in the employ of the smugglers who have been to the Harris, C. T., as a steamer where the villains are carrying on.

The punch of the plot involves an innocent girl whose candy necklaces the jewels. The revenue agent wins the trick, but then the villain exchanges it for a box of real chocolates. The hero of the job again, steals the jewels, explains his actions to the innocent girl who loves him and captures the crooks. After which he learns that the crook smuggler has flooded the market while she gives up her life to save him.

The scenes are filled with first rate incident and manage to keep the audience every eye on the plot as it will terminate. Perhaps some will notice that Elinor Faire hesitates in her scenes to the film, but she does it with a coolness and the director to offer suggestions. She lasts three or four times in making her escape. Fair enter- tainment.

The Cast

Helen Morgan—Helen Holmes
P. McGowan—Locke McGowan
Sylvia Bliss—Elinor Faire
Jane Angle—Nola Parker Spaning
George Beresford—Charles Craig
William Albert—Leslie J. Carey
Morgan—Herbert Pattie

Written and directed by J. P. McGowan. Produced by Brush—released by American Releasing.

The Story—Burke, a revenue agent, de- termined to capture the crafty smugglers of the crown jewelers, who operate under Morgan, the "brains" behind the gang, although Helen Morgan, is assigned to the task of outwitting the government, is a part of the group that the smugglers will enter through a southern port from Havana. After several difficulties in the investigation, Elinor Faire is suspended from the service he is successful.

Classification—Melodrama concerned with conflict between revenue forces and a band of smuggling picture dealers.

Production Highlights—The good detail. The excellent staging. The well-cut angles—Title suggests a teaser campaign. Might co-operate with local editor to feature stories of smuggled jewels, etc. Play up McGowan and Helen Holmes.

Drawing Power—Best suited for second class downtown houses.
“Poor Men’s Wives”  
Preferred—Al Lichtman—6700 Feet  
(Reviewed by Laurence Reid)

This feature is a sort sequel to the producers’ “Rich Men’s Wives,” and from the subject matter involved it might be cut from the same cloth. Excessive brutality, the presence of a german shepherd, and the film’s general defects do not contrast the sordid side of life. It is an ambitious effort to make capital of a moral that the film’s family should be content to be humble and not to strive to imitate the manners of the rich.

“Rich Men’s Wives” showed how a wealthy man turned his wife out of home for being over-friendly with a tango artist; “Poor Men’s Wives” shows a hard-working, rough, and ready type looking for doors for robbing him to pay for a gown which their children ruined—the gown having been made just for that purpose by the pleasure-loving wife at a lavish ball. A good deal of the picture is given up to moralizing and it often appears illogical. Yet in some effective touches emphasizing the craving of the poor, down-trodden wife to share the fortunes of the rich.

The authors have presented nothing new, nor has the director in his treatment of the theme, yet the picture maintains the interest because of its color and color. Color! There is a rich amount of it in the ball episode, which is one of the best individual scenes of the film. The plot is not new. Perhaps the best of the feature is made by Richard Tucker as the rich people are always in character. The picture is well staged and has a definite audience appeal.

The Cast
Laura Bedaffer, afterward Laura Magne
Barbara La Marr
Jim Mabane, Betty Francisco
Chabiel
Ricci Billie, ZaSu Pitts
Apple Annie, Muriel McCormac
The Heavenly Twins
Bygnes Christine Johnston and Frank Dazey
Directed by Cahn and preferred. Released by Al Lichtman.

The Story—Laura marries taxi-driver; Chabiel marries a wealthy man about town. The poor man’s wife is virtuous, the husand’s is not. The rich man’s friend arouses her vanity with his luxuries. Laura gets a gown on approval from store to wear at lavish ball and her children ruin it. Unable to pay for it out of her husband’s earnings and is ejected from home. The taxi-driver eventually learns of her wife’s sin and forgives her.

Classification—Drama of triangle situations showing contrast between wealth and poverty. Moral emphasized. No exploitation.

Production Highlights—The acting of the four principals. The ball scene. The climax when taxi-driver distracts his wife. The incident pertaining to the break-in by a burglar.

Exploitation Angles—The title suggests a campaign. Also a prologue might feature a dance suggestive of the moth and the flame. A little song parallel to the prologue.

Draining Power—A good audience picture for any house.

“Adam and Eva”  
Cosmopolitan-Paramount—Eight Reels  
(Reviewed by Charles Larkin)

AFTER all, it’s in the way you produce it. Here Cosmopolitan has taken an average story, filled it out with trappings, implantation to the shadow stage, and still another fortune on gowns to adorn the star, Marion Davies; assembled a cast, each member of which is an ideal type for the part given and then as a climax engaged that master of scenic background, Joseph Urban, to put on the finishing touches. The result is highly satisfying.

Most folks are familiar with the story, which enjoyed a long and successful stage career. Here it is a tale of a romantic adventure, and appeal and Cosmopolitan is to be congratulated for having selected Tom Lewis for the role of James King, the Wall Street broker whose family’s extravagance almost brings about his ruin, who has a daughter expert in the spending of hard earned money, who puts an employee in his place to take care of his offsprings, and then he himself to South America to recuperate. While he’s gone the employee reforms the whole family—by allowing the “news” to “leak out” that the old man is ruined, and forcing them all down on the face—that’s it.

The story gives Marion Davies an opportunity to staple picture audiences with gowns, jewels and expensive motor cars. She is splendid on the stage, and the money bags T. Roy Barnes as the live wire employee who is given the role of the villain, Barnes, and the absence lends admirable support to the star.

The big feature of this production is its scenic mounting, both interior and exterior. It is one of those shows in which staging a garden party which develops into a Venetian fête. The climax comes in a procession, a fête, with “Adam and Eve” and “Oh’s” of surprise from most audiences. Robert Vignola’s good direction is evident at all times.

The Cast
Eva King—Marion Davies
Adam Smith—Tom Lewis
Adam—Adam Smith
Uncle Horace—William Norris
Lord Andrew Gordon—Percy Ames
Dr. Delameter—William Davidson

The Story—James King finds that his daughter is spending the family fortune. He’s disgusted as the bills bury him. He puts an employee in charge of everything and goes to South America. The employee stops the flow of money outward, tells the guests at a brilliant garden fête that Dad is broke. It’s a 5’s, but it has its effect. It all ends with the gang going to a farm, getting busy and making good and Eva finding her Adam in the employ.

Classification—Pure farce comedy that is not without its appeal because of its elaborate set.

Production Highlights—The gorgeous gowns wore by Eva King; the butterfly tattoo which Tom Lewis draws out of the role of James King. T. Roy Barnes as “Father.” The brilliant settings by Joseph Urban, especially the Venetian fête. The word-substitutes which add much to the enjoyment of the picture.

Exploitation Angles—Marion Davies has been widely publicized as “When Neighborhood Was in Flower.” Therefore play up her name big in all advertising and theatre front displays. Tell the public about Miss Davies’ elaborate gowns. Photographs of them in connection with a fashion store display should be easy to put over. Also play up “Adam and Eve.” This one should be acceptable in first run houses in the larger cities and because of its light comedy should be well received.
**February 10, 1923**

**The Love Letter**  
Universal—4426 Feet  
(Reviewed by Laurence Reid)

BACK to the type of story in which Gladys Walton is at her best, the Universal star has in “The Love Letter” a picture that contains all the earmarks of success. It carries not only a line of action which offers adventure, but is embroidered with a neat little romance inspired through a match. What happens here could reasonably happen when hearts are young and adventure calls.

Gladys Walton can play the shop girl in the life—the type that can not exaggerate the type. And she will intrigue you as a romantic worker in an overall shop who tucks away a note in her heart which eventually reach a young blacksmith in a small hamlet.

The latter’s friends send back a reply, the contents of which read: “I am worth a million dollars, and I want to get married quick.” But the girl, inadvertently, shows the note to her tough and crooked sweetheart. He dominates her because she fears him and is forced to play the part of a “plant” in a bold robbery of a modiste shop.

There is something natural exposed here and the atmosphere is first rate. The girl has her wits about her when the police get on the job and pass her off as her former self in the display. The tough youth is sent up the river and our heroine packs her grip, puts on her Sunday dress and beats it when it means ‘No’ to the crook who conquers him in no time and not being a bad girl there is no striving toward her redemption. A pretty baby brings further happiness and everything is looking rosy until the shadow from the past appears. The toughie, having served his term, arrives in the small town.

He has his “gat” in his coat pocket and the girl, knowing his desperate character, saves her young husband from the hands of the crook. It is a blust but it works, especially when the crook sees her bidding the baby good-bye. Having drawn the Madonna when he was a good church member, the appeal of the mother and the baby influences him to go straight.

There is not much originality, but packing a lot of human interest and lifelike touches—to say nothing of humorous moments, George Cooper is excellent as the crook.

**The Cast**

Mary Ann McKeel  
Gladys Walton

Kate Smith  
Fontaine Le Rue

Bill Carter  
Edward Hearn

Halle Berry  
Alleta Lee

Mrs. Holloway  
Alberta Lee


**The Story**—Girl in overall factory sends match note in pair of overalls which eventually reach blacksmith in small farming community. She is under the domination of a young crook and after helping him engineer a robbery for which he is caught and sent to prison, takes the city and goes to the blacksmith’s town. She wins his love and marries him and is happy until the crook returns from prison and takes her back. She bluffs her way out and finds happiness with her husband and the crook goes straight.

**Classification**—Crook melodrama balanced with romance—on the “Turn to the Right” theme.

**Production Highlights**—The atmosphere of the slums. The scene when the girl poses as a dummy model. The scene when she arrives in the small town. The climax when the crook and the crook wife take over.

**Exploitation Angles**—Story suggests a live campaign built around title and the idea of mass notes inspiring romance. Play up Gladys Walton as having an ideal picture for her talent here.

**Drawing Power**—Good for any second class and neighborhood house anywhere. Also suitable for small town houses.

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**Money, Money, Money**  
B. P. Schulberg-First National—  
(Reviewed by Laurence Reid)

SMALL TOWN snoopers will doubtless be familiar to enough people in the country to try to drive a realistic approach for this picture in many theatres. There are some beautiful sets, a fairly thrilling climax of an automobile ride through a storm and a few whimsical touches in the direction.

As for Woodrow Wilson’s favorite actress—well she has lost nothing in the way of pulchritude.

With this said it must be added that “Money, Money, Money” is a relapse from the Oivies established by the dozen pictures, “White Shoulders” and “The Woman Conquers.” It is not that the new-est release is without appeal, but rather that the other two features seemed at least to have brought Miss MacDonald out of the ranks of mediocrity into which she has slumped again in this offering. It will doubtless pass less as a pleasing offering where the star is popular. However, it will not live up to expectations if unusual promises are made for it.

It is a program picture of average qualities—nothing more—presenting as it does the standard picture that misses fire more often than it strikes it. Miss MacDonald has been so accustomed to being saved in the nick of time that it is interesting to note that she can be almost, but not quite, as beautiful in the gowns of a retail merchant’s daughter. The picture becomes noticeable when, as the inheritor of a small fortune, her father is able to dress her becomingly. Something of a play is made on do-it-yourself making in developing the love story and this, together with the charm of the star, are the points of appeal to be relied on. It is meant to inject comedy by showing the newly rich father making his faus pas in society do not be long. There is no subtlety attached to the handling of wealth and poverty.

As a whole the story is obvious. The star manages to retain her poise so that after all it turns out a realistic picture. The whole film is not as good as the prologue.

**The Cast**

Priscilla Hobs  
Katherine MacDonald

George H. Hobs  
Carri Stockdale

Mrs. Hobs  
Frances Rayman

Lennie Hobs  
Paul Wills

Mr. Carter  
Herzeld Mayall

Mrs. Carter  
Brenda Fowler

Caroline Carter  
Margaret Loomis

J. F. Grey  
Charles Clary

By Larry Evans. Scenario by Hope Loring. Directed by Tom Forman. Released by First National.

**The Story**—Treating the small town snoopers. The poor family becomes rich and the haughty aristocratic family which snubs them endeavors to change their manners. The family is in getting a poor man’s business at a reduction. He tries to put over a fake inheritance deal which turns out to be insignificant, but the tables are turned quickly when the banker’s son marries the poor girl.

**Classification**—Society drama revealing conflict of the desire for wealth and poverty.

**Production Highlights**—The auto scene. The climax. The beauty of the star.

**Exploitation Angles**—This little tale suggests a snappy teaser campaign. You might co-operate with banks, etc. Suggests ballyhoo stunts.

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**Java Head**  
Paramount—Eight Reels  
(Reviewed by Charles Larkin)

“OH, EAST is East, and West is West, and never the twain shall meet,” sang Kipling in his ballads, and on this theme there have been constructed no end of film and stage plays, but to George Melford goes the honors of having made the first screen version of the famous satirical poem. He has given on the screen a fine satire on the British Empire, and has not forgotten the romance and adventure that made the poem famous either. With this off the beaten path, a masterful adaptation of Joseph Hergesheimer’s Saturday Evening Post story. This production will create no end of comment in the world of Melford’s career as a director. It is the making of Leatrice Joy. It is a scenic delight for the film lover. In it we have long been interested: it has been in quaint old Salem, the New England coast and the historic locale of the book. It is a picture that boasts a cast of unusual excellence. We recall few productions where in is set forth such a wealth of character paintings.

Leatrice Joy’s unique portrayal is nothing less than a personal triumph for the star. Had she been a native princess she could not have been better cast. Even a boy scout is fine, a bit of acting. Jacqueline Logan, Raymond Hatton, George Fawcett, Frederick Strong, Albert Roscoe and Rose Tapley give good support to her.

The real Salem exteriors are a delight to the eye, as are the correct old New England interiors and costumes. The Chinese settings, however, are not too happy. The great care given to detail is evident throughout. The picture shows an utter disregard for the nature of the story.

Of moments dramatic there is a full quota and these are recorded in a vivid manner. The climax showing the breaking down of Edward Hobbs, comes off as one of the best possible screen interpretations of the visit of Taoou to Nettie’s sickbed and her taking of her own life by swallowing an overdose of opium pills just as the pipe derectly is also given remarkable dramatic situation over with flying colors. The photography is flawless, the subtlties intelligently written and artistically mounted. The scenario by Waldemar Young is excellent and shows a deep reverence for the original story. “Java Head” will probably rank as one of the best things Paramount has ever done. It should find a welcome where high class productions are appreciated.

**The Cast**

Taoou Yen  
Leatrice Joy

Nettie Vollar  
Jacqueline Logan

Jerome Hoolan  
George Fawcett

Gerrit Ammidon  
Albert Roscoe

Rhoda Ammidon  
Rose Tapley

Sidall Ammidon  
Abigail Nye

Bazil Dumas  
George Fawcett


**The Story**—Believing that a quarell between his father and the grandparents of his sweetheart has destroyed all possible chance of future happiness, young Edward Hobbs leaves the Shangai. There he becomes mixed up in an attack on a Manchu princess, whom he marries to save her and be made a prince with his Chinese bride. His old sweetheart is heartbroken, Nettie, the sweetheart is injured and Nettie is persuaded to visit her. He confesses his love to Nettie, Chinese learning of the great love between the two, takes her own life.

**Classification**—An unusual screen painting of the “East Is West” type of story, filled with colorful Oriental parts.

**Production Highlights**—The work of Leatrice Joy as Taoou Yen and the fine supporting cast. The wonderful settings in the exact locale of the story. The Chinese settings. The arrival of the Emperor.


**Drawing Power**—Should be a big drawing card anywhere, anytime.
MARTIAL misunderstandings forms the central idea of this picture which solves nothing. In fact, the story doesn’t disclose a thing which would lead the wife to realize that she has learned a few points about marital fidelity. Furthermore the tale doesn’t give the husband or wife the chance to use his imagination. And he will possibly condemn the husband in the case as utterly stupid.

The plot is arbitrarily developed and one knows for a certainty just how every scene and incident will be treated. Lacking the value of surprise one becomes more interested in the characteristics. It must be said that John Bowers as the husband, Milton Sills as the other man and Maguerite De La Motte as the wife do all that is possible with the material.

The husband and wife carry on a few tiffs. She is eager for a career, yet she would search for happiness in marriage. Her book is published and a dramatist sees possibilities in it for a play. As a result the young couple come to the city, where the wife may collaborate with the playwright.

The husband takes up a menial position and lurks in the background until they disagree with his alleged lack of money. So he plans to produce it. So he returns to the West and tackles an engineering job. The scenes are remarkable and the situations bewildering. The husband and wife soon taxes one’s patience.

The triangle is faintly suggested when the dramatist accompanies the wife West. And here comes the melodramatic climax. If the wife arrive just as the dam is swept away by a heavy storm. The husband, to provide his wife with a plot for the book, makes sure that he loves the playwright, risks his life to save the other, but fortunately both men are saved. After which the wife appreciates that a husband’s love is more valuable than a career.

The story carries some hokum which runs true here and there. Thus, one instance: a man out of gratitude for having his life saved, informs the husband that his wife loves him. Which accounts for his stupidity in not realizing that the plot was broadly planted for the most part—so that one knows just what to expect. The story is not convincing because of some of the situations which bring on the incompatibility of the husband and wife.

The Cast

Barbara Hastings
Dolores Costello
Stanley Roberts
Red La Rocaque
Ralph Westley
Warner Richmond
Peggy Royce
Dr. J. Walter Moore
Mrs. Hastings
Frans Koscres
Mrs. Hastings
Jane Jennings


The Story—Husband and wife misunderstand one another—the wife developing a career as novelist and playwright, while the husband follows her to the city where her story is to be published. He earns money and the wife returns to engineering projects. The wife returns to the West accompanied by the dramatist. The two men become friends and the husband risks his life to save the other, thinking that it means his wife’s happiness. She learns however, that she loves her husband. Both husbands are shown as possessing a suitor.

Classification—Domestic drama which approaches a triangle without developing into one. Classification—Domestic drama which approaches a triangle without developing into one.

Production Highlights—The mechanical side of picture, photography, staging being O. K. Genealogical chart.

Exploitation Angles—Start with campaign based upon theme showing that a wife cannot accept a career and be a good wife at the same time. Play up three leading players.

Drawing Powers—Suitable for neighborhood houses.
Cleveland Chatter
Fred Desberg, general manager of Loew’s Ohio theatres, just returned from a week’s visit in New York.

Moe Horwitz, president of the Washington circuit of motion picture theatres in Cleveland, got back from his honeymoon trip in the east last Thursday. It was a great home-coming. Ask anyone who can remember what transpired in Moe’s office last Thursday!!!

“A” Horatur, the Toledo, exhibitor magazine, is enjoying the balmy breezes of Florida.

A. C. Hoganson, formerly on the local Fox office, has been promoted to manager of the Alhambra theatre, Toledo.

Eddie Zorn, owner-manager of the Temple, Toledo, has changed his policy from straight pictures to pictures plus a minute tab show of the jazz variety. Zorn says folk are tired of sitting through a straight picture show.

Joe Trunk, manager of the Dome theatre, Youngstown, is trying out a new musical policy. This week his orchestra is playing “Three O’Clock In The Morning,” with special lighting effects, while the words of the song are flashed on the screen. The novelty seems to be making a hit.

John Harris, Jr., of the Harris Enterprises of Pittsburgh, and himself manager of the Strand, Youngstown, was in town last week. It isn’t stated whether it was before the dinner, or after the dinner, with Select Manager Mark Gold- man, but be that as it may, it is authoritatively known that Harris signed up for a lot of Select issues.

Scoville Essick and Reif, controlling close to a dozen picture theatres in Cleveland, have booked the Select pictures, “One Week of Love” and “Pawnee” for their entire circuit.

R. C. Steuwe, who, as everybody knows, runs the Orpheum theatre down in Canton, has booked passage for a six-month trip abroad. Steuwe sails in April. His son will manage the house in his absence.

Jimmy Surret, well known manager of the American theatre, Elyria, drove up to town to do his week’s film shopping last Friday.

Mr. and Mrs. Wesley Price of the Lincoln theatre, Elyria, plan to make a six-month walking tour, among Cleveland’s exhibitor guests last week. Among other things, the Prices signed up for a baker’s dozen Hodkinson pictures.

In Cleveland’s Branch-Offices

A. A. SCHMIDT, general manager for Universal, paid Cleveland one of his rare visits last week.

Al Kaufman has resigned as exploitation manager of the Cleveland Universal exchange. Kaufman is expected to succeed Kaufman in the Northern Ohio territory. C. L. Peavey, local Hodkinson manager, has just closed an interesting National office for the last half. These interests, whereby the “Headless Horseman” will play the Metro, Alhambra, License and Malls theatres of Cleveland, for the next three days, run to December 1st. The picture will also play the Waldorf, Akron, at the same time.

R. I. Robinson has come out to Cleveland the American theatre along with J. S. Jossey and E. C. Fielder of the Progress Pictures Company, an independent exchange which is specializing in the distribution of Arrow products.

Great Western Film Exchange has changed its name to Security Pictures Company. Fred Schram and Lee Chapman continue to operate the exchange.

Miss Billie Liebson, manager of the Cleveland exchange for American Releasing Corp., announces that “What Fools Men Are!” will be presented in the Alhambra theatre, Cleveland.

(Continued from first column) Louis J. Frisch of the See-It theatre, Columbus, has also been in town this week, in spite of the Cleveland’s Branch-Offices.

Charles E. Almy, local Metro manager, was out in the city all week trying his hand at selling pictures.

Fred Hogan, Select’s exchange manager here, has got out-Couéd Coud with his new 1923 slogan that Select is the “bigger picture.”

Nat Baruch, local Goldwyn manager, was in Toledo last week. And reported conditions improving in general.

Manager Hamler of the Pantheon has booked “The Christian” for a ten-day run starting February 18th.

Cleveland exchange representatives all picked on Canton this week. And with conditions improving in general and interest in the local exchange.

Because of involuntary petition in bankruptcy of the Dusenbury interests in Columbus, the Grand theatre was recently closed. This action will not affect the State theatre, which is also owned by the Dusenbury interests, according to Perl Miller, receiver.

Joe Kaiser, Jr., has taken over the Royal theatre, in Chillicothe, Ohio.

Southwestern Notes

The Temple theatre at Temple, Texas, owned by the city, has been leased to C. A. Doer. Feature pictures and road shows will be the policy.

G. J. Meredith succeeds Paul Wafehde as exploiter in Consolidated Feature Supply Co., office at Dallas, Texas.

The new Palace theatre at Sweetwater, Texas, was opened for business January 9th, to pleased capacity business.

F. M. Phipps will build a modern theatre at Childress, Texas, in the near future.

The new Garden theatre was opened at Stuttgart, Ark., Jan. 10th. The Garden theatre is one of the most modern in the state.

A. S. Watlington, formerly of New Orleans, has succeeded Alvah Wilson as manager of the Majestic theatre at Little Rock, Ark.

F. C. Robertson has opened his Joy theatre at Smackover, Ark.

The booth of the Palace theatre was destroyed by fire at Marshall, Texas. Loss about $3,100.

Cobat Baker has purchased the theatre at Timpson, Texas, from H. W. Powers.

E. K. Frierson now manages the Vernon theatre at Vernon, Texas.
Seattle Briefs

Henry Danski, a member of S. K. Winelands' Strand theatre orchestra, received the $200 prize from the Jensen-von Herberg circuit as a result of a contest held for the best band in the Seattle houses. The contest was to sell theatre coupon books, containing $4.00 worth of tickets for $3.50. The prize was selected at the Jensen-von Herberg theatre.

The theatre, also, was in the competition, and Strain held over 700 books of coupons, to the Coliseum's 300 and the Liberty's 130. This brought an extra $100 to the Strand, which will be used in some way by the employees. Manager H. B. Wright received a $20 hat from the other managers as a result of his house's victory.

Second prize in the individual contest went to Robert Murray of the Coliseum at the Coliseum theatre, and third prize was awarded to R. D. Kirk, doorman at the Strand. Danski received first prize, sold over 425 books of coupons during the month the contest ran.

“Fun From the Press,” the Hodkinson short subject that has been playing at the Pantages theatre in this city for the last several months, is to be withdrawn from the screen and will now be a weekly feature among the short reels at Manager Frank's Photodrome theatre, according to an announcement made by Mr. Steffy. The new reel is also being advertised by Mr. Steffy in the theatre's newspaper space.

“Douglas Fairbanks in Robin Hood” is now being shown at the Liberty theatre in this city when the local run begins, according to an announcement of Manager Roy V. Johnson recently. It is expected that the picture will be shown in Seattle beginning about the first of February, unless other arrangements are made. Billboard and newspaper advertisements have already been carried out for the past two weeks for the picture.

Omaha Slants

Omaha is to have a new million dollar temple of amusement dedicated to the motion picture, according to an announcement from the headquarters of A. H. Blank of Omaha and Des Moines, who has extensive interests in motion picture theatres and in distributing agencies. Two downtown sites are being considered and the theatre's capacity will be 3,000 and the design and equipment will be along the modern lines.

Mr. Blank, who is known as a man of rare business acumen, has been operating in Omaha for years. He controls the Strand and the Rialto theatre, two of the large downtown centers of screen patronage, and plans to extend his theatres in addition to the new one which will surpass any institution of its kind now in Omaha.

With Milwaukee's Branches

SAM SHURMAN is the newly appointed residence manager for the Milwaukee branch of Western Canada. The company has acquired the 500 Toy Bldg. Mr. Shurman is well known to the trade in Milwaukee and throughout the state, having been in the business this term was in this year before Goldwyn maintained offices here. He will have a full and complete shipping office, the new quarters being much larger; and shipments for upper Michigan and Wisconsin will be made from here.

Motion Picture News

News of The Carolinas

Good times are just around the corner in the Carolinas according to T. H. Shear of the Lee-Lash studios, who declares that much new business in equipping theatres with sound is being written up in this section.

Col. Henry B. Varney of Lexington, N. C., has given contract for $5,500 worth of scenery for his new theatre, which will seat 1,800 people. The new Municipal theatre at High Point, N. C., has been awarded a contract of $10,000 worth of scenery; the Strand and Norva, Norfolk, Va., and the Bijou, Richmond, will have complete equipment, and a theatre already given by Lake Wells. The DeLuxe Johnston City, Tenn., is also installing new scenic equipment.

The New Princess, one of the largest and finest theatres in North Carolina, has just been opened at Shelby. Enos and Zeb Bream are owners. It cost $100,000, seats 1,500, and is the most modern luxury of the big town houses.

The following managerial changes have been made in Southern Enterprises in their Carolina theatres: Ray Bell goes from the Imperial, Charlotte, to the Strand, Spartan, and Asheville, with A. C. Cowles, who has been transferred to the home office; Claude Leon goes from Seaboard auditoriums, Asheville, back to the Imperial, Charlotte.

The Pack theatre, Asheville, will soon open in conjunction with the American Legion, a motion picture production, “The Slackers,” trade, the mountains around Asheville, all members of the cast being Asheville people. The Asheville Chamber of Commerce has purchased a print of the picture for exploiting the town.

Charles Simpson, Universal exploitation manager of Toronto, Canada, to put over the “Flirt” during the past week.

P. L. McCabe, of the Colonial, Tarboro, was seriously injured when his sedan overturned, during the past week.

Paul V. Phillips, of the Wilson, Wilson, N. C., spent several days on Charlotte’s film row the past week.

Cincinnati Notes

Suit has been entered in United States District Court by W. Bergersen, Berlin & Snyder Company, New York, music publishers, against Samuel Davis, of Dayton, Ohio, proprietor of a motion picture theatre at New Boston, Ohio, seeking an injunction and $250, with costs and attorney’s fees, as damages for the alleged violation on the part of the defendant of the complainant’s copyright for a music publication. It is alleged the composition was performed in Davis’ theatre without license from the publishers.

Thieves who effected an entrance to the Hippodrome theatre, Covington, Ky., stole an entire day’s receipts, amounting to $226. Charles Cronin, manager, discovered the theft the following morning.

In Seattle’s Branch-Offices

“THE GRUBSTAKE,” the latest Nell Shipman feature, being shown at the local American Releasing Corporation exchange, was filmed in Spokane and Seattle, and shows interesting locales and scenery in the picture by exhibitors in this territory. For this reason Branch Manager Amacher is at the present time in the territory to confer with elements whereby Miss Shipman will be enabled to appear in person with the picture in this territory, at least in Seattle and Spokane. No bookings are being made on the picture until the first print is received here.

The Rialto theatre in Wenatchee, was a recent visitor on the film row. While here he made arrangements with J. R. Beal, manager of the W. W. Hodkinson exchange, for the booking of “Slim Shoulders,” “Bullodog Drummond,” and other series of the Hodkinson two-reel all-star comedies. “Slim Shoulders” is now being shown around the territory and in conjunction with the Irene Castle Fashion Promenade of six models and Mrs. Douglas Fairbanks in “Mr. Mavare,” the latest Castle dance creations, the picture is going over big with the exhibitors here and there in the territory, this city recently, and was given its first showing to exhibitors last week by Mr. Beal.

The Strangers’ Banquet will be

a feature attraction at Manager H. B. Wright’s Strand theatre according to negotiations recently completed by the Jensen-von Herberg circuit and the local Goldwyn exchange. The exact plan of the date has not yet been decided, but 24-sheets have already been posted announcing the coming of the picture.

The salesmen with the Seattle F. B. O. exchange, has joined the De Luxe Film Company’s staff, and will handle the territory around Seattle for Al Rosenberg’s office. The next Al Lichten- man production to be released by Mr. Lichtenman will be “Shelbys,” which goes into the Coliseum theatre here about February 17. It opened the local territory at the Colimbledon theatre in Portland the latter part of January.

“The Great Adventure” has been booked with the Blue Mouse circuit for early showings in Seattle, Tacoma and Portland by Charles E. Dunlop, manager of the Artists’ exchange, it was announced last week. “The Three Must Get The Branch No. 1 to run, was expected to play the Seattle Blue Mouse the early part of February, probably in conjunction with “Tol, Tony,” which was booked with the Hamrick theatre recently by G. F. Marzar, manager of the Fox exchange.

THE 10th Anniversary of the entry of Western Canada into the moving picture field was celebrated by 12 leading theatres of Toronto, Ontario, during the week of January 29 by the presentation of exclusive Fox film programmes. A feature of the observance was the ceremonial presentation of a gold plate to the exchange affiliation in the Toronto Sunday World of January 28 for the special announcements by the various houses.

The Pantages theatre presented “In Arabia as its feature while the Photodrome, Classic, Victoria, Kitchener, Orpheum, Moss Park, Temple, Model and King theatres.

Bill Gould has resigned as district manager of the Hodkinson company at Winnipeg, Manitoba, and has taken the staff of the Winnipeg office of the Associated First National.

C. A. Meade, Toronto, has been appointed lister-manager of Western Canada for the United Artists Corporation and has established his headquarters at Winnipeg, Manitoba. R. C. Wilson is the manager of the Winnipeg office of United Artists.

Laval Photoplays, Limited, Montreal, has been organized by Ernest Ouliet of Montreal, has been announced that it has sev- eral contracts for “Fauvist” rights in that arrangement have been made for the immediate making of this picture at a studio which has been leased for the purpose, and Mr. Ouliet was the president and general manager of the Specialty Film Import Limited, Montreal, for many years, this company handling the distribution rights in Canada for Pathé releases until the Pathé franchise was secured about one year ago by Regal Films, Limited, Toronto.

The report regarding “Fauvist” is interesting in view of a recent announcement that the story of “Fauvist” would be filmed by Mary Pickford.
Along Buffalo's Film Row

W ITH a buffet luncheon, dance and a special screening of a double bill, Thomas Phillips’ feature, Bob Murphy, formerly with Filkins & Murphy, Merit and the Great Lakes hot-seat exchange, returned to the Beyer film exchange in the Beyer film building, Pearl and Tupper street, Wednesday evening, January 31. The former office of Mr. Maitland has been occupied by the offices recently housing the Educational office which has been moved to the old N-Art quarters next door.

D. I. Filkins did two important things this week. He eliminated the Giant Theatre’s name and announced that Merit will soon have its own exchange building, construction of which will be started as soon as a suitable site can be procured.

J. S. MacHenry, who has been up-state legal representative for First National has been appointed Fox representative in Sydney, Australia. The appointment was made immediately upon the wire from the manager, who was in town. Jack Bruggy, home office, has been here looking over the inspection department. E. H. Hayes, living in London, is rumored to be here on a business trip. It is a dapper bit of stuff, too.

Fred Haxaway, formerly with Harry Lux in Utica as publicity director, is now in charge of exploitation for the Buffalo Metro exchange.

George Hall, of the Capitol theatre, has gone South on a hunting trip. Wonder how it feels to be a millionaire on a hunting trip in the South. Oh, boy, what a life this man leads.

G. H. Thompson, who has been handling publicity for the Regency Corporation of Rochester, has resigned to return to the newspaper game.

The Mark-Strand ended its long and honorable career Wednesday night, Jan. 31, with the show of "I Am the Law." The historic structure, the first of the Mark-Strand chain, was used at part of a bank and a store will undoubtedly take the place of its lobby.

Charlie Hayman, president of the Cataract Theatre Corporation of Niagara Falls, N. Y., is confined to his home with a bit o’ gripe.

Washington Brevities

Summer movies and movie gardens are on the drawing board. Leo Tohan, Maitland’s son, and Earl P. Ready are to create a amusement park on the historic Washington estate of Commodore and Admiral Sepulveda, outdoors and indoors, on the old Queen Street and Benning Road, northeast.

Now it is to be an operating amusement park on the site of the park at the time of the assembly of the Shrine Convention. J. A. McEvoy and Arthur Brosseau are putting up the project and the necessary equipment for the sale. The agreed consideration is $100,000.

The Chev Chase theatre, it is expected, will open the latter part of (Continued in last column)
Kansas City Slants

The Kansas City Star has commented upon the children's code bill, a proposed measure introduced at this session of the Kansas legislature which would make it a guardian for children less than sixteen years old attending a theatre at night, as follows:

"The authors of the children's code commission in Kansas have presented an excellent program for the general good of the legislature, but they have perhaps under- taken too much. With the usual inclination to attempt social or civic reforms, they apparently have overlooked the prevailing conditions in the towns which have led the legislature to consider the economic side of legislation, rather than any undertaking to expand the educational development of the state department of that character. Not, at least, to the degree of creating any special demand for it."


Around the Kansas City Branches

CARL LAEMMLE, president of the Universal Pictures Corporation, was in Kansas City last week on his way west with the first words spoken by him upon his arrival were: "This session is over!"

In Mr. Laemmle's party were H. Zahner, his secretary, and Sam S. Van Nunkle, who will direct a new series of 2-reel comedies for Universal.

Charles Raymond, in charge of the Los Angeles office, has established a branch in Kansas City, which is in charge of the local office.

Al Kahn, Kansas City, general manager of the Crescent Film Exchange, will travel through Kansas with the Warner Brothers coast to coast tour, through arrangement of Mr. Raymond. At one edge of the state this company, which has not had a branch of state department of that character. Not, at least, to the degree of creating any special demand for it.

St. Louis Film Row News

JACK WEIL is on the job again as St. Louis manager for Goldwyn. He was installed last Monday by Jimmy Granger and District Manager Truog of Kansas City.

Charley Werner of Metro went to Rochester, Minn., during the week to consult with a special on characterizing his throat. After a careful examination the specialists informed him that an operation was not necessary and that it would be only a comparatively short time before he would be 100 per cent. perfect. Needless to say Charley was pleased to hear his verdict. He made the trip north to be absolutely certain.

Sam Werner of United Film Exchange plans to release "The Hope Diamond Mystery," serially shortly after the first of February.

J. B. Underwood of Enterprise announces his company has secured the series of films, "Fatty Arbuckle," copyrights to Southern Illinois rights to "The World's A Stage."

Burglars blew the safe of Famous Players-Lasky's St. Louis office January 22 escaping with $100 in cash and $57 in stamps.

F. M. Brockell, general manager for First National, and R. C. Seery, district manager, Chicago, were in town during last week.

St. Louis Jottings

Miss Eugenia Feiner, 2550 Hawthorne Boulevard, St. Louis, has won the Rural Weekly of St. Paul, Minn., film contest, "Picture Production," with her entry "The Girl of the West," for which she was awarded $100. She will appear in the closing ceremonies of the Play Theater, St. Louis, February 27.

A cut in the thousand balcony seats for week-night performances was announced this week by the Pantages theater, Kansas City. This is the first reduction in the face and motion picture house. The reduction will be from 50 cents to 25 cents, including tax. Saturdays and Sundays not included.

Frank L. Newman made a profitable move this week when he booked Arthur W. Nealy, the "kinging policeman" of St. Louis, who is always talking to the_BUF_B:city Police and not obey the police commissioner's order not to sing while on his beat, as he appeared in the "Kind of a Thread" at the theatre. Healy was good for several newspaper stories and a lively attendance resulted.

A new $250,000 motion picture theatre and clubhouse is planned by the Elks Lodge of Kansas City, Kan., the building to be an 800-seat structure with the first film being preceded by the theatre, which will have a seating capacity of 1500. Other neathetres and changes of management are announced in the Kansas City territory this week are: Community theatre, Rockport, Mo., has been purchased by the American Legion; Jefferson theatre, Springfield, Mo., purchased by S. E. Wilhoit; Palace theatre, Springfield, Ill., purchased by H. E. McCall from H. C. Payne.

The second anniversary week of the Lyric theatre in East St. Louis was conducted in conjunction with the "Radio Week," which was Sunday, March 21-27. Seven Universal features were shown as follows: "Top O' the Morning," "Don't Shoot," "Paid East," "Caught Bluffing," "Saratoga," "Buddin' Daylight," "The Girl Who Ran Wild," and "The Long Chance."

Arthur Robinson, owner of the Hickory theatre, St. Louis, has been completely exonerated of all blame in last week's fire at the Hickory on January 7. Judge Anthony Hochdoerfer, judge of the circuit court, after a detail investigation, in releasing Robinson from his common law bond informed him that he thought that his arrest had been a mistake, as there was no evidence to indicate that he was responsible for the fire and the court that he did not carry any fire insurance. Fireman reported to the police department indicating that the fire was of incendiary origin. The court also released Robinson's partner, who was arrested on the same fire as the fireman have believed that a neighborhood gang might have started the blaze to remove Robinson's是从他的剧院.

Courtland Smith, secretary of the Motion Picture Producers and Distributors of America, spoke before the College Club of St. Louis at the Artists Guild Monday evening, January 23rd, discussing "The State Censorship of Motion Pictures."

Rev. Charles P. Foreman, president of the Ministerial Alliance of Louisiana, Mo., has officially denied that resolutions favoring state censorship passed at a mass meeting in Baton Rouge January 14 were intended as a return of the former manager of the Star theatre there. In an open letter Rev. Foreman said that W. N. Wilhoit, representing "Fatty" Arbuckle to the films alone prompted the action, and that he believed Boyd was doing his best to give Louisiana a clean screen. Boyd is a member of Rev. Foreman's church.

Ross Delhy has purchased the Dreamland theatre, Roodehouse, Ill.

J. E. Huggins has sold his Shelbina, Mo., house to Carl Muff.

Morris Richman has disposed of his interest in several South St. Louis houses to Lehr Brothers.

W. C. Sears, Lyric theatre, Booneville, Mo., is convicting along a severe cold that confined him to his bed for several days.


Eastern New York Items

Merit has added a new road man in the person of Hollis Goff who will handle the company's pictures throughout the Albany territory.

W. P. Allen, salesman for Universal, returned Saturday from a two weeks trip through Northern New York and has some interesting stories of the weather along the Canadian border.

There is a report in this city that Albany may again have the State for the Empire State ex- hibitors, the date and place having been left open when last year's ses- sion concluded.

The Troy, costing $350,000 and one of the Strand group, is slated to open in Troy on February 22 with "Dr. Jack" as the attraction. There is talk that Ulyv Hill, manager
Detroit Close-Ups

Joe Friedman, youthful manager of the Universal exchange, has been promoted by Carl Laemmle from his present position to that of super-visor of production at Universal City, Hollywood, Calif. Friedman's present western manager will be supervising the "program" pictures. Starting in 1914 as an exhibitor, Mr. Friedman has risen to his present position. He will leave Detroit on January 31. A. S. Mertz, former assistant manager, will succeed Friedman.

R. W. Eberhard, formerly manager of the Regent theatre, Detroit, is now in Los Angeles as a former vaudeville performer of many years' experience, has been appointed manager of the Baldwin theatre, Royal Oak, succeeding Fred D. Beardsley, resigned. Mr. Eberhard expressed himself as greatly pleased with his new house, which is a new one, attractively decorated and with a seating capacity of about 1,400. A new policy of "nifty" pictures and reduced prices has been inaugurated.

The Gladwin Park theatre, East Lansing, is now in a new and improved condition. Detroit, opened last week under the new management of "Dick" Lynch, former Keith vaudeville star, and former Detroit ad- man. This management of bro- thers have redecorated the house and are the owners of the best they expect to make the Gladwin one of the city's high class houses.

Plans have been completed for the annual Motion Picture Day to be held February 14. It is expected that Sydney S. Colin, president of the Motion Picture Exhibitors of America, will present to represent the exhibitors. A joint meeting will be held during the afternoon and a banquet will be served in the evening at the Hotel Statler. Municipal and state officials will be present to address the film men.

Wesley Barry in his latest release, "Heroes of the Street," which opens January 28 at the Madison for a week's run, played host to the "newies" who carry the Detroit Theatre News on a special morning, January 27, at an invitational preview. The Detroit Times selected this picture as a most appropriate one, as the young hero—played by Barry—begins his career as a "newie." Seven hundred 400 Detroit newspapermen were present.

Des Moines Bulletins

J. E. Boyle, probably Iowa's oldest exhibitor, manager of the Dreamland theatre at Dubuque, has been engaged for eight weeks. Mrs. Boyd has been managing the theatre during his absence.

Mr. Wirtz of Sigourney has sold his motion picture house to Mr. St. John.

The Strand theatre at Shariot, burned about two weeks ago. Re- pairs started immediately and the theatre re-opened the same day. A new screen was one of the changes made necessary by the fire.

The film, "Kissed," starring Marie Prevost, caught on fire while being exhibited at the theatre at What Cheer, reports Mr. Sage, manager there, and caused consid- erable excitement among the au-dience.

L. G. West, of the Colonial theatre at Grinnell, was a visitor re- cently in Des Moines.

Florida Flashes

Tampa is all dolled up for the big South Florida Fair and Gasparilla Carnival, which holds the boxes the last day to the 10th. All of the theatres are nicely decorated, as well as most of the business establishments, which will be "nice as usual" and many visitors will have to take their naps in the chairs of the theatre and wait until the big event of the year, and always means big business for the theatres.

Lawrence Sharpe, who handles the program for the manager of the Strand, Tampa, put over a record "daub," as he calls it, by getting up over 200 sheets in one location, on Franklin street, the main business street of the city, for the showing of "When Knighthood was in Flower."

Mrs. Florence M. Winston, owner of the Reliance theatre at Clermont, drove to Tampa this week in her new Ford coupe, with which she has been supervising the "program" pictures. Starting in 1914 as an exhibitor, Mr. Friedman has risen to his present position. He will leave Detroit on January 31. A. S. Mertz, former assistant manager, will succeed Friedman.

C. W. Hewitt, of St. Petersburg, Fla., has just completed a block of stores on 9th street, in that city. He has decided to try out a picture show in one section, and if it proves successful, he will enlarge it by taking in another section. The business is called "The Ninth Street Movie," and will be under the management of C. E. Lindall, who came down here from Bar- nstable, Maine, to manage the theatre. Mr. Lindall is an old timer at the show business, he having oper- ated up until Maine and also con- ducted a theatrical supply house. He made the long journey down here in a "river house," giving picture shows en route.

Mr. B. A. Shaler, former manager of the Nautilus theatre, Des Moines, has been on the west coast for the last week and is now on his way back.

Mr. R. S. Shaler, district manager for Pathe, visited the Des Moines exchange last week. He left Wednesday.

Springfield, Ill., Items

Business has picked up in Springfield the past two weeks. The big pictures have been drawing well and it seems like old times. Harold Lloyd has been in town at the Gaiety in "Dr. Jack." Charles Ray played to capacity for seven days at the Lyric in "Alice Made Man." The Princess did well with Thomas Meighan in "Back Home and Broke." The smaller houses also report increased patron- age.

Frank Sanda, former manager at the Vaudette, is in St. John's hos- pital recovering from a serious operation. It will be some time be- fore he can resume his duties.

The Princess and State Journal worked a "special" on "Mr. Deeds" when they put on a special morning matinee for the orphans of the city, Jackie Coogan in "Oliver Twist." It was the attraction. Several hun- dred boys and girls had a good time.

"When Knighthood Was in Flower" comes to the Princess the week of February 3. This is expected to be the big event of the year for local film circles.

Tom Mix in "In Arabia" cleaned up for the Strand, where the nickel matinee Saturday morning, January 27, brought out 1,400 kids.

"The Third Alarm" was given a special showing at the Lyric for the benefit of the city firemen. They voted it a wonderful picture.

The Strand has booked "The Flint," Universal's 1923 knockout.

"Orphans of the Storm" opened up big at the Lyric, starting Janu- ary 27. The Strand, with its big manage- ment, the picture having been pre- viously shown at the Chatterton last September.
Comedies, Short Subjects & Serials

**Plunder** 3rd Episode Heads Pathe List

"T**HE** HIDDEN THING," the title of the third episode of "Plunder," Pearl White Pathe serial, which has a premiere, "G balanced," is eight feet in size and is scheduled for release of Feb. 11.

The comedy product is "Jailed and Bailed," featuring Paul Parrott and Jolnya Ralston, while the Aesop's Film Fable offering is called "The Gliders." There is also an interesting issue of Screen Snapshots, No. 19, which introduces a number of popular film stars.

Path Review No. 6 includes scenes depicting the Japanese art, or industry, of fishing with captive cormorants. Other novelties complete the reel.

This release program contains, in addition, Pathe News No. 70, "The Day" and "Topics of the Day No. 6.

"Ex-Kaiser in Exile" Soon To Be Released

According to Fred Hamlin, who is presenting the two-reel film special "The Ex-Kaiser in Exile," and which will soon be released by the W. W. Hodkinson Corporation, states that this film is the first and probably will be the last one that will ever be taken.

After five years of effort in which every possible device and subterfuge known to resourceful motion picture and newspaper cameramen was used, it has remained for the producers of this film to finally penetrate the secrets of the Kaiser's life in exile, behind the barred wire twenty acre estate at Doorn, Holland.

In addition to nine different views of the former War Lord in some of which he is seen apparently within three or four feet of the camera, by means of the high powered lens, his interesting and patriotic contrast has been secured by having him in scenes depicting his former days of pomp and glory, coupled with a few scenes of stirring war action.

Educational Comedies Endorsed by N.M.P.L.

"Bumps," an Educational-Cameo Comedy, with Jimmie Adams, and "Second Childhood," an Educational Short Subject, starring Bobby Vernon, are listed in the current bulletin of the National Motion Picture League, and are included for "family showing." The bulletin also lists the current issues of KinoGrams, Educational's news reel.

**Coue Completes Work in Special Educational to Release "The Message of Emile Coue" Soon**

**Production** work on "The Message of Emile Coue," the two-reel Educational subject, in which M. Coue will give his message of self-healing to the world, and which was prepared by Educational Film Exp, Inc., is rapidly nearing completion at the studio of Motion Picture Arts, at New Rochelle, N. Y. All the scenes in which M. Coue appears have been finished, leaving only the minor scenes, which will be completed in a few days.

This is perhaps a record in motion picture production. As M. Coue's time was strictly limited, it was necessary that every minute of production be worked out and timed in advance, and every precaution was taken by the producer to prevent lost motion. Six cameras photographed the scenes from different angles after preliminary rehearsals were pronounced satisfactory, in order that retakes due to defective photography would not be necessary.

The complete resources of the studio were placed at the disposal of the Coue company.

Two More Century for Early Release

**TWO】More Century Comedies have been completed for early release on the Universal program, "Smart," formerly referred to as "The Teacher's Pest," which is Buddy Messinger's second starring vehicle, and "Smart and Pretty," starring Brownie, the wonder dog, his first release for 1923.


Sadie Campbell, a former protege of Gus Edwards; Charles Hatton, who played the part of John Ridd as a boy in "Lorna Doone;" Fred Spencer and Blanche Payne support young Messinger in "Smarty."

Both directors are working on new stories, names as yet undisclosed, and will commence "shooting" within the next ten days.

**Lee-Bradford Corp. to Star Shorty Hamilton**

On a recent trip to Florida, Arthur A. Lee, President of the Lee-Bradford Corporation, closed a contract with R. E. Grant, President of the Associated Authors, Inc., for a series of eight or possibly more one-reel comedies starring Shorty Hamilton and Muriel Kingston.

Hamilton needs no introduction. Muriel Kingston is remembered as having been in the Toonerville Trolley Comedies.

The entire company is leaving for Los Angeles, which will spend the balance of the winter there producing comedies, all to be taken from published stories by the well known author, Hapshue Liebe. Over 500 stories of his have been published in various magazines, such as the Blue Book, Adventures, Smith's All Story, Argosy and other popular magazines.

The first two subjects will be ready to show to the trade the first part of March.

"Private, Keep Off" DeHaven Comedy Shown

Carter DeHaven's next two reel comedy for the Universal Offices of America, "Private--Keep Off," was pre-viewed recently at the Ambassador Hotel, Los Angeles, and the jovial Mr. and Mrs. DeHaven proved that they have not lost none of their laugh-provoking power. Their next comedy, already in production, is "Borrowed Trouble."
Christie Goes 4,500 Miles For Two Reelers
Every time Al Christie takes off in his new biplane from any location it is farther and farther away from the Los Angeles headquarters. This time, they have reached Hawaii from Honolulu and the famous beach of Waikiki, which served as location for a film of the new Christie.
The trip was made in a biplane called "A Hula Honeymoon," with Henry Murdock featured, and is one of twenty comedies put out this year. Last year when Christie took his company to Truckee and filmed a satire called "Cold Feet" he found an unusual background with the result that he was said to have made the most successful comedy of the year.
"This Honolulu expedition is only a start," says Christie. "When I make my European vacation next May, I will take Neil Burns along to London and make the comedy of a London omnibus which struck me as one of the last Spring as a wonder idea."
By all of which it would appear that the aircraft is本着cracking out pretentiously with leaps and bounds.

Kingman Goes to China Delivering Message
The current issue of Kingman's Educational News on reeels, claim six exclusive features.
M. Coue, the famous disciple of auto-suggestion, is shown approvingly in "An Experiment with Emile Coue," the only motion picture in which this eminent figure, an American, has appeared in America, and the first motion picture in which he has appeared.
Pictures showing the French occupation of Esen, a German's famous industrial city, are shown. This item also shows interesting shots of the local German police keeping watch over the French caylacks, while the French cavalry takes formal possession of the town.
Other exclusive scenes include interesting and timely news bits from many parts of the world.

Five Joe Rock Comedies Finished
Billy Rhodes Supports Comedian in Series of Twelve for 1923 Release
JOE ROCK PRODUCTIONS of New York, will release a series of twelve two-reeler comedies starring Joe Rock, with Billy Rhodes supporting him. The first five of the series have already been completed and the second releasing cycle will be handled by independent exchanges throughout the country.
"Ali Baba," a parody, on the famous "Arabian Nights" tale, is the first. In the second release on the legendary myths: "Aladdin" is the second. The third two-reeler, a tour of the world, is a travesty on "Little Red Riding Hood." The fourth is "The Pil," the fifth, which is the last to be completed, is "The Cold Homemade." The Apollo Exchange, New York, Celebrated Players Film Corporation of Chicago, Celebrated

Resume of News Weeklys
Fox News, Vol. 4, No. 32 — New York City, Rum feet, outside 3-mile limit, defects Uncle Sam, Tokyo, May. 31, Japabum, played with bow and arrow is revived; Harrisburg, Pa., Clifford Penichor is inaugurated Governor; Montgomery, Ala., William W. Brandon takes power as new governor; Prince Andrew, late King Constantine's son, has been presented to the population of Papal Bulls celebrated with an ancient ceremony; Belgium. Race horses romp in snow, Valparaiso, Chile, has the heaviest snowstorm in its history, Los Angeles, Cal., $100,000 chimpanzee escapes from the L.A. Zoo; San Francisco, Cal., Coast guard crew in thrilling life-saving demonstration; Trennon, N. J., George S. Silber succeeds E. Edwards as Governor.

"Wildwaters" First Fox Educational for February
THE FIRST of the six educational entertainments to be released in February is "Wildwaters," the story of the Mazat Falls, located at the juncture of three republics in South America, these countries being Brazil, Argentina, and Paraguay.
The contour of Nicaragua includes elevation of 9,924 feet, Georgia, the mouth of the Mississippi falls. At 213 feet. At 213 feet, following torrential rains, twenty million cubic feet are sent down. The falls are as eighteen million for Nicaragua. There are 275 waterfalls in 6,000 miles of the rivers that flow through the falls as eighteen million for Nicaragua. There are 275 waterfalls in 6,000 miles of the rivers that flow through the falls.

Kingman No. 2218—Philadelphia, Honor Franklin on his 217th birthday; Boston, Cal. Use big tractors to clear farmland; San Francisco, Cal., Oil well ever made in the Bay to Richmond, a distance of eight miles; Portland, Me., Giant tractor show makes brave attempt to clear streets of record fall snow—16 inches on city streets; in the news: New York, Mrs. Florence Leroe, named as head of new Republican women's club; Stillman divorce suit; Chancellor Stanley dissolves City Hall; Mayor Hyman at City Hall; New York; New York, Col. George Harvey's hat off, at oceanic, only charger on Dayton, Ohio, The Deather helicopter motor was made to be put into the air; Chicago, Dempsey victorious in big close; Oakland, Calif., Negro Steamer, makes her living painting chimney; New Orleans, Fla., A Pakenham light up for the Scotch; Nebraska State Fair; New York, Flag placed atop newest and highest department store.

Pathé News No. 8—Portland, Me., New Castle, N.H., Skies over the King Frost; Miami, Fla., Glenn Curtis for the International field, along with his team and defeat real golf players; arrows taken by the Indians; the landing of New York. Flames destroy cottages in "Bun- don Town," Detroit, Michigan, Strikes with two passengers for first time: Here and there: Oakland, Cal., Here's a lady who does real "split" work—Mrs. T. V. De Sella; Other personalities; New York, S. A., Oldest would-be storm-tossed ocean; P. Portland, Me., New 60-h.p. tractor plow removes the man—New York, New York, New York, in the North Atlantic. Danish cruisers on war feet: Fishing season is open, for gulls and for big birds; on the sea; heavy seas; S. J. Jovitana, California, Helicopter hunt for an airplane and you have an ice boat.

New Plun Centenary Comedy Announced
"Popp Tuttle's Pole-Clot Chat" is the next Plunj centenary comedy, to travel the short subject program of the Film Booking Offices of America. It will be released late in February.
This new comedy is counted by F. B. O., as one of the best of the Plun Centenary series, produced by the Paul Gerson Pictures Corporation of San Francisco. The entire series features Dan Mason in the title role. The comedy is called "The Great Hefny," with Wilna Hervey in the character of Tillie, The Great Dane," Robert Edouard movie.
"Pop Tuttle's Pole-Clot Chat" tells of Pop's business difficulties and how he overcomes the obstacle of competition in his bus line enter prise.

Bobby Dunn Comedies Are Completed
Arrow Film Corporation announces that "Our Alley" and "Poor But Honest" the last two in the new series of twelve Dunn-Mirthquake Comedies, have been completed and are ready for release. Doubtless, Buddy Dunn will start work at once on a new series of thirteen Mirthquakes for 1923.

Pathe News Cameramen in Ruhr District
All of the vast military operations going on in connection with the French invasion of the rich Ruhr District in Germany to en route for the help of soldiers already being covered by Pathe News cameramen. In connection with the French advances, Nos. 9 and 10 of movements less than ten days old, Editor Cohen announces that Cameraman Glatt, celebrating for film achievements in connection with the Turco-Greek conflict, is with the French army in the Ruhr District. Pathe News cameramen are doing good work in the Essen Steel region, while Sozio, equally famous for his war motion picture reporting, is with the Americans now leaving Coblenz for home.

"A Spooky Romance" Is Finished
"A Spooky Romance" will be the title of Al Herman's first Century Comedy for 1923. This is the comedy that Jack Cooper, Jack Earl, George Jackson, and Inez McDonnell all appear.
Jack Cooper who for nearly two years starred in Fox Comedies, has been given the featured role. On the strength of his work in this picture, the story of "A Spooky Romance," centers around a flapper and her favored beau who try to get rid of another suitor through a series of spoopy sequences calculated to chill the ardor of the bold rival.

New Plun Cent Circuit Announced
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Burr All-Star Comedies Cast on Location
The second troupe of players of the All-Star comedies produced by C. C. Burr, left for St. August. They were in Boston four weeks ago to film the exteriors of another two reeler. The first troupe, under the direction of Richard Thorpe, has returned to the General Studios New York, to finish the interior scenes on still another comedy.
Production-Distribution Activities

"Passionate Friends" via State Rights

GEORGE H. DAVIS's latest production, titled "The Passion of a Few Friends," will be distributed via the state-rights market, according to the announcement received this week from the George H. Davis office, and the distribution of the new Davis subject has been handed over to the C. B. C. Film Sales Corporation.

Universal Open House Week Is Success

An unusual success that far exceeded the expectations of Universal officials was met with in the opening of the new Washington branch of the Universal Pictures Corporation the week of January 14.

The enthusiasm of the salesmen and the other employees of the Washington office in backing up Manager Harry S. Brown's plan resulted in making of Open House Week an unqualified success and record-breakers for the whole sales staff remained in Washington during the entire week to greet visiting exhibitors and extend them every courtesy and attention. Fully 30 per cent. of the exhibitors in the territory took advantage of Open House Week and visited the office, while more than 25 per cent. sent their regrets stating that they were unable to come, according to Universal. In accordance with the announcement of the manager in his letter to exhibitors inviting them to attend Open House Week, the railroad fare was paid to every exhibitor, in cash, immediately upon his arrival in the district.

Several Home Office executives attended Open House Week. A. A. Schmidt, General Sales Manager of Universal, remained for several days. Jules Levy, District Manager of Universal, was also one of the visitors.

Burr Sales Chief in South on Contracts

Lester F. Scott, Jr., general sales representative for C. C. Burr, left Chicago last Saturday for the South to close several important contracts with leading southern independent exchanges for the distribution rights to "The Secrets of Paris," the Whitman Bennett special which C. C. Burr is releasing. Mr. Scott, who was a New York office after closing in the South and then will probably continue his South American tour, will travel from the Slonman production, "The Last Hour," which is ready for release "The Last Hour" features Milton Sills and Annette Hanshaw among a cast of well-known players.

Eschmann Elated Over Contest

Pate General Sales Manager Congratulates Field Force on Success

E. A. ESCHMANN, general sales manager of Pathé Exchange, Inc., is highly elated over the success of the sales contest which ended December 4. Fifty salesmen, or winners of which were announced last week.

Mr. Eschmann prepared the following statement:

"The results of the sales contest which ended on Dec. 30, have impressing the Pathé Home Office more deeply than ever with the power for magnificent performance possessed by our thirty-three Universal products. Home Office congratulations are extended to every member of the forces in the field who contributed in that achievement.

"Each sales contest in which we have participated has set new record for business. It may be that this repeated record-breaking, under any and all conditions, has increased a sort of assurance that our branches can't fail—that their power of achievement is to be taken as a matter of course. The value of this asset in connection with Pathé's development of rich, but neglected, fields can hardly be overestimated.

"This selling contest also will served the interests of exhibitors who found themselves confronted with the problem of securing pho-

toplay features of quality and demand. In zones where certain Pathé standard features had not been played, our salesmen seized the opportunity of convincing showmen that these carefully produced photoplays presenting favorite stars in stories by celebrated authors would be welcomed by their patrons. The result was that out of a list of about thirty standard Pathe Universal products, it was found

that which had been continuously before the public for two years or more, were secured very largely in the contest returns—showing that a successful feature is as good or better than an adroit new release wherever it has not yet been played.

"Under the terms of the contest recently closed, the result throughout the exhibitor field has been of a constructive nature which, in the instance of producing a favorable reaction, will have a continuously stimulating effect from which our capable and enterprises field forces will gain their full share of advantage."

Cast Complete for "Hunchback"

Universal's Big 1923 Jewel Production Under Way with Stellar Lineup

WALLACE WORSLEY, director of Universal's big 1923 Jewel picture, "The Hunchback of Paris," has completed the large cast necessary for adapting Victor Hugo's celebrated novel to the screen, and production has started with a rush, Universal announces.

In addition to Lon Chaney, Patsy Ruth Miller, Norman Kerry and Raymond Hatton, the four leading players herefore announced as engaged for featured roles in the big Universal production, the following have recently been added to the cast of principals: Kate Lester, Brandon Hurst, Ernest Torrence, Harry Van Meter, Winifred Bryson, Eulalie Hensen, and Nick de Novo.

Lon Chaney takes the role of the hunchback, Quasimodo; Miss Miller plays Esmeralda, the gypsy dancer; Norman Kerry is to be Camille; Raymond Hatton will take the role of Gringoire, the poet.

Miss Lester will play the role of Madame Guadeloupe of the Hugo novel. Hurst will be Jehan, the evil brother of the archdeacon of Notre Dame. Torrence will be Clopin, the king of mendiants; Van Meter will be Mon Neufchatel, Miss Bryson will be Milly, Fleurd de Lys and Miss Jensen will play the role of Marie.

The scenes depicting the Court of Miracles, that strange gathering place of 15th Century Paris, where beggars, cripples, pickpockets and all sorts of people assembled after nightfall to discard their wooden legs, uncover their "sightless" eyes and otherwise disfigure their bodies, have been at the combined attention of the Universal scenario and casting departments.

Among the players who have been engaged to portray important characters in the Court of Miracles are Alfred Collins, Wilson Hummel, Jay Hunt, C. E. Collins, Walter Rodgers, Alfred Hollingsworth, Russell Powell, Albert Price, Andy MacGregor, Mr. and Mrs. Harry Mann, Albert MacQuarrie, James Collins, Fred T. Walker and Fred J. Bryson, Pearl Tupper, Eva Lewis, Lou Salter, Jane Sherman, Harold Brunneau, Gladys Johnston, Lydia Yeaman, Mrs. Nick Shaid, John Imperato, Louis Miller, Roy Ladlaw and Harry DeVere.

Six Fox Educationalals for February

FOX FILM CORPORATION announces the preparation for release during February of a new educational reel and half-reel features.

An Alaska Honeymoon," a half reel film showing the pictures and story of the famous Igazau Falls, which are on the border of three South American countries, Argentina, Brazil and Paraguay.

"Two Days in Japan," another half-reeler, depicts the methods employed in the modern Japanese schools in the training of the new generation.

"An Alaska Honeymoon," a full reel, takes a newly married couple on a month's tour of the interesting site places of Alaska's far north.

"Algeria," also a half reel, gives the audience an insight into the century-old customs and fashions prevalent in the north African country.

The names of two more educational portions of the list will be announced later.

Rowland's Plans Growing For Production

Richard A. Rowland's production plans for Associated First National are extending rapidly. Since the announcement last week that Arthur H. Jacobs had contracted to produce a series of Frank Borzage Productions, independently for First National release, Mr. Rowland and Robert Liebert, president of Associated First National, have both received many messages of congratulation.

Frank Borzage has to his directorial credit many of the bigger pictures of the screen. His greatest successes have been "Pride of Palomar," and "The Nth Commandment."

Arthur H. Jacobs, who has become well known in the trade during his eight years of production activities, left for the coast immediately after signing the contract, to get his organization in shape to begin production of Mr. Borzage's first story, "Terwilliger," written by Tristan Tulpin and originally published in the Metropolitan Magazine, afterward serially in many newspapers throughout the country.

Burr to Release Burlesque on "Hamlet"

A burlesque on "Hamlet" and with a title similar to the Shakespeare classic, "Hamlet," will be the next All-Star comedy to be released by the C. C. Burr organization. This was prompted by the release of the celebrated film on Broadway, it is stated.
GEORGE H. DAVIS PRESENTS
AN EXTRAORDINARY PICTURIZATION
OF THE LITERARY SENSATION

THE PASSIONATE FRIENDS

THE GREATEST AND MOST TALKED OF NOVEL
BY THE WORLD'S GREATEST AUTHOR

H.G. WELLS

DON'T MISS THIS OPPORTUNITY
Communicate With
C. B. C. FILM SALES CORP.
1600 BROADWAY
NEW YORK CITY
"Dangerous Age" Recommended

Reviewers in New York, Chicago and Los Angeles Praise Stahl's Production

HAVING met a successful reception in many first run houses throughout the country, Stahl's "Dangerous Age," a First National release, was shown at The Strand in New York this week and received the same high praise from the New York critics as it received in other big cities. 

The New York World Book wrote: "Interesting. Mr. Stone, as usual, good and there is a girl, Edith Roberts who is likely to be heard from again soon. The type of which cinema kings refer to as a—good audience picture."


"We endorsed every flicker of the picture... Interesting theme, well acted and perfectly directed. We wholeheartedly recommend it.", "The Daily Times" in the New York Tribune.

"Interesting. Ingeniously timely."

N. Y. Daily News.

"It is one of the pictures that can be placed on the credit side of the industry. Louella Parsons in the N. Y. Telegram.

"It is wonderfully well done."

N. Y. Daily News.

"A hit in Los Angeles where the picture had an early run at the Koinema, the critics wrote: 

"There is suspense, more than enough thrill and, above all, thoughtful and capable direction. The cast is excellent."

Florence Lawrence in the Examiner.

"Garrison's Finish" Liked in S.F.

Critics Praise Work of Jack Pickford and Realistic Racing Scenes

JACK PICKFORD and his first independent film production, "Garrison's Finish," in which he plays the star role, registered a distinction in the pick of the picture shown recently at the California theatre, San Francisco. The picture played to satisfactory box-office business and won quick and emphatic approval from critics and public, it is claimed.

"Jack Pickford's return to the screen is an unqualified success," said the reviewer for the Call in commenting on this Allied Production and Distributors Corporation release. "He is splendidly cast in the name role in Garrison's Finish" and goes about his work in a thoroughly actor-like and convincing manner.

"There have been a good many pictures lately with horse racing providing the principal interest, but none of them can compare in real interest and excitement with Garrison's Finish," said the critic for the Examiner.

"Garrison's Finish" is a good fast-moving photoplay, well done by Mr. Pickford, Madge Beery and a strong supporting cast," said the reviewer for the Chronicle.

"An entertaining picture in every particular," was the opinion of the Bulletin's critic. "The outstanding features are the race track scenes, and there is every reason why they should be as exciting as a real race, for they were taken during the actual running of the great Kentucky Derby at Louisville, and at the running of the Metropolitan Handicap at New York."

"Plenty of new twists in this picture, and the novelty, of the plot contributes much to its entertainment value," wrote the reviewer for the Daily News.

Campaign Planned for "Strauss' Salome"

Extensive advertising, publicity and exploitation campaigns are being arranged, many of them in considerable volume, for the purpose of preparation for the release shortly of "Malcolm Strauss' Salome," the spectacular picture which is being handled for the independent market through George H. Wiley, Inc. Newspapers in the bigger cities throughout the country are being lined up, and the censors are being bombarded with requests interesting to their readers, and designated to help the sale of the big production, according to the Wiley offices.

A Salome Beauty and Resemblance Contest is to be begun, to find, in each city, a girl who most nearly meets the beauty and physical charm of Diana Allen, the famous Folies dancer who plays the role of Salome in the film. Various newspapers have shown decided interest in this contest, it is said.

Other tie-ups are being made with dancing schools and academies, whose pupils have been offered for prizes, prizes to be awarded to the best dancers.

Warners Complete Cast For "Main Street"

The addition of several screen players to the Warner Brothers' classic "Main Street," being directed by Harry Beaumont under the supervision of Sam and Jack Warner, completed last week the full cast chosen to interpret the roles in the picturization of Sinclair Lewis' novel.

Florence Vidor and Monte Blue have been cast in the leading roles, and other prominent members of the cast include Harry Meyers, Louise Fazenda, Noah Beery, Alan Hale, Robert Gordon, Josephine Crowell, Otis Harlan, Gordon Griffith, Lon Frizz, J. P. Lockney, William Collier, Jr., John and Jack MacDonald.

Julien Josephson, who pictured F. Scott Fitzgerald's "Tender is the Night" as "The Beautiful and Damned," adapted "Main Street" for the screen.

Ballin to Film Again at Goldwyn Studios

Hugo Ballin who has just completed at the Goldwyn studios, a big special production of Thackeray's "Vanity Fair," starring his wife, Mabel Ballin, has decided to make another production at those studios.

He is considering several big stories and will soon make his decision from among those now under consideration. The picture is to be called "Vanity Fair" and is based on the popular novel by Thackeray.
“Third Alarm” Ends Astor Run
Opening Night Crowd Sustained Through Four Weeks Showing On Broadway

FINISHING its final week at the Astor theatre to crowds as big as that which greeted it at the opening night, “The Third Alarm” will complete its Broadway run of four weeks on Sunday evening, February 17. Released on January 31, the production, presented by P. A. Powers, managing director of the Film Booking Offices of America, began its run on January 8th at the Astor theatre on January 8th. In the New York territory, Columbia Pictures will re-release the New York F. B. O. branch, announces that the picture has already received wider bookings than any F. B. O. production to release. The success of “In the Name of the Law,” the first Eomory Johnson production which drew to much to popularize Ella Hall, Ralph Lewis and Johnnie Walker, as well as the big reception for the theme on which mouth advertising which accrued to “The Third Alarm” since its opening at the Astor, are held as a testimonial by the men bringing about the avalanche of bookings. The picture has already been booked over the Fox circuit.

Throughout the country “The Third Alarm” has already started its career in the first run houses. Among the notable big openings was that at Grauman’s Million Dollar Theatre, Hollywood, when the picture started its run on January 29th. It is possible that the engagement will be extended for a month or more. Mr. Grayson reviewed the picture with Earl Wachtler, of the F. B. O. Los Angeles exchange, which he considers among the most impressive efforts which have been made to exploit the picture. It is being presented with an elaborate prologue and interlogue which were written especially by Mr. Grauman.

An exploitation campaign of unusual scope stirred Los Angeles to depths when “The Third Alarm” started at Grauman’s, according to wired information received from the Coast. The campaign included liberal use of bill-board space, three sheet cutouts all over town, street parades and a special dressed window street-sensation which brought “The Third Alarm” to the attention of the entire city.

Lesser Claims Sales Record for Week
What constitutes a record in the way of territorial sales is claimed this week by Principal Pictures Corporation sales manager William Butler; Mr. Lesser announced this week by Irving Lesser in New York follows:


Mr. Lesser is said to have used his brilliant imagination to create some very striking and effective designs to illustrate this sparkling screen comedy adapted to the films from the stage play. A. H. Blake, and George Middleton. Marion Davies as “Eva” has an entirely different role from anything in which she has yet appeared.

The same quartet which caused “When Night Hath Music in the Flower” to be hailed as a crease classic, also made “Adam and Eva”; Marion Davies, star; Robert Vignolos, director; Joseph Urban, scenic artist, and Luther Reed, screen writer.

Greer Buys Rights To “Only A Shopgirl”
Greer Productions of Chicago this week took over the rights for their territory on “Only A Shopgirl,” according to promises made when it was completed with the C. B. C. Film Sales Corporation. By the agreement, Greer will handle the feature in the Northern Illinois and Indiana territory.

Mr. Greer states that a big campaign will be launched to put over the feature. Only A Shopgirl” was written by George F. Bromley, special Mid-Western representative for C. B. C., and is being co-operating with Mr. Greer on this campaign.

Exteriors of “The Net” Made in Florida
A number of the exteriors for “The Net”, the Fox special production directed by J. Gordon Edwards, to be released February 25, were made in Miami, Florida. The principal scene of the Maravene Thompson story taken in Miami was the wedding of the heroine.

Benda Designs Posters For “Adam And Eva”
W. T. Benda, famous illustrator, made the posters for Marion Davies’ new cosmopolitan picture “Adam and Eva” which opens at the Rivoli theatre February 11. Mr. Benda is said to have used his brilliant imagination to create some very striking and effective designs to illustrate this sparkling screen comedy adapted to the films from the stage play. A. H. Blake, and George Middleton. Marion Davies as “Eva” has an entirely different role from anything in which she has yet appeared.

The same quartet which caused “When Night Hath Music in the Flower” to be hailed as a crease classic, also made “Adam and Eva”; Marion Davies, star; Robert Vignolos, director; Joseph Urban, scenic artist, and Luther Reed, screen writer.

British Embassy Sees “The Hottentot”
Another First National attraction was screened at the British Emb-assy recently. It was Thomas H. Ince’s “The Hottentot,” and it was received joyously and with applause by Ambassador Geddes and his guests. The steepheach cause as much excitement as any other group, it is said, as it has in the theatres throughout the country where the orchestras played along. Major General Bethell, who is the military attaché and a great horseman, was especially delighted with the race and stated that the photography of the jumps was re-markable.

Territorial Rights Are Sold on “Environment”
H. Lieber of Indianapolis and Gene Hales of the Twentieth Century Film Exchange of Philadel-phia have purchased territorial rights to “Environment” with Milton Sills and Alice Lake. Negotiations were handled by Lesser, eastern manager of Principal Pictures Corporation, closed these deals.

Warner’s Latest Print Arrives “Little Church Around the Corner” Will Be Shown at New York Stand
THE complete print of the Warner Brothers latest classic of the series, “Little Church Around the Corner,” arrived last week from the Warner coast studios. Arrangements for the showing of the feature at the Strand theatre, New York, which has contracted for the entire series of Warner classics, are being made, and it is expected that a definite release date will be decided upon within the near future.

An unusual reception was accorded the picture at its presentation held at the Wilshire theatre, Los Angeles, according to a report from Sam and Jack War-
er. Many prominent members of the industry, in addition to the members of the cast, attended the presentation. One of the big adventures of the film is declared to be the exact reproduction of a coal mine built at the Warner studios at a cost of over $25,000. In filming the mine scenes, thousands of extras were used, and the resulting mob effects are coupled with a series of thrilling situations.

The structure of the story is built upon the theme that there’s a little church in every person’s heart. The theme is interpreted in what is described as the greatest of all romantic melodramas, interpreted by a cast, which includes Claire Windsor, Charles Bannerman, Hobar, Bosworth, Walter Long, Pauline, Stark, Margaret Seddon, George Cooper, Alex, Francis, Winter Hall, and Cyril Chadwick.

The production was directed by William Seiter, and the story was written by Olga Printzlau based on the stage play by Charles Blaney, and the novel by Marion Russell.

Strong Cast For “Does It Pay?” Hope Hampton Heads List in Recently Announced Fox Special Release
“DOES IT PAY?” the recently announced special added to the list of the Fox Film Company’s picture itself answering the question it propounds with convincing skill.

Powerful in theme, this production throws new and interesting light upon the price of a transgressor line, and its relation to the law. The story has the sharp clash of character that is the foundation for the employment of rich and impres-sive settings and actors of the highest grade.

Five hundred people were in the first scene filmed for the Warner Brothers classic of the series, “Third Alarm,” in the direction of Harry Beaumont, ac-
cording to advice received from Sam and Jack L. Warner in charge of production activities at the coast studios. To the large cast of screen players engaged for the picture were also assigned Mrs. Howie, Gordon Griffin and Robert Gordon. The first scene was filmed at Chatsworth, near Los Angeles, some twenty-five miles from Los Angeles, and it serves to introduce to the small town people living on the outskirts of Gopher Prairie, Try-
named Carol and Dr. Kenncott, portrayed respectively by Florence Vidor and Gary Cooper.

Other prominent members of the cast include Harry Meyeri, Louise Fazenda, Noah Beery and Josephine Crowel, who are all little responsible for the scenario of “Main Street.”

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Laemmle Suggestion Is Cause of Comment

Comment was raised in film circles last week by Carl Laemmle's announcement that much of the business trouble of many exhibitors could be traced to high box office prices. The Universal chief, who advised every exhibitor to consider lowering his admission prices has been flooded during the past few days by communications pro and con.

Among the illuminating reports received by Mr. Laemmle from exhibitors who have tried the price reduction plan and have gone over the top with bigger business, as a result, one of the most striking was received from Max Marcus, manager of the U. S. theatre, Cleveland, O. He explained in great detail just how price cutting affected his business and how he now is enjoying a 100 per cent. increase in profits, and at the same time is able to show his patrons high class features at early dates.

Metro Pictures Are Commended

National Review Board Includes Several As Wholesome and Entertaining

In its last two lists of photoplays recommended both for their entertainment and wholesomeness, the National Board of Review includes the following: Laurette Taylor in "All the Brothers Were Valiant," the photography by George Barnes. Reginald Barker's big picture, "Hearts Aflame," is based on Harold Titus's novel "Timber," a drama of the regeneration of a millionaire's son in the north woods. It is presented by Louis B. Mayer. The scenario is by J. G. Hawks and L. G. Rigby. Mr. Barker directed the photoplay. Percy Hilburn was camera man. Ben Ames Williams is author of "All the Brothers Were Valiant,'" an Irvin V. Willat production. Julian Josephson wrote the scenario and Robert Kuehir photographed the picture.

Rural melodrama and comedy are the ingredients of Charles Felton Pigden's famous story, "Quincy Adams Sawyer," made into a picture under the direction of Clarence G. Badger, the players being Blanche Sweet, John Bowens, Lon Chaney, Louise Fazenda, Elmer Lincoln, Barbara Le Marr, June Elvidge, Joseph Dowling, Claire McDowell, Edward Connelly, Vic Morrow, Kate Lester, Billy Franey, Taylor Graves and Harry Depp. The adaptation and continuity were done by Bernard McConvile. New is the process by which "The Toll of the Sea" was made: stage success by J. M. the first natural color invention. It was done by the Technicolor Motion Picture Corporation, after seven years' experimentation under the direction of Dr. Daniel F. Comstock, and Dr. Herbert T. Kalmus. Frances Marion wrote the story from a legend of China. Chester M. Franklin directed the action, and the photographic direction was by J. A. Ball.

Viola Dana in "Love in the Dark" is the heroine of a story by John A. Morosio, adapted by J. G. Hawks. The picture, a Harry Beaumont production, was photographed by John Arnold.

Mayer States Production Plan

Stahl Product for First National; Niblo and Barker Films via Metro

LOUIS B. MAYER has completed his early 1923 plan of production and announced to the immediate release of three distinct types of films through two different releasing concerns. First National will release the John M. Stahl pictures, while Metro will distribute the Fred Niblo and Reginald Barker pictures.

Mr. Mayer is just completing "The Famous Mrs. Fair," in which Myrtle Stedman and a large cast of prominent players will be seen and which Metro will launch at the Capitol theatre early in March, with simultaneous release throughout the country. The "Famous Mrs. Fair," is from the play by James Forbes which ran more than a year at the Henry Miller theatre, New York, and seven months at the Blackstone theatre, Chicago. Mr. Niblo, upon finishing the picture, of this production, will start work at once on "Captain Applejack," Walter Hackett's successful legitimate comedy drama which is still running in Chicago and which was the marked stage success of last season in New York. The special cast is to be used in "Captain Applejack" and Niblo will come east to select same.

Reginald Barker, whose "Hearts Aflame," opens at the Rialto Sunday, February 4th, is at work on "The Law Bringer," said to be a marked success and one of his recent films and to be more opulent in opportunity for big scenes and melodramatic situations than either "The Storm" or "Hearts Aflame." Metro will distribute the Barker series.

"The Law Bringer" is scheduled for release early in April, after which Barker will do his first National release in March and will then begin work on "Love, Money and Women," an original story.

Mr. Mayer's New York office, under guidance of Paul Mooney, is actively engaged now on national and sub-local campaigns to synchronize with the various releases.

During the month starting January 28, when "The Dangerous Age" is current at the Strand this week, is at work on "Climbing," from the novel by Lee Hutton, and expects to complete same for First National release in March and will then begin work on "Love, Money and Women," an original story.

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Nell Shipman Off for North Country

Completing arrangements with American Releasing for the distribution of her latest picture, "The Grub-Stake," Nell Shipman and Bert Van Tuyle, managing director, left New York ten days ago for their camp at Priest Lake, Idaho, and are now in the northern country which they do not intend to leave for another season, roles while other pictures are under way.

Interesting reports of their progress over-the-fifty-six miles of snow and ice lying between the railroad station and their camp have reached the East.

Transportion of tons of supplies was a matter more important to Nell Shipman and Van Tuyle than making the journey themselves for it meant an unusually long pull for six of the strongest of her sledge dogs, veterans of the frozen trails who also appear in "The Grub-Stake."

May McAvoy and Conrad Nagel in "Grumpy"

May McAvoy and Conrad Nagel, two of the best known players at the Paramount West Coast studio, are now cast together for the first time in their careers. Both actors have been in the Grattis, "Grumpy," William De Mille's production for Paramount, in which they share honors with Theodore Roberts, also featured. Both Miss McAvoy and Mr. Nagel have been admirers of each other's work and have expressed time and again a desire to appear together in a picture. But until Mr. De Mille selected both for roles in "Grumpy" that wish has remained unfilled.

Review Board Praises "The Hero"

"The Hero," one of the latest Preferred Pictures released by the A. L. Lichtman Corporation, has received the unqualified endorsement of the motion picture critics and is reviewed in the current bulletin of the National Board of Review by the Board's Committee on Exceptional Photoplays as one of the outstanding films of the year.
Big First National Bookings
Second Anniversary Week Reported
Biggest in Organization History

ASSOCIATED FIRST NATIONAL is highly pleased with the response of exhibitors to the campaign for the First National Anniversary Week, Feb. 3 to 10. "Book First National Solid for Anniversary Week" has been so enthusiastically received by theatre men that, First National declares, the week will be the biggest in the history of the organization.

Floyd M. Brockett, manager of distribution, who is now on a trip through the United States and Canada has made this first National Anniversary Week one of the important features of his journey through the key centers of picture distribution and the "pop" he has put into the sales organization has been gratifying to all First National officials.

To help the exhibitors who are holding First National Week, to put the pictures over First National has issued an extensive array of exploitation aids. In addition to an extensive wardrobe they have gotten up the following:

Cloth bannors, nine feet by thirty inches, red letters on white with the First National emblem in blue. These are designed for display under arches and around canopies.

Roto-gravure one sheets, with pictures of the leading players black and the wording in blue. These are for display in lobbies, slides in five colors; one, two and four column Anniversary Week cuts.

The pictures that will get the biggest breaks in both the United States and Canada are naturally the current releases, such as "The Voice from the Minaret," with Norma Talmadge; "The Dancing Lady," with John M. Stahl's big picture of martial mix up; "Bellboy 13," with Douglas MacLean; "Mighty Lak a Rose," Edwin Carewe's initial independent picture for First National; "The Horteniot," also with Doug- las MacLean; "Money, Money, Money," with Katherine MacDonald; "Omar the Tentmaker," with Neil Hamilton; and "The Balloonatic," with Buster Keaton.

Some exhibitors are making, according to the booking, the "A" show for a Thomas H. Ince week, or a Norma Talmadge week or other First National product. Some of the batches are booking the pictures of these solid for the week.

"One Exciting Night" Praised
Chicago Critics Unanimous in Laud- ing Griffith's New Mystery Picture

WITHOUT a dissenting opinion motion picture reviewers of the Chicago newspapers heaped praise on D. W. Griffith's new mystery picture, "One Exciting Night," a United Artists Corporation release. They praised the picture for its thrills, for its mystery, for its comedy; they praised the melodrama in it and they praised the Griffith-like style of the love story. The picture played to big business at the Illinois theatre.

"Mr. Griffith's jazz baby—and some baby!" said Mae Tinee in the Tribune. "Spooky, sizzling plot! It is agog with mystery; prickly with thrills; brooded over by romance, and has a running lilt of comedy throughout."

The acting is in a measure credited from the drama of words and it is very good. My favorite of the distinguished cast is the Romeo Washington of Porter Breese. Strong, who is the 'porterhouse of the performance,' wrote Ashton Stevens in the Herald and Exam iner.

"Sure fire entertainment, and you'll love it," said Genevieve Harris in the Post. "It is 'The Bat,' 'The Cat and the Canary' and 'Budloop Drummond' all rolled into one, and more besides," said Rob Reed in the American.

L. A. Critics Laud Naz- imova In "Salome"
"I If you 'never to go pictures be- cause they are so commonplace' take heart," says the critic for the Los Angeles Examiner in a review of Nazimova's "Salome," shown recently at the California theatre, Los Angeles, under an Allied Producers and Distributors Corporation release. "Nazimova's "Salome" is unlike any photoplay you have ever seen. It is not even to be compared in technical and photog raphic art with any previous cinematic achievement."

"Salome" is a vital production and merits the attention of every earnest and thoughtful person," said the critic for the Evening Express. "It is a startling departure from the ordinary cut-and-dried celluloid adventure."

Close Shave For "Thru The Skylight"

"Through The Skylight," the five reel Harlow starring Henry Hull and Mary Thurman, for which Produc- ers Security has the releasing ar rangements, came near destruction last week. An incipient fire started in the laboratory and Val Woolig, one of the girls cutting the film, rushed back and seized the nega- tive. A new sample copy had to be made.

Louise Fazenda in Educational-Mermaid comedies.

Fox Boasts Superlative Cast in Special
Few pictures released during the past two years can boast of such a superlative cast of screen artists to portray the various difficult roles as in the Fox special production "The Town That Forgot God," which recently completed a three month run at the Astor theatre, New York, and which is scheduled for release on February 11th.

Headed as cast of eleven notables is Jane Thomas. "Bunny" Grauer, a talented lad in his early teens, is another artist who wins new laurels in this playof. Others in the cast include Warren Kreh, Harry Benham, Grace Bar ton, Fred House, Eddie Dennison, James Devine, James Kenny, and A. E. Ely. Harry Millarde supervised the making of this production.

"Glimpses Of Moon" Finished
Elaborate Settings Mark Dwan's
First Production for F.P.-Lasky


With Ben Hecht and Charles Naldi, Rubye de Remer, David Powell, Maurice Costello and Charles Ger- d, and an exceedingly costly and difficult to make investment, this picture is claimed to be one of the most effective and elaborate society dramas to be filmed at the Para- mount Eastern studio.

The company's studio was taxed to its capacity for this production. More than three-quarters of a million dollar's worth of properties, consisting of costly jewelry, ex- sive hangings, rare oil paintings and antique furnishings are said to have been used to give the picture the rich look called for in Mrs. Wharton's novel.

The settings alone for the production cost more than $250,000 to erect the War- room, and for exteriors the company spent three weeks in Miami, Flori- da, filming yacht and beach scenes. It is also stated that the picture will also be a notable fashion show.
Raymaker Gets New Contract from Stern

Herman Raymaker, whose contract had terminated with Century, received a new one from Julius Stern on his return to the coast and will direct Brownie's next picture. Raymaker, who recently completed "The Flower Girl" and "Five After One," Baby Peggy's most recent productions which have not been released yet, will work on a story written by Arnold, a well-known Canadian author, which was recently purchased along with the rights from Jack Minz, a well-known gag man, will be Raymaker's assistant. The cast will be composed of Eddie Barry, Joe Moore and Lois Boyd.

Mermaid is Selected to Augment Opening

"High Power," a two-reel Educational-Mermaid Comedy, featuring Lige Conley, has been chosen by Al Lichtman as the comedy subject to accompany the showing of "Poor Men's Wives" at the Criterion Theatre, New York.

Mr. Lichtman has leased the Criterion for a period of two weeks beginning January 28th for the premier showing of his feature, and has invited all exhibitors of the New York and Northern New Jersey territory to witness the showing.

Marion Davies Talks To Radio Fans

Marion Davies took a talk over the radio Saturday night on "How to Make Up For The Movies." The fair star of Cosmopolitan Productions will feature a novelties for applying daily grease paint to achieve just the right effect for the camera. The message, a most timely one, has been sent to theatres all over the country. It was broadcasted from Station W A F F, 24 Walker street, New York, which is one of the largest and most powerful in the country.

"Poor Men's Wives" Premiere

Preferred Pictures Production Well Received by Reviewers at Criterion

"POOR MEN'S WIVES," the Preferred Pictures production released by Al Lichtman, opened at the Criterion theatre, January 27th. The reception accorded the Lichtman picture on its Broadway opening is reflected in the following opinions of the New York press critics:

Robert E. Sherwood in The Herald—"it is a picture in which women play the heroic roles and which therefore will make its greatest appeal to the ladies. The story is uncomplicated, obvious and direct. Gasnier directed the picture and handled it well."

J. O. SPEARING IN THE TIMES—"the performance of Barbara La Marr as the Poor Man's Wife sings true."

Don Allen in The Evening World—"Poor Men's Wives," a Preferred Picture, looked to be just that Yesterday, for thousands seemed to prefer it and jummed the Criterion for the evening showing. It is one of the latest productions for Al Lichtman and reflects great credit on those concerned."

—Evening Sun—"There are several highly dramatic situations and the picture is quite likely to appeal to all those who wish they were millionaires."

Evening Telegram—"That lovely, lovely picture, if properly applied, will triumph over poverty and riches, was never presented more fittingly to the public by ways of the cinema than through "Poor Men's Wives," with Miss Barbara La Marr playing the leading role. A picture you cannot afford to miss."

Leo Pollock in the Evening Journal—"The feeling is that she has done an eminently fine job. The result is a creation that fans will richly relish. Barbara La Marr, for whom this script confesses a weakness, is the central character. Harriet Underhill in The Tribune—"Barbara La Marr proves that she really can act. David Butler is convincing as Jim Mabern, the poor man who takes a wife. Richard Tucker is exceptionally good as the bad husband."

P. W. Gallico in The Daily News—"Gasnier's best work is done in the courtship of Jim and Laura. The scene on the roller coaster is delightful, the sensations registered are perfect."

Goldwyn Corralling Women Stars

Blanche Sweet, Corinne Griffith, and Marie Prevost Among Newly Signed

GOLDWYN PICTURES CORPORATION has been busy recently acquiring the services of several well known motion picture stars to play the leading roles in forthcoming productions. Four women who have starred in productions by other concerns have been signed by Goldwyn within two or three weeks.

Miss Sweet has been engaged to play the role of Tess in Marshall Neilan's production of "Tess of the D'Urbervilles," adapted from George Eliot's novel of that title. Miss Sweet has starred in many productions and has a big following still survives and which Elmer Clifton selected as the location for the filming of his production of the whaling industry.

MacDonald stated that he visited all of the places in the country on his tour of the country and that he is planning a trip to Whaling Grounds in the spring of this year. He said that he will make a comprehensive survey of all the whaling grounds and will bring back with him a wealth of knowledge and experience that will be of great value in the filming of his production.

"The Wise Cracker" Fox For Release Feb. 4th

"The Wise Cracker," a new sunshine comedy, will be released by Fox Film Corporation on February 4th. This latest sunshine two-reel presents Si Jenks in many amusing situations. Jenks won considerable fame as the sardonic, satirical expert of the country hay in "The Village Blacksmith," a recently released Fox special.
Incandescent Lamp Projection Is Now Perfected

Claims Eight Out of Ten Theatres Can Install New Flickerless Light

AFTER years of experimental and research work, incandescent lamp projection, it is claimed, has at last reached a stage of relative perfection, for it is now adaptable to thousands of motion picture theatres and is rapidly becoming universally popular throughout this country. A great amount of interest is being shown by managers and owners in investigating the possibilities of securing good economical projection through the use of Mazda lamps. Many claims are put forth for this new mode of projection, special emphasis being laid on the fact that it actually cuts current consumption and projection costs in a very material degree along with the assertion that the actual projection and quality of light shows an improvement over other modes of projection. It is claimed by the manufacturers of incandescent lamps who substantiate their statements through actual tests in theatres of all sizes that in many cases projection costs are cut as much as 50 per cent and that there is also a decided reduction in condenser breakage, etc., which, when everything is taken into account, soon sums up to the total cost of the new incandescent lamp projection equipment.

Advance with Times

The incandescent lamp manufacturers feel that this new mode of projection marks an advancement in motion pictures which is in keeping with the other great steps of our time and put forth this idea in the following:

"With the creation and production of motion picture plays at their present high standards, under the able leadership of men like Will Hays; with the marvelous lighting and scenic effects that are parts of our modern days' pictures; with the wonderful skill in developing and printing films in modern laboratories, and with the practical perfection of projecting mechanism, we have today a very high stage of the art of making and producing motion pictures.

Vital Interest to Exhibitors

THIS is following pages, totalling sixteen in number, are devoted to incandescent lamp projection (more familiarly known as Mazda projection). Mazda lamps have been in use for projection purposes in motion picture theatres for a number of years. However, up to the present, there have been certain limitations that have prevented this type of projection from becoming universally popular.

The manufacturers of Mazda lamps for picture projection now claim that this mode of projection is, relatively speaking, perfected so that it may now be adopted by 80 per cent of the theatres in this country.

The Editor of this department has seen many Mazda installations in representative theatres where good projection results were obtained and advises exhibitors to look into this method of projection for their individual houses.

The editorial matter contained in this section has for the greater part been supplied by the lamp companies themselves. This text puts forth the various advantages claimed for incandescent lamp projection.

"But with all this skill, with all this labor, and with all the applications of master minds that have made possible the bringing and projecting of a perfect film, there has been, for the majority of theatres at least, one element lacking. There has not been heretofore a positive perfect light source, and after all, no matter how perfect the film, how smoothly running the machine, perfect pictures cannot be obtained unless the heart of the projector, which is the light source, is in keeping.

"The march of progress has seen the uncertain labor of hand work pass away. We no longer knit cloth by hand; it is done by huge machines. We no longer crank our automobiles by hand, nor do we crank our motion picture projectors by hand. These are relics of days long since past. We have automatic devices everywhere. Mechanisms that when once adjusted go on hour after hour and day after day, performing their functions without the slightest variation. But until the present development of the Mazda lamp, this could not be truthfully said about the heart of the machine—the light source.

"The development of modern incandescent lamps for motion picture projection has behind it as romantic a history as hundreds of other appliances. It represents not some happy thought; nor an overnight invention; and not the thought of one or two men under the investment of only a few hundred dollars. Hundreds of thousands of dollars have been spent in this development. Among the best of engineering brains have spent years of experimentation. For what appears in the final result as a bit of glass, a metal base and some tungsten wire does not begin to tell the story of the almost insurmountable difficulties that had to be overcome before a lamp could be developed which could give forth such an intense bright white light and would stand the terrific heat without changing shape.

Constant, Steady Light

"The light is steady, flicker less and constant. Exhibitors seeing it for the first time are surprised to learn that it works equally well on alternating and direct current and that surges of current or changes in line voltage do not materially affect its operation. The screen illumination when Mazda lamps are used is such that it does not strain the eyes of the audience. The projection produces pictures that are clearly defined and yet soft and pleasing."

Briefly, the advantages claimed for this new light source are: Decreased cost of operation; operates fully as well on alternating current as direct current; gives an absolute steady and constant light; eliminates fumes; requires only a few minutes to check adjustment each day and produces a high quality picture with a minimum amount of eye strain.
Typical Theatres Using Incandescent Lamp Projection

Upper left—America theatre, Colorado Springs, Colo. Upper right—Albany theatre, Brooklyn, N. Y. Center—Parkside theatre, Brooklyn, N. Y. All these theatres use Incandescent Lamp projection.

Lower left—Windameer theatre, Cleveland, Ohio. Lower right—Quinn's Radio, Texas. These are examples of typical theatres using Incandescent Lamp projection.
ENDORSED BY EXHIBITORS—
The National MAZDA Motion Picture Lamp

The Northern Theatre
585 North High Street
Columbus, Ohio

Nela Specialties Division,
National Lamp Works of General Electric Co.,
Nela Park, Cleveland, Ohio

Gentlemen:

It will be of interest to you to know that the G-E Incandescent Lamp Equipment installed in our theatre has given even greater satisfaction than we expected.

The current saving has been remarkable and means a great saving in our operating cost. Our bills formerly averaged from $210 to $215 per month. The MAZDA Lamps have cut this down so they now average from $105 to $110 per month. We can easily figure on a saving of at least $1200 per year. This saving may sound unusually big to you, but it is actually the amount saved under the conditions in this theatre.

This fact alone would lead us to unhesitatingly recommend the outfit to any progressive exhibitor. Combined with these advantages we are now getting a much better projection than we were ever able to get with the 45 to 50 ampere d. c. arc which we had previously. In fact we now have as perfect a picture as can be found in Columbus.

Very truly yours,
THE NORTHERN THEATRE
(Signed) I. E. Wright, Manager

IN 2,000 theatres, located throughout the entire country, theatre owners have tried the National MAZDA Motion Picture lamp in the new G-E Incandescent Lamp Projector—and now give it their enthusiastic endorsement. This lamp embodies these advantages—

1. Projects a picture of correct tones.
2. Has no annoying flicker—light source is constant.
3. Enables front-seat patrons to really enjoy the picture.
4. Gives off no obnoxious fumes or gas.
5. Requires no adjustment after initial setting.
6. Saves from one-third to two-thirds in current consumption.
7. Projects a better picture.
8. Has won the endorsement of more than 2,000 exhibitor users.
9. Has a rated average life of 100 hours.
10. Sells for only $6.75 list.

The perfection of the National MAZDA Motion Picture Lamp and the G-E Incandescent Lamp Projector represent the result of years of laboratory development and theatre tests. The Projector consists of a lamp, a regulator, and a combined bracket and base. With this equipment the MAZDA Motion Picture Lamp can be adopted to any projection machine made in the United States.

You, Mr. Theatre Owner, want to increase your attendance and reduce your operating cost—to increase your net profits. The new National MAZDA Motion Picture lamp will enable you to do just that. Write today for more complete information and for recommendations for installations in your theatre.

Nela Specialties Division
National Lamp Works of General Electric Company
Nela Park  Cleveland, Ohio

NATIONAL MAZDA LAMPS
Are You Giving Your Patrons the Best—

not only in the selection of your bookings, but also in the projection of them? Movie audiences are touchy—an uneven screen, a flickering light source—nothing escapes the sensitive eye of a movie fan.

Mazda Motion Picture Lamps demonstrate conclusively in actual service that better projection and more economy of operation result than with ordinary arc lamp equipment.

With alternating current the only electrical equipment required is a transformer, preferably of the automatic regulating type, designed to reduce the voltage to 28-32 volts at 30 amperes for the 900 watt lamp, or at 20 amperes for the 600 watt lamp. The actual saving in operation is 25% to 50% over the flickering and unsatisfactory alternating current arc lamp.

Excellent results with the 900 watt lamp are obtainable in theatres where the main floor seating capacity ranges up to 1000 and where the projection throw does not exceed 120 feet.

Westinghouse
Westinghouse MAZDA Motion Picture Lamps

Westinghouse Mazda Motion Picture Lamps maintain the same standard of perfection which characterizes other Westinghouse electrical apparatus, long familiar to motion picture exhibitors.

Recently these lamps have undergone changes in construction which give them increased ruggedness and which also augment the light output by twenty-five percent.

By the time they are ready for shipment they have undergone eighteen rigid inspections by experts in each stage of lamp construction.

Westinghouse Mazda Motion Picture Lamps are enclosed in corrugated wrappers and packed in single unit cartons. For the convenience of quantity purchasers they can be obtained in packages of six cartons each.

WESTINGHOUSE LAMP CO.

Executive Offices
165 Broadway
New York, N. Y.

District and Branch Offices:

**ATLANTA, GA.**, 1321 Candler Bldg.
*BOSTON, MASS.*, Dean Bldg., 60 India St.
*BUFFALO, N. Y.*, Ellicott Square
*CHICAGO, ILL.*, Conway Bldg., 111 W. Washington St.
*CINCINNATI, OHIO*, Westinghouse Bldg., 3rd and Elm Sts.
*CLEVELAND, OHIO*, Hanna Bldg.
*COLUMBUS, OHIO*, Traction Terminal Bldg.
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*DAVENPORT, Ia.*, Kahl Bldg., 3rd and Ripley Sts.
*DETROIT, MICH.*, 243 W. Congress St.
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*LOS ANGELES, CALIF.*, 420 S. San Pedro St.
*MEMPHIS, TENN.*, Exchange Bldg.
*MILWAUKEE, WIS.*, Merchants & MF't's Bank Bldg.
*MINNEAPOLIS, MINN.*, 2301 Kennedy St., N.E.
*NEW ORLEANS, LA.*, 225 N. Peters St.

*NEW YORK, N. Y.*, 133 W. 41st St.
*PHILADELPHIA, PA.*, 1005 Market St.
*PITTSBURGH, PA.*, Union National Bank Bldg.
*SAN FRANCISCO, CALIF.*, First National Bank Bldg.
*SEATTLE, WASH.*, Alaska Bldg.
*Syracuse, N. Y.*, 705-6 Keith Bldg.
*ST. LOUIS, MO.*, 717 S. 12th St.
*WASHINGTON, D. C.*, 404 Wilkins Bldg.

For Canada

CANADIAN WESTINGHOUSE CO., LTD.
Hamilton, Ontario

MAZDA LAMPS
Incandescent Lamp Projection Economical
Example of Actual Saving Permitted Through the Use of Mazda Lamps

The claims for the economical operation of incandescent lamp projection are based on the fact that a 900-watt Mazda lamp is used as the light source. This lamp, if operated on direct current, is controlled through the use of a transformer which operates at a relatively high efficiency. The lamp itself operates at 30 amperes and approximately 30 volts, which rating is fulfilled from the special design transformers. In the case of direct current the lamp is operated either through resistances or through transformer and small motor generator.

Claims for Lamp
It is of interest to note the claims for this lamp: through its economical advantages, and this feature is possibly best illustrated through some figures which were submitted by the lamp companies, which are as follows:

"The following facts and figures are given us by an exhibitor who figured out the relative cost of his present equipment and operating expenses as compared with incandescent lamp equipment and operating expenses. The figures have been checked over and have been found to be mathematically correct."

"My theatre operates six hours a day, six days a week and 52 weeks a year."

"We are using a 40 amp. arc supplied by a motor generator."

"Multiplying six hours a day by six days a week and 52 weeks gave me a total of 1,872 hours a year."

"Now my carbon cost I figured out to be about $.05 an hour, or $93.60 a year. Mazda lamps I figured would cost on an average of $.06 an hour, or a total of $112.32, so if I changed over it would cost me $18.72 more per year to buy lamps instead of carbons."

"But, in checking back over my current bills and figuring out what proportion of these could be charged to the arcs (and I checked this by finding the amperage and voltage of my arcs) I found I was paying a little over $.24 an hour for current. As I am paying $.08 a kilowatt hour for my current this is no small item. Multiplying this by the number of hours per year, 1,872, I found that it cost me $450.22 a year to operate my arcs."

"With Mazda lamps it would cost me a little less than $.08 an hour to operate, so I multiplied this times 1,872 hours and found it would cost me $148.82 a year for current. This is a saving of $301.40 a year, or, if I subtract the extra cost of the lamp, a saving of $282.68 a year. I did not take into consideration the saving of condensers, carbon jars, lead wires, etc."

Method of Calculation
A general method which can be used for calculating the saving with incandescent lamps can be worked from the following simple formula:

"1. Find out the wattage you are using to operate the arc."

"2. If you run from a rheostat multiply the line voltage by the number of amperes you are using to operate the arc."

"3. If you are using a motor generator use the product of the number of volts delivered at the arc times the current of the arc plus about 20 per cent loss in the motor generator itself."

"With the Mazda lamp the total wattage will only be about 1,000 watts, which gives 900 watts to the lamp and allows 100 watts for losses."
Mazda Lamps for motion picture projection mark another step forward in economy and ease of operation

Good Pictures on Alternating Current With the G-E Mazda Lamp Projector

The General Electric Company's Mazda Lamp Projector gives constant, even and steady illumination for motion pictures. It can be used successfully in theatres having a main floor seating capacity up to 1000, at a throw not exceeding 120 feet and with a picture not over 16 feet wide. It gives better results than an a. c. arc and is the equal of the d. c. arc up to 50 amperes.

It has other important advantages:

Adaptability: The G-E Mazda Lamp Projector can be attached to any projection machine made in the United States.

Economy: The 900-watt Mazda lamp and regulator consume but 1 kw. an hour as against 4 kw. an hour consumed by a 50-ampere d. c. arc. The cost of lamp renewals does not exceed the cost of carbons for the arc and there is a further saving in the absence of any carbon dust to injure the delicate moving parts of the projection machine.

Simplicity: The Mazda Lamp Projector requires no adjustments while operating.

Healthfulness: Being hermetically sealed the Mazda lamp gives off no fumes nor dust to contaminate the atmosphere of the projection room.

Send for literature and prices including all necessary fittings

General Electric Company
General Office
Schenectady, N.Y.
Sales Offices in all large cities
When you balance your books this month,
—how much profit?

No one can continue in business indefinitely without making a profit. After you pay your rent, wages, upkeep, operating costs, film rentals, etc., and subtract this from your admissions, do you always find the figures pleasing—or not?

There are two ways to increase profits:—Either increase the number of your patrons or decrease operating costs. Fortunately, incandescent lamp projection makes both of these possible, especially if you install Edison MAZDA lamps and G. E. equipment—the ideal combination.

You get a real service with
EDISON MAZDA LAMPS

The Edison Lamp Works maintains a staff of trained lamp engineers who know projection from A to Z. These engineers stand ready at all times to render you a free service; to advise you definitely as to whether or not incandescent lamp projection will prove profitable. In many cases they personally assist and inspect the installation of new equipment.

EDISON MAZDA lamps for motion projection are handled by live distributors all over the country. There is one near you who is ready to serve you at all times and who carries complete apparatus for incandescent lamp projection. If you do not know his name, or if your present distributor or supply house does not carry Edison MAZDA lamps, write to us and we will put you in touch with our distributor in your locality.

DISTRIBUTORS
If you do not have our new profitable proposition, get in touch with us at once.
The MAZDA Lamp vs. the Arc

Here are the comparative costs. It is easy to figure your savings from this table.

(These figures include cost of carbon and lamp renewals.)

<table>
<thead>
<tr>
<th>EDISON MAZDA LAMPS</th>
<th>Total Operating Cost Per Hour</th>
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<tr>
<td>Transformer</td>
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<td>Rheostat</td>
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<tr>
<td>Rotary Convertor</td>
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<td>YOUR ARC</td>
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<td>Motor-Generator (D. C.)</td>
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<td>Transformer (A. C.)</td>
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<td>50</td>
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**HOW TO USE THE TABLE**

Suppose you have a motor generator, and you use 50 amperes, look opposite this figure in the column corresponding to the power rate you pay. If it is 8c a kw. hr., it costs you 40c an hr. for current and carbons. With Edison MAZDA lamps, the current and lamp cost, for the same results, is only 14c an hr.—a saving of 26c each hr. Multiply this by the number of hours open per year and get the total saving.

**Edison Lamp Works**

of General Electric Co.

Harrison New Jersey

Save this data for future reference
Mazda Lamps Not in Competition with High Power Arcs

Mazda lamps for projection are not intended to compete with the very high-powered direct current arcs such as are used in the largest theatres of this country. The lamp manufacturers have been content with developing a lamp which would make good projection available for the majority of exhibitors, and this, according to recent demonstrations, under varying conditions and in different types of theatres has been accomplished. When this equipment is properly installed and operated it will be found to give very good results, but it must be understood that it is not entirely foolproof, nor can an inexperienced projectionist get the best results. The projectionist who has had a great deal of experience in operating the arc will find that all his knowledge will stand him in good stead when operating incandescent lamp equipment. Just as the modern projection machine with its many different adjustments, regulations, devices, etc., requires a certain amount of technical knowledge on the part of the operator, so the Mazda lamp, due to its conservation of current consumption, requires an adequate knowledge of adjustment and operation to obtain the proper results.

To secure the best results with incandescent lamp projection it is necessary that all the adjustments which need to be made to get the greatest amount of light from the lamp be thoroughly understood. Intelligent operation is needed in using the Mazda lamp for projection purposes just the same as with the arc.

Incandescent Lamp Projection Offers Exploitation

It is pointed out by the lamp companies that incandescent lamp projection may be employed as an advertising feature for the motion picture theatre, for whenever the exhibitor installs a new equipment such as an organ, seats, or ventilating system, he of course takes advantage of the opportunity offered to advertise this fact as widely as possible.

Mazda projection, with the various claims for its advantages and also the fact that it is a relatively new development, can be employed in advertising the new feature for the theatre. Good projection has a decided drawing power in the same manner as does poor projection detract from the theatre’s popularity. Relatively few exhibitors have taken advantage of the opportunity of advertising the fact that their house embodies first-rate projection.

The Mazda Lamp Companies put forth the contentions that all people know about Mazda lamps.
We are happy to announce that the

NEW SIMPLEX-MAZDA

OPTICAL SYSTEM

ADDs FULLy

50 PER CENT MORE

SCREEN ILLUMINATION

to our already highly
efficient equipment
Simplex and General Electric Adaptors for Incandescent Lamp Projection

There are two common types of adaptors for incandescent lamp projection on the market today. One type is manufactured by the Precision Machine Company of New York City and the other by the General Electric Company, Schenectady, N. Y. The Simplex adaptor is illustrated in Fig. 1 and the G. E. adaptor in Fig. 2. These two types, while fundamentally the same, differ in some respects.

These adaptors consist, primarily, of a lamp house, especially designed and so constructed as to afford ample ventilation, thus removing the possibility of early lamp burnout, due to excessive heat.

For use on alternating current, either a hand regulated or an automatic transformer is provided to control the current flowing through the lamp. The current is registered by an ammeter furnished with the equipment. This is an important adjunct as the lamp should not be burned above 30 amperes.

The importance of correctly aligning the working parts of the incandescent lamp projector in such a manner that the centers of all the working elements are on one straight line cannot be overestimated.

This straight line is called the optic axis. When the working parts are so arranged on the optic axis the equipment is then operating at its maximum output and with best screen results. In spite of the fact that these adjustments must be accurate, they are quite easily made, once the relation of the various parts to each other are clearly understood.

The working elements referred to are: the light source, or filament of the lamp; the condenser; the mirror; the aperture; and the objective lens.

The light source consists essentially of four, helically coiled, sections of tungsten wire, arranged parallel to each other, like the teeth of a comb. These four sections form a square with one coil on each side, and the ends of the coils for the top and bottom.

The mirror adjustment for each adaptor is essentially the same. The purpose of the mirror is to add light to the screen and tends to produce an even illumination. The condenser forms an image of the filament coils at the aperture, and these coils are in turn projected on the screen by the objective lens. Thus, in order to smooth out the screen, the mirror is placed behind the lamp in order to form a secondary image at the aperture. This secondary image closes up the holes in the lamp image.

The lamp used with the adaptors is rated as a 900-watt, 30-ampere, 30-volt lamp in a T-20 bulb. The bulb designation means that it is a tubular bulb. This shape is used in order to make the black deposit, which is given off when an incandescent lamp burns, form at the top of the bulb where it will not absorb light which would otherwise be passed through the condenser. This blackening, however, is no indication that the lamp is failing. As a matter of fact, the lamp can, as a rule, be burned until the filament itself fails.

When operating the lamp full current should never be thrown on it at once, but should be gradually applied. This is for the reason that the filament expands when heated, and if this expansion is caused to take place suddenly it is likely to make it buckle or warp. When the filament expands slowly the bridge-like arrangement at the bottom permits this to take place without distorting the filament. Care should also be exercised to prevent breaking the tips of the lamps as such breakage causes immediate failure due to air leaks.

When using the incandescent lamp projector it is highly advisable that a half-size (2½") lens be used in place of the quarter-size (1½") lens, ordinarily used with the arc machines. This is so for the reason that the beam from the incandescent lamp projector is larger, or fatter, than the beam from an arc. Thus a larger diameter lens is needed to pick up the beam after it passes through the aperture, thus throwing more light to the screen.

Fig. 1—On the left is shown the arrangement of the mirror, lamp and adjustments of the Simplex incandescent lamp house. The right view shows the complete lamp house without the doors.

Fig. 2—General Electric incandescent lamp adaptor and hand regulated transformer. This view shows the interior of the housing with a Mazda motion picture lamp in position.
POWERS---G. E. INCANDESCENT EQUIPMENT

FOR ALL BUILDINGS HAVING A MAXIMUM MAIN FLOOR SEATING CAPACITY UP TO 1,000 SEATS—A PICTURE FROM 14 TO 16 FEET WIDE AND A THROW NOT EXCEEDING 100 FEET

Unquestionably the Best Incandescent Equipment Now on the Market

GIVES CONSTANT, EVEN AND STEADY ILLUMINATION CAN BE USED ON A. C. OR D. C. REQUIRES NO ADJUSTMENTS WHILE OPERATING ADAPTABLE, HEALTHFUL, SIMPLE, ECONOMICAL OPERATES WITH 900 WATT MAZDA LAMP Consumes Approximately 1 KW. PER HOUR

NATIONALLY DISTRIBUTED BY

NICHOLAS POWER COMPANY

EDWARD E. PRESIDENT
Ninety Gold St. New York, N. Y.
Announcing—

New Cinephor Parabolic Condensing System for Mazda Lamp Projection.

This Cinephor Parabolic Condensing System increases illumination 50% by means of specially computed curves, and maintains an evenly illuminated field. Exhaustive tests have proved it to be the most efficient condensing system available; so it has been adopted by leading manufacturers of Mazda equipment.

Cinephor Projection Lenses are already well known. They possess all the elements necessary for the best results—flat field, sharp definition, strong contrasts between black and white, and brilliant illumination.

The Optically Corrected, Spherical Reflector is supplied with a special heat-resisting backing.

With the introduction of this new condenser, we are able to offer the only complete system for Mazda lamp projection now on the market.

Complete information and prices will be sent on request.

Bausch & Lomb Optical Co.
Rochester, N. Y.

MINUSA MAZ-DA-LITE SCREENS
make Mazda projection 100% efficient. Read this:

La Ceiba, Honduras, May 5, 1922.

Minusa Ciné Screen Co.
St. Louis, Mo.

Dear Sirs:

We were surprised and delighted with the results of our projection which can only be due to your MINUSA MAZ-DA-LITE SCREEN.

Our distance from machine to your curtain is 81 feet, and in fact I was not expecting to get good results with an incandescent lamp at that distance, and was preparing to change for arc-lamp, but your screen has saved us that trouble.

In these countries, the electric current is very costly, therefore the Maz-da-lite equipment is to our advantage, and is easy to operate.

Yours truly,

R. H. WILSON.

Samples and literature sent upon request

MINUSA CINÉ SCREEN CO.
Bomont at Morgan Saint Louis

Engineering Recommendations
furnished gratis by the
Incandescent Lamp Companies

Advice given on
PROJECTION,
STAGE and THEATRE LIGHTING, Etc.

Address inquiries to
NATIONAL, WESTINGHOUSE or
EDISON LAMP COMPANIES
Engineering Department
For Mazda Projection Consult Us—

Howells Cine Equipment Co., Inc.
740 7th Avenue
"Everything From the Street to the Screen"
New York

RAVEN
HAFTONE
SCREEN

Has a perfect diffusing surface and thus gives the audience full advantage of even distribution of light secured through the use of the Mazda Lamp.

RAVEN SCREEN CORPORATION
One Sixty-five Broadway
New York City
WRITE OR CALL FOR DEMONSTRATION—NO COST OR OBLIGATION

Mazda Projection Means:
No flicker.
No eye strain.
No gas fumes.
Good front seats.
Simplicity.
Better Contrasts.
Less heat.

Saves its cost in a short time.

Endorsements of G-E Mazda Users

Par superior to the arc. A better picture with a most wonderful depth. Throw 75 feet. Displaced 40 amps Mercury Arc._American Theatre, Schenectady, N. Y.
Absolutely no objectional features of any kind. 124 foot throw. Installed June 1919.—Orpheum Medford Theatre, Medford, Mass.
Regular patrons have spoken of the remarkable improvement in our projection. Displaced 70 amps D. C. Modern Theatre, Boston, Mass.
It has given me what I thought was impossible. Throw 85 feet. Picture 16 ft. 4 in. —Phillips Theatre, Springfield, Mass.
In every way satisfied with results.—Albany Theatre, Brooklyn, N. Y.
Better results at big saving.—New Kingston Theatre, Brooklyn, N. Y.
Elimination of flicker and eye strain and a saving of 60%. Throw 124 feet. Seating 2700. Displaced 75 amps Motor Generator Set.—Broadway Theatre, Boston, Mass.

EASTERN THEATRE EQUIPMENT COMPANY, Inc.
203 WEST 49TH STREET
NEW YORK CITY
DISTRIBUTORS FOR THE
NEW MOTOGRAPH DELUXE
41-43 WINCHESTER STREET
BOSTON, MASS.

Off With a Bang!!

MAZDA PROJECTION

Our four offices, New York, Buffalo, Albany and New Haven, are ready with a staff of competent Engineers to inspect your theatre and advise on the adaptability and advisability of Mazda Projection—Consult us immediately. This service is free and will result in considerable saving to you if your theatre is adaptable to Mazda Projection.

Distributors: Edison Mazda Motion Picture Lamps—G. E. Mazda Lamp Adaptors

Bausch and Lomb Cinephor Projection Lens and the New B. and L. Condenser. Imasco Mazda Projector Screens that Give Best Results

INDEPENDENT MOVIE SUPPLY COMPANY, Inc.
Buffalo, N. Y. 729—7th Ave., New York City  Albany, N. Y. New Haven, Conn.

Distributors—Powers Projection Machines—G. E. Motor Generators
Choosing Correct Lamp for Motion Picture Theatre Signs

Important Points that Manager Must Consider to Secure Best Results

J. A. Shute, Illuminating Engineer

This article on electric signs for motion picture theatres completes the series written by J. M. Shute, Illuminating Engineer.

The choice of lamp equipment for an electric sign determines, to a great extent, the effectiveness of the advertisement. Though the design has been given the most careful consideration, the lamping with wrong types, sizes or colors, will nullify the effectiveness of the display with the result that much attracting and selling power is lost and the expense of sign becomes unnecessarily high for its value.

What are the important points that the theatre manager must consider in choosing the right lamp for the theatre sign? These are listed below:

1. Reputable brand of lamp.
2. Durable types for sign lighting.
3. Harmonious combinations.

A. Size.
B. Color.

If these points are given sufficient thought, and if good judgment is used the sign when lamped will not only carry its maximum load of advertising value, but will be operated and maintained at the lowest possible cost.

Lamps:

There are on the market various grades of incandescent lamps as is the case with other commercial products. Since the theatre manager is interested in obtaining a certain effect in his electric advertising as economically as possible, his lamp purchases must be made from this standpoint. Thus brightness and uniformity are essential; brightness to furnish attracting power and uniformity to decrease renewal costs.

For these reasons the lamps selling for the lowest price may not be the most economical. Products of standard quality turn out to be the best in the long run. With lamps, as with other products, if the brand of a reputable manufacturer is purchased the greatest economy should result.

Types for Sign Lighting

Even though the manager has escaped the pitfall of cheap, lowgrade lamps, all economy of sign operating can be lost by choosing types unsuited to the requirements at hand.

Sign lamps are subjected to every possible climatic condition in their exposed locations: they are exposed to the shocks caused by activities in the building supporting the sign and are also subject to vibrations caused by wind pressure. It is therefore necessary that the sign lamp be durable in construction.

Experience has shown that the gas filled lamp gives the greater brilliancy, but also has shown that such a lamp is not best suited to exposed conditions. Such lamps, larger than the 100 watt size should not be used since they become so hot that moisture on the bulb will cause it to crack when lighted, almost immediately, causing a burnout. With the smaller sizes of this type these failures are experienced since the glass is not heated to such high temperatures, but it should be remembered that burn-outs with these smaller sizes of gas-filled lamps will be greater in wet weather than with vacuum lamps.

If the gas-filled type of lamp is used it is strongly recommended that the metal protecting cap (shown in Fig. 1 C and 1 D) now on the market be used, to lessen burn-outs.

This cap is made of brass and fits the bulb closely to protect the hot glass from sudden chilling. It is readily attached and yet is not easily moved out of position or lost. Corrosion and the collection of dust and dirt, to decrease the lighting effects, are negligible and the cap is made as small as is consistent with adequate protection. When used in the average sign, it is not visible if the lamps are burning and can hardly be detected if they are not. Even with such protection the manager must make allowance for a higher percentage of burn-outs than if vacuum lamps are used. The caps will greatly lessen the injurious effects of a storm, but cannot be expected to give absolute protection. Practical experience has proven their worth to the extent that they should be used with all gas filled lamps (50, 75 and 100 watt sizes) in signs regardless of whether these lamps are in clear or daylight bulbs.

The advent of the 25 and 50 watt concentrated filament vacuum lamps (shown in Fig. 1 B), especially adapted to the severe conditions to which a lamp is subjected in a sign, has greatly decreased the number of cases where gas filled lamps are desirable. The vacuum lamps of this type are very rugged and yet have the high end-on candlepower so desirable to produce the proper sign effects (See Fig. 1 A).

By spacing these lamps closer the same brilliancy with less failures and a much lower cost can be obtained as compared with an installation of gas filled lamps. (For proper lamp spacing see Fig. 1 E.) The manufacture of these lamps in daylight as well as clear glass bulbs makes them valuable assets to the sign lighting field, since the sign builder has found it possible to produce any desirable colored effect by coating the clear lamps with a color dip of the required shade. With the gas filled lamp any such process would be impossible since the extreme heat would immediately destroy the color.

The 5 and 10 watt sign lamps so long in general use are still employed in large numbers and are logical for most sign installations. Their brilliancy is low in comparison with the large lamps however (shown in Fig. 1 A). Makers of signs have desired lamps of approximately equal wattage which would produce more sparkle and brilliancy. To meet this demand 10 and 15 watt concentrated filament vacuum lamps have been put on the market and have come into rather wide use. They also have a higher end-on candle power and are of rugged construction. The clear bulb lamps of these sizes are also used for obtaining color by the use of dips of the required shade.

With the above lamps available for use in electric signs, the theatre has very little use for other types or sizes. By proper combinations of the various sizes, any desired effect from the simplest message to the most elaborate picture sign can be lighted to obtain its maximum advertising value in the most economical manner.

Harmonious Combinations of Lamps

The position of any sign determines the size and type of lamps required in the same way that the location of a theatre determines the size of the sign to be used. To make a discussion of this point in the choice of lamps clearer, signs will be divided into five classes. The requirements of each class, in districts of high and low circulation and under conditions of high and low surrounding brilliancy, will be discussed separately.

(Continued on next page)
Choosing Right Lamps for Signs

(Continued from preceding page)

The five classes of signs are:
1. Large Exposed Lamp Signs over 75 feet from ground.
2. Exposed Lamp Signs from 25 to 75 feet from ground.
3. Exposed Lamp Signs less than 25 feet from ground.
5. Enclosed Lamp Signs.

Large Exposed Lamp Signs Over 75 Feet from Ground

The theatre requiring a sign of this type is one of the “White Way” located where competition is strong and surrounding signs are very bright. To compete properly in such a district of high circulation, the sign under consideration must be bright and produce novel lighting effects to draw attention.

The most important part of the message must be lighted with as large as 75 watt gas filled lamps either in clear glass or daylight bulbs protected by metal caps. The nature of the display will determine whether a white brilliancy is necessary or not, in most cases the daylight bulb has greater attracting power. For less important parts of the message, or a portion of the decoration demanding high brightness, 50 watt lamps should be used. In most cases, there will be greater economy in employing the concentrated filament vacuum lamp instead of the gas filled lamp with the protecting cap. For the major portion of the decoration such as the border or picture, especially where color is necessary the 25 watt or even the 10 watt lamp is sufficient size. Color is more impressive and adds greater charm to the picture when relatively low in brightness as compared to the lighting of the message. The lower brightness of this portion of the sign also has the tendency to make the display appear as one sign and not a series of small ones pushed together.

In the smaller city where circulation is lower the use of 50 watt lamps for the headline and 25 watt lamps for the less important parts of the message will furnish sufficient brilliancy to make the sign attract attention. For the decorations, the 10 watt lamp will be adequate to set off the text properly.

Exposed Lamp Signs from 25 to 75 Feet from the Ground

The large majority of theatre signs belong to this group. There are not only the requirements of theatres in all sections of cities to be considered here, but also those of the theatres in smaller towns. Thus all conditions of surrounding illumination and advertising circulation must be met in recommending lamp equipment for this type of lamp.

For the brightest district having the highest circulation, the 50 watt gas filled lamp should be used for headlines, 25 watt lamps for the lesser features and 25 watt lamps either in diffusing bulb or colored for the border. Where surrounding illumination is lower, 25 watt-lamps are sufficiently large for the message and 10 watt lamps for other portions of the display. (See Fig. 2.)

In districts of lower circulation, the 25 watt lamp in clear or daylight bulbs will make the message sufficiently prominent and 10 or 15 watt lamps will adequately illuminate the border. Theatres in towns where illumination is lower will find a sign sufficiently attractive, if the message is lighted by 15 watt lamps in daylight bulbs and the border, by 10 watt lamps in color. (See Fig. 3.)

In lamping signs in this class, protection against glare becomes important and in the next classes even more so. The sign over 75 feet above the ground is far enough from the eye to prevent annoyance or discomfort from bright light sources of a high intensity. However, the nearer the sign under consideration is to the observer, the more must be the protection from glare. Thus in the following classes, either smaller lamps or better methods of diffusion must be employed if the results are to be the best.

(Continued on page 749)
"As VALUABLE as any ADVERTISEMENT that can be SECURED"

"I cannot recommend Terra Cotta too highly. It makes a substantial front as well as an attractive one. Its beauty is just as valuable as any advertisement that can be secured, for it denotes 'highest quality'."

So writes the owner of the attractive motion-picture theatre shown above. He also states that Terra Cotta "cannot be equalled" as a building material for theatres, and that he positively would use "nothing else."

We are always proud to receive testimonials such as this one, for we know — and want other people to know — how effective Terra Cotta is for facing theatre fronts of all kinds. Terra Cotta will interpret any style of architecture, simple or elaborate. There is no limit to its variety of form or color. On the Modjeska Theatre it is a warm buff shade tinted here and there along the ornament with dashes of gay color. But the architect might have specified other colorings, and Terra Cotta would have interpreted them with equal beauty and permanence.

Terra Cotta never fades nor changes in color or texture. It never knows what time or weather has passed its way. Should dirt accumulate, it can easily be washed off with soap and water. The maintenance cost of Terra Cotta is negligible — the first cost agreeably moderate.

We shall be glad to tell you more about Terra Cotta, and why, with its three fundamental virtues of beauty, durability, and economy, it is specially suitable for building motion-picture theatres. Address National Terra Cotta Society, 19 West 44th Street, New York, N. Y.

TERRA COTTA
Permanent Beautiful Profitable
Choosing Right Lamp for Signs

(Continued from page 738)

Exposed Lamp Signs Less Than 25 Feet From the Ground

For signs in this class lamps in clear glass bulbs larger than 25 watts should never be used even in the brightest districts. If greater brightness is desired the more important portions of the sign should be lighted by 50 watt diffusing bulb lamps and the remainder with 25 watt and 10 watt lamps, where either frosting or a colored coating is used to lessen the brilliancy. (See Fig. 4.)

In districts of lower circulation and less intense illumination, 10 watt clear lamps or 25 watt diffusing bulb lamps are sufficiently bright for headlines and 10 watt lamps with color coatings for decorations. Larger lamps will not only needlessly increase the advertising costs but will annoy passersby because of their high brightness and glare.

Marquees

The theatre marque, relatively close to and in the direct line of vision, of the passersby demands good diffusion along with its high brilliancy. It is an everyday occurrence to enter a motion picture theatre and be temporarily blinded due to the advertising through an area of intense brilliancy and glare from hundreds of unshielded light sources. To make the theatre inviting, great care should be exercised that all possible sources of glare are eliminated.

For lighting the under surface of the marquee or signs located beneath this structure, lamps in clear glass bulbs should never be used. In size, even in the brightest surroundings, 25 watt lamps in diffusing or colored bulbs must be the upper limit, and the 10 watt lamps, in bulbs similarly finished, are preferable for most cases.

The signs on the outside of the marquee may be illuminated more brightly due to the greater distance from the eye. However, nothing larger than the 25 watt lamps in clear glass bulbs should be employed. If diffusing bulbs are used, 75 watt lamps may be employed in the extremely bright districts though for most cases the 50 watt lamp in diffusing bulb will be sufficiently large. (See Fig. 2.)

For bright portions of the decorations, in districts of high circulation 50 watt lamps in colored bulbs will give the best results in combination with other lamps for minor details. Theatres in districts less brightly illuminated will find that 25 watt and 10 watt lamps furnish adequate attracting power for this portion of the marquee sign. (Shown in Figs. 3 and 4.)

Color Effects

For colored lighting in any of the preceding classes of signs care should be taken that the decoration appears as natural as possible. To obtain this result complementary colors must be used, as those which clash with each other detract from the appearance of the sign and greatly lessen its advertising value.

The methods of obtaining color are numerous. The purest and most durable colors are obtained from bulbs blown from colored glass, but unfortunately this method is the most expensive. Removable colored caps are extensively used and give satisfactory results, not only as to effect but from the economic standpoint since they need not be discarded when the lamp burns out. This method has its disadvantages due to the fact that the caps are limited in size to the 10 watt lamp bulb and require the sign background to be painted in the same color to be most effective.

Theatre men find that color dips are most effective when all factors are considered. Although the coating is not permanent and the colors will fade materially, better effects result especially where the lamps are only in use a short period of time. If such a coating or spray can be developed which is lasting both in quality and color, the wide demand will soon pay the maker for his labor.

Enclosed Lamp Signs

The problem of lighting the enclosed lamp sign is entirely different from that met within the other classes discussed. Here the lamp is completely protected from the weather and the lamp size is therefore limited by the size of letter and desired illumination. It is essential that uniform lighting be produced to give the best results and to obtain the highest attracting power.

Lamp spacing is determined by the size of the letter and housing, and the interior finish. Too wide spacing gives spotty illumination and lamps placed too far inside make the outline indistinct. For the common six inch letter it is preferable to use two lamps for each letter while one lamp will suffice for letters which are smaller. For larger letters, the best method to determine the number of lamps required, is to divide the area of the rectangle in square inches enclosing the letter by 40 and use the nearest whole number.

(Continued on page 746)
Fascination of Cinematography Makes Strong Universal Appeal

Extracts from "Motion Picture Photography" by Carl L. Gregory, published by New York Institute of Photography

Chapter 11

Motion pictures cover a field that is almost universal, and the person who is skilled in taking pictures with the cinematograph is a man who pursues intimately connected with its operation, practically an unlimited field in which to exercise his creative energy.

Wanderlust, the desire to see strange countries and foreign peoples, is a longing which many possess, but few are able to satisfy. Many a man with a longing to travel and see the far stretches of the world has been able to pay all the expenses of his globe-trotting, and pocket a bonus, by taking along a motion-picture camera and bringing back to his less fortunate friends an interesting intimate reproduction of the sights and scenes which have held his interest during his journey.

The making of dramatic pictures covers a field of opportunity of such novelty that is the very antithesis of monotony.

There is scarcely a trade or profession in which cinematography has not important and direct relation to its improvement and expansion.

Pictures Shortened War

There is no doubt that by the aid of the motion picture, the duration of the great war was very considerably shortened. In no other way could the tremendous amount of propaganda and information concerning the war situation have been made clear to the populace. The committee on public information, in conjunction with the government, sent out thousands upon thousands of feet of motion picture film, showing the activities of the government and of the army and navy. All of the allied nations, day by day the manufacturer's salesman can carry a portable projection machine, less heavy and cumbersome than a well-packed suit-case, with a reel or reels of film, with which he can demonstrate upon the walls of his customer's office all of the possibilities of which the machine is capable, with far greater brevity, and often, with greater clarity than he could demonstrate the actual machine in operation. By means of close-up views, enlargements, and animated diagrams, he can show details and features that could not be demonstrated even by the operation of the machine itself.

For the production of pictures of this kind, thousands of camera and laboratory and technical workers must be trained. Authors of industrial scenarios, directors, who understand the intricacies of complicated machinery and of industrial and manufacturing processes; cameramen, who can photograph the things which the directors wish to show; title writers and film editors for placing the photographer's scenes in logical and interesting continuity; laboratory workers to turn out the pictures, to handle the high-speed film, to clean it, to edit it, to tint and toned in attractive colors; all are needed for this rapidly growing industry.

The film reporter, gathering the topical news of the day with his motion picture camera, lives a strenuous but intensely interesting life. He must be ready at a moment's notice to take his grip and motion picture outfit and travel to any point on the globe to feed the insatiable appetite of the news-reading public for more details of the latest event. In the larger cities the big theatres are slow indeed if they do not throw upon the screen on the same day that it happens any event of importance taking place within two or three hours' ride of the city.

Besides the news events, thousands of short subjects of more general interest have brought the Animated Screen Magazine into existence. In the same way that the animated newspaper satisfies the curiosity of the public for the news, the screen magazine treats all the latest topics of the day in much the same manner as the popular magazine. It has this advantage over the magazine, compelled to confine itself to cold type and still pictures; it can show operations and animated diagrams in a few seconds' time that pages of print could not half so adequately explain.

Field for Amateur

It is obvious that this branch of the business must fall largely into the hands of the unattached or independent worker, who bears the same relation to the picture theatre as the outside correspondent to the newspaper. A firm engaged in supplying news films cannot hope to succeed without amateur assistance. No matter how carefully and widely it distributes its salaried photographers, numberless events of interest are constantly happening—shrewdly, cleverly, professionally, by hurried deliriums, movements of prominent persons, and the like, at places beyond the reach of the retained cinematographer. For film intelligence of these incidents the firm must rely upon the independent worker.

Curiously enough, in many cases the amateur not only executes his work better than his salaried rival, but often outclass him in the very important respect that he is more enterprising. Acting on his own responsibility, he knows that by smartness alone can he make way against professionals. Only by being the first to seize the chance can he find a market for his wares. Thus when Bleichert crossed the English Channel in his aeroplane it was the camera of an amateur that caught the record of his flight for the picture theatres. Acting on his own initiative, he seized upon the spot for the purpose. True, the successful film showed many defects. But defects matter little compared with the importance of getting the picture first or exclusively. Plenty of similar cases exist. The amateur has an excellent chance against the professional. His remuneration, too, is on a generous scale. The market is wide and mobile, especially in New York, the world's centre of the cinematographic industry, that the posses

(Continued on page 744)
About Lenses

There has been submitted to the Editor of this department a few suggestions relating to objective lenses, condensers, etc., which we feel will be of sufficient interest to the readers to publish.

"The question has often been raised of what would be the effect on the picture if the glasses in the objective lens were reversed, that is, putting the back cell in front and the front cell in the back? This will lengthen the E. F. of the projection lens and give a much smaller picture that cannot be accurately focused on account of the correct lens curvatures being reversed. It is highly advisable that this procedure should never be tried.

"The combination of glass used in the front cell of a projection lens consists of a convex lens of crown glass and a concave lens of flint glass, which are cemented together and which, when properly ground and of the correct composition, that is the proportion of flint glass to that of crown glass, corrects the lens both for spherical and chromatic aberration.

Appearance of Blue Spot

"Let it be supposed that there appears a blue spot in a picture 9 x 12 feet with a throw of 120 feet and also two 7½ plano-convex condensers with an arc of 45 amperes. The procedure for removing this blue spot is as follows: As the diameter of the projection lens opening is not known and also it is unknown whether A. C. or D. C. current is used at the arc, the procedure cannot be definite. Generally speaking, however, by setting the arc from 3½ to 3½ inches back from the condenser lens, having the condenser lenses spaced about 1-16 inch apart, thus by pulling back the lamp house the field will usually clear up, providing the lamp house was not previously placed too far back.

"Good light depends upon the correct condenser combination, plenty of amperage at the arc, correct size of carbons and correct set of carbons. Good results cannot be obtained unless a good grade of carbons and condensing lenses are used (it is also well to mention the fact that a good light on the screen cannot be obtained unless the optical system is correctly aligned, that is to say, the arc, center of the condensing lens, aperture and projection lens are on the same straight line, i.e., the optical axis.—Editor's note).

"The correct way to find the ground in the lamp house is to use a bell set. Test with the bell set put one terminal on the lamp frame with the carbons separated and the projection machine switch out. Then touch the other terminal to the carbon arms. If the bell rings on either end then the one causing the bell to ring is grounded. If it does not ring, the arc lamp or lamp house is okay. The best method to test is with the current on and the carbons separated, using a small test lamp. If the lamp lights when the terminals are touched to the upper arm and the lamp frame, then there is a ground on the lower arm, and vice versa.

Force Harmful

"Remember never to force or drive the sprocket on to the shaft. To do this will ruin both the shaft and the sprocket. After the sprocket is pushed on to the shaft sufficiently far, turn the sprocket so that the large diameter of the holes in the sprocket and those of the shaft are together. Gently drive the pins into the sprocket holes with a sprocket laid upon a 'V' block and the unit is complete again. (In making delicate adjustments on projection machines, unless the projectionist is in a position to feel assured that he can secure excellent results, it is well to consult with the machine manufacturers themselves.—Editor's note.)

Picture Jump

"Due to excessive pull and undue strain upon the intermittent sprocket it may become loose on the shaft, which will cause a bad jump on the screen, although the star and cam may be perfectly locked without any discernible play between them. This usually can be traced to the fact that the pull exerted upon the sprocket has worn the edges of the taper pin holes away sufficiently to create a slight play between the sprocket and the pins which fasten same to the intermittent shaft. In this case, drive out old pins carefully with sprocket resting upon a 'V' block and with a properly sized taper reamer, the holes out very carefully and (only sufficiently to again bring the holes to their rounded proportion), re-drive the pins, which will now set into the holes deeper, thus eliminating the end-play."

JOHN LINNEMAN,
Northeaston, Mass.

Practical Projectionist for Inspector

The Motion Picture Operators' Union of Providence will ask the General Assembly for a bill legalizing the appointment of a practical operator as general film inspector. He will pass on applicants for operators, regulate the use of second and third run, and perform such other duties as will safeguard the theatre against possible fire hazard. Philip Sugarman has been elected president of the union and Thomas E. Shannon business agent.

National Anti-Misframe League Forum

New Series of Articles

As was announced last week, the Editor of this department will start in next week's issue to run a series of articles on elementary electricity, optics, etc., which will take up the particular phases of these subjects which will be found of most use to the projectionist. Not every detail taken up in these articles will have a direct bearing on projection, but the material presented will give the fundamental information needed by men in this profession for an intelligent grasp of their work. Let it be again highly recommended that everyone devote time to each one of this series as it appears and fully understand the material therein presented as in many instances this will be necessary to understand articles which will follow.

General Articles on Lamps, etc.

"Dealing with a lamp, it is generally agreed that the ideal projection lamp is one that has the following characteristics: 1. It should last a long time. 2. It should be relatively cheap. 3. It should be able to be used for a long time without frequent changes of bulbs. 4. It should have a very high efficiency. 5. It should be able to be used for a long time without frequent changes of bulbs.

"The best projectors are those that use carbon lamps, as they last longer and are cheaper than any other type. The best carbon lamps are those that use carbon filaments, as they are more efficient than those that use carbon coats. The best carbon filaments are those that are made of the highest grade of carbon, as they last longer and are more efficient than those that are made of lower grade of carbon. The best carbon coats are those that are made of the highest grade of carbon, as they last longer and are more efficient than those that are made of lower grade of carbon.

"The best projector is one that uses the best carbon lamp, as it will last longer and be cheaper than any other type. The best projector is one that uses the best carbon filament, as it will last longer and be more efficient than any other type. The best projector is one that uses the best carbon coat, as it will last longer and be more efficient than any other type.

"The best projector is one that uses the best carbon lamp, as it will last longer and be cheaper than any other type. The best projector is one that uses the best carbon filament, as it will last longer and be more efficient than any other type. The best projector is one that uses the best carbon coat, as it will last longer and be more efficient than any other type."

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

As a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in 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.

New members when sending in application blanks for membership in the N. A. M. please enclose twenty-five cents for a membership button.
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In striking the second arc the one showing is not disturbed in the slightest degree. This gives a perfect dissolve. No ballast is used as automatic voltage is provided.

The projectionist, by a slight turn of a convenient control handle, can instantly increase or decrease the amperage generated and furnished to the arc, thus obtaining the light best adapted for the film being shown.

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Great Fascination of Cinematography

(Continued from page 740)

A picture released about a year ago by one of the large companies excited much comment and illustrated how motion pictures may prove of great service in correcting faulty muscular action. The picture showed an athlete in various simple gymnastic feats such as walking, running, jumping and shot-putting, taken simultaneously with two cameras. One camera took the action at the ordinary rate of sixteen pictures per second, while the other camera made one hundred exposures to the second; the normal and the ultra-speed pictures were projected one after the other at the normal rate of projection, thus prolonging or amplifying the ultra film to nearly six times the duration of the normal motion. It was very weird and interesting; the ease and deliberation of the prolonged action gave time for the study of every movement and the play of every muscle. One could not help but marvel at the co-ordination of the work of the muscles. The figure of the athlete seemed like a diver immersed in crystal clear water, the buoyancy of which floated him through the graceful attitudes of his movements.

As ordinarily shown, motion pictures are taken and projected at the rate of sixteen pictures per second, but for the scientific investigator the rate of speed may vary from as high as 30,000 to the second in the study of high speed phenomena to as low as one exposure per hour or even one exposure per day, as used in studies in the change of structural materials, or the growth of a plant. All of these may be projected at normal speed for screen study or each frame may be subjected to individual scrutiny under the magnifying glass in special cases, as in seeking to eliminate lost motions in machine assembly, etc. Reduced to normal projection speed, bullets swim across the screen like leisurely fish and bursting shells separate like a group of mosquito wrigglers. Many high speed processes, such as the flow of steam; air and gases; combustion and explosions; automobile engines; the action of governors; the synchronization of electric generators; the flow of water in turbines and water wheels; the action of steel and wood-working machinery; and machine tools, etc., may be photographed at high speed and slowed down in projection so that they may be studied with the greatest accuracy.

Corrects Muscular Action

New Simplex Ticket Register

The World Ticket & Supply Company, Inc., 1600 Broadway, New York City, report a new type Simplex ticket register which has the keys drooped below the top plate. This is in addition to the flush top type Simplex ticket register which is finding favor among progressive exhibitors. This machine is now ready for inspection at their main office, 1600 Broadway, New York.
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**Information or advice concerning equipment for the Theatre is furnished gratis by the Technical Department of the Motion Picture News.**

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**Little Stories of Successful Exhibitors No. 4**

**H. J. Schad**

When Mr. and Mrs. Schad, the parents of H. J., planned his future, H. J. was all cut out for a corner druggist. Mr. Schad was born in Tamaqua, Pa. where he graduated from High School, later earning his degree of Doctor of Pharmacy in Philadelphia.

But in 1907 Schad the Druggist became Schad the Exhibitor and with the late C. L. Carr opened the Victor, a massive, big theatre with all of one hundred and forty-two (142) seats. Now, after a short 15 years, Mr. Schad is head of the Carr & Schad chain of seven of the most beautiful theatres in Pennsylvania. All seven are located in the city of Reading and their seating capacity range from 600 to 2,000 each.

The Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware just elected H. J. Schad president because, to use their own words, "Doc Schad is a square-shooter of broad vision, high ideals and lofty business principles and is a credit to the industry."

What has the 15 years' experience of Mr. Schad taught him about selling tickets? Here is Mr. Schad's answer:

"The use of GOLD SEAL ticket registers are absolutely essential to the proper handling of the ticket sales in all my theatres and I would not consider operating a house without one of these wonderful machines."

**Automatic Ticket Register Corporation**

**Largest in the World**

1782 Broadway, New York City

**NOTE:**—Distributors in principal cities. Write for name of nearest one.

**TICKETS**

We print 25,000 miles of tickets every year, for both machine and hand sale. Write for our low prices.

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**H. ROBINS BURROUGHS**

M. A.M. SOC. C. E.

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CHICAGO, ILL.

100 GOLDEN GATE AVENUE
SAN FRANCISCO, CAL.
Choosing Right Lamp for Signs

(Continued from page 740)

As stated, the size of lamp depends on available space and desired intensity. For theatres located in height development, 75 watt gas filled lamps will furnish sufficient illumination while 25 watt lamps are adequate for districts of lower circulation. The use of daylight bulbs is strongly recommended, especially with letters of the white opal-glase type to prevent the yellow appearance and produce instead a glitering white letter. (See Fig. 5.)

Conclusion

Little has been said in these articles of new sensational devices in sign lighting, devices yet little used or untried in practice. Advise along such a line is futile since the possibilities are many. The future may bring huge signs which fade in and out in place of flashers, the use of running letters being more widely employed or other original and novel lighting tricks may be used to further advertise the value to be gained from electric signs.

Managers of motion picture theatres, by careful judgment in selecting sign equipment and lamps, can be of great assistance in stimulating the sign industry to more distant goals than ever dreamed of. By only accepting the best, and ever increasing the demand for bigger features, the sign lighting field in the next ten years will be as far ahead of the present state of the art as it is today ahead of sign field ten years ago.

Erects $10,000 Glass Partition

Important improvements have been made in the Miles theatre, Scran ton, which has just been rechristened the Capitol, by the owners, the M. E. Comerford Amusement Company. One of the most striking changes is the erection of a $10,000 plate glass partition dividing in half the large lobby of the theatre. Four rows of upholstered seats have been installed in the front of the balcony, which can be reserved in advance of performances. New screens and a new projection machine booth have been put in. Jack Jones is the house manager—Berghaus.

Construction Resumed On Loew Project

The long delayed Loew project at Eighth street and Washington avenue, St. Louis, is showing signs of life again. St. Louis contractors who submitted bids on the structure a year ago have been asked for new estimates. The new house will duplicate the Metropolitan theatre, Brooklyn, N. Y., and would seat about 4,400. The cost has been estimated at $1,000,000. Marcus Loew is expected in St. Louis at the end of this week—Brett.
At Universal City

Carl Laemmle arrived Friday. Additional players selected for "The Hunchback" include Eva Gordon, Gladys McFadden, Mildred coats, Gladys Johnston and Nick de Ruiz.

Universal has purchased a story, "Help, Help," by Rupert Julian, for which a continuity is being written by Arthur Statter, to be supervised by Charles Kenyon. Screen rights have also been purchased to "The Way of the Strong" by Octavius Roy Cohen.

Lauren LaPlante, who for two years has played leads in serials is to play opposite Hoot Gibson in "Katy," which will be directed by Edward Sedgwick.

Jack Conway will next direct "The Devil and Tom the Clown," play, the scenario prepared by Doris Schroeder.

Carl Wilson is filming "A Noble's Bride," which is being assembled by Herbert Rawlinson.

Here and There

Jess Robbins has engaged Barbara Bedford to play opposite Edward Horton in the next production, which as yet is not titled, although the cast is being assembled.

Caldwell Productions announce a story titled "Deacon of Hollywood," which will be filmed upon the completion of "Knighthood in Hollywood," now being made at the Fine Arts Studio.

John Ince and Joseph Birnberg are here to produce independent subjects.

C. Franklyn Ingham, directing "Going Up" now being made at the Hollywood studios, has added Arthur Kober to the cast in support of Douglas MacLean.

Lambert Hillyer has made the last scenes for the Sacramento Pictures Corporation's production of "Temporary Marriage," an all-star cast production.

Marcel Tournier has made the last scenes for the "Isle of Lost Ships," and has engaged Walter Anthony to prepare titles. Both directors, Tournier and Holubar, are trying to secure new stories.

Richard Jones (Sennett) this week opened filming the first Phyllis Haver subject, "The Extra Girl." Ralph Graves plays opposite Anna Henseker, in the mother character role.

B. P. Selulbrg announces that James Corrigan has been replaced by Matt Gallagher in the cast for the Tom Forman production, "April Showers," which was started last week at the Schubert studios.

Kenneth Harlan and Colleen Moore head the players, who also include Myrtle Vane, Friscilla Bonner, Harry Hammed and Bob McGurrin. The story is by Hope Loring and her husband, Louis D. Lighten.

Victor Herman has just been signed to direct Constance Talmaige productions starting April 1.

Mr. Herman's first picture for Miss Talmaige will be a story by John Willcox in "Kit Ana Loos, as yet unnamed. It will be a costume story dealing with the life of Napoleon, in which Constance will have the role of a little milliner. Film is to return to New York this week from Hollywood.

Joseph M. Schenck has just purchased "Dulcey," the comedy by George Kaufman and Marc Connelly, as the next starring vehicle for Constance Talmaige. It was announced that Franklin has been engaged to direct Dulcey, and work will be started on this film in production early on February. The adaptation will be made by John Emerson and Anita Loos.

Chas. ince has begun work on "Mothers-in-Law," a Preferred Pictures Production. Those who will appear are Gaston Glass, Edith MacLean, Donald Crisp, Frank Coghlin, Kent and Vola Vale.

Irv Cummings will produce the screen version of "East Side, West Side," the well-known Broadway stage success, the screen rights to which Principal purchased two weeks ago. Production on this picture will start next month at the Principal studios in Hollywood.

The Meanest Man in the World," with Bert Lyttel and Eileen Percy, went into production at the Principal Pictures Corporation studios in Hollywood, late this week.

Edgar Lewis has finished "You Are Guilty," starring James Kirkwood and Doris Kenyon, and will be released in the next few days on "Oh, Ye Fools." Mr. Lewis wrote this story for the screen and will handle the megaphone.

Chas. Ince has made an announcement that "Wives Who Fail," a feature drama, will be one of the first released on his fall production program. An all star cast will be directed by John Griffith Wray.

Actual shooting of "The Two Twins," Bull Montana's latest comedy for Metro release, has been completed and is now being cut and edited.

Phil Goldstone, announces that Jack Natteford will do the continuance of the next serial, entitled "David Crockett."

With the engagement of Dagmar Godowsky for the part of Mazie, the casting of the Selznick version of Robert Chambers' novel, "The Common Law," is complete.

Philo Rosan has severed his connection with Paramount and joined Phil Goldstone. His first production will be Richard Talmadge in "Here's Boy Alive."

Christie Comedy Bits

Mack Swain has been added to the Jack White organization, and will appear in Educational-Mermaid comedies under White's supervision.

Billy Armstrong and Bobbie Dunn, also well known comedians, have signed with the M.G.M. studio.

Kathleen Clifford has been engaged by Al Christie and will have an important role in the next Educational-Christie to go into production.

F.B.O. Production Notes

Harry Carey returned last week from the Mojave, where he spent a week shooting "desert" scenes for "The Man from the Desert," a motion-picture film of "The Man from the Desert," adapted by Wyndham Gittins from Wyndham Pearl's novel, "The Man Carey" is supported by Margaret Clayton.

Chester Bennett will soon start production at the Film Booking Offices studios on "Divorce," a powerful domestic drama, starring Jane Novak. The story was written by Andrew Bennison.

On the Goldwyn Lot

Corinne Griffith has been engaged for the leading role in Elmer Glyn's, "Six Days," continuity written by Violet Clark. Production will begin early in February. Victor Bateman has been added to Marshall Neilan's "The Eternal Three," cast.

Jean Hersholt will play in "McTeague."

Gerald Pring and Inez Gray are among the additional members of the Rupert Hughes' "Soul for Sale" company. The cast for "Red Lights," under the direction of Clarence Badger, is being put together. W. W. de la Motte is cast in the leading role of Frank Griffith and William Worthington.

Claude Gillingwater, Alec Francis and Brindle Shaw will play title roles in "Three Wise Fools," under the direction of King Vidor.

Eric von Stroheim will start production of Frank Norris' "McTeague," the middle of February. He is still in San Francisco completing the continuity and getting locations.

Rupert Hughes has been meeting with some delay in the production of his "Soul for Sale," due to accidents to members of the cast. Frank Mayo, who has lost his leading male role, is suffering from a bad attack of Kigel eyes. Mac Busch was struck by an automobile while crossing Hollywood Boulevard and is still confined to his home. Carmelita Geraghty, who was hurt while practising ballet steps for a cabaret scene in "Soul for Sale," has returned to the company.

With Paramount Units

The cast to support Walter Hiers and Jacqueline Logan in "Seventy Cents an Hour," under the direction of Joseph Henabery, includes Ricardo Cortez, Farrel McDonald, Helen Dunbar, Robert Dudley, Guy Oliver, Clarence Burton and Deanna Durbin.


Victor Fleming is completing the Dorothy Dalton subject, "The Law of the Lawless," this week.

Sam Wood is taking the final scenes from Gloria Swanson's "Frolicking Daughters."


The studio and her company of Paramount directors with Henry Kolker, director, and his technical staff have returned to New York from Los Angeles where they have been for a month filming snow scenes for "The Snow Bride," a French release, by Sonya LeVien and Julie Herne.

One of the first motion picture directors in this country has an exciting project, an adaptation of "The Glimpses of the Moon," which is nearing completion at the studio. He is Charles Kent, who directed Vitagraph pictures for ten years.

Around Metro Studios

George Arcahainbaud has been engaged to direct Clara Kimball Young in "Cordelia, the Magnificent," which is at present being cast.

Ernest Luz, musical director of Loew, Incorporated and Metro, is spending a short time at the studio.

Upon the completion of "Within the Law," the Talmadge companies will again produce at United States. The Paramount company will then be extremely crowded.


The continuity was prepared by Frances Marion, and production will be at the Goldwyn studio.

The advance guard of the Rex Ingram organization which will produce "Scaramouche," the director's next Metro picture, have arrived in Hollywood. They are John E. Seitz, who has photographed the Rex Ingram productions; and Tom Stroyer, laboratory expert. The di- rector himself is still in New York, engaged in the final work of editing "Where the Pavement Ends."

C. Collier Parton has started work on the scenario of "Cordelia the Magnificent," which will be Clara Kimball Young's next photo- play to be produced by Harry Gar- ron. Metro will release it.
Opinions on Current Short Subjects

“No Wedding Bells” (Semon-Vitagraph—Two Reels)
A n introductory title would indicate that a drama of the underworld is about to follow. On the contrary, a comedy of “under the side-walk” immediately gets under way and in a lavish interior depicting a palatial “hang out” for Chinamen and other low-browed, unsuspecting intruders often become victims of sudden accidents.
The leader of the band has discovered a position he guarantees will render any young, vivacious and beautiful young lady unconscious and requests a victim upon whom to experiment. One “Chink” states he is a butler also alleges the daughter of his employer to be a worthy subject, so agrees to kidnap and bring the girl to the rendezvous. The girl is splendidly portrayed by Lucille Carlyle.
Her “boy friend” (Larry Semon) calls at the home. When told to secure papa’s consent to their engagement, he enters the room where her father and a friend are playing chess. “Papa” is about to win his first game, after trying many years, when the intruder upsets the board, and general chaos follows. This offers opportunity for the comedians to carry the day above the average, and while more or less of slap-stick variety, Semon steps on the safe side whenever a situation approaches vulgarity, resulting in comical screen entertainment of merit.—LILLIAN GALE.

“Dog Sense” (Cameo-Educational—One Reel)
THE featured canine player in this comedy is an animal blessed with unusual intelligence, including a knowledge of what to do when a runaway infant escapes from an orphan asylum; how to start and finish an argument with cats, dogs or any other animal; how to act to gain the attention of a saddle horse. In the latter instance the dog starts on a run from a fair distance, fails to make it, returns and tries from a little greater distance and so on until the last run from afar develops sufficient speed to enable him to make the jump successfully.
The suggestion of plot concerns a runaway child, who wanders into the home of a young man engaged in trying to interest a girl in becoming his wife. The girl mistakes the child’s identity. All ends well, but during the reel some novel situations are introduced, illustrating “dog sense” to an almost unbelievable degree. A reel that is sure to please all ages, sizes and kinds of patrons, especially appealing to lovers of animals. Splendid direction by Fred Hibbard deserve mention.—LILLIAN GALE.

“Hunting Grounds of Hiawatha” (Urban Classics—Vitagraph—One Reel)
A SPLENDID scene with a thread of a story about an Indian hunter.
It introduces beauties of the far west, showing the hunter after game, and is a refreshing screen travel over the gorgeous country besides the “sky blue waters.” Particularly well adapted for the entertainment of students and lovers of nature studies.—LILLIAN GALE.

“A Small-Town Derby” (Universal—Two Reels)
THIS is a comedy of the more or less usual pattern, rather distinguished, however, by the “act” and Maud Lewis’s very small and mild-looking mule. She plays really the most important part in the film, and her work is productive of plenty of hearty laughter. Toward the end of the film there is considerable hubbub about a race, and Maudie is entered as a literal dark horse and forlorn hope. She wins after a series of scenes of what is undoubtedly the most remarkable horse-race ever filmed. “A Small Town Derby” ought to please spectators of all ages.—STUART GIBSON.

“Fest of the Storm Country” (Educational—Two Reels)
WHILE not a great deal like the feature “Tess of the Storm Country,” insofar as story is concerned, this is a travesty upon the Mary Pickford starring vehicle, with Louise Fazenda in the role of the girl who lives on the rockbound coast, her associates rough fishermen and farmyard animals.
There is the persistent rain, such as occurs in the feature, the storm, etc., but the relation of the two stories is not close enough to identify the latter as a travesty upon the feature, except for the title and the downpour of rain.
Louise Fazenda delivers a clever burlesque upon Mary Pickford, her characteristics enhanced, while the balance of the cast is composed of splendid types for satire. There is a good deal of fun, much of which is aided by the use of humorous sub-titles.
Most of the action takes place in water soaked interiors, where the beds float in the water and turn over with the occupants.—LILLIAN GALE.

“The Oregon Trail” (Chapter Play in 18 Chapters—Universal)—Two Reels Each
OPENING with a three-reel episode, made necessary by the number of facts which must be “planted,” “The Oregon Trail” starts off as a worthy specimen of the historical chapter plays being produced by Universal. Directed by Edward Laemmle, with Art Acord as the star, the first episode is well crammed with action, interspersed with historical material that gives education and entertainment in just about the right proportions.
Acord appears in a typical pioneer characterization, which gives him ample opportunity for riding, shooting, fighting and other vigorous action, and Louise Lorraine is an attractive leading lady.
There is a really noteworthy Indian dance in this episode, which is genuinely realistic and authentic.
Among the historical material introduced is the decision by Washington and Jefferson to pursue the Louisiana territory, Napoleon selling it, Eli Whitney at work on the cotton gin, Lewis and Clark starting on their famous expedition, and Grosvenor Ruston seeking the White Man’s Bible at St. Louis.
The introduction of this educational material, however, does not interfere with the presentation of a liberal quantity of thrills, action and romance. This series opens on if it had excellent possibilities from every angle—C. MOEN.

“Mud and Sand” (Metro—Two Reels)
EVERY now and then there comes to the screen a young man who “carries on” idiotically, who appears—casually observed—a mere clowning fool, but who, when considered, shows himself to be that rarest of all artists, a true buffoon, gifted with the power of bringing laughter which is strangely close to tears. Such a man is Charlie Chaplin; and such a man Stan Laurel is by way of becoming fast.
In “Mud and Sand,” Laurel as Don Rudolph Vaselino is hardly short of exquisite. His perfect parody of that other actor in that other play of which this production is a burlesque is almost grotesquely near to the original. Laurel shows his mastery of the art of clowning; and shows, too, how near to laughter may be tears. “Mud and Sand” is one of the great short comedies. Even the most expert of admirers of that other actor will find it delightful.—STUART GIBSON.
**FEATURE RELEASE CHART**

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

### SEPTEMBER

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributed By Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Another Man's Boots</td>
<td>Francis Ford</td>
<td>Anchor-S. R. 5 reels Nov. 11</td>
</tr>
<tr>
<td>Bar-B-Wire</td>
<td>Jack Holt</td>
<td>Ayrton-S. K. 6 reels Sept. 23</td>
</tr>
<tr>
<td>Blood and Sand</td>
<td>Roderick 'Latino'</td>
<td>Paramount 8 reels Aug. 19</td>
</tr>
<tr>
<td>Bud Kitsch</td>
<td>Stetson</td>
<td>Paramount 5 reels Dec. 23</td>
</tr>
<tr>
<td>Bull Dog Courage</td>
<td>Special Cast</td>
<td>Ayrton-S. R. 5 reels June 26</td>
</tr>
<tr>
<td>Laugh Unlimited</td>
<td>Herbert Rawlinton</td>
<td>Universal 9 reels Sept. 25</td>
</tr>
<tr>
<td>Dangerous Adventure</td>
<td>Grace Darmond</td>
<td>Werner Brok 7 reels Oct. 29</td>
</tr>
<tr>
<td>Down to the Sea In</td>
<td>Courten-McKee</td>
<td>Elmer Clifton 11 reels Dec. 23</td>
</tr>
<tr>
<td>Face to Face</td>
<td>Margaret Marsh</td>
<td>Playboys 5 reels Sept. 16</td>
</tr>
<tr>
<td>Fighting Kid, The</td>
<td>William Duncan</td>
<td>Vitagraph 5 reels Aug. 26</td>
</tr>
<tr>
<td>Fools of Fortune</td>
<td>Marg. de la Mere.</td>
<td>Amer. 5 reels Aug. 15</td>
</tr>
<tr>
<td>Fool The Time</td>
<td>Hoot Gibson</td>
<td>Universal 5 reels Sept. 25</td>
</tr>
<tr>
<td>Grandma's Boy</td>
<td>Harold Lloyd</td>
<td>Aso. Exhibitors 5 reels July 25</td>
</tr>
<tr>
<td>Hands Across the Water</td>
<td>Clara K. Young</td>
<td>Metro 5 reels May 25</td>
</tr>
<tr>
<td>Her Gilded Cage</td>
<td>Gloria Swanson</td>
<td>Paramount 5 reels Aug. 22</td>
</tr>
<tr>
<td>Jim of the Moons</td>
<td>A mother to Blame</td>
<td>Carolyn Larrick 5 reels S. R. 5</td>
</tr>
<tr>
<td>Keep Back the Harry Carey</td>
<td>Film Book, Offices</td>
<td>6 reels Aug. 5</td>
</tr>
<tr>
<td>Love's Redemption</td>
<td>Special Cast</td>
<td>Metro 5 reels Aug. 14</td>
</tr>
<tr>
<td>Man From Nowhere</td>
<td>Thomas Meligan</td>
<td>Paramount 9 reels Aug. 25</td>
</tr>
<tr>
<td>Mangnaulter</td>
<td>Thomas Meligan</td>
<td>Special Cast 5 reels Nov. 9</td>
</tr>
<tr>
<td>Martin &amp; Maria</td>
<td>Monte Cristo</td>
<td>5 reels Apr. 5</td>
</tr>
<tr>
<td>Merry People</td>
<td>Special Cast</td>
<td>Metro 5 reels Aug. 29</td>
</tr>
<tr>
<td>Prisoner From the Special Cast</td>
<td>Metro 8 reels May 25</td>
<td></td>
</tr>
<tr>
<td>Queen of the Mooch</td>
<td>Martha Mansfield</td>
<td>Special Cast 7 reels Aug. 19</td>
</tr>
<tr>
<td>Rich Men's Wife</td>
<td>Alice Brady</td>
<td>Paramount 6 reels Nov. 25</td>
</tr>
<tr>
<td>Secrets of Paris</td>
<td>Special Cast</td>
<td>Affiliated-S. R. 6 reels Oct. 23</td>
</tr>
<tr>
<td>Siren Call, The</td>
<td>Dorothy Davenport</td>
<td>Paramount 5 reels Sept. 20</td>
</tr>
<tr>
<td>Sister In Law</td>
<td>Irene Castle</td>
<td>Hodgson 6 reels July 13</td>
</tr>
<tr>
<td>Storm, The</td>
<td>House Peters</td>
<td>Universal 5 reels June 20</td>
</tr>
<tr>
<td>Time O' The Morning</td>
<td>Gladys Walton</td>
<td>Special Cast 8 reels July 21</td>
</tr>
<tr>
<td>Veiled Woman, The</td>
<td>Marguerite Snow</td>
<td>Hodgson 5 reels Sept. 24</td>
</tr>
<tr>
<td>White Shadows</td>
<td>Charles Jones</td>
<td>Fox 5 reels June 11</td>
</tr>
<tr>
<td>White Shadows</td>
<td>Richard Thaver</td>
<td>Ayrton-S. R. 3 reels May 27</td>
</tr>
<tr>
<td>Wildwood, The Youth</td>
<td>Special Cast</td>
<td>Metro 5 reels May 21</td>
</tr>
<tr>
<td>Woman's A, Mary Alden</td>
<td>Allied Prod. &amp; Dist.</td>
<td>8 reels Nov. 25</td>
</tr>
<tr>
<td>Yosemite Trail, The</td>
<td>Dustin Farnum</td>
<td>Fox 5 reels Sept. 30</td>
</tr>
</tbody>
</table>

### OCTOBER

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributed By Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Above All Law</td>
<td>Special Cast</td>
<td>Paramount 7 reels Aug. 5</td>
</tr>
<tr>
<td>Affiliates</td>
<td>Bowers-Moore</td>
<td>Hodkinson 5 reels Jan. 20</td>
</tr>
<tr>
<td>Belle Of The Ball</td>
<td>Norma Talmadge</td>
<td>Universal 8 reels Sept. 20</td>
</tr>
<tr>
<td>Beware Of The Law</td>
<td>Marjorie Payne</td>
<td>Jwitz-S. R. 5 reels Oct. 21</td>
</tr>
<tr>
<td>Bond Of Barons</td>
<td>Ratcliff, First National</td>
<td>Special Cast 5 reels Oct. 21</td>
</tr>
<tr>
<td>Boomerang Justice</td>
<td>George Larkin</td>
<td>Ayrton-S. R. 5 reels Aug. 19</td>
</tr>
<tr>
<td>Bootlegger, The</td>
<td>Elizabeth Parkinson</td>
<td>Playboys 5 reels Sept. 30</td>
</tr>
<tr>
<td>Broad Daylight</td>
<td>Mal'huih-Williams</td>
<td>Universal 5 reels Oct. 22</td>
</tr>
<tr>
<td>Broadway Mama</td>
<td>The Dorothy Revier</td>
<td>Film Book, Offices 5 reels Nov. 11</td>
</tr>
<tr>
<td>Burning Sands</td>
<td>Jeffery Hassell</td>
<td>Special Cast 5 reels Dec. 21</td>
</tr>
<tr>
<td>Calver's Valley</td>
<td>John Gilbert</td>
<td>Fox 5 reels Oct. 21</td>
</tr>
<tr>
<td>Cowardly Coward</td>
<td>Special Cast</td>
<td>Chaplin Classics 5 reels Oct. 23</td>
</tr>
<tr>
<td>Crown's Story</td>
<td>Special Cast</td>
<td>Metro 5 reels Sept. 21</td>
</tr>
<tr>
<td>Dawn of Revenge</td>
<td>Richard Thaver</td>
<td>Ayrton-S. R. 3 reels Dec. 9</td>
</tr>
<tr>
<td>De A Dos</td>
<td>Tom Mix</td>
<td>Fox 5 reels Oct. 23</td>
</tr>
<tr>
<td>Double Dollars in the United States</td>
<td>Fox 10 reels Oct. 25</td>
<td></td>
</tr>
<tr>
<td>East Is West</td>
<td>Special Cast</td>
<td>Con Tamaglo First National 8 reels Oct. 25</td>
</tr>
<tr>
<td>Face in the Fog, The</td>
<td>Lionel Barrymore</td>
<td>Paramount 6 reels Oct. 14</td>
</tr>
<tr>
<td>Forgetting You</td>
<td>Special Cast</td>
<td>Metro 5 reels Sept. 30</td>
</tr>
<tr>
<td>Fortune's Mask</td>
<td>Earl Williams</td>
<td>Vitagraph 5 reels Sept. 9</td>
</tr>
<tr>
<td>Ghost Town</td>
<td>Special Cast</td>
<td>Ayrton-S. R. 5 reels Sept. 16</td>
</tr>
<tr>
<td>Headless Horseman</td>
<td>Special Cast</td>
<td>Shooters 5 reels Oct. 18</td>
</tr>
<tr>
<td>Honk of the Baskervilles</td>
<td>Elsie Norwood</td>
<td>Film Book, Offices 5 reels Sept. 23</td>
</tr>
<tr>
<td>How the West Was Won</td>
<td>Special Cast</td>
<td>Ayrton-S. R. 8 reels Aug. 14</td>
</tr>
<tr>
<td>Human Hearts</td>
<td>House Peters</td>
<td>Special Cast 5 reels Aug. 2</td>
</tr>
<tr>
<td>If I Were Queen</td>
<td>Estelle Clayton</td>
<td>Film Book, Offices 5 reels Oct. 28</td>
</tr>
<tr>
<td>June Madness, The</td>
<td>Special Cast</td>
<td>Ayrton-S. R. 5 reels Sept. 18</td>
</tr>
<tr>
<td>Light in the Dark, The</td>
<td>Hope Hampton</td>
<td>First National 5 reels Sept. 9</td>
</tr>
<tr>
<td>Lone Hunter</td>
<td>The Hoot Gibson</td>
<td>Universal 5 reels Oct. 21</td>
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### NOVEMBER

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributed By Length Reviewed</th>
</tr>
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<tbody>
<tr>
<td>Another Man's Shoes</td>
<td>Herbert Rawlinton</td>
<td>Universal 8 reels Nov. 25</td>
</tr>
<tr>
<td>Boss of Camp Four</td>
<td>Charles Jones</td>
<td>Fox 5 reels Dec. 23</td>
</tr>
<tr>
<td>Breaking Home Ties</td>
<td>Special Cast</td>
<td>Aso. Exhibitors 5 reels Oct. 23</td>
</tr>
<tr>
<td>Brothers Under The Skin</td>
<td>Special Cast</td>
<td>Metro 5 reels Dec. 23</td>
</tr>
<tr>
<td>Busted, The</td>
<td>The Dolores Cassinelli</td>
<td>Amer. 5 reels Oct. 25</td>
</tr>
<tr>
<td>Good Men and True</td>
<td>Harry Carey</td>
<td>Special Cast 5 reels Oct. 25</td>
</tr>
<tr>
<td>Heart of Lincoln</td>
<td>Francis Ford</td>
<td>Anchors-S. R. 5 reels Nov. 25</td>
</tr>
<tr>
<td>Impossible Ms. Billie</td>
<td>Gloria Swanson</td>
<td>Paramount 7 reels Nov. 4</td>
</tr>
<tr>
<td>Jack The Giant</td>
<td>Special Cast</td>
<td>Fox 5 reels Dec. 23</td>
</tr>
<tr>
<td>Lavender Bath Lady Gladys Walton</td>
<td>Special Cast 5 reels Nov. 25</td>
<td></td>
</tr>
<tr>
<td>Man and the Moment</td>
<td>Special Cast</td>
<td>Playboys 5 reels Dec. 23</td>
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<tr>
<td>My Friend the Devil</td>
<td>Special Cast</td>
<td>Fox 9 reels Sept. 25</td>
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<tr>
<td>Night Life In Hollywood</td>
<td>Special Cast</td>
<td>Universal 8 reels Nov. 24</td>
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<tr>
<td>One Man's Love, The</td>
<td>Jackie Coogan</td>
<td>First National 8 reels Nov. 4</td>
</tr>
<tr>
<td>On The High Seas</td>
<td>Dalton-Holt</td>
<td>Paramount 5 reels Oct. 14</td>
</tr>
<tr>
<td>Pride of Palomar, The</td>
<td>Special Cast</td>
<td>Metro 5 reels Oct. 23</td>
</tr>
<tr>
<td>Shadow of the Cliffs</td>
<td>Special Cast</td>
<td>A Lichtenberg Corp. 7 reels Nov. 11</td>
</tr>
<tr>
<td>Sin Flood, The</td>
<td>Special Cast</td>
<td>Goldwyn 5 reels Jan. 21</td>
</tr>
<tr>
<td>Stranger of the Hills</td>
<td>Special Cast</td>
<td>Anchor-S. R. 4 reels Nov. 11</td>
</tr>
<tr>
<td>Super Sea, The</td>
<td>Special Cast</td>
<td>Fox 5 reels Dec. 23</td>
</tr>
<tr>
<td>The Country</td>
<td>Mary Pickford</td>
<td>United Artists 10 reels Nov. 25</td>
</tr>
<tr>
<td>Tom Mix In Arabia</td>
<td>Tom Mix</td>
<td>Fox 5 reels Nov. 11</td>
</tr>
<tr>
<td>Under Two Flags</td>
<td>Priscilla Dean</td>
<td>Universal 8 reels Oct. 7</td>
</tr>
<tr>
<td>Who Are My Parents?</td>
<td>Special Cast</td>
<td>Fox 18 reels Sept. 23</td>
</tr>
<tr>
<td>World's A Stage, The</td>
<td>Dorothy Phillips</td>
<td>Vitagraph 5 reels Nov. 11</td>
</tr>
<tr>
<td>Young Rajah, The</td>
<td>Rodolph Valentino</td>
<td>Paramount 5 reels Nov. 18</td>
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### DECEMBER

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributed By Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Night</td>
<td>Special Cast</td>
<td>Valentino-Meyers 5 reels Nov. 14</td>
</tr>
<tr>
<td>All The Brothers Were</td>
<td>Special Cast</td>
<td>Metro 6 reels Jan. 13</td>
</tr>
<tr>
<td>After Stairs, The</td>
<td>Frank Mayo</td>
<td>Universal 5 reels Dec. 9</td>
</tr>
</tbody>
</table>

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**Note:** The chart includes various features released in September, October, November, and December, with details on the star, distributed by, and length reviewed for each production.
A remarkable variety of feature attractions is available to motion picture exhibitors in the months of January and February. The offerings include a number of vehicles for popular stars, along with a number of other programs that are expected to attract substantial audiences in the winter months.

**January's Attractions**

- **Accidental Wealth**
- **Agent, The**
- **All Man's Money**
- **All Webs**
- **Aladdin, Jr.**
- **American Woman's Honeymoon**
- **Baby Show in Squirrel-ville**
- **Beast Cellar, The**
- **Big Flood, The**
- **Blaze Away**
- **Bones Dry**
- **Bones Won**
- **Boyhood Days**
- **Broadcasting**
- **Bumps and Thumps**
- **Cabby, The**
- **Calibom, The**
- **Champion, The**
- **Cheating the Chesters**
- **Chicken Dressing**
- **Choose Your Weapons**
- **Christmas**
- **City Chap, The**
- **Cold Turkey**
- **Court Plastered**
- **Cupid's Elephant**
- **Cyclist, The**
- **Dandy Dan**
- **Devilish Dragon, The**
- **Dig Up**
- **Dog's Paradise**
- **Don't Say Die**
- **Double Trouble**
- **Dumb Waifers, The**
- **Educator, The**
- **Electric House, The**
- **Elephant's Trunk, The**
- **Entertaining the Boss**
- **Face the Camera**
- **Paint Hearts**

**February's Attractions**

- **Accidental Wealth**
- **Agent, The**
- **All Man's Money**
- **All Webs**
- **Aladdin, Jr.**
- **American Woman's Honeymoon**
- **Baby Show in Squirrel-ville**
- **Beast Cellar, The**
- **Big Flood, The**
- **Blaze Away**
- **Bones Dry**
- **Bones Won**
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- **Cyclist, The**
- **Dandy Dan**
- **Devilish Dragon, The**
- **Dig Up**
- **Dog's Paradise**
- **Don't Say Die**
- **Double Trouble**
- **Dumb Waifers, The**
- **Educator, The**
- **Electric House, The**
- **Elephant's Trunk, The**
- **Entertaining the Boss**
- **Face the Camera**
- **Paint Hearts**

**Comedy Releases**

- **Accidental Wealth**
- **Agent, The**
- **All Man's Money**
- **All Webs**
- **Aladdin, Jr.**
- **American Woman's Honeymoon**
- **Baby Show in Squirrel-ville**
- **Beast Cellar, The**
- **Big Flood, The**
- **Blaze Away**
- **Bones Dry**
- **Bones Won**
- **Boyhood Days**
- **Broadcasting**
- **Bumps and Thumps**
- **Cabby, The**
- **Calibom, The**
- **Champion, The**
- **Cheating the Chesters**
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- **Choose Your Weapons**
- **Christmas**
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- **Cold Turkey**
- **Court Plastered**
- **Cupid's Elephant**
- **Cyclist, The**
- **Dandy Dan**
- **Devilish Dragon, The**
- **Dig Up**
- **Dog's Paradise**
- **Don't Say Die**
- **Double Trouble**
- **Dumb Waifers, The**
- **Educator, The**
- **Electric House, The**
- **Elephant's Trunk, The**
- **Entertaining the Boss**
- **Face the Camera**
- **Paint Hearts**
<table>
<thead>
<tr>
<th>Title</th>
<th>Studio</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pirates of the Deep (Drama), Jack Malhall</td>
<td>Universal</td>
<td>2 reels</td>
</tr>
<tr>
<td>Play Days at Balf (Travelogue)</td>
<td>Lee-Bradford-S. R.</td>
<td>1 reel</td>
</tr>
<tr>
<td>Price of Progress, The</td>
<td>Pathé</td>
<td>2 reels</td>
</tr>
<tr>
<td>Privy School, The (Drama) Ellie Norwood</td>
<td>Educational</td>
<td>2 reels</td>
</tr>
<tr>
<td>Quail, The</td>
<td>Pathé</td>
<td>1 reel</td>
</tr>
<tr>
<td>Redhead League, The, Ellie Norwood</td>
<td>Educational</td>
<td>2 reels</td>
</tr>
<tr>
<td>Rediscovering French River (Travelogue)</td>
<td>Lee-Bradford-S. R.</td>
<td>1 reel</td>
</tr>
<tr>
<td>Road to Jericho (Holy Land Series)</td>
<td>Educational</td>
<td>2 reels</td>
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<tr>
<td>Roofing Thomas in Nova Scotia</td>
<td>Vitagraph</td>
<td>1 reel</td>
</tr>
<tr>
<td>Roofing Thomas on an Aeroplane</td>
<td>Vitagraph</td>
<td>1 reel</td>
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<tr>
<td>Roofing Thomas on Fishing Trip</td>
<td>Vitagraph</td>
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</tr>
<tr>
<td>Royal Chinook, The (Artfilm)</td>
<td>Pathé</td>
<td>1 reel</td>
</tr>
<tr>
<td>Runaway Dog, The</td>
<td>Fox</td>
<td>1 reel</td>
</tr>
<tr>
<td>Rulers of the Redwoods, Roy Stewart</td>
<td>Universal</td>
<td>1 reel</td>
</tr>
<tr>
<td>Samaria (Holy Land Series)</td>
<td>Amer, Releasing</td>
<td>1 reel</td>
</tr>
<tr>
<td>Science At Home (Urban Classic)</td>
<td>Vitagraph</td>
<td>1 reel</td>
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<tr>
<td>Sea Elephants (Lyman Howe)</td>
<td>Educational</td>
<td>1 reel</td>
</tr>
<tr>
<td>Shechem (Holy Land Series)</td>
<td>Amer, Releasing</td>
<td>1 reel</td>
</tr>
<tr>
<td>Siege of Lancashire Queen, Jack Mulhall</td>
<td>Universal</td>
<td>2 reels</td>
</tr>
<tr>
<td>Six Shouter Justice, Harry Carey</td>
<td>Universal</td>
<td>2 reels</td>
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<tr>
<td>Sky Splitter, The</td>
<td>Hodkinson</td>
<td>1 reel</td>
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<tr>
<td>Smoked Out (Drama), Leo Maloney</td>
<td>Pathé</td>
<td>2 reels</td>
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<tr>
<td>Social Buccaneer, The (Serial)</td>
<td>Universal</td>
<td>2 reels</td>
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<tr>
<td>Solitary Cyclist, The (Drama), Ellie Norwood</td>
<td>Educational</td>
<td>2 reels</td>
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<tr>
<td>Soul Herder, The (Drama), Harry Carey</td>
<td>Universal</td>
<td>2 reels</td>
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<tr>
<td>Speed (Serial)</td>
<td>Pathé</td>
<td>15 eps.</td>
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<tr>
<td>Spending Six Million a Day (Urban)</td>
<td>Vitagraph</td>
<td>1 reel</td>
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<tr>
<td>Spirit of Evil, The (Drama), Edmund Lowe</td>
<td>Murray Garson</td>
<td>1 reel</td>
</tr>
<tr>
<td>Split Outfit, The (Wilderness Tales)</td>
<td>Educational</td>
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<tr>
<td>Staff of Life, The (Urban Classic)</td>
<td>Vitagraph</td>
<td>1 reel</td>
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<tr>
<td>Stoso Pigeon, The (Tenement Tales)</td>
<td>Clark-Cornelius</td>
<td>2 reels</td>
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<tr>
<td>Strike Father, Strike Son (Leather Pushers)</td>
<td>Universal</td>
<td>2 reels</td>
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<tr>
<td>Such Is Life Among Idlers of Parks</td>
<td>Film Book, Offices</td>
<td>1 reel</td>
</tr>
<tr>
<td>Such Is Life in Busy, London</td>
<td>Film Book, Offices</td>
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<tr>
<td>Such Is Life in the Riviera</td>
<td>Film Book, Offices</td>
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<tr>
<td>Such Is Life Near London</td>
<td>Film Book, Offices</td>
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<tr>
<td>Sure Shot Morgan (Drama), Harry Carey</td>
<td>Universal</td>
<td>2 reels</td>
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<tr>
<td>Suit the W.T. (Travelogue)</td>
<td>Texas Sphinx, The (Drama), Harry Carey</td>
<td>2 reels</td>
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<tr>
<td>Thrills and Spills</td>
<td>Fox</td>
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<tr>
<td>Tiger of San Pedro, The (Drama), Leo Maloney</td>
<td>Universal</td>
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</tr>
<tr>
<td>Timbuctoo (Dram), Roy Stewart</td>
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<td>2 reels</td>
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<tr>
<td>Timber Queen, The (Serial)</td>
<td>Pathe</td>
<td>15 eps.</td>
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<tr>
<td>Towering Wonders of Utah (Urban Classic)</td>
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<tr>
<td>Tracked Down (Drama), Art Acord</td>
<td>Universal</td>
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</tr>
<tr>
<td>Trail and Bitum (Sport Review)</td>
<td>Goldwyn</td>
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<tr>
<td>Under Suspicion, Leo Maloney</td>
<td>Pathé</td>
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<tr>
<td>Under The Four Square (Travelogue)</td>
<td>Universal</td>
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<tr>
<td>Vacation Cocktail, A (Sport Review)</td>
<td>Goldwyn</td>
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<tr>
<td>Valley of Dry Bones (Holy Land Series)</td>
<td>Amer, Releasing</td>
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<tr>
<td>Volcanoes of the World</td>
<td>Fox</td>
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</tr>
<tr>
<td>Water Sports</td>
<td>Fox</td>
<td>1 reel</td>
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<tr>
<td>White and Yellow (Drama), Jack Malhall</td>
<td>Universal</td>
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<tr>
<td>Wild Westing De Luxe (Travelogue)</td>
<td>Lee-Bradford-S. R.</td>
<td>1 reel</td>
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<tr>
<td>William Tell (Urban Classic)</td>
<td>Vitagraph</td>
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<tr>
<td>Without Evidence (Tenement Tales)</td>
<td>Clark-Cornelius</td>
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<tr>
<td>Whirligig (Holy Land Series)</td>
<td>Universal</td>
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<tr>
<td>Wrong Man, The (Drama), Harry Carey</td>
<td>Universal</td>
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</tr>
<tr>
<td>Young King Cole (Leather Pushers)</td>
<td>Universal</td>
<td>2 reels</td>
</tr>
</tbody>
</table>
If it is in the negative, you will get it in the print, on

EASTMAN
POSITIVE FILM

Detail in highest highlight or deepest shadow, with every step of gradation in between,—Eastman Positive Film reproduces it all and carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Wouldn't Miss the News for a Sunday Dinner—

Writes I. C. Hon, Manager of the Walsh theatre Waterloo, Nebr., in renewing his subscription:
"I take my hat off to the NEWS" he says. "I take the and the but they do not compare with the NEWS in any respect. I would rather do without my Sunday dinner than be without it."

The Booking Guide Pleases Mr. Hon Too. "I certainly make good use of it." "It is A-1 in every respect."

The News Is Filed Throughout The Field
THE FIRST YEAR

YEAR ago this month a dream came true. The founders of STANDARD FILM LABORATORIES saw in reality the plant they had long envisioned. Through years in the motion picture industry these men had worked under the unavoidable handicaps to be found in any growing business. But they always looked forward to the time when they would have every possible facility for helping makers of motion pictures achieve the fullest expression of their artistry on the screen. A desire for greater helpfulness inspired the building of STANDARD FILM LABORATORIES.

The plant of which these men had dreamed was completed twelve months ago. It remained for them to make the most of its unequaled facilities. Their measure of success may be found in the pictures that have gone through the plant from camera to screen. Many of the year's biggest and best productions are in this list. The growing confidence of the entire industry in this organization and the increasing number of the West's foremost producers who recognize the superiority of STANDARD daily service and of STANDARD PRINTS are indications of the further success that is to come.

Standard Film Laboratories

John M. Nickolais

Phone

Hollywood

Seward and Romaine Streets

Hollywood, California

Standard Prints
Her First American Picture!

HAMILTON THEATRICAL CORPORATION PRESENTS

POLA NEGREI
IN A
George Fitzmaurice PRODUCTION

"BELLA DONNA"
SUPPORTED BY
CONWAY TEARLE
CONRAD NAGEL
and LOIS WILSON

A Paramount Picture
PEOPLE have been waiting for several years to see Pola Negri in an American made picture.

Here it is—and into its making Paramount has lavished all its wealth of talent and production facilities.

**HAMILTON THEATRICAL CORPORATION PRESENTS**

**POLA NEGRi**

in a

**George Fitzmaurice**

PRODUCTION

**"BELLA DONNA"**

SUPPORTED BY

CONWAY TEARLE, CONRAD NAGEL and LOIS WILSON

A great story, famous as a book and a play, with a perfect cast, and produced by a great director, make Pola Negri’s first American picture a box-office sensation seldom paralleled.

*From the novel by Robert Hichens
Scenario by Ouida Bergere*

**A Paramount Picture**
The Cast

LON CHANEY as the Hunchback
with
Patsy Ruth Miller
Norman Kerry
Winifred Bryson
Brandon Hurst
Ernest Torrance
Tully Marshall
Harry Van Meter
Raymond Hatton
Kate Lester
Nick de Ruiz
Eulalie Jensen
Roy Laidlow
W. Ray Meyers
Wm. Purke
Edwin Wallack
John Cossar

Directed by
Wallace Worsley
The World's Record in the World's Largest Theatre

"Douglas Fairbanks in Robin Hood"
Floors Box-Office of the Capitol Theatre, New York
$58,097.66 for First Week's Gross

In spite of a blizzard, rain and cloudy weather more than 100,000 persons saw this sensational audience picture in seven days, with a splendid start for a second record-smashing week.

101,820 Paid Admissions

Read this Startling Letter

UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH
HIRAM ADAMS - PRESIDENT

UNITED ARTISTS CORPORATION
723 Seventh Avenue, N Y City

Gentlemen:

Herewith we give you a statement of the daily receipts for the week of

Jan 26th, Snow, 15 879
20th, Clear, 13 880
30th, Cloudy, 13 273
Feb. 1st, Rain, 12 078
2nd Clear, 13 073
3rd, Cloudy, 18 119

$58,097.66

Totals, 10,953 41

J. L. P. Halsey, Auditor, for CAPITOL THEATRE.
Absolutely
The Only New Thing
In Motion Pictures
This Year!

From exhibitors—from audiences—from critics—from picture experts—comes this comment, again and again, after viewing that great photoplay sensation

D. W. Griffith's
"One Exciting Night"

Here is a picture that has EVERYTHING any exhibitor can ask.
It satisfies box-office demands and also pleases immensely any type of audience.
In all sections of the country it has set new attendance records in theatre after theatre.
It is that "something new" in pictures that exhibitors everywhere are seeking.

Miss Louella Parsons Says
In The Morning Telegraph

"Here is something entirely new—the first picture of its kind I have ever seen.
"D. W. Griffith has never made such an enjoyable picture.
"Never in the history of pictures has there been anything so full of thrills, suspense and everything that makes for one hundred per cent. interest."
More Money From Philadelphia and a Record in Cleveland!

D. W. Griffith's "One Exciting Night," his latest picture sensation, did such a smashing box-office business at the Stanton Theatre, Philadelphia, that it brought this letter from Frank W. Buhler, managing director, to Albert Grey, general manager of the Griffith organization:

"Enclosed find check to cover additional rental on "One Exciting Night."

"We have extended the engagement of this picture owing to its great popularity in Philadelphia.

"'One Exciting Night' is a picture that appeals to all classes. It has an element of comedy, an element of drama and keeps the spectator interested every minute of the showing.

Big Box-Office Returns and a New Record in Cleveland!

Breaking all house records at popular prices at the Stillman Theatre, Cleveland, Mr. Griffith's "One Exciting Night" played to $18,113.80 the first week of the engagement. The second week brought $13,679.89.

As a result of the splendid box-office and audience value of the picture, N. M. Schenck, of the Loew organization, sent the following letter to Albert Grey:

"Thought you might like to know that 'One Exciting Night,' which completed a two weeks' run at the Stillman Theatre, Cleveland, has done remarkable business.

"The audiences received it enthusiastically, and I feel sure that it will go equally well anywhere."

D. W. GRIFFITH'S
"One Exciting Night"

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
The Strand Theatre of New York
For Two Weeks Broke the Record
Made With "Way Down East" and
Also With "Orphans of the Storm"

And REMEMBER! "Way Down East" in stage and
screen theatres, has played to twice as much business
as any other two pictures ever made!
And this record was made during the most unfavor-
able weather in years.
$15,000 greater than "Way Down East"!
$8,000 greater than "Orphans of the Storm"!

Read What Joseph Plunkett Says

"Dear Mr. Abrams—I am glad to write you that D.
W. Griffith's 'ONE EXCITING NIGHT' did bigger
business for us than either 'Way Down East' or 'Or-
phans of the Storm.' We were compelled to stop the
sale of seats many times during the engagement of
the picture. It certainly is a great audience attraction,
which was plainly shown by the way our audiences
received it."

Now Read What "Variety" Had to Say

"Strand—'ONE EXCITING NIGHT!' (Griffith-
United Artists.) Seats 2,900. Scale; 30-50-85. Was
held over for second week and broke the house record
on the business done by both 'Way Down East' and
'Orphans of the Storm,' previous Griffith's that
played two weeks at the house. Got close to $29,000
on the week."

"Variety's" report for the first week at the Strand
stated that "ONE EXCITING NIGHT" grossed "bet-
ter than $31,000," adding that it was being held over.

D. W. GRIFFITH'S
"One Exciting Night"

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
They Love It!

"Superior to anything of the sort the screen has ever known. Through every inch D. W. Griffith's art is most telling.—Moments when one thinks one's heart cannot last—then onslaughts of comedy."—N. Y. Sun.

"Griffith's picture will live among the immortals of the silver screen, for 'One Exciting Night' is one of the best photoplays ever produced."—N. Y. Evening Telegram.

"A magnificent piece of work—indeed a hilarious thriller."—N. Y. Times.

"A masterpiece—women screamed, everybody gasped—and then, the audience went into hysterics of laughter."—Chicago Herald and Examiner.

"Stupendous is the word! You will rise up on the edge of your seat and scream."—Boston Traveller.

"It will be THE popular evening's pleasure this year."—N. Y. Post.

"The audience as one man shivers at 'One Exciting Night'—The action is terrific. All highly successful."—N. Y. Herald.

"Even remembering what the master producer has done before, this surpasses all—and Griffith has added the funniest type of negro comedian."—N. Y. Journal.

"Everybody had a wonderful time."—Chicago Tribune.

"Gale after gale of applause—Titanic—A mighty spectacle."—N. Y. Mail.

"Stunning."—Boston Globe.

D. W. GRIFFITH'S

"One Exciting Night"

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
Broadway Stood Up to see Nazimova's "Salome"

At the Criterion Theatre, New York, "Salome" played to $11,706 for the first of a four weeks' engagement—or $2,088 more than the seating capacity of the house—608.

Business for the second week amounted to $10,299, showing $681 in S. R. O. receipts.

Gross of $38,153.50 for Four Weeks

With a capacity business of only $38,472 possible for the engagement, "Salome" played to a total gross of $38,153.50. Here are the figures, week by week:

First week gross, $11,706, or $2,088 above capacity.
Second week gross, $10,299, or $681 above the capacity.
Third week gross, $8,299.50.
Fourth week gross, $7,849.
Total gross for four weeks, $38,153.50.

Great for the Box-Office and Great for the Audience
"Suzanna" Ranks as The One Outstanding Film of the Month

Under the title "Picture of the Month" in the current issue of Screenland Mack Sennett's new comedy drama, "Suzanna," is given the place of honor.

"This page is dedicated to the man and woman for whom the program picture holds no appeal," says the announcement. "In this space the ONE OUTSTANDING SCREEN DRAMA OF THE MONTH is presented to their discriminating attention, as proof that the cinema can and occasionally does express real dramatic ideals."

"Warm sunshine beating on the old 'dobe walls; dash- ing caballeros strumming their guitars 'neath a dark- eyed senorita's lattice; brown-frolicked padres in the mission garden; Old Spain under blue California skies; and winsome, lovable little Mabel Normand — that is 'Suzanna.'"

"'Suzanna' is as Good as 'Mickey,' and it is Better than 'Molly-O'"

Mack Sennett
presents
Mabel Normand
in
"Suzanna"

Directed by J. Richard Jones

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
-A Branch Office Located in each United Artists Corporation Exchange-
“ONE OF THE MOST MARVELOUSLY AMAZING ATTRACTIONS EVER OFFERED OWNERS OF MOTION PICTURE THEATRES”

—MOVING PICTURE WORLD

ELMER CLIFTON’S

“DOWN TO THE SEA IN SHIPS”

HODKINSON PICTURES
"Down to the Sea in Ships"

Elmer Clifton's New Production a Masterpiece in its Line—Replete With Sensations and Human Interest
Reviewed by Roger Ferri

When the ten best productions of the current season are finally sorted out this Elmer Clifton offering should not be overlooked, for it is one of the most marvelously amazing attractions ever offered owners of motion picture theatres. In its class it stands alone and as an unquestionable masterpiece. Here is a production that is just that and more—a picture with a real heart. It is at the same time a great education and a remarkable entertainment vehicle. Its value goes beyond that of the theatre, for it will create talk and discussion that will live for a long, long time.

Cinematographically, "Down To the Sea in Ships" is that much sought different production exhibitors have prayed for. It is dramatic, sensational, romantic, comic and picturesque, dwelling on a story that is appealingly human.

It is big in everything. You don't have to take any risk when you grab this one, for it is that type of product that will appeal to everybody for it has everything in it—and most important it is in possession of heart-throbs that are, gripping and leave a permanent impression that will prompt word-of-mouth boosting.

Elmer Clifton is deserving of much commendation for "Down To the Sea in Ships", for it is what this writer would gamble two to one in predicting that it will prove a huge box office winner. It's a production that will justify the investment of several thousands of dollars in exploitation, for the picture will earn it all back 100 times.

It will be a wise distributing agency that will grab this one and a wiser exhibitor who will allow it to bring the silver to its box offices.

For sensations, "Down To the Sea in Ships" is the best yet. And these sensations result from every day hair-raising experiences of whalers. And they are not faked. This writer knows New Bedford and many a time was dispatched there by a Boston newspaper to "cover" shipwrecks, etc., in that picturesque locality.

To enumerate the innumerable thrillers depicted in this attraction would mean the use of an entire page. Suffice, however, to say that this picture is so securely packed with dangerously bold feats in which whales unconsciously play an important role, that it has any 15 episode serial, this writer has seen to date, washed off the board.
Audiences the World Over
Stand Aghast at the Daring of this Picture

NEVER before has a photo-dramatic production made its bid for public approval backed by the weight of critical enthusiasm that has greeted “Down to the Sea in Ships.”

“One of the most interesting pictures ever produced... It combines pretty nearly the best in everything, acting, photography, direction and cast.” — Philadelphia North American.

It is a picture that will do more in a single season to restore confidence and public interest in the motion picture theatre than any other force at work within the industry.

“In this picture, the screen has gained one of its few veritable classics. It is visual literature, hauntingly beautiful. A truly great film.” — Boston Advertiser.

“Down to the Sea in Ships” has been launched with one of the biggest advertising and exploitation campaigns ever put behind a picture. Magazines and newspapers all over the country will be used to arouse interest in this super-production. The opening gun in the campaign is a full page in the Saturday Evening Post (circulation 2,250,000), on March 10th. This will be followed by intensive advertising designed to reach every community of any size in the United States.

“One of the real surprises of the screen season... one worthy of a place among the finest of the year... there have been no more thrilling escapades ever caught by the camera... a film that will blaze the trail for the new type of pictures that are bound to come.” — Detroit News.

The exploitation possibilities of “Down to the Sea in Ships” are endless in their variety and effect. It is so utterly out of the beaten path, so daring in its conception, so masterly in its handling, that the exhibitor is confronted not with the problem of filling his theatre, but with the immediate necessity of securing “Down to the Sea in Ships” early enough and for a long enough run to satisfy the enormous public demand that is already aroused for “the master-production of the new year.”

“Probably one of the most beautiful photoplays ever made... The enthusiasm grew by leaps and bounds.” — Boston Globe.

HODKINSON PICTURES

SEA IN SHIPS"
MORE than one hundred of the leading newspapers of the country have devoted full page feature-stories to this extraordinary picture. It is being fictionized in one of the principal “fan” magazines of the industry, and fifty other periodicals, including national magazines, gravure sections, house organs and syndicate services are hailing “Down to the Sea in Ships” as the greatest stride forward in recent motion picture history.

HODKINSON PICTURES

OLD NEW BEDFORD WHALING BATTLES GLORIFIED IN FILMS

The Pittsburgh Sunday Post Feature Section
Bringing Back Romantic Thrilling Old Whaling Days
How a picturesque square-rigger was sent to the Caribbean to hunt once more the big game of the sea—exactly as they used to do 75 years ago.

"DOWN TO THE SEA IN SHIPS"
It's an F. B. O. Master Production

A Real SUPER SPECIAL

Story by WYNDHAM GITTENS

Directed by J. W. HORNE

A BRILLIANT STAR
IN HER GREATEST PRODUCTION
TO DATE

Ethel Clayton

IN a luxurious photoplay which glitters brilliantly with the pure gold of matchless drama—a photodramatic gem of purest ray serene, born of sheer genius to shine warmly in the memory of the millions who will see it.

Here, gentlemen, is an example of cinematographic craftsmanship which will stand as a model of entertainment for some time to come. Never before has there been a bigger, better, finer straight dramatic offering on the screen. It is a production that will win high praise from millions—and you know what that means to your box office. You'll give your patrons—and your till—the treat of their lives with—

"Can A Woman Love Twice?"

DISTRIBUTED BY
FILM BOOKING OFFICES
OF AMERICA, Inc.
723 SEVENTH AVENUE, NEW YORK CITY
EXCHANGES EVERYWHERE
A highly entertaining production in which the hero battles to success because he has the right kind of stuff in him—

Exactly the reason why the feature is making good in the theatres.

Here are just a few, large and small, spotted at random from all over the country:

Loew Theatres .... New York City
Majestic ......... Albany, N. Y.
Hippodrome ....... McKeeseport, Pa.
Majestic ........ Bridgeport, Conn.
Hippodrome ....... Pottsville, Pa.
Montauk ........ Passaic, N. J.
Orient .......... Jersey City, N. J.
Casino ........... Chicago, Ill.
Royal ............ Toledo, O.
Hippodrome ....... Warren, O.
Orpheum ......... Grand Rapids, Mich.
Family ........... Clinton, la.
Rex .............. Sheboygan, Wis.
Queen ........... Fort Worth, Tex.
Dixie ............ Galveston, Tex.
Strand ........... Dayton, O.
Lyceum ........... Memphis, Tenn.
Hippodrome ....... Los Angeles, Cal.
Hippodrome ....... Sacramento, Cal.
Rialto ............ Casper, Wyo.

"An Entertaining Production Based on a Stirring Story."—
Motion Picture News.
Worth Millions—

and stranded on a park bench. Unlimited resources behind him, and not a penny in his pocket. His credit worthless, his identity lost, his explanation a joke.

Such is the amazing adventure of pompous John Pye Smith, millionaire. Serious to him, but uproariously amusing to every audience. By a perfectly reasonable series of mishaps, this man of millions loses his valet, his baggage, his beard, his pocket money—even his clothes.

Audiences are plunged deeper and deeper into sympathy for the luckless rich man, yet hilariously amused at the experience of a millionaire mingling with down-and-outers as he waits his turn for a hand-out at a charity bread line.

A hand-picked cast and directed with adroit skill to get all the laughs and sighs.

Affording all kinds of exploitation stunts and guaranteed to please them after you get them in.

Five reels.

A PAUPER MILLIONAIRE
From The Novel By Austin Fryer

Playgoers Pictures

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATH EXCHANGE
Does it Pay?
A drama of modern life with Hope Hampton
and cast including Robert T. Haines, Mary Thurman, Peggy Shaw & Florence Short

A Box Office Achievement
Story by Beatrice Dovskie
Directed by Charles Horan

FOX FILM CORPORATION

Soon—IF WINTER COMES
THE NET

The madness of modern youth - conventions cast to the four winds

A 1923 drama of mystery and thrills
Directed by J. Gordon Edwards

Story by Marvene Thompson
Scenario by Olga Linek Scholl

FOX FILM CORPORATION

Soon - If Winter Comes
It will play and replay!
It will pay and repay!
William Fox presents

The TOWN that FORGOT GOD

Directed by
Harry Millarde
who staged "OVER THE HILL"

Now booked for extended engagements in leading theatres from coast to coast
IT'S A MIGHTY MONEY MAKER

FOX FILM CORPORATION

Soon—IF WINTER COMES
As a Book
a Best Seller

William Fox
presents

JOHN GILBERT
The Screen's Most Romantic Star

IN

TRUXTON KING

George Barr McCutcheon's
Most Romantic Novel~
A STORY OF GRAUSTARK

Directed by
Jerome Storm

A drama of an
American who
saved a throne

FOX FILM CORPORATION

Soon—IF WINTER COMES
"What the Picture Did For Me"

When Knighthood Was in Flower, with Paramount Pictures.

Marion Davies.—I scraped up all the loose change I could get hold of and booked this picture for the first three days of 1923. I borrowed a few extra dollars from my wife for extra advertising matter. She kicked on letting me have it, and said I should have taken the money I paid for the picture and bought a new Ford. I had the picture pretty well advertised, and on New Year's night it was well down to the show "all set" for the usual costume flop. Like most of the small town exhibitors I had but very little faith in costume pictures. The show was scheduled to start at 7:45 p.m. About dark they started to come, the lame, the halt, the rich and the poor—lame in automobiles, vehicles and on foot. There were many more than I had been told to expect when first I booked the picture, and most all of them were here at 7:15 the standing room was all sold and we were turning them away. In my ten years as an exhibitor I have never shown a picture that gave the general satisfaction that this one did. I had nothing but praise from all who saw it. Mr. Exhibitor, if you want a picture that will give your house more prestige than it has ever had, I advise you to get this one. It's worth every cent you pay for it, if you don't make a dime on it. The attendance held up each night and for one matinee.—R. W. Hickman, Lyric theatre, Greenville, Ill.—Neighborhood patronage.

A Paramount Picture

A Cosmopolitan Production
The Exhibitors Herald Says:

"The happy combination of a good story, beautiful star, and capable direction make for success of 'Money, Money, Money.' It is beautifully produced, very well acted and should appeal to every lover of good, clean screen entertainment. One of Katherine MacDonald's most entertaining and novel pictures. Advertise it as a story with a Main Street setting."

B.P. Schulberg presents
KATHERINE MACDONALD
in
"MONEY, MONEY, MONEY"

Adapted by Hope Loring;
from the story by Larry Evans;
Directed by Tom Forman
Produced by Preferred Pictures Inc.

A First National Attraction
B. P. Schulberg presents

KATHERINE MAC DONALD

IN

"The Woman Conquers"
The story of a society girl's battle for life and love in the snow wastes of the far North, the kind that every audience will thrill to. This is one of the American Beauty's very best pictures, artistic and entertaining. Story by Violet Clark. Directed by Tom Forman.

"White Shoulders"
Here is a picture made from a story that millions have read and thrilled to in The Saturday Evening Post, that of a beautiful Southern girl placed on the auction block of marriage by her own mother. Written by the famous author, George Kibbe Turner. Directed by Tom Forman.

"Stranger Than Fiction"
A picture filled with thrills, in which a society girl is caught in the toils of a crook, kidnapped in an aeroplane, escaping to another machine after a dare-devil battle 5,000 feet in the air. Story by Charles Richman and Albert Shelby Le Vino. Directed by J. A. Barry.

"The Woman's Side"
An up-to-the-minute drama of woman's new sphere in the realm of politics and how a girl battled against crooked organization methods for power and the honor of her father. Filled with love, romance and tense dramatic situations. Story and direction by J. A. Barry.

"Domestic Relations"
A tensely dramatic story of a man who drove a woman from his life, but could not drive her from his heart. A picture that will make both men and women wonder, as it is a slice from their own lives. Story and scenario by Violet Clark. Direction by Chet Withey.

"Her Social Value"
A drama with the ring of the human note—today a salesgirl—tomorrow the wife of a society man. Here's a theme that will hold every audience, especially the women. From the original story by B. P. Fineman and J. A. Barry. Scenario by Gerald Duffy and Jerome Storm. Direction by Jerome Storm.
The Picture That Will Give Millions Their ONLY CHANCE
To Learn from the Great Teacher Himself
The Truths That Have Startled the World

"THE MESSAGE OF EMILE COUÉ"

Presented by E.W. Hammons
Educational Pictures Special

Produced by Motion Picture Arts, Inc.
Directed by John L. McCutcheon

M. COUÉ PERSONALLY
APPEARING IN HIS ONLY MOTION PICTURE
EXCHANGES ALREADY FLOODED WITH BOOKINGS
Act At Once If You Would Profit By The
GREATEST SHORT SUBJECT
BOX OFFICE ATTRACTION
EVER PRODUCED

“Now all those who offered $200 or less for a ticket will be able to have Coué's services for four bits or less.”
—CLEVELAND PLAIN DEALER

EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, President
Conan Doyle and Sir Oliver Lodge
Say "Spirit" Photographs are real.

The Scientific American has offered
$5,000 to anyone who can prove they are.

The Little Girl Next Door

Destined to be one of this year's greatest
photoplays EXPLAINS EVERYTHING

The cast includes:
Pualine Starke  James Morrison
Carmel Myers  Mitchell Lewis

And is directed by
W. S. Van Dyke

A majority of the inhabitants of the world will see this photoplay
We will announce our method of distribution later

Blair Coan Productions, Inc.
Executive Office
Room 713, 108 South La Salle St.
Chicago, Ill.

A PICTURE THAT IS DIFFERENT
A Pair of Kings (Vitagraph), with Larry Semon.—Larry always gets the biggest crowds and so do they. Absolutely the best on the market.—Roy L. Dowling, Ozark theatre, Ozark, Ala.

Larry Semon Comedies (Vitagraph).—If you are not playing the Semon Comedies you sure owe it to yourself to play them, as there are no better comedies made. I have booked all of them. Also you play one you will play them all.—A. E. Berlin, Jr., Lyric theatre, Rock Falls, Ill.

Larry Semon Comedies (Vitagraph).—Not one but all of these a tonic for a sick box office if you give these to your people. The king of slapstick comedies, well made, fast and laughs in all of them.—Bowen & Charles Theatre Circuit, Vater, Wash.

The Fail Guy (V), with Larry Semon.—If your patrons like slapstick, give them all the Semons. This one brought the house down. Play these with features, and how they eat 'em up.—R. A. Botta, Grand theatre, Carrington, N. D.—Done daily, with Larry Semon.—A great comedy.—G. W. Summers, Royal theatre, Unionville, Mo.

The Grocery Clerk (Vitagraph), with Larry Semon.—One of the best comedies ever made. A laugh in every foot.—A. G. Miller, Miller theatre, Atchison, Neb.

The Agent (Vitagraph), with Larry Semon.—A comedy that is a scream from beginning to end, and the barrel of laughs. And the best thing done in comedy for some time. There is action to who tied the pup and keeps the audience in an uproar. Wide Screen, Cozy theatre, Winchester, Ind.

The Hick (Vitagraph), with Larry Semon.—I never heard people laugh as heartily as they did over this one. And how could they help it? Many came back to see it the second night. Exploit it as one of your highest money makers.—Mrs. W. H. Helfer, Ita-ca theatre, Alice, Tex.

Larry Semon Comedies (Vitagraph).—The exhibitor who fails to play these comedies is sure overlooking a good bet. Have played them all and not a bad one yet.—E. O. Ford, Broadway theatre, Brooklyn, N. Y.

Golf (Vitagraph), with Larry Semon.—Oh, Boy, what a comedy. Just one explosion after another. It's Semon's best. Am planning to play it too much for him, though.—C. R. Sullivan, Fair theatre, Amarillo, Tex.

The Saw Mill (Vitagraph), with Larry Semon.—A very good comedy. Larry is all right.—N. O. Foster, Elite theatre, Otsego, Mich.

Dew Drop Inn (V), with Larry Semon.—Best of the Larry Semon comedies I have run. Semon has brought me business. When I don't have Semon I have from seven to ten children. When I do have him I get from forty to sixty.—Names, Strand theatre, McCracken, Kan.

The Star Boarder (Vitagraph), with Larry Semon.—Semon comedies draw better and pack the box office better. Semon is a funny man, and every Semon comedy brother, book Semon for big box office receipts.—M. L. Steinberg, Dreamland theatre, Norris, Okla.

The Sawmill (Vitagraph), with Larry Semon.—If you need a good slapstick comedy, Larry Semon is better. In fact, you can pick Semon comedies with your eyes closed; they are all good. Also Vitagraph is to be complimented on the way they put them over.—J. Rudolfe, Swan theatre, Swanton, Neb.

Golf (Vitagraph), with Larry Semon.—A good comedy. It will please the public and is different from ordinary comedies.—Walter G errrth, Eagle theatre, Westville, Ill.

The Grocery Clerk (Vitagraph), with Larry Semon.—A bowling success in the way of a two reel comedy. One thing happens right after another and you'll laugh at them all.—W. P. Perry, Rialto theatre, Cheyenne Wells, Colo.

The Show (Vitagraph), with Larry Semon.—One of his best. Lots of new stuff in this one. Play this one strong. They will eat it up. You can't play it too strong. Then they say you got a real comedy coming.—William Thacher, Royal theatre, Salina, Kan.

The Hick (Vitagraph), with Larry Semon.—Larry Semon laughs. Have ran a number of his comedies and have not had a poor one. We consider these the best comedies on the market. Because they give guffaws.—H. G. Steitmund, Jr., Odeon theatre, Chandler, Okla.

Larry Semon Comedies (V.)—Good consistent comedies that always give the best of satisfaction.—Custer Carland, Victoria theatre, Frankfort, Mich.

Golf (V), with Larry Semon.—If you are not playing Semon comedies you are losing money. This one is a knockout.—J. W. Crouch, Elite theatre, St. Paul, Neb.

The Sawmill (Vitagraph), with Larry Semon.—Semon's greatest comedy, and I have run them all.—Harry Thred, Scenic theatre, Holstein, Ia.

Semon Comedies (V.)—Just half through with a group of Semon comedies. Consider them the best comedies for the money I ever booked.—L. W. Smith, Fraternity theatre, Henry, S. Dak.

The Sawmill (Vitagraph), with Larry Semon.—Semon always good for here. Went over like a house afire.—S. R. Peake, Pastime theatre, Maquoketa, Ia.

The Agent (Vitagraph), with Larry Semon.—Semon's comedy, and pulled a good crowd. Patrons were more than satisfied.—N. Callbeck, Auditorium theatre, Nappanee, Ind.

The Grocery Clerk, with Larry Semon.—This is my biggest Semon comedy, and have been afraid of them on account of the price in a small town, but believe me they are worth it. Every inch a laugh.—R. S. Moore, Gym theatre, Snyder, Okla.

The Bell Hop (Vitagraph), with Larry Semon.—A good comedy with many good stunts. One of his best.—E. S. Sutter, Columbia theatre, Kansas City, Mo.

This is my biggest with Larry Semon.—When we have a rather flat program we always wish we had a Semon booked with it. These are getting better with each one and I have never laughed and then asked when the next one would be here.—J. W. Joergert and H. M. Maloney, O. K. theatre, Enterprise, Ore.

The Bell Hop (Vitagraph), with Larry Semon.—Boys, here is a comedian that is a laughing comedy. Semon's comedies are the best rough and tumble I have ever seen. They are 100 per cent pure. The Bell Hop is extremely funny.—W. E. Elkin, Frontier theatre, Alton, Ill.

The Rent Collector (Vitagraph), with Larry Semon.—Excellent. One of the greatest comedies ever produced. They won't only laugh, they will scream.—J. S. Stettmund, Universal theatre, Auburn, N. Y.

Solid Concrete (V.), with Larry Semon.—100 per cent entertainment. Kept my audience of the best comedy of his career, and one of the best ever produced. Contains as many thrills as the average serial.—W. W. White, Jefferson theatre, Jefferson City, Tenn.

The Bell Hop (Vitagraph) with Larry Semon.—Larry is a genuine "big league" comedy star with our audiences. We have played every Semon comedy that Vitagraph has ever released. In fact, we used the first, second and third groups twice. This one contains one of the most thrilling stunts of an Semon comedy, and it fairly took the capacity audience right up out of their seats. Fact is, Larry's comedies get better with every one he makes.—H. M. Palmer, Liberty theatre, Washington, Ind.

The Bell Hop (Vitagraph), with Larry Semon.—A sure riot of fun. Best Semon comedy ran to date. Semon in a class by himself.—A. H. McLaughlin, Criterion theatre, Oklahoma City, Okla.

Semon Comedies (V.)—Good slapstick comedies. To get a good laugh book Semon Comedies. Well liked here.—L. A. White, Majestic theatre, Sherwood, D.

Solid Concrete (Vitagraph), with Larry Semon.—We have used ten of Semon's latest comedies. Have found them all good laugh producers. Semon comedies are the best for mixed program.—J. S. Wasserman, Rialto theatre, Pecos, Tex.

The Saw Mill (Vitagraph), with Larry Semon.—This is the best Semon comedy to date. Have run right of them and all were good. He sure gets the laughs. Book them.—A. A. Reese, Beatrix theatre, Haw River, N. C.
When You Book a "Book Title" Picture
Remember the Bookseller in Your Town

Nowadays as most big photoplays are made from big books, a link-up should be established between Publisher, Exhibitor and Bookseller.

Cast your eye over the cuts of books shown on this page which represent some of the big titles we publish.

Also add to the list:

Rupert of Hentzau    Truxton King    The Christian
The Custard Cup    The Leather Pushers

These books are handsomely bound and illustrated, and retail at 75 cents each

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Perhaps you won't get all the booksellers in the town to co-operate with you all the time, but you will get some of them to co-operate most of the time, and, on the whole, it will be worth your while.

As a matter of good business, the bookseller will want to feature your "showing" with his books, as some of the biggest stores in the country are doing every day.

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Photo Play Book Titles
Here's what the Critics say:

WM. A. JOHNSON, Editor Motion Picture News: "Goldwyn's big Production, 'The Christian,' will go down in history as a masterpiece!"

L. W. BOYNTON, Editor Exhibitor's Trade Review: "'The Christian' is a screen marvel. It takes its place with the acknowledged classics of the motion picture. Unquestionably the biggest box-office picture Goldwyn has ever released."

ROBERT E. WELSH, Editor Motion Picture World: "'The Christian is a really great picture without an 'if' or a 'but.' It will make a pile of money."

JOHN SPARGO, Editor N. Y. Exhibitor's Herald: "'The Christian' will clean up. It has everything!"

LOUELLA PARSONS, M. P. Editor Morning Telegraph: "No exhibitor can afford to pass by 'The Christian.'"

FRED SCHADER, in Variety: "One of the biggest box-office winners."

FILM DAILY: "'The Christian' will undoubtedly prove one of the outstanding attractions of the year."

Booked by America's Leading Exhibitors

BALABAN & KATZ'S Chicago
IKE LIBSON'S Capitol, Cincinnati
Also Strand, Dayton; Southern, Columbus
GLEICHMAN'S Broadway-Strand, Detroit
TOM MOORE'S Rialto, Washington
ROWLAND & CLARK'S State, Pittsburgh
Capitol Theatre, New York
California Theatre, Los Angeles *
Park Theatre, Boston
GUY WONDER'S Baltimore

*A GOLDWYN PICTURE

*Now playing Second Week and is Breaking all Records
The First of 12 Powerful Pictures

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with

Alma Taylor

From the Story by E. Temple Thurston

First Three Now Ready

"SUNKEN ROCKS"
A Mystery Drama from Story by E. Temple Thurston.

"TANSY"
An Entrancing Romance Making Life out of Love from the Novel by Tickner Edwards.

"BARGAINS"
A Dramatic Story with a "Punch," from the Stage Play by Edward Irwin.

"ONCE ABOARD THE LUGGER"
From the Popular Humorous Novel by A. S. M. Hutchinson (Author of "If Winter Comes" and "That Freedom").

The first features produced without the aid of "make-up," giving the utmost of naturalness with perfect photography

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A Real Sea Drama
STARRING
WALLACE AND NOAH BEERY

RIGHT now dramas of the sea are having their greatest vogue—in magazines and books as well as in pictures. Look around for yourself and you’ll find proof of this—which means that the man who books a sea drama RIGHT NOW is a live wire playing into the hands—and cash pockets—of an eager public—it means that he’s letting the grass grow under the other fellow’s feet. Here’s YOUR chance to book a REAL sea drama—a sea drama starring the two greatest character actors on the screen. Grab it while the grabbing’s still way above par—NOW!

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BOBBY McLEAN! WORLD'S CHAMPION SPEED AND FANCY ICE SKATER

EVERYBODY LOVES A CHAMPION IN THIS LAND OF CHAMPIONS

A REAL SKATING PICTURE
Directed by ROBERT E. TANSEY
THE MAN WHO MADE
MAN O' WAR PICTURE

A GOOD STORY combining the Most Complete and Perfect Analysis of the Art of Speed—Trick and Fancy Skating—Interesting—Entertaining—Fun. Slow and Natural Motion, Cleverly used to make this Bobby McLean Picture the one you want.

BOBBY McLEAN IN

KING OF THE ICE
(SHORT FEATURE—TWO REELS)

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Treat Your Patrons to a New Refreshing Picture.

Phone or Wire your Exchange now!

Just say "Get the McLean Picture for me."

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THE PRINTS ARE READY NEVER MIND WRITING—WIRE!

LET’S BREAK A RECORD WITH THIS PICTURE
ALL NATIONS FEATURES, INC.—565 FIFTH AVE., NEW YORK, N. Y.
JOSEPH M. SCHENCK presents
NORMA TALMADGE
in a tale of tempestuous love in desert places —
"The VOICE from the MINARET"
Personally directed by FRANK LLOYD

"A stolen kiss — and there came the voice of the Muezzin calling to remind of forgotten faith."
Deliberately she answered: “I prefer the desert with your love!”

"First
"Smilin’ Through"

"Then
"The Eternal Flame"

"And NOW
"The Voice from the Minaret"

A picture in every way their peer, and one again to stampede the Box Office.

Norma Talmadge reaches the height of her dramatic career, enhancing by her incomparable artistry a story aflame with love, a picture startlingly beautiful in its panoramic scenes of the exotic East with its spectacular splendors.

Here are reunited the screen’s greatest lovers, for Eugene O’Brien plays opposite Miss Talmadge, heading an exceptional supporting cast.

The picture has been produced with all the care and lavishness of the Joseph M. Schenck productions, and was personally directed by that master artist, Frank Lloyd. The story is known to millions, being adapted by Frances Marion from Robert Hichens’ famous novel and stage success. Photographed by Antonio Gaudio and Norbert Brodin, it is a treat to the eye.
Booked on Sight, for February Play Dates, by

John Hamrick’s Blue Mouse Seattle
John Hamrick’s Blue Mouse Portland
John Hamrick’s Blue Mouse Tacoma
Stillwell’s Casino Spokane
Marcus Loew’s Warfield San Francisco
Marcus Loew’s State Los Angeles
State Theatre Erie, Pa.

Bert Van Tuyle presents

Nell Shipman in

The GRUB-STAKE

A Story of the Klondike
Directed by Bert Van Tuyle
in collaboration with the author

This is the biggest picture Nell Shipman ever made; the strongest story she ever wrote; the best starring work of her career. When you remember how you cleaned up with “God’s Country” you will recognize that this is a strong statement. “The Grub-Stake” supports such a statement.

First runs in the largest cities of the country are ripping out dates on other supposedly big pictures to get to the public quickly with this one that is still better. All the wonderful animals that the public has shown it loves to see are featured in a splendid episode of “The Grub-Stake.”
100,000,000 People
It is in Every Newspaper!
Cash in on This First Drug
Irving Cummings Production
"The Drug"
Starring Gladys Brockwell
Also Bob Walker
"The Treabol Kid"

Live Wire Independent Exchanges Will Book for March 1st Dates

Prints Being Shipped Feb. 13th
Actual Photographing Finished Feb. 7th
are reading of this today!
IT IS ON EVERY TONGUE!

PICTURE of the TIMES

EVIL SUPER

of Harvey Gates Story

TRAFFIC

and BARBARA TENNENT

Book It Now

THRU LEADING INDEPENDENT EXCHANGES EVERYWHERE

OR

WIRE ~ PHONE ~ WRITE

SUITE 1005-08 LOEW STATE BLDG. NEW YORK
So Many Inquiries

Have reached us recently from those interested in the construction of new theatres and others in refitting and remodelling during the summer months that we feel that the time is ripe for a special section thoroughly covering the financing, planning, construction and furnishing of the theatre.

To properly present this material we have secured the cooperation of one of America's leading motion picture theatre architects to personally supervise the preparation of this section.

We will run this material in one of the early March issues of MOTION PICTURE NEWS and will make it so important to the industry at large that those interested in building or equipping theatres cannot afford to overlook it.

Make your space reservations as early as possible.
A Bride Made a Startling Discovery
Every woman will want to know What

Another gripping Thomas H. Ince Production

"WHAT A WIFE LEARNED"

with Milton Sills - John Bowers and Marguerite De La Motte

Big in dramatic thrill, bigger still in spectacular sensation—a terrific dam-burst that sends flood waters seething over the countryside in miles-wide sweep of disaster—a mad stampede of a thousand steers and a man who braves death beneath their flying hoofs to halt them.

A story of the lonely spaces of the Northwest and of Broadway’s seething nights—of a fiery, dominant man and a culture bred city woman. A conflict of souls in an elemental clash—high powered drama.

By Bradley King. Directed by John Griffith Wray
Under the personal supervision of Thomas H. Ince
Distributed by Associated First National Pictures, Inc.
William J. Sullivan, Rialto theatre, Butte, Mont., wired to Mr. Ince as follows:

"In all my experience in putting on entertainment I have yet to find one picture that has gone over as big as 'The Hottentot.' The steeple-chase was so exciting that our repair man had to stay after the show putting back the arms on the chairs in the theatre. People really stood on their seats and cheered. Patrons thought the picture was so good I lost many admissions because they would not leave until they had seen the picture twice and we could not empty the house fast enough to take care of the crowds. Comment from press and public is 'The Hottentot' is the finest and most entertaining picture ever shown here."

Thomas H. Ince presents
An Earthquake of Gasp
A Mirthquake of Laughs.

starring Douglas MacLean and Madge Bellamy

The HOTTENTOT

Directed by James W. Horne and Del Andrews under the personal supervision of Thomas H. Ince

Distributed by Associated First National Pictures Inc.
The New Contract

A STANDARD contract for the leasing of motion pictures has finally been realized. Knowing little of the problems of either a lessor or lessee we will not presume to pass judgment on how equitable the document is, but since it has been drawn and ratified by representative exhibitors on one side and representatives of the producer and distributor on the other, we accept it as a satisfactory if not perfect instrument and confine our comment to a far more important phase of the proposition—the ways and means by which the new contract has been evolved and what such a procedure means to the entire industry.

* * *

For the first time in the history of motion pictures, men who, in point of view, have been held to be fundamentally opposed, met around a conference table and stayed there until they threshed out their differences and until they settled a question of importance.

It has taken seven months to do this and we know the task was not an easy one.

But the great thing that has been accomplished is—unity; or, at least a long forward step toward unity; unity between two branches of this industry which generally are at war.

* * *

Without a doubt major credit for this great forward step belongs to Will H. Hays. It was Mr. Hays who convinced the various producers and distributors who make up the membership of the Motion Picture Producers and Distributors of America, that existing contracts could be improved to the benefit of all branches of the industry. It was he who made possible the conferences and brought them—by acting as guide, counselor and friend, to a successful termination.

The new contract as a mere instrument for the transaction of business would be just as effective and quite as equitable if it had been drawn by the distributor without consultation with the exhibitor. Perhaps some day it might have been provided as a natural course of events.

But how much better—more satisfactory—in its direct results is the method that has been pursued.

* * *

The standard contract contains many provisions that appear to be advantageous to the exhibitor.

The producer agrees to assume responsibility for the acts of his employees and all arbitrary penalties in favor of the distributor have been eliminated. Lack of such articles of agreement in contracts of the past have always been productive of friction.

The provision for fixing play dates has also been altered to such an extent and to such good purpose that it would appear that “play dates will now become pay dates” and vice versa.

* * *

How the new contract will work out remains to be seen. But at least it has been proven that distributors and exhibitors can confer around a table; and, tackling one of the worst causes of dissension, arrive at a solution to which they subscribe.

And that means that other matter can be taken up in the same sensible way; and even if a happy solution is not reached at least greater understanding will result.

And this understanding will hasten along the stabilization of the industry.
WILLIAM DUDLEY PELLEY of New York, magazine writer and novelist, whose stories are finding their way to the screen, has joined forces with H. H. Van Loan, who is engaged in the publishing business with T. Thornby and Lindsay McKenna under the monicker of H. H. Van Loan, Inc., Security Building, Hollywood, but who is never too busy to turn out original scripts and adaptations.

H. H. has just completed the adaptation of Pelley's story, "The Fog," which will carry the Metro trademark. Both writers will preserve their individuality and carry on their activities separately. Wherever collaboration is attempted, the work will be so designated.

Mr. Van Loan is the author of "How I Did It," an authoritative document of how to write and market scripts—the contents being crammed with interesting sidelights of how he put himself and ideas over.

MOTION picture "still" photographs are the latest to receive definite recognition in the field of higher arts. Recently a "still" from a photoplay hung in a prominent place in the Buffalo Museum of Natural Science and now one is to achieve a similar honor at the University of Pennsylvania. In both cases the photographs were made by Edward S. Curtis, the famous photographer of Indians who was especially commissioned by Cecil B. DeMille to take a set of art portraits in the huge forest setting which is a feature of "Adam's Rib."

A BON VOYAGE luncheon was given Friday by the executives of Paramount for Adolph Zukor and S. R. Kent, who sailed the following day on a two months' business trip to Europe.

ANNA AIKEN PATTENSON, editor and publisher of Weekly Film Review, in a signed statement over an article headed "Information Versus Invective" has something to say to Bishop Warren A. Candler, who has raised his voice against the industry in the South. His denunciation appeared in the Atlanta Journal under the caption, "They Cannot Be Cleared."

The editor's indictment expresses the idea that the Bishop's invectives are supported on nothing but authoritative misinformation. We agree with Anna Aiken Patterson that no one should condemn the screen because a few have brought discredit upon the name.

Everyone who starts indicting the industry should first see that he is without sin and second that his house is in order.

TOMMY EVANS has joined the ranks of the palm beachers. Major Tommy is spending his first vacation in nineteen years cavorting with the waves and cutting quite a swath in his flannels. Perhaps he will post-card us showing him in a wheel chair or broadcasting his "Personal Interest" theory through the radio.

ASSOCIATED EXHIBITORS' "Alice Adams," by Booth Tarkington, wins the asterisk in the latest bulletin issued by the National Board of Review. The novel has been accepted everywhere as the author's masterpiece and won the Columbia prize for the best piece of fiction written during 1921. If the picture carries out the fidelity of the book, it should be a hum-dinger as a realistic slice of the age-old impulse—keeping up appearances.

PICTURES AND PEOPLE

AN interesting item of how an enterprising film salesman has taken the gentry of a small hamlet into the land of Make-Believe is recorded in the exploits of Harry Kirshbaum, Universal representative of Kansas City. Through his initiative Harwood, Mo., a small town of 300, has adopted an idea which would prove profitable for film salesmen in the territory to duplicate. Virtually no form of entertainment could Harwood boast of—that is, until Mr. Kirshbaum said he would loan a picture.

Drove into town one day in his humble Henry. In about two hours plans had been perfected whereby the merchants of Harwood would give a Saturday matinee, consisting of a two-reel drama and a one-reel comedy, free. A five-reel feature was added to the night performance, for which ten cents admittance is charged.

Because of interest in civic affairs by the superintendent of the local telephone company, the only exploitation measures necessary consist of a call in all directions over the phone. And the best part of the whole affair, as far as the merchants of the town are concerned, is that these performances have attracted fully fifty per cent. more people to the town each Saturday.

IF any of you have wondered what became of Louise Huff, who starred not so long ago under the World Film banner, we will tell you that she is using her voice and talent in Rachel Crothers' new play, "Mary, the 3rd," which opened in New York the other night.

While speaking of "come-backs"—we'll say that Warren Kerrigan is returning to the screen after a long absence. Look for him in "The Covered Wagon." There is one erstwhile star of stage and screen who seems to have gone into permanent retirement and her name is Marguerite Clark. Pearl White is to retire for a time—in a French convent. They come and they go, as O. Henry would have it.

JESSE L. LASKY registered elation this week when, upon arrival in New York from Los Angeles, he read Pola Negri's telegram announcing her joy over "Bella Donna."

IT wasn't due to the press agent's fault that Jackie Coogan arrived in New York ahead of schedule. The high-salaried, eight-year-old Jackie came in on a train, the signals of which were crossed. Hence the army of 10,000 fans and Bill Edwards were missing. Tears were seen to glisten in young John's brown orbs. Why not—when he thought of the ovations accorded the "Tiger" and the little doctor of auto-suggestion? It was three hours later that the blunder was rectified and Jackie made his triumphant re-entry—after slipping through the gates and hopping off a later train. Children predominated in the army of 10,000, which included a band, and they were rewarded when Jackie, on the shoulders of a friend, doffed his velvet cap.

The juvenile star who bounded into fame and fortune after his appearance in "The Kid," has several important matters to attend to before he departs for the Coast—among which are addresses to be made before the Boy Scouts and a few luncheons and dinner engagements with producers, impresarios, interviewers, and several of his young professional friends.

Jackie should have the time of his life in New York. Look at all the snow (they don't have any out in Los Angeles)! The theatres are going full blast; the ships are arriving and departing in the harbor; the Stock Exchange is always busy (it should interest him now); the red ball is up in the Park, indicating thick ice for skating; and Mayor Hylan
has left him the keys to the city before hiszoner left for Palm Beach.

T HE Levi Publishing Company, owners of the Morning Telegraph, through an engraved card announce the appointment of George B. Van Cleve as assistant publisher. The Telegraph is to be congratulated in obtaining the services of Mr. Van Cleve, who was formerly associated with Cosmopolitan Productions—and who is a newspaper man and advertising counselor of wide experience.

RICHARD WALTON TULLY, author of "The Bird of Paradise," and "Omar, the Tentmaker," is back in New York after a sojourn in Europe staking out claims for the presentation of "Omar." Mr. Tully's canvases have been hanging in the First National gallery. He will return to Hollywood shortly to start production upon his next feature.

The Literary Digest in its February 17th issue has something to say about screen censorship. In an article headed Screen Dealings With Diekens And Hugo, it reproduces the indictment of censorship which appeared in the London Outlook over the signature of Clinnell Wilkinson, and this writer ventilates the English aspects of the same questions about the screen that have been agitating us, and he seems to arrive at conclusions somewhat similar to those printed here about the criminal stupidity instead of the criminal morality of the film.

The Literary Digest quotes Mr. Wilkinson says: "Literature leaves the Court without a stain on its character. 'Oliver Twist' may be printed in cheap editions and sold to all and sundry, but a cinematographic representation of Fagin's thieves' kitchen has been banned for everybody under sixteen years of age.

The writer dwells upon the theatre, which he calls the real flaw in the argument, for plays are produced year after year having to do with sex and crime. Yet virtue always triumphs on the cinema, as it always did in the old-fashioned melodrama and penny dreadful.

Mr. Wilkinson admits that it is not easy to argue the question of the film dealing with the relation of the sexes. He makes a plea for greater frankness in these matters. He sums up by saying "that they (the films) should be supposed to be as clean as possible than the penny dreadful and the melodrama of making saints or sinners is a theory that still remains to be proved." He argues that "The whole agitation against the cinema is unreasonable, but it would be silly to expect reason from the modern Puritan."

HARRY RAPF and Abe Warner left Los Angeles Wednesday for New York and in their luggage is a print of "Brass," which according to our spies on the Coast is SOME picture. Certainly it carries a cast with Monte Blue, Marie Prevost, Irene Rich, Harry Myers and the juvenile fret, Bruce Guerin, in six of the twenty roles.

In conference at the offices of Educational are E. W. Hammons and Charles Christie, the comedy director having come on for a three weeks' stay to talk over the distribution of Christie comedies. Brother Al has completed ten of the twenty productions to be released up to July. Two new players have signed the Christie contract—Henry Murdoch and Kathleen Clifford.

H. M. RICHEY, general manager of Motion Picture Theatre Owners of Michigan, and W. S. McLauren of Jackson, also a member of M. T. O. M., were callers at the NEWS offices last week. The Michiganders came to New York to talk shop and to see what the theatres and picture palaces had to offer.

SENATOR JAMES J. WALKER in an announcement made in Will Hays' office, will sever all official connections with the industry. The majority leader of the New York senate has been counsel for the T. O. C. C. and the M. P. T. O. of New York.

THE Knodler Galleries, New York, are featuring an exhibition of paintings by Tade Style, the French artist, who is at present in this country. Among the group and receiving the greatest attention is a painting of Pola Negri—which has a place of honor near portraits of Caruso, Chaliapin and Russo, by the same artist.

An editorial faux pas has been committed by the editor of the Franklin Journal, Farmington, Maine. The ethics of journalism are sound in that editorial opinions must be consistent with the news matter which accompanies them. It may be that the Franklin Journal shatters the conventions in this respect; it may be that the news item which clashed with the editorial comment in the columns of January 23rd was put in through an oversight; it may be that the editor writes what he thinks and the copy desk can take care of itself—but whatever the reason the paper surely contradicts itself.

Here's the paragraph in the editorial column: "Wallace Reid, the hero of Filmdom, died at the Hollywood Sanitarium, Jan. 18th, as a result of a fight to break away from the drug habit. If anyone can point to a worse collection of inebriates and social degenerates than seems to crop out in Filmdom, where is it?"

The answer to the editor's question is found in a paragraph on the following page: Here it is: "According to the report of Sheriff W. B. Small, commitments to the County jail for the past year numbered 46, of which 18 were for burglary, 9 for vagrancy, 3 for murder, 3 for assault, 2 for search and seizure, 2 illegal transportation of liquor and one each for adultery, polygamy, arson, intoxication, offering liquor for sale, manufacturing liquor and illegal possession of liquor, more than half the prisoners being from outside the County. In 1921 the commitments numbered 49; in 1920, 42. Not for 70 years has there been a year without more than one commitment for intoxication."

THE National Board of Review is more generous with its asterisks in its latest bulletin than what is usually the case. The true Yuletide spirit has prompted the Board to put the little mark of excellence opposite a sextet of pictures, namely, "Back Home and Broke" (Paramount); "A Front Page Story" (Vitagraph); "Hearts Aflame" (Metro); "The Kingdom Within" (Hodkinson); "Robin Hood" (United Artists), and "The Shiek" (Universal).

THE Palmer Photoplay Corporation, which is out to show that successful screen productions can be built from original stories, has started filming its first production at the Ince studios, under the direction of Joseph DeGrasse.
Harry Crandall Gets Legal Setback
Court Decision Means Knickerbocker Corp. Must Defend All Disaster Suits

HARRY M. CRANDALL and the Knickerbocker Theatre Corporation met a setback last Friday when Justice Hoehling of the District of Columbia Supreme Court overruled the demurrer filed by Crandall counsel, in which the claim was made that the declarations of David Lyman and Mary Furst in their actions against the company for damages for injuries sustained did not cover specific acts of negligence on the part of the company. The Judge held that the theatre corporation must defend the whole gamut of suits now on the docket, as well as of those whose time to file is still unexpired.

The court holds that the accident presupposes negligence, and plaintiffs are not required to point out the exact cause of the disaster. The court does not presume to determine the exact measure of the duty and responsibility of the company as owner or proprietor of the place, and declares that the defendant company will not be deprived of its right of proper legal defense by reason of the mere interposition and application of the decision doctrine.

The Judge further stressed the importance of the matter and said that much time and money could be saved by having a ruling by the Court of Appeals before jury trials are held. Counsel for the defendants will have ample time to apply to the appellate tribunal for a special appeal on this point of law, “while not an insurer of safety to his patrons, the purveyor of amusement is,” said Judge Hoehling, “one of the parties with certain obligations to be held.” He is charged with an affirmative obligation to know that the premises are safe for the public use. He impliedly warrants their safety for the purposes for which they are designed and used. Having paid the fee, the public have a right to assume that they are in a reasonably safe auditorium to witness the entertainment advertised.”

Contention of counsel for plaintiff that neither they nor other patrons should furnish alleged facts to define specific acts of negligence (on the grounds that they would not have such knowledge) was likewise sustained by the court.

Big Organization Would Control S. F. Houses

Definite developments in a big move now afoot to consolidate several of the largest residential motion picture houses of San Francisco into one big organization has just come to light, when it was announced that the Meyer and Hyman interests, owners of a group of local picture houses headed by the Coliseum, a 2,000 residential seated house, have acquired the Haight theatre in association with William Godfrey and Harry Sack. Godfrey and Sack were the owners and retain the management.

This particular move involves more than $175,000 in additional equipment and real estate. “The Haight deal is but one of our plans,” Hyman declares. “With Godfrey and Sack now aligning their holdings with the Meyer and Hyman interests, we are about to venture in other San Francisco districts. Although we have not mentioned this before, our interests are closely identified with those of Gore Bros., Adolph Ramish, and Sol Lesser, who just purchased the T. & D. circuit which includes the well known downtown Tivoli theatre and twenty-four other theatres in the key cities of California.”

National Body Asks Hays to Define Duties

A semi-public organization of national influence, known as the Institute of Government, has asked Will Hays, through its president, H. H. Lund, to define his (Hays’) precise position and power as an arbitrator for the motion picture world, and to indicate what assurance exists in the present scheme of control of film productions which will tend to build up public confidence in the moral standard of motion picture producers and players.

The Institute, when it meets at the Willard Hotel, Washington, the week of Feb. 19, expects to devote some time to the business industry as regards “the educational and patriotic aspects of the motion picture.”

Brandt Is Candidate for T. O. C. C. Presidency

Billy Brandt will be a candidate for the presidency of the T. O. C. C. at the election to be held toward the end of February, according to his own announcement. He was a former president for several terms and has always been an active worker in the organization. He was defeated for the office last year by William Landau, and his friends have urged him to again become a candidate for the office this year.

Albany Women to Support Governor’s Plan

Mrs. Russell Headley, president of the Albany Women’s Club, a powerful organization in the Capital district in discussing action taken last Saturday by the New York City Federation of Women’s Clubs, endorsing continued motion picture censorship in this state, declared today that the Albany organization would be in favor of any plan of Governor Smith’s which would serve the purpose of taking censorship out of politics and placing it under the control of the State Department of Education.

Mrs. Charles W. Nash, state agent of the D. A. R., in New York state, said today that while the question of motion picture censorship had not as yet come up for official action by her organization, she was of the opinion that the general sentiment among her members was for a better plan of censorship than the one now given.

Kansas Reform Measures Fail to Develop

While Missouri exhibitors are beginning to show an interest in the 1925 legislative program, brother exhibitors in Kansas are confronted with little to worry about. The children’s code bill, requiring chaplains for all children attending theaters at night, has received the approval of the leading papers of the state and the proposed bill is making slow headway in the legislature, now being in the hands of a committee.

The radical reform measures which were anticipated at the outset, have failed to materialize and the supporters of the Sunflower state are beginning to breathe easy. However, the M. P. T. O. of Kansas is still maintaining a temporary office in the National Hotel at Topeka, the state capital.

Nobleman Made Director of Canadian Corp.

Sir William Wiseman, Bart, a British diplomat, financier, soldier and a member of the English nobility, has been elected a director of the Famous Players Canadian Corporation, Limited, Toronto, which operates many large moving picture theatres in the chief centres of Canada.

Sir William was elected at a meeting of the company’s directorate at Toronto on February 1 in succession to E. E. Shauer of New York, representing Kuhn, Loeb & Company. Sir William being identified with the same company.

Late Wire Briefs from the West Coast by Wire

The engagement of Harold Lloyd and Mildred Davis has been announced. The wedding is expected shortly.

R. H. Cochrane of Universal arrived this week on the coast.

Carl Laemmle announces that Jules Bernheim, for years business manager of Universal City, will continue in this capacity with broadened executive authority and have a direction of production under him. This elevates Bernheim to position held by Irving Thalberg, resigned to go with Louis B. Mayer as vice-president at a salary reported at $100,000.

Arthur Jacobs and Frank Borzage have returned from New York and will first produce “Terwilliger,” a recent magazine story.

The first Palmer Photopay Corporation production is to be “Out of the Night,” the story by Ethel Stylas Middleton, Pittsburg student, according to announcement. R. C. Mays, president, Joseph DeGrance is directing it at the Ince studios with a cast including Lloyd Hughes, George Hackathorne, Florence Vidor, Cardoza, Cline, China Gehrke, Muriel McCormick and Jackie Darrell.

The Prizma west coast laboratories, destroyed in the recent studio fire recently, have been moved to the Downey Laboratories, most of the equipment having been saved.

Federal Admission Taxes Show Increase

ACCORDING to figures made public by the Bureau of Internal Revenue, Washington admission taxes in December showed a decided increase over those for November and also for December of the preceding year. The December figures were $6,825,249.80 against $5,484,790.03 in November, an increase of $1,340,459. The amount also showed an increase of $13,546 over the $6,689,702.33 collected during December, 1921.

Collections from the seating tax on theaters during December amounted to $35,207.24, as compared with $49,525.96 in November 1922 and $34,991.16 in December, 1921.
Standard Contract Goes Into Effect
Committee of Exhibitors and Producers Frames Equitable Instrument for Leasing of Pictures

After seven months of work and upon the adoption of a committee representing the Theatre Owners' Chamber of Commerce of New York, the Motion Picture Theatre Owners of New York, the national M. P. T. O. organization and the various firms who are members of the Motion Picture Producers and Distributors of America, a uniform contract for the leasing of motion picture films has been drafted and accepted as a satisfactory, if not perfect, instrument.

This contract, the main provisions of which were published in Motion Picture News last week, will go into effect immediately and will supersede all existing contracts. The contract was prepared by the various organizations and within the last seven months the committee members have worked with Will H. Hays and attorneys for the producers interested.

At this meeting a slight change in the wording of the contract as published last week was made. This change applied to section 19 of that document and in effect removes the restrictions placed upon the arbitration. The section as amended guarantees the exhibitors a fifty-fifty representation on the arbitration board and strikes out the references to the Film Club or Film Board of Trade and refers to the rules and regulations of the M. P. T. O. and D. of America (on file in the New York office) for procedure in any cases submitted for arbitration.

The formal acceptance of the contract was the occasion of considerable jubilation and some speech making in which the part of Mr. Hays has played in the consummation of the project, began so long ago, came in for much praise.

Also the various members of the committee expressed their belief that the contract is an equitable one and hailed it as a most important document, which will bring mutual profit.

Neither the committee from the M. P. T. O. of America (national organization) or President Sidney S. Cohen was present. Mr. Cohen telephoned to Mr. Hays that his committee had not had time to study the changes in the last draft of the contract, and therefore was not in a position to express either approval or disapproval at that time.

The contract, however, went into effect without the M. P. T. O. ratification.

The process of drafting the standard contract and the difficulties encountered in wording it to fit the needs of the various interests was briefly outlined to the trade press at the Friday meeting. The document was drawn up by the attorneys representing the producers and distributing corporations and submitted to the exhibitor committee for approval. On objection to a section or a part thereof, the matter was threshed out as a committee of the whole. Since there are twenty clauses in the contract, all of vital importance, the amount of "cutting and trying" necessary to fit the whole to the various views of both sides was considerable, and consumed a great amount of time.

The part which Mr. Hays played in the work was to act as intermediary. The tact, patience and diplomacy which he displayed throughout the proceedings was testified to by all concerned. Among those who paid tribute to Mr. Hays in this connection was Senator James J. Walker, attorney for the exhibitor organizations.

There seems little doubt that the new contract very largely is the direct result of Mr. Hays' efforts to establish better business relations between exhibitors and producers than has been in vogue. He was termed by those present as "the spark plug" of the whole series of meetings.

In addition to the provisions of the contract published a memorandum reading as follows is to be printed at the end of the form:

While a salesman has every right to trade among respective customers to obtain the best offer possible for his product, after he has selected a particular Exhibitor whose offer he believes to be the best, and takes a written application from such Exhibitor, he should forward the same to the home office and make no further effort to sell the same service to any other Exhibitor until the application so forwarded has been formally rejected or accepted.

"Paid advertising should be inserted in any feature picture, comedy, scenic or news reel."

This rider is self-explanatory and promises to work a further reform in the business relations of the exhibitor-distributor.

A provision in the contract is properly divided into two parts, in which clauses advantageous to the exhibitor and distributor (or producer), respectively, are compared with the usual contract in vogue up to the present time.

The changes from old contracts that are apparently advantageous to the exhibitor are:

The photo-plays to be delivered under the contract are specifically described and identified either by name or by the star who is to appear in them, and the distributors expressly agree to deliver and the exhibitor is not responsible for transportation charges to the next exhibitor.

The varying amounts required by different distributors as compensation for loss, destruction or injury to film have been uniformly fixed at six cents per foot, which figure represents a substantial reduction of the amounts heretofore required by most distributors.

There is the right to terminate the contract only for default by the exhibitor and the distributor may terminate the contract or suspend service for default by the exhibitor to play or pay for a picture and "bicycling" by the exhibitor. In addition, the exhibitor has been given the right to terminate the contract in the event of the intentional violation by the distributor of any protection or run clause or the distributor's intentional default in delivering any picture to the exhibitor. Thus, each party has the right to terminate the contract for a material breach of the contract by the other party.

All arbitrary penalties and other provisions of a penal nature in favor of the distributor have been eliminated.

The provision for fixing play dates has been so altered as to give the exhibitor ample notice and opportunity to select his own play dates, and only in case of his failure to do so is the distributor to fix its arbitrary play dates on three weeks notice. Further, this clause only becomes operative if the exhibitor has failed or neglected to come to the exchange and agree with the booker upon mutually acceptable play dates. In no event can the exhibitor be required to show more than three photo-plays of any "star series" every five weeks.

The contract will specify what photo-plays included therein are re-issued or re-named pictures.

The exhibitor is exempted from liability for failure to perform the contract due to various causes beyond his control.

The provision of former contracts permitting the distributor to assign the contract has been eliminated. On the other hand, the exhibitor has been given the express privilege to assign the contract without the distributor's consent upon the sale of his theatre.

All time limitations upon the right of the exhibitor to file claims for compensation under the contract have been eliminated, excepting only claims for receipt of the film in a damaged condition.

A definite time limit for acceptance of the exhibitor's application has been adopted, and until the distributor is notified of the decision, the application may be withdrawn. In such case, the application shall be deemed withdrawn and the distributor shall forthwith repay any sums paid on account by the exhibitor.

(Continued on following page)
Standard Contract Goes into Effect

Motion Picture News

Roth Severs Connection with Rothchild

EUGENE H. ROTH announces in a wire from San Francisco that he has severed his connections with Herbert L. Rothchild Enterprises after twelve years of service. Mr. Roth launched the Portola, later the Hollywood, the nucleus of the Rothchild organization and speaks in the highest terms of the harmony that has always existed.

In his wire Mr. Roth says that he has no definite plans for the future, except the giving of more personal attention to his picture, "Hunting Big Game in Africa." He expects to be in New York shortly.

Seattle Orpheum Theatre Sold for $400,000

Anouncement was made in Seattle this week of the sale of the Orpheum theatre to Louis B. Lurie, a real estate broker of San Francisco and Los Angeles. He is said to have been offered $200,000. It is believed in Coast theatrical circles that the purchase was made for the Ackerman and Harris interests, as the lease on the present Orpheum and Harms house, the Palace Hip, expires in a short time.

The theatre was built several years ago, and has been used as the home of the Orpheum vaudeville circuit, musical comedy organizations and a motion picture house. At the present time it is occupied by the Cosmopolitan Players, a local stock company. According to Mr. Lurie, approximately $150,000 will be spent on the house within the next months putting it in first class condition again. It is considered one of the finest all around theatrical and motion picture houses on the Pacific Coast.

M.P.T.O.A. Pleads Relief from Music Tax

The M. P. T. O. A. has forwarded a letter to each member of the Finance Committee of the United States Senate and House of Representatives as well as to exhibitor leaders throughout the country relative to definite moves being made by the M. P. T. O. A. in regard to the music tax.

The letter to the Government officials calls attention to the alleged combination of publishing houses and writers of music, which by pooling their copyrights makes it possible for them to dictate terms and conditions under which amusement places may use their music. The letter pleads that Congress never intended that copyrights should be so pooled as to create the power to oppress, and urges early relief.

The letter to exhibitors urges them to communicate with their Congressmen and Senators in protest of the tax and the methods alleged to be employed by the Music Society.

Deny City Will Run Own Picture House

R. W. Rigshy, city manager of Durham, N. C., has issued a statement countering newspaper articles which have stated that the city of Durham would enter into the motion picture exhibiting game to combat "the high cost of movies" in that city. It is stated that the city Auditorium is under lease to William F. Freehand who has merely received authority from the city administration to convert it into a motion picture theatre.
SUPPLEMENTING his statement of two weeks ago, in which he offered a plan for a credit system for the motion picture industry, William Marston Seabury, well known film attorney, this week put forth a plan for the organizations and the efforts of a type designed to remedy, at least partially, the present first run, booking combination and theatre circuit situation.

The particular condition at which Mr. Seabury’s plan is aimed is that of “protection,” under which the syndicate, or circuit buying first run on a picture obtains assurance that no other theatre in that city will be able to obtain it for a stated period after the showing. In some cases, it is reported, circuits are asking as much as four and six months’ protection.

Mr. Seabury’s statement is as follows:

“The ‘protection’ referred to is merely an incident of the operation of first run theatres, the booking combinations and the theatre circuits of which the first run houses are an important part.

And the stronger the first run control and domination is, the more unreasonable the term of the so-called ‘protection’ clause becomes.

“The object of this is not to discuss all of the ways in which these conditions may be corrected, but to discuss one way in which the injury which results to the independent producer from the control of first run houses by the booking combinations and the theatre circuits may be alleviated and in many instances successfully overcome.

“The antitrust is not more booking combinations or more theatre circuits, although this method of combatting the conditions described will doubtless be attempted in many parts of the country.

“Certain principles upon which the booking combinations and theatre circuits are based, as they are now conducted, must be entirely eliminated before any enterprise possessing any of their attributes may safely be resorted to as a form of fighting fire with fire.

“While the name ‘club’ or ‘syndicate’ suggests collective buying, the plan outlined herein is not collective in this sense, but is purely individual.

“True, it does not become operative until the individual commitments of the members aggregate a fixed sum, but this fact does not convert an individual project into a collective one.

“The chief characteristics of the booking combinations and theatre circuits involve the imposition of a booking fee for the service or function of booking and interject a separate legal entity between the producer or the distributor, as the producer’s agent, and the exhibitor.

“This is generally accomplished by the blanket booking contract which lends itself so admirably to all sorts of vicious and undesirable practices which inevitably result from booking combinations and theatre circuits.

“These characteristics and the effects and consequences which they produce are the weak and unsound and frequently the illegal points of the booking combinations and theatre circuits as they now exist.

“In the plan proposed the objectionable features of the booking combinations and the theatre circuits as now conducted have been eliminated and the effort has been made to afford the independent producer the opportunity to obtain substantially the same results through a film buying club or syndicate that he may now attain through existing first-run channels if he is fortunate enough to negotiate a satisfactory contract with the theatre.

“The buying club is not at all a substitute for the existing methods of distribution.

“It is designed to supplement existing methods by affording a practical means of combatting existing conditions and of supplying an effective alternative to the producer, who run on a picture obtains assurance that no other theatre in that city will be able to obtain it for a stated period after the showing. In some cases, it is reported, circuits are asking as much as four and six months’ protection.

“The formation of the clubs should be undertaken by a national distributor.

“The producer who has or contemplates having a steady volume of product should insist that the clubs be formed under his name and not under the name of the distributor.

“There should be at least twenty-four clubs, one in at least each of the twenty-four key cities of the country.

“One picture at a time should be used as a basis for the formation of each club.

“The distributor, if the picture is the one in which the club is formed, should work to get each club to accept a picture which would be divided among the clubs.

“The exchange office should be the office of the club.

“No membership fee or booking charges of any kind or character should be permitted on the bookings of each member or franchise holder and a sub-rental or sub-franchise booking should be made directly from the distributor to the exhibitor.

“Each member must pay such annual fee to the distributor, and the franchise should issue to each club and to several members so soon as the membership quota in each city is completed and fully paid in.

“One of the objects of the club should be to save expenses to the producer and to bring about a real cooperation between a group of prominent exhibitors in each territory and the sales force of the distributor in the marketing of the distributor’s picture.

“Salesmanship expense may be saved and used to good advantage to every exhibitor to use his best efforts to rent the picture to other exhibitors not only during the pre-release.

“The benefit which the producer and the distributor derive from the club is that each gets a first run exhibition of the picture which he would not otherwise be able to get, and in addition each enjoys a sub-rental or sub-franchise privilege for a period of twenty days, by means of which he can undoubtedly pay more than repay his entire initial payment.

“By keeping the pre-release period short, namely twenty days, and by making a comparatively brief protection clause, the future earning of the picture is not impaired by its pre-release, and such national advertising campaign as may accompany the pre-exhibition of the picture helps the producer, the exhibitor, and the public to make a fast and steady increase in the bookings of the picture.

“The quota placed on each picture ought to approximate a sum from which its negative cost, the cost of prints and advertising, should be paid out of a part of the pre-release gross, and this should be apportioned among the branch offices of the distributor according to the usual percentage table.

“Suppose a pre-release quota of $20,000 was fixed.

“New York would have to raise eleven percent of it, or $2,200.

“This would require a club of thirty-four exhibitors at $650 each, which would yield $22,100.

“The Chicago club would be about the same.

“Los Angeles, Seattle, Denver, New Orleans and the Maine cities will each approximately a two percent territory and each would have to raise $4,000.

“A club of only twenty members at $200 each is all that is needed to accomplish this result.

“About four good division managers would be required to instruct the branch managers throughout the country how to organize these clubs.

“The plan must, of course, be supplemented with appropriate advertising.

“The clubs would soon develop a great publicity value to the producer, provided the producer’s name were a prominent part of the club’s title, and in time the sphere of activity and influence of each club, in each locality, would increase greatly. The clubs would keep the name of the producer constant before all of the exhibitors and if the quota for each picture was fixed at a sum which would enable the club members to make money by sub-renting their franchise, considerable rivalry could be developed among the exhibitors in each locality for membership in the clubs, and it is not at all improbable that under proper and skillful management and direction these clubs could become a highly important part of the marketing of each first-class picture.

“The cost of prints in excess of the number usually required and other expenses incident to the plan should be charged indirectly to the club member and should be figured as part of the franchise quota for each key city.

“The cost of the prints could be minimized by releasing New York and Chicago simultaneously and the other cities after the pre-release campaign in New York and Chicago is finished.”
Pettijohn Discusses Bills Pending in Iowa

C. C. Pettijohn, chief assistant to Will Hays, responded to a wire from F. L. Davie, manager of the Universal Exchange, Des Moines, and arrived here Wednesday to pass on the censorship and ten per cent. tax bills which are up for consideration at the state house. These bills have progressed far enough to be recommended to the legislature.

Mr. Pettijohn called a meeting of all the exchange managers and a number of the Des Moines exhibitors at the Hotel Fort Des Moines Wednesday at noon.

Mr. Pettijohn returned East leaving the film men divided in their opinion of the outcome of the bills. The film exchange men feel that the bills will pass and most assuredly not the censorship bill. The exhibitors express themselves as inclined to believe that both will go through. Exchange heads say that the exhibitors are always inclined to look upon the dark side of things but that should the net per cent. tax bill go through it would mean the closing of between 150 and 200 theatres in Iowa. These are theatres in smaller towns.

Women Win Sunday Opening in Jersey Town

Nearly two hundred women of West New York, N. J., went to the bat for Sunday pictures last week and succeeded in keeping the four houses of that town open, after an order had previously gone out from the chief of police that they be closed.

Rev. S. P. Brachet, acting for the ministers, addressed a letter to Chief Hangleby, Friday requesting that the theatres be left open. The order was promptly issued to that effect. Three delegations of women waited upon the chief the next day and a hurried meeting with the Mayor and Town Council was held and the closing order rescinded. Several of the women were members of churches whose ministers were instrumental in effecting the Sunday closing order.

Treasury Department Tax Ruling Awaited

Independent producers and distributors are awaiting with interest the result of the 5 per cent. tax ruling now said to be under advisement by the Treasury Department. The Government will determine whether it is within its right to collect the tax under Section 906 of the Revenue Act of 1918. The Hays organization filed a brief with Washington authorities last week on behalf of several of its members who may be included in the ruling. Other independents have taken the same action. It is said the Government has filed judgments against several companies, which, with all independents, are awaitting the verdict of the Treasury Department.

Operators' Bills Before N. Y. Legislature

Two bills of interest to motion picture operators and the manufacturers of projection machines were introduced in the New York state legislature last week by Assemblyman Stein- gut, of New York. Both bills are largely technical in character.

Capitol on Increase in N. Y. Companies

A COMPARISON in the number of motion picture companies, with capitalization, was made during the past month in New York state, with the same month a year ago, indicates a more prosperous condition in the industry, with a greater increase in its capitalization. Last month there were 35 companies incorporated, with a total capitalization of $2,558,500, as compared with 30 companies a year ago, with a capitalization of $953,500.

Ontario Tax Receipts Show Slight Decrease

Amusement tax returns for the large cities of Ontario during 1922, reported by Hon. Peter Smith, Ontario Provincial Treasurer, on February 2, indicate that the volume of box office receipts at theatres fell off in a number of centres during the year. This was due, partly at least, to reductions in admission prices, it is believed.

Of the large cities, Ottawa showed a substantial increase over the previous year, however, 1922 being a record year for the Canadian Capital.


Censorship Fight Waxes Hot in Missouri

A coincidental fight for and against censorship occurred in Kansas City and Jefferson City, Mo., Tuesday night. At a large public meeting at the Women's Club, Kansas City, prominent ministers and Charles C. Pettijohn as their guest, dealt a blow to political censorship, while in Jefferson City, R. V. P. Schneiderhan, representing the committee of fifty sponsoring the Missouri Censorship Bill, outlined the fight of the reformers in a talk before the house committee on criminal jurisprudence.

After outlining the weak and unjust phase of censorship, Mr. Pettijohn turned the meeting over to the ministers and club women, who attended in large numbers. Most outstanding in the attack on censorship was the talk of Dr. H. H. Mayer of Kansas City, prominent Jewish rabbi.

Missouri Bill Discussed Before Committee

Discussion of the Committee of Fifty's motion picture censorship bill was held before the House Committee on Criminal Jurisprudence at Jefferson City, Mo., January 30. Little interest was shown in the measure, save by the reform element from Kansas City and St. Louis.

Representative Charles Goodnight, who conducted a motion picture house at De Soto, Mo., was the only speaker in opposition. He told of his experience with censorship in Kansas, where he operates several houses. He informed the committee that he had found in Kansas anyone who wanted to slip something by the censors didn't have much trouble making proper arrangements.

Drastic Bill Proposed in Michigan

Hard would be the winters, and the summers, too, for the picture stars and their producers in the State of Michigan should the bill introduced by Senator George M. Condon, of Detroit, be enacted into law by the present legislature. The measure would create a censorship board, to be known as "The Michigan Board of Review."

Briefly, but using the language of the bill itself, all pictures would be tabooed which would emphasize sex appeal, picture white slavery and commercialized vice, illicit love, nakedness, particularly in bedroom and bathroom scenes, and inciting dances, pronged demonstrations of passionate love, underworld vice and crime, drunkenness and gambling, suggestions for methods of committing crimes, ridicule of public officials, things offensive to religious beliefs, bloodshed and violence, vulgar gestures and things suggestive, and salacious titles and advertising matter.

Exchange Men Object to Elimination Sheets

The leading exchange men and members of the Washington F-I-L-M Board of Trade have respectively requested the Virginia State Board of Film Censors to discontinue the present practice of sending out at intervals, what is known as the "Elimination sheet," containing a list of films rejected or held up pending the removal of specified sections objected to.

In many cases the exchange manager finds he can't sell a film because his prospect says, "I can't run that picture." The Virginia Board sent an elimination sheet saying the film was all cut to pieces and rejected." Previously in each of these cases the exchange man had conferred with the censors, secured a modification and made the cuts insisted upon.

World's Champion Skater to Appear in Picture

Bobby McLean, holder of numerous world's records for skating, is to be seen in "King of the Ice," a special two-reel production centering about his championship skating, according to an announcement this week by C. B. Schilling, manager of Nations Features, Inc., which has just completed the picture.

Robert Tansey, maker of "The Race of the Age," the unusually successful short subject dealing with Man o' War, has had charge of the production of "King of the Ice." It is being offered to state rights distributors.

The picture, according to Mr. Schilling, is not merely an exhibition of championship skating, but contains elements of comedy and romance. Bobby McLean, the star, has appeared extensively on the stage and is declared to be an excellent camera subject.

On Sunday, February 11, McLean will attend the races at Saranac Lake, N. Y., which is expected to result in extensive publicity.

All Nations Features, Inc., is now working on a series of twelve special one-reel dramas, details concerning which will be announced later.
Warner Bros. to Feature
Golf Champ in Series

GENE SARAZEN, the American open golf champion, has been engaged by the Warner Brothers to be featured in a series of seven one reel productions which will be produced at the Warner coast studios under the supervision of Harry Rapf, according to Harry M. Warner. The series will combine comedy and golf instruction, it is stated.

Work is expected to begin on the first of the seven releases following the return of Mr. Sarazen from Miami, Florida, within the next fortnight. Mr. Warner believes that this series will be very popular in that they will give the thousands of golf enthusiasts throughout the country an opportunity to learn the salient features of the game via the screen rather than through the medium of the printed page.

Christie Appointed to L. A. Realty Board

Charles H. Christie, vice president of the film company of his name and president of the Christie Realty Company, has been made a vice president of the Los Angeles Realty Board, thus giving recognition on the latter board to Hollywood, which is probably the most active center around Los Angeles in realty trading and improvement.

Mr. Christie is one of the film men most actively interested in civic affairs and is also one of the officers of the Hollywood Chamber of Commerce, as well as president of the Motion Picture Producers' Association, which is now the center of public interest in Los Angeles as producers of the gigantic Motion Picture and Historical Exposition this coming summer, commemorative of the Hundredth Anniversary of the Monroe Doctrine.

Metro Names February Releases

Jazzmania, Famous Mrs. Fair, Crinoline and Romance, Woman of Bronze

METRO PICTURES CORPORATION will release four feature productions during February. They are:

Robert Z. Leonard's presentation of Mae Murray in "Jazzmania"; the Fred Niblo production of James Forbes' American play, "The Famous Mrs. Fair"—a Metro-Louis B. Mayer attraction; Viola Dana in "Crinoline and Romance"; and Clara Kimball Young in "The Woman of Bronze." February 5th is the date set for distribution of Miss Dana's new picture. A week later will come "Jazzmania," with a similar period intervening between this Tiffany production and release of "The Famous Mrs. Fair." The Clara Kimball Young feature will follow on February 26th.

The drama in "Jazzmania" is that involving the fortunes of Queen Ninnen, of the mythical country of Jazzmania, and in the handling of it, Robert Z. Leonard, who presents the picture, has gilded it with a brilliant gaiety, states Metro. The settings were created by Cedric Gibbons. Oliver T. Marsh photographed "Jazzmania." It is a story by Edmond Gomberg.

Louis B. Mayer will present his first attraction through Metro with the appearance of the Fred Niblo production, "The Famous Mrs. Fair," the American play by James Forbes, in which Henry Miller and Blanche Bates scored a season or so ago in New York. It has to do with a wife who allows a sudden celebrity to cause her to forget her home. Mr. Niblo has not been content merely with the working out of a thesis; he has interwoven into the story a bold pattern of exciting dramatic incident. Francis Marion wrote the scenario. The cast includes Myrtle Stedman, Huntly Gordon, Marguerite De La Motte, Cullen Landis, Ward Crane, Carmel Myers and Helen Ferguson.

The girl grandma was and the girl her granddaughter is are contrasted by Viola Dana in "Crinoline and Romance." As Miss Emmy Lou, the heroine, the little Metro star fares forth from a home where Civil War chivalry still obtains, into a set of young people who see life through a fog of cocktails and jazz. The picture was directed by Harry Beaumont. Bernard McConville, adapter of "Quincy Adams Sawyer," wrote both the story and scenario of "Crinoline and Romance." John Arnold photographed it.

Harry Garson has provided a third drama for Clara Kimball Young in "The Woman of Bronze," Henry Kistemaker's novel in French, which was dramatized for the American stage, and then, in turn, translated to the screen. The principal part is that of a sculptor's wife, played by Miss Young, who fights to hold a temperamentally husband from the lure of a young model. Paul Kester's stage version has been seenarized by Hope Loring and Louis Lighton, and the direction is the work of King Vidor. The photographer is William O'Connell. The cast includes John Bowers, Katherine McGuire, Edwin Stevens, Lloyd Whitlock and Edward Kimball. The picture is presented by Harry Garson.

"Green Goddess" Bought by Distinctive for Screen

"The Green Goddess," William Archer's melodrama in which George Arliss has been making a triumphal tour of the country, has been bought by Distinctive Pictures Corporation for production as a motion picture. Arthur S. Friend, president of Distinctive, also announces that he has acquired the picture rights to a new Clarence Budington Kelland romance, "Barred Doors," which will appear serially in Collier's in March.

Both pictures will be made in the new Distinctive-Biograph Studios in New York City.
Universal Chiefs in Production Conference

R. H. Cochrane Goes to Coast for Parley with Laemmle on Late 1923 and 1924 Product

Mr. R. H. COCHRANE, vice president of the Universal Pictures Corporation, has gone to Universal City, Cal., to confer with Mr. Carl Laemmle, president of the corporation, concerning Universal's 1923 and 1924 product. For the first time in a number of years, it is stated, Universal is far advanced in production the company's output a year and more hence can be taken up in detail and definitely planned.

Upon the return of his representative, Mr. Cochrane will let it be known that Universal already has lined up six big pictures for 1924. This constitutes one-half of the Universal-Jewel product for the year, under the present system of releasing one super-picture a month.

The Universal vice-president took with him options and offers on certain other big stories and plays which are likely to be chosen for the remaining pictures in the 1924 schedule. It is understood that this selection will occupy the immediate attention of Mr. Laemmle and Mr. Cochrane.

The list of six 1924 Jewels already selected was made public. The most important, perhaps, is the one which has been received from the pen of Rita Weiman, produced by Cohen & Harris a season ago or so, and in which Crystal Hearn was starred. It is planned to use "The Acquittal," a starring vehicle for Pauline Lord. "The Acquittal" already has been turned over to the scenario staff at Universal City for adaptation to the screen, it is likely that Miss Lord will begin work on this picture as soon as she completes "Devotion," with the William A. Brady stage success, which is now translating to the screen for Universal's Jewel release in August.

Another of the projected Jewels is "Naughty Marietta," which in all probabilities will be assigned an early release date in 1924. This musical comedy, written by Rita Johnson Young and Victor Herbert, and in which Emma Trentini will wear her original stage costume, will serve as a starring vehicle for Virginia Valli.

The third stage success in the list is "The Pretty Sister of Jose," which originally was a novel by Mrs. Frances Hodgson Burnett, and which later was dramatized as a starring vehicle for Miss Maude Adams. Universal will use this story as a vehicle for Miss Vali also.

Another story of equal reputation is "The Co-Respondent," written by Rita Weiman and Alice Leth Pollock, which Universal has just acquired for filming. It may be used as a vehicle for Marion Davies.

The fifth play to be picturized at Universal City for the coming year will be "The Burglar," one of Augustus Thomas' first dramatic works. It was adapted from "Edith's Burglar," a story by Mrs. Frances Hodgson Burnett. Thomas originally wrote a one-act play from the story. Its success actually determined his career as a playwright. He later expanded it to four acts, after which it was produced with Maurice Barrymore in the title role.

The 1924 list also includes "The Venetian Flame," one of the best sellers of 1922. The novel is from the pen of Marguerite Dulan. It is not known at this time whether it will be used as a starring vehicle for one of the present Universal stars, or whether outside players of prominence will be engaged for its production.

Rogers Is Signed for Hal Roach-Pathe Series

Will Rogers has signed a contract to appear in a series of comic stories which will be produced under the auspices of Hal Roach and released by Pathé. There will be thirteen two-reelers to be released at the rate of one a month.

Rogers, who is at present appearing in Ziegfeld's "Follies" in New York, will remain with the "Follies" company until the completion of its run in New York and then go West to begin work at the Hal Roach studios. Rogers says he is working in perfect harmony with the Hal Roach-Pathe organizations:

"I am going out and make five reel features. It is my experience I have found that most all audiences go to sleep at about the third reel during the show. In my opinion, if I can keep them awake through the final reel, this time I am going to beat them to it and make them keep awake by giving them a few laughs of relief.

"Yes, these two-reelers are going to be funny, even if I have to use some Harold Lloyd cut-outs to do it."

Edna Purviance Star in Chaplin Production

Following the receipt of its copyright registration in play form, "Harry, Chaplin" by Charles L. MacLaren, has been announced as the title of his first serious motion picture production which would be "Public Opinion". The production which is already well under way and which has temporarily been called "Destiny," will be in ten reels and though written and directed by Chaplin himself, it will star Edna Purviance in the leading role and will be released through United Pictures.

"Public Opinion" marks a new departure in most every element that goes to make a motion picture. A story situation, in acting and in theme the production promises to be revolutionary and Chaplin himself says emphatically that it is by far his most important contribution to the screen.

In speaking of the picture Chaplin says: "This will be no armies, no huge sets and no elaborate mechanical effects, but through it all will run a poignant note of human suffering, joy, tragedy and humor. There have been a number of queries as to whether I intend to act in the picture or not. I am not going to act in it, not from any policy, but because in the story as I truthfully see it, there is no place for my character."

Playing opposite Edna Purviance, who is being launched on her starring career, is Adolphe Menjou while other important names in the cast include Carl Miller, Lydin Knott, Harry Northrup and Malvina Polo.

Harry Carey's New Vehicle Based on Two Stories

Harry Carey's next screen appearance will be in a combination of two stories: "The Man from the Desert," by Wyndham Martyn, and "Lubly Ge-Ge," by Eugene Manlove Rhodes. Wyndham Gittins, head of the continuity staff at the Film Booking Offices studios, which has taken the two stories in hand is weaving the plots together.

"The Man from the Desert," appeared recently in "Action Stories," a popular magazine, while "Lubly Ge-Ge," is original by Rhodes, who also wrote Carey's previous play, "Good Men and True." The composite story will have the title, "The Man of the Desert," and will be directed by Val Paul.

Fox Preparing for Accessories on Pathe Subjects

New prints, posters and accessories are being prepared for productions based on literary masterpieces which were made in the past by the Fox Film Corporation. The preparation of new accessories on these subjects is said by the Fox Film home office in New York to have been made necessary by the demand for these pictures on the part of exhibitors, educational institutions, and civic and social institutions. The subjects include "Evangeline," "A Tale of Two Cities," "Les Misérables," "Ali Baba and the Forty Thieves," "Treasure Island," "The Babes in the Woods," "Jack and the Beanstock," "If I Were King" and "Aladdin and His Wonderful Lamp."

"Adam and Eva" Opens on B'way February 11th

Marion Davies will appear at the Rivoli Theatre beginning February 11th in "Adam and Eva," a screen version of the well known stage comedy. Miss Davies plays the part of "Eva" and T. Roy Barnes plays "Adam."
**Griffith Company in South for Exterior Scenes**

D. W. Griffith left Tuesday of last week on a filming expedition through five Southern states to get exterior scenes for his next production, "The White Rose." Forty-seven locations have been selected for the outdoor scenes the story of "The White Rose" demands.

This is the first time in three years that Griffith has closed his Mamaroneck studios for an extended time, as he expects to remain in the South for three months.

The company which Griffith takes includes Mae Marsh, Ivor Novello, Carol Dempster, Neil Hamilton, Porter Strong; Lucille La Verne, Joseph Burke and Charles Mack.

**Bert Lytell Is Signed by Principal Pictures**

Bert Lytell has been signed by Principal Pictures Corporation for the titular role in "The Man in the World," by which that concern will produce and release in the independent market.

Another popular star engaged by Principal for "The Man in the World" is Eileen Percy. Incidentally this screen version of the famous stage play will be the first picture that will be made by Principal Pictures Corporation at its new studios in the West Coast.

**Frank Lloyd to Direct New Norma Talmadge Vehicle**

Joseph H. Schenck has signed Frank Lloyd to direct the next Norma Talmadge picture, "Ashes of Vengeance." Lloyd is now directing Miss Talmadge in "Within the Law."

"Ashes of Vengeance" was purchased in London during Mr. Schenck's recent trip abroad. It was written by H. B. Somerville and is a romance of old France during the reign of Charles IX. This production will be started immediately after the completion of "Within the Law," which is being made on the coast.

**Roy Crawford Leaves For Topeka, Kan.**

Roy Crawford, vice-president and treasurer of Associated Exhibitors, left the last of last week for Topeka, Kan., his former home, expecting to be away from New York about ten days.

**Whitman Bennett to Co-Star Bushman and Bayne**

**HITMAN BENNETT** announces the organization of F. X. B. Pictures, Inc., of which he is vice-president and general-manager, created especially for the purpose of producing, exploiting and releasing a series of films with Francis X. Bushman and Bev- erly Bayne as the stars.

The first of these productions is now in work at the Whitman Bennett Studio in Yonkers and should be ready for first run releases in conjunction with a specially devised sketch—not later than the middle of March. The story is briefly described as an elaborate modern melodrama, founded on a domestic situation but also containing a mystery element.

**“Little Church Around the Corner” for Broadway**

The first public showing of the Warner Brothers classic of the screen, "Little Church Around the Corner," will be given at the Strand theatre, New York, during the week of March 11.

The photoplay was written by Olga Printz, directed by the stage play by Charles B. Newby and the novel by Marion Russell. It was directed by William A. Seiter.

Among the cast headed by Claire Windsor are Kenneth Harlan, Walter Long, Margaret Seddon, Pauline Stark, Hobart Bosworth, George Cooper, Winter Hall, Alex Francis and Cyril Chadwick.

**Hiers Is Back at Studio from Honeymoon**

Walter Hiers, back at the Lasky studio from his honeymoon in the East, has started work in his second Paramount starring picture, "Seventy-five Cents an Hour," an original story by Frank Condon which has been adapted for the screen by Grant Carpenter. Joseph Hohenberg is the director.

Jacqueline Logan, who enacted the leading feminine role in Hiers' first picture, "Mr. Billings Spends His Dime," will again be featured as leading woman. Ricardo Cortez will play the heavy role, his first big part under his contract with the studio. Others in the supporting cast are Charles Ogles, Lucile Ward, Robert Dudley, Guy Oliver, Clarence Burton and Cullen Tate.

**Preferred Product to Be Shown at Army Posts**

Preferred Pictures, distributed by the Al Lichtman Corporation, will be shown in all motion picture houses conducted by the United States Army, according to an announcement just made by Al Lichtman. Mr. Lichtman recently completed an arrangement with F. H. Martel, director of bookings for the United States Army Motion Picture Service, under which each Preferred Picture will be shown in the army houses after the showing in the regular theatre in the respective zones of army posts.

**Victor Herman to Direct Constance Talmadge**

Victor Herman has been signed by Joseph M. Schenck to direct Constance Talmadge in the picture following "Duley" which Sidney Franklin is now working on the coast for First National release. John Emerson and Anita Loos will write the picture that Herman will direct. Herman is dealing with the life of Napoleon and Constance will have the role of a little milliner. No name has been selected as yet for this picture.

**Wampas Elects New Officers for Coming Year**

OFFICERS elected by the Wampas, the western Associated Motion Picture Advertisers, at the annual election on Monday night of this week were:

Joe Jackson, Goldwyn president; Harry Wilson, principal, vice-president; Howard Strickling, secretary; Pat Dowling, Christie, treasurer; Jerome Beatty, Sam Cohn, Ray Davidson, Garrett Graham, Mark Larkin, directors.
American Competition Felt Keenly in France

American competition is increasingly felt in the French motion picture industry, and prior to the irritation occasioned by the Ruhr occupation German producers were finding a ready market for a portion of their output in the French market, according to advice received by the Department of Commerce from Commercial Attaché Jones at Paris. This competition has developed to such an extent that the Comité Intersyndicale de l’Industrie Cinematographie Francaise and its members have addressed to all the representatives in Parliament vigorous protests against this development; embodying therein suggestions for avoiding what they feel to be a serious menace to the prosperity of the local industry.

In these protests they point out that at the present time France is far behind both the United States and Germany in production. They admit that this condition is, to a certain degree, to be expected as permanent, due to the limitation on the French market, France having only about 2,500 houses where pictures are shown; whereas, according to the society’s compilation, the United States has somewhat over 17,000 such exhibition places and Germany 8,000, but they nevertheless believe that the present inequality would be lessened if a more liberal policy were adopted by the Government.

Fred and Fanny Hatton Do Script for Cosmopolitan

Frederick and Fanny Hatton, authors of the plays, “The Great Lover,” “Upsstairs and Down,” “Years of Discresion,” and “Lombard, Ltd.,” are making a screen adaptation of the short story, “Cain and Mabel,” for Cosmopolitan Productions. “Cain and Mabel” originally appeared in Hearst’s Magazine, and was written by H. C. Witwer. It will be produced by Cosmopolitan with an all-star cast.

Woman Legislator Puts Over Sunday Bill

According to newspaper reports from Memphis, a woman legislator outmaneuvered the opposition in putting over a bill to close Sunday picture shows. Representative John Shea is quoted as saying that Miss Marion Griffin “double-crossed” the delegation.

Shea’s version of the affair is that Miss Griffin, after promising the delegation that she would not attempt to introduce the bill for twenty days, took advantage of the absence of all opposition from the house with the exception of Representative Jeter, who, with her, favored the passage of the bill, and put the measure through. Shea returned just in time to hear Miss Griffin conclude her speech for the bill, and, with two delegates for it and one against, the vote showed the majority of Memphians opposed to Sunday opening.

Famous Players Canadian Shows Big Increase

An increase in profits of no less than 85 per cent. for the first period of the 1922-23 season over the corresponding period of the previous year was secured by Famous Players Canadian Corporation, Limited, Toronto, which operates the chain of Capitol moving picture theatres in Canada from Montreal to Victoria. This was shown in a statement which was presented at a meeting of directors at Toronto on February 1.

Profits amounting to $175,743.80, before allowance for depreciation and income taxes, were indicated in the financial statement presented for the three months ending November 25, 1922. After the disposition of this report, the directors declared a dividend of 2 per cent. on the first preference stock of the company for the quarter payable on March 1 to shareholders of record February 10.

American Releasing to Get Hugh Dierker Subject

Scheduled for distribution by American Releasing, Hugh Dierker’s new picture, “The Other Side,” is now under way in Los Angeles with a cast comprising Pat O’Malley, Fritzi Brunette, David Butler, Harmon McGregor, Peter Burke, Charles Clary, Herbert Standing, Edward Kimball and Helen Lynch. “The Other Side” is described as a domestic drama of spiritual unfoldment.

Pathé Denies Rumor of New Owners

Bernhard Benson, vice president of Pathé and a partner in the firm of Merrill, Lynch & Co., characterized the published statement in a recent issue of Variety to the effect that “a possible change of ownership of the Pathé organization was in prospect” as entirely unfounded and absolutely contrary to fact.

Reid Estate is Estimated at $50,000

The estate of Wallace Reid, who passed away last week, amounts to approximately $50,000, according to disbursements from the coast. Letters of administration on the estate were filed by Dorothy Davenport Reid. Property listed with the application was estimated at approximately the figure mentioned.
Hobart Bosworth Signed by Goldwyn for Five Years

A NOTHER big motion picture star, Hobart Bosworth, has been placed under a five year contract by Goldwyn Pictures Corporation. He has just been signed to appear in some big Goldwyn productions now being made or in preparation. The actor will be featured in the Goldwyn photoplays in which he appears. Under the terms of his contract he will be permitted to continue making his own independent starring productions, at the Goldwyn studios, on the condition that Goldwyn has an option on releasing them. The first of the Bosworth independent productions will be "The Blood Ship" from Norman Springer's novel of that title. He had just completed four independent productions before appearing in Marshall Neilan's "Strangers' Banquet."

Agnes Ayres Replaces Bebe Daniels in "Exciters"

Owing to the fact that Bebe Daniels, who was operated upon for appendicitis recently, will be confined to the hospital for at least four weeks more, the Paramount production department announces that Agnes Ayres will replace Miss Daniels as co-star with Antonio Moreno in "The Exciters," which Richard Ordynski will direct at the Long Island studio. As soon as Miss Daniels has entirely recovered from her illness she will assume the stellar role in "Contraband," the Clarence Budington Kelland story, which was originally assigned to Miss Ayres. Miss Ayres and Mr. Moreno are expected from the coast in a few days to start work in "The Exciters."

Valentino Contract May Be Adjusted

Paramount Reported Ready to Listen to Overtures Star May Have to Make

A STATEMENT appearing in last Sunday's New York World and purporting to quote an unnamed "official" of Famous Players-Lasky Corporation, conveys the impression that the Paramount organization is in a receptive state of mind with respect to any overtures that Rudolph Valentino may care to make in adjustment of their differences. When Adolph Zukor, president of Famous Players-Lasky Corporation, was asked to comment upon the New York World article he declared that the statement embodied in the interview with the unknown "official" was substantially correct. What action, if any, Valentino will take is not known at time of going to press. Arthur Butler Graham, attorney for Valentino, when asked early in the week for his comment on the World article, characterized it as "Famous Players propaganda."

The interview with the Famous Players-Lasky "official" is quoted by the New York World as follows:

"We stand ready now, as always, to give Mr. Valentino the most artistic pictures it is possible to make. We are still holding Alan Dwan, who is ready to do 'The Spanish Cavalier,' the script for which was prepared at Mr. Valentino's request by Miss June Mathis. His pictures would have the best production resources that the industry affords, he could have the best scenario writers and directors available, and you may be sure we would give him every possible co-operation. As to his compensation, we always have been and are now prepared to discuss and readjust his contract commensurate with his present-day popularity, as we have from time to time done with other artists. All we ask in return is his honest co-operation."

The New York World also intimated that Famous Players-Lasky was contemplating court action with a view to enjoin Valentino from dancing in Detroit. Mr. Zukor, after stating that the paragraph quoted above reflected substantially Paramount's stand with respect to the Valentino controversy, was further requested to comment upon the World's report of possible injunction proceedings on the part of Paramount against Valentino's dancing act in Detroit. Mr. Zukor said he had no comment to make on this phase of the controversy, as this was a detail of the company's legal department which had not been called to his attention. Mr. Graham, Valentino's counsel, when queried about the report of likely injunction action against his client, replied that the dispute was not based on matters of compensation and that he would welcome any attempt to penalize Valentino for contempt of court as the World article suggested might be tried.

Lynde Denig Resigns from Goldwyn Publicity Staff

Lynde Denig, assistant publicity director of Goldwyn Pictures Corporation, has resigned after nearly four years with that company, first in charge of trade paper publicity and for the past two years as assistant to Howard Dietz, director of advertising and publicity. Prior to his connection with Goldwyn, Mr. Denig had served as a motion picture critic with various trade publications.

In addition to his work in the advertising and publicity and magazine fields, Mr. Denig has had considerable experience in editing and titling pictures. It is understood that he has been commissioned to write a series of special articles for a new national publication.

Mayer Purchases "Why Men Leave Home"

Louis B. Mayer has purchased the film rights to Avery Hopwood's "Why Men Leave Home" as John M. Stahl's next vehicle. Work will begin immediately on the Mayer lot.
Rowland Against Cut in Admissions
Says Lowering of Production and Exhibition Standards Will Surely Follow

Reducing box office admissions with a view to increased patronage is a fallacy, according to Richard A. Rowland, general manager of Associated First National Pictures. A cutting in price as a solution to poor business was recommended in a recent article appearing in the trade press. Mr. Rowland's statement in refutation was occasioned by the appearance of this article.

The theatre patrons are ever demanding better pictures, and better pictures mean greater outlay of money, more time for production and greater artistry, says Mr. Rowland. Exhibition standards are at the same time being constantly raised to meet critical tastes; exceptional pictures are being given long runs and "securing without protest advanced admission prices." A widespread reduction in admission prices could only result in reducing the quality of productions and destroying the prestige of the screen already gained by years of sincere effort, declares the First National general manager, who continues:

"The selling price of a theatre's admission ticket is regulated by the cost of production, plus an expectancy of profit just the same as any other commodity, and it is illogical to expect box office prices to be lowered in the face of continually rising costs of operation of the theatre."

Mr. Rowland points out that under the improved screen standards "the public mind is growing in appreciation and developing in its taste." The demand for better pictures will continue, "and there can be no backtracking," he maintains. Further, "it is unlikely that theatre patrons would accept less in service, surroundings, music and other elements that go into a complete entertainment than they now receive."

"It is possible that some theatres might benefit by a reduction in admission prices from causes that are purely local, but it is dangerous to judge an entire industry by such remote examples," continues Mr. Rowland.

"One theatre, it has been stated, reduced its admission price one-half and more than doubled its attendance. If such is true, it is a remarkable achievement, but it is possible that other elements entered into the increase in business. A reduction of fifty per cent in admission prices means that an exhibitor must double his attendance to secure the same receipts, and if he is to increase his receipts, must create a clientele perhaps three times as large as he formerly enjoyed. Is such an achievement possible in even one per cent of the theatres of this country? Are there enough potential patrons in your neighborhood to justify such a gamble? And lastly, what is the effect on competition?"

"Theatre patrons do not come out of thin air; the majority of them must be pulled from other theatres, and as a result your competitor must slash his prices to meet yours, with the result that soon all are selling admissions at reduced prices while the new flow of patrons that have brightened your doors for a period gradually drift back to their old haunts, and both your competitor and yourself are in exactly the same position you were before, minus a large portion of your gross receipts."

Mr. Rowland concludes with the suggestion that a reduction in prices for less desirable seats might achieve good results without forfeiture of standards, but reiterates that a "wholesale slaughter of admission prices is a dangerous path to take."

**Tom Moore, Ann Forrest In Nigh's Second**

Lawrence Weber & Bobby North, distributors of Will Night's productions for this season, received word from the independent director that Tom Moore and Ann Forrest had been cast as the principals of Nigh's second feature. Both stars have already begun work at the Metro studios in New York City, where the new picture is being shot.

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**Conrad Nagel Is Signed by Goldwyn for Long Term**

Goldwyn Pictures Corporation has signed Conrad Nagel under a long-term contract to appear in featured roles in a number of its most important productions.

For the past three years he has been playing featured roles under the Famous Players-Lasky banner. His screen career was preceded by work on both the vaudeville and the dramatic stage. He first appeared as an actor in the Des Moines, Iowa, stock company. He next went into vaudeville for six months, and then played on Broadway in "The Natural Law." He next appeared in the role of "Youth," in the Broadway presentation of "Experience," and after two seasons in New York went on tour with Mary Nash. His next role was opposite Alice Brady in "Forever," and it was at this time that he became interested in screen work.

**Irving Thalberg's Association with Mayer Verified**

Louis B. Mayer this week confirmed the report that Irving G. Thalberg will shortly become a member of his organization.

Mr. Thalberg tendered his resignation as director-general of the Universal Pictures Corporation several days ago and will leave Universal City on February 15 to become an executive at the Louis B. Mayer studios. His new post will carry with it the title of vice-president, and will include a substantial interest in the Mayer company, which was donated him upon the signing of the contract, it is stated.

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Scenes from "A Dangerous Game," the current Gladys Walton vehicle released by Universal.
EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS
Making a Man—
Business about average. Nothing exceptional about the feature. (East.)

Attendance was handicapped by stormy weather, but the picture did a fair business, as Jack Holt is popular here. (Middle West.)

Kick In—
This met with favor. General appeal seemed to have been good. Drew from all types of audiences. Business increased toward the end of the week. (Middle West.)

Our patrons liked this one. Business good during its run. (Middle West.)

One of the best pictures here this season. Good box office value. (Middle West.)

The World's Applause—
Fine picture; drew the crowds in face of big opposition. (Middle West.)

Good picture, from box office angle of drawing them in, but not one that advertises itself one patron to another. Fell off latter part of week. (West.)

Java Head—
Very high class picture with novel story. Well acted, direction and photography exceptionally good. Business heavy. (Middle West.)

My American Wife—
A splendid entertainment, in which Miss Swanson and Moreno rise to new heights. Drew excellently. (Middle West.)

FIRST NATIONAL
The Stranger's Banquet—
One of the season's big pictures. No mistake in booking it. Fine receipts. (Middle West.)

Alias Julius Caesar—
Ray fans not plentiful any more. Those who came kicked. (West.)

Fury—
A very good picture. My patrons liked it. (Middle West.)

The Voice from the Minaret—
Broke the house records for this season. A knockout almost every night. All this in spite of adverse criticism in the newspapers. This combination of stars cannot be beat. (Middle West)

Did big business and pleased two sets of "fans." Great combination. (West.)

The Cave Girl—
Cannot highly recommend it. (West.)

Hearts Aflame—
A fine melodrama that drew moderately well. It's all right for its kind, but doesn't appeal to the vast majority. (Middle West.)

All the Brothers Were Valiant—
Fine picture. Interesting because it deals with elemental emotions. Business wasn't bad, but it was nothing to boast of. (Middle West.)

Trifling Women—
This feature has high entertainment value and our patrons liked it. Played to good business. (Middle West.)

Business just fair on this one. Patrons not so enthusiastic over the story. (East.)

QUINCY ADAMS SAUCER—
A melodrama with a lot of kick and plenty of thrills; went over big.

PEG O' MY HEART—
Started a run of success for a theatre that has not been maintaining the highest box office receipts. There were lock-outs for both matinee and evening performances and finished strong at the end of the week. (Middle West.)

The Flirt—
Played in good houses for a week's run. (Middle West.)

Rawlinson popular here; did well with it. (West.)

The Kentucky Derby—
Just like all others of this type, no better and no worse. Business fell off. (Middle West.)

GOLDWYN
Broken Chains—
Business was good. The contest in which this was winner was near enough to have some effect on business, it is to be supposed. Week averaged well. (Middle West.)

The Christian—
Playing at two theatres and doing capacity at both. A wonderful picture. (West.)

FOX
Lights of New York—
In every way desirable. Pleased generally and drew them in. (South West.)

NERO—
Excellent costume picture; played to big business. (Middle West.)

The Yosemite Trail—
An attractively mounted western that proved just the thing for patrons of this house. With a strong supplementary bill, box office smiled all week. (East.)

WARNER BROTHERS
The Beautiful and Damned—
A fair sort of picture, but cannot be classed with season's top notchers. Did very well with it. (Middle West.)

AL LICHTMAN CORP.
Shadows—
An average attendance for the week. (Middle West.)

STATE RIGHTS
Flesh and Blood—
In combination with a good vaudeville bill, this picture played to immense crowds. Lon Chaney has a big following, who are interested in his work. This picture was considered especially well suited to him. (Middle West.)

I AM THE LAW—
This was the feature that marked the passing of this house. Continual publication of fact that house would be closed, hurt business. Receipts way off. (East.)
NEW YORK CITY

Capitol Theatre—
Overture—"Robin Hood"—De Koven—Capital Grand Orchestra.
Feature—Douglas Fairbanks in Robin Hood—United Artists—Second week.

Rivoli Theatre—
Overture—"Mignon."—Riesenberg's Classical Jazz—Rivoli Orchestra.
Current Events—Rivoli Pictorial.
Specialty—"In Crinoline Time," vocal and dancing.
Feature—Java Head—Paramount.
Novelty—The Serova Dancers.
Comedy—Dog Sense.
Recessional—Organ.

Rialto Theatre—
Overture—"William Tell."—Riesenberg's Classical Jazz, Rialto Orchestra.
Vocal—"At the Barn Door," male quartette, and harmonica accompaniment.
Feature—Hearts Affame—Metro.
Specialty—Pizzicati—Djiski, dancer.
Cartoon—Reunion—Inkwell Company.

Criterion Theatre—
Feature—Poor Men's Wives—Al Lichtman Corp.—Third week.

Lyric Theatre—
Feature—"The Big Game in Africa."—Indefinitely.

Camco Theatre—
Overture—"The Bohemian Girl."—Camco Concert Orchestra.
Current Events—Camco News Pictorial.
Cartoon—Aesop's Fables.

A PRODUCTION TOO STUPENDOUS FOR THE IMAGINATION

In the California theatre, Los Angeles, used this opening ad for "Gimme" Speciality—Xylophone solo.
Comedy—The Chamee—Our Gang.
Feature—The Bohemian Girl—American Releasing Corp.
Mark-Strand Theatre—
Overture—Scene Fantastique—"Phaeton," "The Swan."—Strand Symphony Orchestra.
Novelty—Here and There.
Special—Russian Fret—A Russian Folk Dance.
Current Events—Mark Strand Topical Review.
Prologue—Vocal—"Desert Love Song."
Feature—"The Voice from the Minaret—Norma Talmadge—First National.
Cartoon—Col. Heeza Liar's Treasure Island.

BROOKLYN

Mark-Strand Theatre—
Overture—"Modernising the Classics."—Orchestra.
Vocal—"Call Me by Wireless," duet; the invocation from Robert the Devil—solo.
Current Events—Mark-Strand Topical Review.
Feature—The Dangerous Age—First National.
Comedy—The Chamee.
Next Week—"The Voice from the Minaret.

LOS ANGELES

Hill Street Theatre—
Current Events—International News.
Serial—Last Chapter of "In the Days of Buffalo Bill."
Feature—Youth Must Have Love—Fox.

Theatre—
Overture—Crinoline Days—Organ.
Current Events—International News.
Specialty—Max Fisher's Jazz Band—Something Old, Something New.
Scenic—Bird Dogs Afield.
Prologue—Ernest Belcher Ballet of ten people in Fantasy titled The Dream Birds, featuring Rose Perfect.
Feature—The World's Applause—Bebe Daniels—Paramount.
Recessional—Organ.
Next Week—All the Brothers Indefinitely.

CHICAGO

Chicago Theatre—
Overture—"Gems from Viennese Operettas."—Scenic.
Specialty—"Humoresque."—Novelty—Topics of the Day.
Music—Organ Solo—"Schubert's Serenade."
Specialty—"Lilies of the Field.
Feature—The Voice from the Minaret—Norma Talmadge.
Comedy—The Counter Jumper—Laraine Monroe.
Coming Feature—"Mighty Lak' a Rose.

Loew's Theatre—
Overture—Crinoline Days—Organ.
Current Events—International News.
Specialty—Max Fisher's Jazz Band—Something Old, Something New.
Scenic—Bird Dogs Afield.
Prologue—Ernest Belcher Ballet of ten people in Fantasy titled The Dream Birds, featuring Rose Perfect.
Feature—The World's Applause—Bebe Daniels—Paramount.
Recessional—Organ.
Next Week—All the Brothers Indefinitely.

Syphony Theatre—
Overture—Symphony Orchestra.
Current Events—Fox News.
Added Attraction—Hearts of Oak—Two Reel Drama.
Feature—The Blacksmith—Buster Keaton—First National.
Novelty—The Letter Pushers—Third Round—The Chickasha Bone Crusher.
Gloria Swanson
"My American Wife"
With Antonio Moreno

Unusual border effect in "My American Wife" ad run by Grauman's Metropolitan Theatre, Los Angeles

**Tivoli Theatre—**

**Riviera Theatre—**

**McVicker's Theatre—**

**Roosevelt Theatre—**
Feature—Robin Hood, Douglas Fairbanks—Third week. Woodlawn Theatre—

**Randolph Theatre—**

**BUFFALO**

Shea's Hippodrome—

**Lafayette Square Theatre—**

Loew's State Theatre—

**PHILADELPHIA**

**Philadelphia Theatre—**

**STANLEY THEATRE—**

**SYMPHONY**

The Symphony Theatre, Los Angeles ran this ad for "Without Compromise" by: 

**WASHINGTON**

**Randall's Metropolitan**

**Moore's Rialto**

**Loew's Columbia**
Feature—Douglas Fairbanks in Robin Hood. Fourth week continued.

Next Week—One Exciting Night.

**Loew's Palace**

**ALEXANDRIA THEATRE—**

Next Week—Conquering the Woman.

**Capitol Theatre—**

**Regent Theatre—**

**VICTORIA THEATRE—**

**Aldine Theatre**

**ATLANTA**

**Howard Theatre—**

**STANLEY THEATRE**


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**PHILADELPHIA**

**Stanley Theatre—**

**SYMPHONY**

The Symphony Theatre, Los Angeles ran this ad for "Without Compromise" by:

**WASHINGTON**

**Randall's Metropolitan**

**Moore's Rialto**

**Loew's Columbia**
Feature—Douglas Fairbanks in Robin Hood. Fourth week continued.

Next Week—One Exciting Night.

**Loew's Palace**
**ST. LOUIS**

Missouri Theatre—
Overture—Missouri Symphony orchestra.
Current Events—Missouri News and Views.
Novelty—Fun from the Press.
Music—Organ solo.
Comedy—The Ropin’ Fool, Will Rogers.
Feature—The World’s Applause, Bebe Daniels—Paramount.
Grand Central, West End Lyric and Capitol—
Overture—“Echoes from the Metropolitan Opera.”
Current Events—News and Views.
Novelty—Topics of the Day.
The Oriole Terrace Brunswick orchestra in selections.
Music—Organ solo.
Comedy—Jimmy Adams.
Feature—Oliver Twist, Jackie Coogan.
Delmonico Theatre—
Overture—Humphrey’s Delmonico orchestra.
Current Events—News and Views.
Novelty—Fun from the Press, Screen Snapshots.

**SAN FRANCISCO**

Granada Theatre—
Overture—“Coronation March” by Strauss.
Current Events—Granada News, Film.
Comedy—Casey Jones, Jr.
Novelty—From Pathe Review.
Specialty—Songs of Yesterday.
Added Attraction—Round Seven Special Musical Numbers—Offered by Orchestra.
Novelty—Fun from the Press.
Feature—A Front Page Story—Vitagraph.

California Theatre—
Overture—Orchestra.
Current Events—News Weeklies.
Comedy—No Luck.
Specialty—Band—Offering three special numbers by Orchestra, two vocal selections, an
accompaniment solo and “Aggravatiner Papa.”
Feature—Making a Man—Jack Holt—Paramount.
Recessional—Organ.
Locol’s Warfield Theatre—
Overture—Il Guarino—Orchestra.
Current Events—Minute Views.
Novelty—Warfield Bulletin—Gray Screen Contest—Paragraphs from Press.
A Musical Interpolation—Beauty Notes.
Cartoon—The Wishing Duck.
Added Attraction—At the Plantation with a band playing a
ballad, violin solo, novelty dance.
Feature—All the Brothers Were Valiant—Metro.
Next Week—Thorns and Orange Blossoms.

Tivoli Theatre—
Overture—Three O’Clock in the Morning—Orchestra with a
Prima Reel.
Current Events—News Weeklies.
Comedy—Maw and Paw.

**CINCINNATI**

Walnut Theatre—
Overture—Walnut Orchestra.
Pathe—Aesop’s Fables.
Feature—The Voice from the Minaret—Norma Talmadge—First National.

Strand Theatre—
Overture—Strand Orchestra.
Feature—When Knightdom Was in Flower—Marion Davies—Paramount.

Gifts Theatre—
Overture—Gifts Orchestra.
Feature—One Exciting Night—D. W. Griffith—U. A.
Next Week—Same.

Capitol Theatre—
Overture—Capitol Orchestra.
Current Events—Capitol News.
Next Week—My American Wife.

**SEATTLE**

Coliseum Theatre—
Overture—Selections from “Her Regiment.”
Current Events—Pathe and Kino graphs.
Novelty—Fun from the Press.
Cartoon—Felix Lends a Hand.
Feature—The Voice from the Minaret—Norma Talmadge—First National.
Recessional—Organ.

**NEW PROGRAM TODAY!**

**BELLBOY**

DOUGLAS MACLEAN

STAR OF "THE HUNGRYTOWN" in a Merry Hotel Mixup with a Thousand Laughs He Couldn’t Win the Girl Until She Saw Him in Action as a Bellboy—Then He Won!

"Bellboy 13" ad run by the Garden theatre, Los Angeles.


**DETOUR**

**Adams Theatre**
Overture—Orchestra.
Current Events—Local News.
Specialty—Los Bros, Vocalists.
Feature—*My American Wife*, Gloria Swanson—Paramount.
Recessional—Organ.

**Broadway-Strand Theatre**
Overture—"Suez" and Medley, Orchestra.
Feature—One Exciting Night, D. W. Griffith—United Artists.
Recessional—Organ.

**Capitol Theatre**
Overture—Orchestra.
Current Events—Pathe News.
Specialty—Sammy Stewart and Ten Knights of Synopcation.
Feature—Money, Money, Money, Katherine MacDonald—First National.
Comedy—The Balabonic, Buster Keaton.

**CLEVELAND**

**Stillman Theatre**
Overture—"Tamahseru.
Prologue—"Kasimir", Soloists.
Feature—The Voice from the Minaret, Norma Talmadge—First National—Second Week.
Next Week—Douglas Fairbanks in Robin Hood.

**Allen Theatre**
Overture—"Capriccio Espagnole.
"Heaven and Ocean.
You Know You Belong to Someone Else.
Current Events—International News, Literary Digest, Fun from the Press.
Comedy—Dog Sense—Cameo.
Feature—Fury, Richard Barthelmess and Dorothy Gish—First National.
Next Week—The First.

**Park Theatre**
Overture—"The Village Orchestra.
Current Events—Kinsgrams, Literary Digest, Fun from the Press.
Cartoon—Felix Comes Back.
Feature—Minnie.
Next Week—Omar, the Tent Makers.

**Read's Hippodrome**
Overture—"Melodies of 1923.
Current Events—Plain Dealer Screen Magazine.
Added Attraction—Leather Pusher.
Specialty—Vaudeville Act.
Feature—Broken Chains—Goldwyn.
Next Week—The Town That Forgot God.

**DAMOINES**

**Des Moines Theatre**
Overture—"Cavalleria Rusticana,"
Current Events—International News.
Novelty—Fun from the Press—Hodkinson.
Comedy—The Steeplechaser, Educational.
Feature—The Voice from the Minaret—Norma Talmadge—First National.
Next Week—Douglas Fairbanks in Robin Hood.

**Strand Theatre**
Comedy—Christie.
Music—Organ Solo—"Homesick.
Feature—What a Wife Learned—First National.
Next Week—The Beautiful and the Damned.

**Rialto Theatre**
Current Events—Fox—News Weekly.
Comedy—Spuds—Universal.
Feature—Money, Money, Money—First National.
Next Week—The Man Who Knew God.

**Garden Theatre**
Scenic—The Explorers—Educational.
Feature—Bell Boy 13—First National.

**BALTIMORE**

**Metropolitan Theatre**
Overture—Metropolitan Concert Orchestra.
Current Events—Metropolitan Topical Review.
Comedy—Aesop Film Fable.
Vocal Selections.
Novelty—Man vs. Beast.
Feature—Red Hot Romance—First National.
Next Week—What Fools Men Are.

**RIVOLI THEATRE**
Overture—Rivoli Symphony Orchestra.
Current Events—Rivoli News.
Vocal—Solas.
Novelty—Hodge Podge—Magazine.
Feature—The Voice from the Minaret—Norma Talmadge—First National.
Comedy—When Summer Comes.
Recessional—Organ solo.
Next Week—Peg O’My Heart.

**CENTURY THEATRE**
Current Events—Century Topical Review.
Opening—Organ Solo.
Overture—Century Symphony Orchestra.
Comedy—Casey Jones, Jr.
Specialty—Ballet.
Scenario—Special selected review.
Vocal—Solas.
Feature—The World’s Applause—Bebe Daniels—Paramount.
Next Week—My American Wife.

**GLENOCHIE**

**Baltimore**
Overture—New Theatre Orchestra.
Current Events—Pathe News.
Added Attraction—Fruits of Faith—Will Rogers.
Novelty—Movie Chats.
Feature—Dr. Jack—Harold Lloyd—Pathe.
Next Week—One Exciting Night.

**Parkway Theatre**
Overture—Parkway Superior Orchestra.
Current Events—Parkway Topical Review.
Comedy—Selected.
Vocal—Solas.
Feature—The Kentucky Derby—Universal.

**ST. PAUL**

**Capitol Theatre**
Overture—Capitol Symphony Orchestra.
Novelty—Capitol Snickers.
Music—Organ Specialty—"Love Sends a Little Gift of Roses.
Specialty—"In a Persian Garden," University of Minnesota Mixed Quartette.
Feature—The Dangerous Age—First National.
Comedy—The Balabonic—Buster Keaton.
Recessional—Organ.

**OMAHA**

Sun Theatre
Current Events—News Weeklies.
Scene—Life in Nice.
Feature—Peg O’My Heart, Laura Taylor—Metropolitan.
Comedy—The Fire Fighters.
Recessional—Organ.
Next Week—What’s Wrong with the Women.

Moon Theatre
Current Events—Moon Topical Review.
Comedy—The Spirit of 23.
Feature—The Third Alarm—First National.
Next Week—Captain Fly by Night.

World Theatre
Six Acts Vaudeville.
Next Week—Slim Shylanders.

Rialto Theatre
Overture—"Maritana."
NEW SY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West
L. H. Mason, Representative, 725 S. Wabash Ave.

Around the Trade

The growing business of the Master Advertisers, has again made it necessary for them to move into larger quarters, and this time they are located at 30 E. Eighth Street, second floor. These enterprise young men have recently installed their own printing plant, which is operated under the name of Carmack-Dezel Printing Company, and also is now prepared to serve the exhibitors throughout the territory with trailers. A new trailer, originated by Albert Dezel, is composed of excerpts from reviews by Chicago motion picture critics, on leading photoplays, and is an addition to the Wood- lawn, Stratford and New Tiffin theatres. It is headed by the main title, "Leading Critical Comments by Chicago Critics."


Three of the up-to-date releases in the state right field had exceptional showings recently in the Chicago loop. They are, "The Streets of New York" and "Night Life In Hollywood," which were shown for three weeks, and "Shadows," which ran four weeks.

At the last meeting of the board of directors of the Illinois Motion Picture Theatre Owners, action was taken commending the movement, inaugurated by the Chicago Lodge No. 4, B. P. O. Elks, to stamp out the dangerous use of narcotics, and pledging the support of the I. M. P. T. O. and offering the use of the theatre screens for the dissemination of propaganda against this growing evil. Joseph Hopp and Adolph Powell were appointed a committee to render immediate assistance to the Chicago Lodge of Elks, Mr. Powell making a presentation speech, which received great applause. The lodge passed a resolution, accepting the support of the theatre owners in thanks and commending them highly for the public spirited stand taken.

The Chicago Herald-Examiner's fifteen thousand dollar picture contest has brought to life Chicago's premier movie fan, who won second place in a Chicago picture contest and first prize in the second week, and is after all the rest of the prize money. The fan is Anna Abrams and she said: "I am a movie fan and go to three or four movies every night. Whenever I am under stress, I always go to the movies. I never miss a night at the Metropolitan theatre, and can claim the record of going to more movie houses than any other fan in town. It looks like the manager of the Metropolitan ought to see that Miss Abrams gets a medal or other suitable honors."

Aaron J. Jones, of Jones, Linick & Schaeter, has journeyed to New Orleans for a season of golf, following a very busy season, made even more arduous than usual by the opening of the new McVicker's, over which Mr. Jones took personal supervision.

Harry Weiss, manager of the First National exchange at St. Louis, was in the Windy City recently and received a hearty welcome from his numerous friends. He reports business is excellent in his territory.

S. E. Pittle, owner of a circuit of Illinois theatres, has recently taken over the Pythonian Theatre at Marshall.

The Bijou Theatre at Carrollton has been purchased by Ross Denny, who is also the owner of the Dreamland Theatre at Rood- house.

The opening of the Tivoli Theatre, at Michigan City, on February 1st, was one of the important events of the week. A large delegation of several motion picture men attended and congratulated Managing Director Abe Wallerstein on the new house, which is already known as "The Pride of Michigan City." It not only is a large and commodious theatre, but the architecture and decorations are of the highest type, and it stands today as one of the finest theatres in the State of Michigan.

Mitchell Lewis, who has been in Chicago for the last five weeks, playing in Blair Coin Productions, "The Little Girl Next Door," completed his work here and left for Los Angeles. Mr. Lewis has been engaged to take part in "The Spoilers," which will be produced by Jesse Hampton, and on which, work is to start immediately.

Paul Bush, who has held many important positions along Chicago's film row, is reported about to depart for Los Angeles, where he will make his home in the future. Mr. Bush, it is understood, has been appointed coast representative of the Radiotone Company, which controls the making of very beautiful pictures on metal.

Roy Alexander was in the city this week, having been called here from Kansas City on account of the serious illness of his mother, who is believed to be stricken with pneumonia within a half hour. His wife will be unable to join him in Chicago, as in rushing to the telephone to get a long distance call from Mr. Alexander, she fell and sprained her ankle, and is confined to her home. Roy's host of friends sympathize deeply with him in his trouble.

"Jazamania," Mae Murray's latest Metro picture, will have its first Chicago showing at Balaban & Katz' Chicago Theatre, the latter part of the month.

Leo and Harry Brunhild got back from their Florida vacation just in time to run the new release of Chicago. Nevertheless, they are glad to be here as they are thoroughly longed for by their friends, and believe there is no place like the Windy City. Among the Exchanges

PUBLICITY Director Dan Roche of Famous Players-Lasky's Chicago exchange, has taken the local headquarters after firing the opening gun in the New York campaign on "The Covered Wagon." A new weekly has been started, and the screen pictures of Dan, piloting the team, have been attached to the "covered wagon" down Broadway, New York, and many of his friends, after seeing him on Chicago screens last week, recommend that Dan enter the ranks of the actors. Mr. Roche, a little later, will supervise a publicity campaign on this big picture in the cities of the central west.

Frank Zambreno has completed arranging group booking for Gerber, popular little star, from the coast to Chicago, where she will make several appearances in connection with the showing of several of her latest photoplays, which are released through Progress Pictures. Her most recent production is "Impulse," a society drama with a mystery angle, and other films which brought her into prominence, which are being released by Mr. Zambreno, are "The Price Of Youth," "Dangerous Paths" and "The Yankee Go-Getter." She who appear at a number of Chicago neighborhood theatres and will be in the city for about ten days.

District Supervisor George A. Hickey, of Goldwyn, is a busy man now, as he is making an extensive tour of the state, commuting between the Chicago branch, Milwaukee and Minneapolis. The Milwaukee office, located at 506 Third avenue, was opened on January 29th, with a house warming and Mr. Hickey and Resident Manager Sam Shurman were very much pleased by the reception given them by Wisconsin exhibitors.

Jack Hellman, the latest recruit to Paramount's publicity department, is in Chicago working with Messrs. Roche and Danzer for a few days, previous to going to Minne- sota, where he will be in charge of the publicity work for that exchange. Mr. Hellman comes from Kansas City, where he is well known in newspaper circles.

Trevor Faulkner, efficiency expert, comes from the New York office of Famous Players-Lasky, is in the city putting in a new system at the exchange, which, it is expected, will cut down on the handling of business at this office.

District Manager R. C. Seery, of First National, is in New York on company business and expects to remain there for several weeks.

Ben Beadell is again connected with the motion picture business after pursuing other lines of activity for the last few months, having taken a position as suburban salesman for Universal. Mr. Beadell is one of the most widely known salesmen in Chicago, where he has been identified with the industry since the early days, and for many years was manager of important exchanges. He has a host of friends among both exhibitors and exchange men and they all died away when he got the news of the new job.

Universal's Employees' Benefit Association held a banquet at the La Salle Hotel on the night of February 3rd, which will long be remembered for its rustic friendship and good fellowship. Louis Laemle was toastmaster and kept things moving in great shape. Speakers from all departments of the exchange were heard and it developed that Universal numbers among its employees a number of poets. Following the dinner there was dancing. This association also was cited as a big factor in promoting co-operation and loyalty among Universal employees, as well as the spirit of friendship, for which this organization is noted.
On the Goldwyn Lot

The Marshall Neilan production, originally titled “The Ingrate,” changed to “The Eternal Three,” Hobart Bosworth has been placed under a five-year contract to be featured. It gives him the right to make one independent production each year.

Rupert Hughes is now filming the circus episodes for “Souls for Sale.” The entire staff was endangered when rain spoiled big tents purchased from Barnum & Bailey. Collapse threatened.

Jesse D. Hampton this week begins filming “The Spillers,” from a continuity prepared by Fred Myton, Elliot Clawson and Hope Loring, with June Mathis consulting. Rights for this story are given at one hundred thousand dollars and all prints of it to be made by Selig have been bought in.

The most recent addition to the Goldwyn stock company is Raymond Griffith, who has been signed to a long-term contract. He was recently signed to play Sheridan Scott, the “Cannibal Lawyer,” in “The Rear Car,” which in Casey Wilson’s screen version is entitled “Red Lights,” to be directed by Clarence Badger.

Violet Clark, scenario writer, and her husband, Robert Freeman, artist, are honeymooning in Europe, where they will remain for three months. Miss Clark had just completed the continuity for Elinor Glyn’s “Five Days,” which Goldwyn will produce.

Victor Bateman, one-time stage star, has been added to the Marshall Neilan for an important role in his second production in association with Goldwyn, the story of which was written by himself, “The Eternal Three.” Good progress has been made filming the interiors for this play, and exteriors will soon be shot in Canada and the Grand Canyon.

At Universal City

Lois Weber has completed filming “Jewel” with Claude Gillingwater and Jane Mercer in principal roles.

Hobart Henley will direct Virginia Valli in “Up the Ladder,” adapted from her own story. Jack Conway is casting “What Wives Want” from an original by E. W. Monkoff.

King Baggot is editing “The Town Scandal,” starring Gladys Walton, while a new script is being prepared.

Stuart Paton is editing “Bavu” while a new script is being written. It is a story about the “Good Name,” an all-star production, and is now working with continuity department on the next story.

“White Tiger,” starring Priscilla Dean, directed by Tod Browning, is now completed, and is being shipped.

Samuel Van Ronkken of New York is here to make a series of comedies of Andy Gump family taken from Sid Smith’s cartoons, each to be made in one week.

Joe Bonomo, eastern athlete and stunt man, has been engaged by producer Sam Wood to place important parts in serials in which he will perform the stunts. Eva Gordon has been signed for a character role in “The Hunchback of Notre Dame,” which Wallace Worsley is directing with Lon Chaney in the role of Quasimodo.

Christie Comedy Bits

The Christie comedy, “Babes Welcome,” starring Dorothy DeRue and based on the “Cheater Thursdays” story, has been announced for March release.

Around Metro Studios

Cast for the Max Graf production, “The Fog,” being made in San Mateo, under the direction of Paul Powell, includes Mildred Harris, Jack Cullin, Landa Ralph, Lewis, Billy Dove, Frank Currier and Eddie Phillips. The cast for “Coriella, the Magnificent,” by LeRoy Scott, under the direction of George Archainbaud, produced by Harry Garsen, is being formed by Cyril Badger, and includes Huntley Gordon, Carol Holoway, Jacques Gadsen, Mary Irving. Lewis Dayton, Lloyd Whitlock, Katherine Murphy, Elnor Hancock.

The Hunt Stromberg-Bull Montana company has gone to Truckee to make a snow comedy titled “The Eskimo Spy.”

Viola Dana is convalescing from appendicitis operation.


Mildred Harris is on route to New York, where she will make gowns for use in “The Fog.”

With Paramount Units

Jesse L. Lasky left for New York Tuesday.

John Flynn is in Hollywood preparing exploitation for “The Covered Wagon.”

Cecil DeMille arrives from his cruise from Tiburon Islands, February 12th, accompanied by his wife, Portia, and turns from New York at the same time, and Claire West, DeMille’s former girl, returns from Paris. DeMille will begin work on “The Ten Commandments” at once.

Pola Negri, back from a vacation in California, is under the direction of George Fitzmaurice with Jack Holt and Charles deRoche, featured. The project will direct a special feature entitled “Hollywood” in which all Paramount stars, directors and others of staff will take important parts. The story is by Frank Condon, the continuity by Walter Wood, and the principals Pola Negri, Gloria Swanson, Jack Holt, May McAvoy, Agnes Ayres, Jacqueline Logan, Conrad Nagel, Walter Hiser, Theodore Kosloff, Lou Gehrig and others.

Sam Wood begins “Bluebeard’s Eighth Wife,” starring Gloria Swanson, adapted by Sada Cowan from Alfred Savor play.

Clara Beranger is here conferring with William DeMille regarding his next production entitled “Only Thirty Eight.”

Jacqueline Logan is back from travel where she spent some time at home, Colorado Springs.

In production are “Seventy Five Cents an Hour,” starring Walter Hiser under the direction of the rebel Henabery, Jacqueline Logan, featured lead; “Grumpy,” direction ofWalter and Cecil Chalwik, “Rustle of Silk” co-featuring Betty Compson and Conway Tearle, direction of Herbert Brenon.

It has been reported that the Lawless, starring Dorothy Dalton has been completed by Victor Fleming.


While making preparations for his next Paramount picture, “Lawful Larceny,” which Edmund Goulding is translating from the stage to screen form, Director Alvan Dwan is cutting and titling his forthcoming production, “The Glimpses of the Moon.”

Jack Boyle has been engaged by Cosmopolitan Productions to make screen adaptations of two of his most famous stories, “Grand-dad’s Girl” and “The Painted Child.”

There is word that Boyle just completed the screen from the coast to be assisted to Irving Willat who will make “Fog Bound” with Dorothy Dalton at the Paramount Long Island studio. Paul Dickery is at present preparing the continuity of the story, and production will be begun in a week or ten days.

Herbert Brenon has started at the Lasky studio his first Paramount picture, “The Rustle of Silk,” in which are featured Betty Compson and Conway Tearle and which was adapted by Sada Cowan and Ouida Bergeere under the direction of Cosmo Hamilton. Among the others in the cast are Anna Q. Nilsson and Richard Dix.

Thomas Meighan and his company of Paramount players who have been in Panama for six weeks making exterior scenes for “The Ne’er-Do-Well,” under Alfred E. Green’s direction, sailed this week for the United States and will be back in New York to begin the interior scenes for the picture at the company’s Long Island studio next Monday.

Century Cut-Backs

Eugene DeRue has been engaged to direct Bobby Dunn in comedies, the first titled “Semi-Mental Tom.”

Storn Brothers have purchased a story titled “Sweetheart of the Mounted,” which will be the next picture for Baby Peggy Montgomery.

Harry Edwards has completed “Stagestruck, Em Out,” starring Berrie, the dog.

Al Herman is editing “Melting Eyes” with Jack Cooper, Jack Earl and Jimmy Adams.

Marjorie Meddows has been placed under contract to play leads.

East and West with Fox

Lynn Reynolds has been assigned to direct William Farnum in “The Gun Fighter,” which is now in casting.

The Tom Mix company is in forty days shooting at Yosemite Valley, filming “The Journey of Death,” in Colin Campbell will direct Dustin Farnum in “The Gallant.”


Here and There

Jess Robbins has engaged Barbara Bedford, Zazu Pitts, Dorothy Wood, Carl Stockdale, Thomas Rieckert, Stanley Taylor and others to support Edward Horton in the next comedy drama for Vitagraph, temporarily titled “Happiness for Instance,” producing at Fine Arts studios.

The Sanford Productions have completed their special titled “Out of Bondage,” directed by William H. Clifford with a cast that includes Marjorie and Otis, Dorothy Lederer, Frank Hayes, Eugene Gilbert, Gene Crosby, Leon Artigue, and L. F. Frinkmham will produce “The Devil Woman” to be directed by Harvey Gaes, starring Marcia Manon.

Laurence Trimble and Jane Murfin, with staff, have gone to Banff, Alberta, Canada to film exteriors for “The Phantom Jack.” The cast includes Lloyd, Ruth Austin, Jack Richardson, Walter Ferry, and others.

Principal Pictures will film George M. Cohan’s “The Meanest Man in the World,” starring Bert Lytell. Eddie Rink, who will direct, expects to start production in two weeks.

The cast for “Mothers in Law” under direc- tion of Royand Willoughby includes Gaston Glass, Ruth Clifford, Viola Vale, Cravurter Kent, Joseph Sweeney, Jeff Yorkes, Doris Stone, Marf Curtis and Lou Nathan.

Lloyd Hamilton is working on a comedy centering the title of “Uni- easy Feet.”

Hugh Deiker will start work at the Fine Arts studios on February first on “The Other Side,” which was written by Helma La Nier and adapted to the screen by Doro-
Handsome front for "When Knighthood was in Flower" built for the showing at Homer Ellison's Princess theatre, Denver

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.
H. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Leo A. Landau, Alhambra and Garden theatres, Milwaukee.
E. B. Rogers, Managing Director, Tivoli and Elks theatres, Chattanooga.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Siutta, Des Moines theatre, Des Moines, Iowa.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Eugene H. Roth, California theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Herbert J. Thatcher, Strand theatre, Sallis, Kan.
Geo. Rotaky, Managing Director, Allen theatre, Montreal, Canada.
Phil. Gleichenhan, Managing Director, Broadway-Strand theatre, Detroit.
William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.
Joseph Pinkett, Managing Director, Mark Strand theatre, New York.
Ray Grommacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmhurst, N. Y.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
W. Griffin Mitchell, Managing Director, Majestic and Family theatres, Fort Hellen, Mich.
Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.
Paul A. Noble, Manager, Liberty theatre, Portland, Ore.
William J. Sullivan, Manager, Elks theatre, Butte, Mont.
H. A. Albright, Manager, Jensen & Von Herberg theatres, Birmingham, Wash.

"Moonshine Valley" lobby display, with real still borrowed from the sheriff, used by G. M. Phillips, manager of the Strand theatre, Atlanta, Ga.
Pretty Blondes Tour Chicago To Exploit "The Flirt"

Chicago, Ill.—The Randolph theatre, of which J. L. McCurdy is manager, used an effective and appropriate stunt to exploit "The Flirt." In co-operation with Mr. McCurdy, W. L. Hill, the "U" exploiter, arranged for a bevy of pretty blonde young ladies to travel about the city in squads of five, each with a copy of the special photoplay edition of "The Flirt." On the covers of these books, in very large type, was lettered "Booth Tarkington, The Flirt." This lettering ran across the cover from front to back. These young ladies knew not how to use the books, but their eyes, in order that the stunt might be 100 per cent effective.

Hudson sport cars and sedans carried these young ladies along thoroughfares where their presence proved most effective, stopping with them where they were sure to attract attention. The girls went to the city reading rooms, visited the most prominent hotel rooms, and other equally prominent places where they would rest and read their books. They frequented dining rooms and restaurants during the luncheon hours and the attention and fun they created brought home the title of the picture very strongly to the public.

They visited the hospitals for wounded soldiers where they distributed copies of the book to the wounded men.

Letter Contest Tied Up with "Daughter of Luxury"

FAIRMONT, W. Va.—Oscar Nelson of the Nelson theatre, in exploiting "A Daughter of Luxury," obtained extensive newspaper publicity for the offering through a tie-up made with the McKeesport Times.

The paper conducted, in conjunction with the theatre, a contest in which girls were invited to send in letters covering experiences when they were "broke." A considerable number of replies were received and the stories of hard-hearted landladies made good reading.

Newspaper notices more than paid for the expense of the stunt.


People purchasing a copy of the book in some of the stores received a purchase ticket which was honored at the box office for one admission to the picture.

Japanese Exhibitor Exploits Value of Subtitles

Kwansai, Hansu.—Yamamoto Kato, leading Japanese exhibitor, has been getting many Japanese into his Dai-Ichi Asahikan theatre by convincing them that the subtitles offered the quickest and simplest method of learning English.

To learn "practical English" easily as well as to get the power of "quick reading" study the cinema titles. "Come to our cinema house at least once a week and try to read the English titles appearing on the screen." This idea was sold in the form of a four-page folder for "Don't Tell Everything" and widely distributed. Mr. Kato writes that it had a salutary effect on the box office.

The point of the story is that live exhibitors can try something like it if their theatres are in the foreign sections of large seetions.

Offers Prizes for New Ending as "Sin Flood" Stunt

Salina, Kans.—The management of the Strand theatre used a contest in which prizes were offered for a new ending to "The Sin Flood," tied up to a newspaper, as an exploitation measure for that picture.

The manager furnished the prizes—$10 in gold for the best ending, $5 for the second and tickets for the third best and for those endings getting honorable mention—while the newspaper gave the publicity in several half-column articles which described the picture in detail.

While this is by no means a new exploitation feature, it was just as effective in Salina as it has been elsewhere. The women sent in new endings for the picture by the score, and turned out in force at the opening showing, getting the picture off to a good start.
Appeals to Selected Groups as Definite Business Builder

Paris, Ont.—Manager J. A. Bolinsky of the Allen theatre is concentrating his general exploitation on getting selected groups into his theatre, to build up a larger clientele of regular patrons.

Mr. Bolinsky’s methods are simple. For “The Bachelor Daddy” he telephoned the membership of the Daughters of the Empire, a fraternal order, and out of the 28 women, 20 came. None of these were regular patrons. Mr. Bolinsky made a point of going up to each one and discussing moving pictures with them. They were tickled to death and promised to come oftener.

The same gag was worked with another society for “Across the Continent” and pretty soon Mr. Bolinsky expects to have a hundred or more influential folks constantly boosting his house.

Sidewalk Canopy Exploits “Strangers’ Banquet”

TORONTO, Ont.—Much attention was attracted to the showing of “The Strangers’ Banquet” at the Allen theatre through the erection of a canopy over the sidewalk leading from the curb to the lobby. A carpet was spread under the canopy—in fact the whole stunt was arranged as if for a fashionable wedding, lending class to it. This was the first time a permit to erect a canopy for a motion picture showing had been granted in Toronto. It made a very favorable impression upon the clientele of the Allen theatre.

Manager J. B. Cronk and Goldwynner W. J. Stewart picked out thirty of the best billboard stands in the city for the 24-sheet poster; they prepared special window cards and got them in fifty downtown locations.

Twenty thousand paper napkins, carrying the title of the picture, the theatre and date of showing and a line about the film, were distributed at high class cafes and restaurants.

Prizes Work Up Interest in “Lorna Doone” Windows

KANSAS CITY, Mo.—Manager Sam Harding of the Liberty theatre obtained 265 windows to display “Lorna Doone,” with the National Biscuit Company displays on a basis.

Earl Nesbitt, Mr. Harding’s publicity man, personally supervised the exploitation and aided on the National Biscuit Company’s contest which gave prizes for the best dressed window in connection with the “Lorna Doone” tie up.

The company offered prizes to the salesman squaring the best window and to one squaring the most windows. The Liberty theatre chipped in with season passes to two winners.

Advertising Truck on Streets for “Strangers’ Banquet”

Washington, D. C.—William N. Robson, Goldwynner, convinced Tom and William Moore, of the Rialto theatre, that an advertising truck would get results for “The Strangers’ Banquet,” provided a license could be obtained to run it through the streets.

No license had ever been issued for a motor truck for picture advertising purposes, and Mr. Robson was told he could not get one. Nothing daunted, he went to police headquarters and soon convinced Daniel Sullivan, Major and Superintendent of the Metropolitan Police in the national capital, that the truck he would put out would be a credit to the city. Permission was obtained to operate the truck on Washington’s streets from January 23 to February 1.

He had special signs painted for the truck—a big one on each side, a slightly smaller one on a table in the centre of the truck surrounded by small cards bearing the names of the principal characters and the roles they play. The look of the truck was masked by another artistic sign. Great stress was laid upon the fact that there are twenty-three stars in “The Strangers’ Banquet.” The display in the truck represented a banquet table surrounded by chairs.

Pearl Diver in Lobby Booster “Ebb Tide” Showing

SHARON, Pa.—In exploiting “Ebb Tide,” Sam Friedman of the Luna theatre built a special water tank in his lobby for the showing of Paramount’s “Ebb Tide” and engaged one of the best local swimmers to show the town how the native South Sea Islanders dive for pearls.

This hooked up with the big kick in the picture. Mr. Friedman says that the attention attracted by the stunt more than justified the elaborate display.
Entire Fire Department Aids "Third Alarm" Showing

Canton, O.—Joe Calla, manager of the Strand theatre, and Harold Wendi, F. B. O. exploiter, tied up "The Third Alarm" with the entire fire department of Canton.

Arrangements were made for a ticket sale by the fire department whereby a small percent of the proceeds were to go to the Firemen's Burial Fund. The tickets were turned over to the men a week before the picture's run and about 15,000 tickets were disposed of. All fire hydrants in the city, numbering more than 800, were tagged by the firemen on both sides with cards reading "Watch For The Third Alarm—Don't park within ten feet of either side of this fire plug."

A private showing of the picture for the men was given which gave them added incentive to get things going. Chief Mesner of the fire department was most generous in cooperation, publishing his annual report so as to appear in the Sunday edition of the papers the day before the opening, together with a story on "The Greatest Third Alarm Fire I Ever Saw." The chief's car was decked out with banners and run about town, and the fire apparatus was ordered to make various runs where ladders were raised and the men put through life-saving exhibitions. To make this

realistic, smoke pots were planted on the roofs, attracting huge crowds, which were immediately canvassed by the men. The insurance companies were visited by firemen and persuaded to take blocks of tickets to be mailed to their clients, advising them to go and see the film so that they might see the real danger of a big fire.

One of the firemen was released from duty and sang at all performances the theme song, "A Fire Laddie."

Appropriation for Tie-Ups Is Made on "East Is West"

Austin, Texas.—Manager Hageman, of the Queen theatre, in exploiting "East Is West" through the medium of the Packer tar soap tie-up with local druggists, set what is believed to be an innovation in recognizing the value of these windows by allowing an extra appropriation to help the retailer dress them up with cut-outs, wistarina and Oriental effects instead of leaving it entirely to the merchant's judgment and expense allowance.

The lobby decoration of a Chinese garden and a special ticket booth at the front with painted panels and oriental lettering was artistic and novel. At night time red fire spat from a dragon's mouth.

Blacksmith Shop Lobby for "Village Blacksmith"

LEVELAND, Ohio.—William Raynor converted a large portion of his immense foyer in Reade's Hippodrome into a veritable blacksmith shop in anticipation of his engagement of "The Village Blacksmith."

The barn was built up, with stable, harness room and everything. A horse stood in one of the stalls. An old buggy, harness and equipment stood on one side on some improvised grass. The pillars of the foyer were covered with bark and huge branches attached to them, to resemble trees.

Another unusual feature of the stunt was the fact that it was featured the week before the opening of the engagement of "The Village Blacksmith."

Armed Guard Stunt Used with "Monte Cristo" Print

Charleston, W. Va.—The armed guard film carrier stunt was introduced into Charleston recently when "Monte Cristo" was played at the Capitol.

Assisted by a member of the Fox exploitation staff, Manager John E. Frinkoes arranged with the police department to detail a squad of three policemen to escort the films of the picture from the express office to the theatre. The automobile in which the prints were conveyed was loaned by a local automobile dealer who was repaid for his efforts by recognition in the large canvas sign which the theatre manager played on both sides of the tonneau.

It read: "This Rickenbaeker Car Contains Armed Guards and Film of MONTE CRISTO—$50,000.00 Insured Photoplay, Capitol all next week."

Window display in book store, tied up with the showing of "The Flirt" at the Randolph theatre, Chicago

C. F. McManus, exploitation manager of the Colonial, Tacoma, obtained this cigar store window tie-up for "Trouble."
Striking Lobby Display Built for "Trifling Women"

Sumter, S. C.—Manager Oscar White, of the Res theatre, made a striking display for "Trifling Women" by partially closing in the front of his lobby with a three-sheet panel on each side and a tent effect in the center. Between the tent and the three-sheet panel on each side was an opening for entrance and exit.

The panels were made of compo board, shadow box style, with concealed blue lights reflecting on the three-sheets. Overhead, and extending between these panels was a triangular piece of compo board carrying the billing of the picture. Two columns supporting this piece, leaving an opening in the center about six feet wide. Back and sides were made of cloth and the front of the opening was draped to show a triangular tent opening.

In the "tent" was placed a table and chair and on the table a glass ball borrowed from an optometrist. Inside the ball was a changing light that gave a vari-colored reflection.

Coffee Tie-Up Already Gotten to Exploit "Adam's Rib"

DENVER, Colo.—Homer Ellison comes under the wire with the first exploitation reported for "Adam's Rib," which will play at one of his Denver houses.

The local dealers in Solitaire Coffee have already signed for a tie-up in which the window and newspaper advertising will carry this line, "The coffee that tickles Adam's Rib."

Contest Angle Given Tie-Ups for "Lorna Doone"

ASHEVILLE, N. C.—Manager F. C. Strozier of the Strand sold "Lorna Doone" largely through tie-ups with nationally distributed "Lorna Doone" products, and by cooperation with local dealers for those products. He received best cooperation from a shoe store selling "Lorna Doone Shoes."

A contest was run in a local paper with prizes offered for the three most nearly correct lists of products sold under the name of "Lorna Doone." The first two prizes were pairs of shoes offered by the shoe store, and the third prize was a three months pass to the Strand.

A cooperative window display was secured with a book store, featuring stills and copies of the book.

The lobby display consisted of a large book cut-out and two special still frames filled with stills.

"Shadows" Linked Up with Odd Cabaret Selection

Chicago, Ill.—"Shadows" was hooked up with a unique cabaret number during its showing at the Castle theatre by Foster Moore, special representative of the Al Lichtman Corporation.

One of the principal characters in "Shadows" being a most likeable Chinaman, a tie-up was effected with the song, "Ching, Ching, Chinaman." Manager Bohler, of the Revue Classique at Terrace Garden in the Hotel Morrison, grasped eagerly at the idea and had one of his stars, Ruth Fischer, lend a specially costumed number in which each girl waved a lettered scarf and held it in front of her in such a manner as to spell "shadows."

These scarfs were made of blue flag silk twenty-four inches square, with white silk letters hemstitched on them. The hotel used a photograph of this chorus on its tri-fold post cards advertising the Revue.

Street Car Ballyhoo Stunt for "Broken Chains"

SPRINGFIELD, Ill.—The street car ballyhoo stunt had never been used before in Springfield, so Walter D. Nesland, Goldwynner, and W. W. Watts, owner and manager of the Princess, got excellent results with it on "Broken Chains."

As there was strong opposition, the town was billed as if for a circus. On Thursday, Friday and Saturday, from 11 a.m. to 1 p.m., a street car was leased, its sides covered with a big sign announcing the showing of the prize photoplay, and sent out through the streets of the city. As this was the first time a street car had been used to exploit a picture in Springfield, the stunt was an attention-getter of the first order: people would stop on the street to watch the car pass.

Well-dressed lobby for "Under Two Flags" prepared by H. B. Clarke, manager of the Strand theatre, Memphis, Tenn.
**Puzzle Herald, Novel Booklet, Exploit "Sherlock Holmes"**

St. Petersburg, Fla.—Manager F. H. Burns, of the Grand theatre, exploited "Sherlock Holmes" energetically, one of the principal features of his campaign being a puzzle stunt. He made up special heralds, giving a chart of numbers. He also made up a one-sheet and ran an ad in the newspapers, exactly like the heralds. Free admission was offered the first fifty persons who successfully matched with "Sherlock Holmes" and solved the puzzle. The one-sheet was placed in the lobby Saturday night and created so much interest that it almost blocked traffic Sunday. The only way he could disperse the crowd was to pass out the puzzle heralds and let them go off and try to figure it out.

On Monday before the opening Tuesday the town was covered with little booklets titled, "How to Become a Detective." The inside pages were blank but the back cover said, "Get your information by seeing John Barrymore in 'Sherlock Holmes.'"

The lobby display consisted of cut-outs and banners and a clock face giving time of starting for next show. Mr. Burns also played up starting hours in the newspapers and on the screen for several days in advance. He was very successful in getting them in at the start.

**"Back Home and Broke" Put Over by Novel Stunt**

**T**ITUSVILLE, Pa.—Through the fact that he is acquainted with nearly everyone in town, Manager J. Schwetzer of the Orpheum theatre was able to put over a stunt that attracted extensive comment during the showing of "Back Home and Broke."

Just before the feature was flashed on the screen, he singled out some well-known man in the audience and made him recite the leading parts experiences where he had to save his pennies for a cup of coffee. This was an unexpected novelty and the newspapers made mention of it. Of course the audience talked about it. Naturally, few of the business men were averse to this sort of publicity and the stunt "took" all the way around.

**Many Tie-Ups in Campaign for "The Strangers' Banquet"**

Denver, Colo.—Tie-ups of various sorts were the basis of the varied campaign for "The Strangers' Banquet" put over by Manager Talbot, of the Colorado theatre, and Eddie Carrier, Goldwynner.

Among the various exploitation devices which were used was a dry-goods store tie-up in which the store furnished several strips of neponset, carrying its own advertisement at each end. At the middle of the strip was painted an ad for the showing of "The Strangers' Banquet." This ad was painted twice on each strip of neponset so that any one stepping on it from either end could read the sign. These were placed upon many prominent Denver corners.

A tie-up was made with the Denver Book Store for a window display of fifty copies of Donn Byrne's novel. A large card announced the engagement of the picture. The book store mentioned the showing in its own ad, and the Sunday papers carried a review.

Mr. Carrier also furnished 200 time-clock cards, which were hung up by the time clocks in various Denver establishments. It advised employees to be on time and also to see "The Strangers' Banquet."

The leading taxi companies were induced to place a ten by two inch paper sign on the windshield of their cars reading: "Official card to "The Strangers' Banquet."" These signs were seen everywhere on Denver's streets.

**Novelty Radio Number Used on "Dangerous Age" Program**

Brooklyn, N. Y.—Managing Director Edward L. Hyman, of the Brooklyn Mark Strand Theatre, in preparing his presentation program for "The Dangerous Age," used a novel radio song number that is timely and relatively simple to stage.

The song used, as a duet, was the melody of "My Buddy," with specially written lyrics to fit the name of the number, "Call Me By Radio." A special drop curtain, with a door at lower right, represented a landscape with a radio tower in the middle ground. This was lighted as a night scene, with the wireless flashing sparks as the luster played the introduction. Then a spot was thrown on the door and Everett Clark, tenor, was seen broadcasting a love song to his "sweetie" accompanied by a pianist, also visible.

At the chorus a girl became visible at the upper left of the curtain, through a transparency, and joined in. The number was very effective and is entirely different from anything the Brooklyn audiences have seen.
“Poor Men’s Wives” Is Given Elaborate Campaign

New York, N. Y.—An extensive exploitation campaign and special presentation were used by Preferred Pictures and the Al Lichtman corporation in connection with the showing of “Rich Men’s Wives” at the Criterion theatre.

Lichtman first arranged for a big billboard showing, 290 24 and 28-sheet stands around New York being used. Besides this, six sheets, three sheets and one sheet stands were posted. Several styles of oil paintings were made and placed in windows along Broadway. More than 20 window displays along Broadway also were used. Heralds were distributed freely all over the city, and cards announcing the showing were mailed to guests of the big hotels. A heavy play was made on advertising in the big New York dailies.

There were two banner stunts in connection with exploitation.

One was a tie-up with the Mogul Checker Taxi Cab Co., which has hundreds of taxicabs in New York City. The Mogul Checker Co. supplied 50 taxicabs and Foster Moore, exploitation man for the Preferred-Lichtman organizations, working with J. M. Loughborough, manager of publicity and exploitation, had 106 signs painted on oil cloth, reading as follows: “Take a Mogul Checker to the Criterion theatre. See ‘Poor Men’s Wives’.”

A sign was fastened on each side of each taxi. The group of 50 assembled at Columbus Circle and was directed into two sections of twenty-five each. Each section had a detachment of buglers supplied by the Seventy-first Regiment, and they blew fanfares while the chauffeurs sounded their klaxons.

Mr. Moore arranged a tie-up with Mallinson’s the big silk firm, by which Consuelo Flowerton, a noted beauty, posed at the silk show in Madison Square Garden in elaborate silk gowns, one of them being valued at $5,000. With the appearance of Miss Flowerton at the Silk Show, signs were displayed announcing that the gowns in which she appeared were similar to those worn in some of the lavish scenes in “Poor Men’s Wives.” Besides this, there was a big window display on “Poor Men’s Wives” in Mallinson’s store.

Special Matinee and Contest on “Around the World”

PITTSBURGH, PA.—A strong exploitation campaign was put behind the opening of the serial, “Around the World in 18 Days,” at the Arsenal, Plaza and Belmar, Rowland & Clark houses.

The advertising on this picture consisted of twenty 24-sheet stands posted in the territory adjacent to the different theatres; 500 special one sheet window cards announcing a children’s matinee. Fifteen thousand “Around the World” puzzle pieces were used as a herald and to announce a contest in which the prize was a Victor phonograph.

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Use Film Strip Herald in Five “Knighthood” Campaigns

New Haven, Conn.—The stunt of using a strip of film to add interest to a throwaway or herald seems to have become a stock bit of exploitation.

Fred V. Greene, Jr., manager of the Rialto theatre, Jamaica, L. I., first used it for “Pink Gods,” but Russell B. Moon, Paramount exploiter, adopted it with amendments for five theatres in the New Haven exchange territory, playing “When Knighthood Was in Flower.”

The cards were die-cut to permit the insertion of the film. When you held it up to the light you could see a genuine scene from the picture. In addition Moon also attached a foot of film to window cards used in the merchants’ tie-ups.

Exhibitors who used this feature for their “Knighthood” campaigns were Walter Murphy of the Crown theatre, New London, Conn.; Sam Weiss of the Alhambra theatre, Stamford, Conn.; James Claney of the Capitol theatre, Hartford, Conn.; William W. Colin of Poli’s theatre, Meriden, Conn., and David Esterson of the Regent theatre, Norwich, Conn.

Teaser Lobby Display Precedes “Sin Flood” Showing

Altoona, Pa.—Manager F. K. O’Kelley of the Strand theatre, used an advance teaser lobby display, painted on a mirror eight feet high, for “The Sin Flood.”

Medallions of the heads of the six principal members of the cast were cut out from the special lobby panels which Goldwyn had painted to exploit this picture. They were pasted on the mirror, with the name of each actor, and the name of his role, and “Coming soon, ‘The Sin Flood,’” painted on it in white.

The display attracted much favorable comment. Everyone who entered the lobby had the feeling that there was another lobby beyond the mirror.
Popularity Contest Exploits
"Only a Shop Girl"

Milwaukee, Wis.—"Only a Shop Girl," at the Rialto theatre, was exploited through a voting contest for Milwaukee's most popular shop girl, put over by Manager Levinson and J. S. Grauman of Celebrated Players.

Nominations were turned in to the Wisconsin News up to a certain date, then elimination and the final voting began. An attractive group of prizes was distributed, as follows:

Choice of a diamond ring or diamond wrist watch from a downtown jeweler's establishment; fifty dollars' worth of lingerie from another downtown concern; vanity box; annual pass for two to Rialto theatre; annual pass for one to Rialto theatre; six months' pass for two to Rialto; four months' pass for two to Rialto; four months' pass for one to Rialto; additional passes.

An additional feature of the contest is the fact that the photograph of the successful young lady was sent to Edward Le Saint, director of the picture, to determine whether or not she had qualifications for the movies.

Short Subject Prologue Is Used on "Frozen North"

SEATTLE, Wash.—Manager H. B. Wright, of the Strand theatre staged what is perhaps the first prologue ever given a short subject when he played "The Frozen North." In between numbers of a jazz orchestra that gave a good music hall effect Clinton Montgomery, former Seattle stock star, appeared on the stage. He was "loaded for bear" with rimmed hat, revolver and holster. He recited "The Shooting of Dan McGrew."

The idea, Manager Wright reports, took instantly, and the heavy atmosphere of the recitation was dissipated as soon as the first few feet of "The Frozen North" flashed on the screen, providing a pleasing variety of semi-tragedy and comedy.

Heavy Co-operation Is Given "Third Alarm" Campaign

Los Angeles, Cal.—The showing of "The Third Alarm" at Grauman's million dollar theatre received unprecedented co-operation from the Los Angeles fire department.

Chief Scott co-operated to the utmost. One man from his department was detailed to devote his entire time to assist the F. B. O. exploiters. A three-horse fire engine was used as a street ballyhoo. Driving through the crowded streets of downtown Los Angeles, the clanging fire apparatus, covered with "Third Alarm" banners, attracted the attention of thousands. It was manned by two firemen, one of whom saw to it that the gong and siren were continually in use. Smoke belched from the stack, giving the engine the appearance of returning from a fire. This was the first time that the Los Angeles fire department has actually assisted the exploitation of a motion picture.

Still another exploitation hook-up was effected when Chief Scott granted permission to place three sheet cut-outs in front of forty odd fire houses throughout the city. In addition to this more than one hundred twenty-four sheets were used by the Grauman interests to exploit the picture.

Flappers Are Appealed to in "The Flirt" Campaign

Columbia, S. C.—Manager C. W. Irvin of the Imperial theatre put "The Flirt" over to good advantage by stressing the comedy angle and appealing especially to the flappers.

To begin with, he announced on the screen and in the papers that a full page ad on "The Flirt" appeared in the current issue of The Saturday Evening Post, and asked everyone to read it. He followed this by a series of snappy slides containing sayings of "The Flirt." These were taken from "The Flirt's Book of Proverbs" in the press book on this subject.

The picture opened on Inauguration Day of the Governor of South Carolina, so the streets were crowded. One of the theatre employees was made up as a tramp and carried an old umbrella, the top of which was lettered to read, "'The Flirt!' made me what I am today." This man was accompanied by another who distributed heralds. They attended the inauguration exercises and spent the rest of the day on the streets. The ballyhoo attracted much attention and got many laughs.

For a lobby display, a cut-out was made from the 6-sheet and one of the eyes was replaced with a small lamp on a flasher socket, causing it to wink. An electric shadow box was used on the stage for advance advertisement.

Lobby display for "Grandma's Boy" at J. A. Holton's People's theatre, Port Arthur, Texas. The cut-outs at the sides are particularly effective.

Tie-up with shoe store on "Broadway Ross," engineered by the Granby theatre, Norfolk, Va.
“Omar the Tentmaker” Is Given Varied Publicity Campaign

Portland, Ore.—Manager J. C. Stille, of the Rivoli theatre, used an exploitation campaign for “Omar the Tentmaker” that embraced many angles.

Ten days before the picture opened the Portland Oregonian started a Quattrain or Poetry Contest for the purpose of finding out the literary talent and sentiments of local people.

Then Manager J. C. Stille decorated his lobby elaborately a week in advance. From the Cartosian Bros. Persian Rug Co., Mr. Stille obtained $50,000 worth of rare rugs, lamps and antiques. These he had insured by the Lloyds, Inc., and the newspapers printed stories of the transaction.

The ushers came next for attention and were provided with specially made silk costumes of Persian design. From the Rivoli Sign Shop came a series of six two-sheet shadow box cut-outs illuminated with small candlepower colored lights and adorned with silver leaf and some artistic cut-out streamers for over the archway and side porches.

The advertisements for the Sunday following the opening were modest but attractive, and among the follow-up ads used was one column ten-inch ad presided to have been written by Mr. and Mrs. Portland, who remarked in brief sentences that they had decided to break the monotony of the Christmas shopping rush and enjoy “Omar the Tentmaker.”

The night before the picture opened yellow ships supposedly written by Mr. Port and asking visitors to Portland to make an effort to see “Omar” before leaving were placed in every hotel mailbox of the city. Bookmarks were also placed in library books and packages sold at book stores.

Girls’ Contest Held as Aid to “If I Were Queen”

Schenectady, N. Y.—The management of the Albany theatre, during the run of “If I Were Queen,” announced that a trophy cup would be given as a prize for the best essay written on the subject “What I Would Do If I Were Queen.” The contest was open to all girls of the city and parochial high schools of the city.

Competent judges were selected to pass on the merits of the compositions and announcement of the result was published in the Gazette, a local paper. Presentation of the cup was made at the theatre. The third and second prizes were six and six months passes to the theatre.

Many Novel Accessories Boost “Strangers’ Banquet”

New York, N. Y.—An unusual line of teaser accessories was gotten out for the showing of “The Strangers’ Banquet” at the Capitol theatre by Eddie Bonns, manager of exploitation for Goldwyn, and W. R. Ferguson, headquarters exploiter.

One of the novelties was the picture of a chair printed in yellow on a black background, furnished with a string by which it could be tied to telephone receivers, door-knobs, automobiles, etc. On the front of the card was the following: “Marshall Neilan has reserved a seat for you at the Strangers’ Banquet.”

Fifteen thousand six-inch rulers were used for the New York showing, being distributed particularly in offices. On the front of the ruler was printed: “A picture that will positively measure up to all expectations.”

A herald in the shape of a bottle was used freely. It was green and black printed on white. It has two seals on it—the Goldwyn seal and the Neilan seal. Across the label was printed: “23-Star Brand of Sparkling Entertainment.”

Ten thousand paper napkins, folded to form a triangle, with “Marshall Neilan’s Supreme Screen Achievement of 1925 ‘The Strangers’ Banquet,’ Capitol theatre,” were distributed in restaurants, cafes and other places. Ten thousand toothpicks encased in little paper envelopes, on which were printed “Peppermint Flavored, Marshall Neilan’s ‘The Strangers’ Banquet,’ etc.” were also distributed.

An imitation engraved invitation, together with a printed menu for “The Strangers’ Banquet,” a 23-star course, was mailed out. The name of a player in the cast was used in connection with each dish.

Gets Publicity Through Attack on “Manslaughter” Stunt

Iola, Kans.—The stock “Manslaughter” tie-up was given a new slant by John J. Friedl, Paramount exploiter, when the picture played at the Grand theatre.

The public came in for the tieup and the “Drive carefully and avoid ‘Manslaughter’” signs were placed on every traffic semaphore and standard. Friedl then wrote a letter to the local newspaper signed “Curious” and asked why motion picture advertising was permitted on the city property and if the theatre was paying for it, who was getting the money.

Friedl also planted an editorial along the same line. Then he got an interview from the mayor stating that the city was perfectly willing to cooperate with any business enterprise provided the city got benefit from the propaganda, too. He pronounced the “Manslaughter” hook-up as a proposition of immense value to Iola.

Everybody was satisfied, especially since not one cent of cash was involved, and the picture had publicity to the tune of an editorial and two front page stories.

Attractive “Broadway Madonna” front designed by Manager E. J. Bauman of the Rex theatre, Wheeling, W. Va. Masked cut-outs at right and left, another enclosed in iron bars and a city sky-line above it, composed.
**Extensive Advertising Is Put Back of “Robin Hood”**

Omaha, Neb.—An extensive campaign, beginning four weeks in advance, was put over for the showing of “Douglas Fairbanks in Robin Hood” at the A. H. Blank Strand theatre by Harry Watts, manager.

A newspaper advertising campaign was laid out that called for 400 inches of space up to and including the opening. The use of copy began with a week of teaser ads announcing a tremendous attraction for the Strand on the way. The second week was devoted to telling the name of the picture with only a few of its outstanding claims for special prominence. In the third week the copy became more specific, bringing the play date into the foreground. The week before the opening was given to details of the picture, prices, show hours, etc., all timed effectively to culminate on the opening day with half-page display space of an exceptionally attractive nature. Liberal display copy was planned to run through the engagement in all newspapers.

The principal outdoor billing for the “Douglas Fairbanks in Robin Hood” campaign took the form of fifty 24-sheet stands in hand-picked locations. Window displays in downtown spots consisted of special cards with two stills mounted on each to share space with painted text headlined in an original style. Of these there were 100.

**Illuminated Shirt Front on “Masquerader” Ballyhoo**

**SIOON, Wis.—Manager A. P. DESCORMEAUX** of the Strand theatre, found a new angle for the street ballyhoo on “The Masquerader.” The masked man was invested with evening clothes and sent on the streets all lit up.

This was effected by stenciling the front of the stiff shirt to read: “The Strand Now. ‘The Masquerader.’” A thin piece of linen was pasted over this and underneath small electric light bulbs were placed and connected with the battery in his pocket by a button in the glove. The masked figure invested with new lights was a certain eye-arrester. His route was unrestricted. He appeared in hotel lobbies, at street car intersections; in fact, in any place where he was likely to collect a crowd.

A smashing display was painted for the outside of the Strand. Mural paintings were designed for each of two large panels of the theatre front. They consisted of gigantic figures of Douglas Fairbanks in character, each being nineteen feet high and seven feet wide. Floodlights from across the street illuminated these. The coming of the feature also was heralded for ten days prior to the opening with electric signs.

**“Broken Chains” Is Exploited in New Ending Contest**

Tulsa, Okla.—“Broken Chains” at the Rialto theatre was exploited through a tie-up with the Tulsa Tribune.

A cash prize of $25 was offered for the best new ending to the picture which was sent in to the contest editor. Other prizes consisted of a box and pairs of seats to the showing of the play.

The Tribune advertised the contest on its front page for five days and ran a story on an inside page giving the conditions, prizes and recounting the plot of the story. Nearly 200 letters giving new endings to the play were received, showing how widely the contest idea appeals to the readers of newspapers—particularly to the women readers.

**Tie-Ups and Lobby Display Aids “East Is West” Showing**

Jacksonville, Fla.—The Packer tar soap window tie-up and a special lobby display were the outstanding features of Manager A. B. Hill’s campaign for “East Is West.”

A complete contest tie-up was arranged with the Packer’s Tar Soap Company by which the company gave $50 in prizes and a considerable amount of material for window displays. Eight druggists came in on the contest tie-up and supplied large show windows. Each window carried cut-outs of Constance Talmadge, stills from the picture, cards giving theatre and play dates, and a card giving rules of contest. The only cost to the theatre was for the accessories used in the displays.

The marquee was boxed in with compo-board, extending down to the sidewalk on the front corners. This was painted in oriental designs with a wonderful array of colors. On each of the corners extending down to the sidewalk was painted a large dragon. Across the front the title was in oriental letters.

On top of the marquee a very effective canopy was made of green and red bunting. The lights under the marquee were dyed pink and the inside of the compo-board was painted in various designs on a pink background. Hanging across the sidewalk was a banner painted in oriental letters.

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"East is West" display with plenty of cut-outs and novel beaverboard pagodas with stills mounted on the sides, used by the Marlow theatre, Helena, Mont.

"Dr. Jack" posters mounted on marquee by Manager B. B. Garner of the Casino theatre, Lakeland, Fla.

Lobby display for "The Trap," prepared by Manager Harry Gould of the Hippodrome Theatre, Fort Worth, Texas.
Regional News From Correspondents

Washington Snapshots

Mrs. A. E. Thorpe, of the Bluebird Theatre, Richmond, Va., announced that she and her husband were taking over the Colonial theatre in Petersburg, Va., and had arranged to operate the Palace theatre later in the year. One of the theatre owners, Mr. Joe Petersburgh will be renamed the Bluebird, after their Richmond house.

Director N. Mirsky, of the Cardall Musical organization, accompanied Assistant Manager J. J. Payette to New York for a three-day business trip, returning Friday. During his northern excursion the Metropolitan Symphony Orchestra was preceded over by the conductor, Alexander Podinos.

The Cardall music department announced at headquarters, which made such a hit in the Strand (Cardall’s) Cumberland, Md. theatre, has been permanently engaged to entertain the patrons of the movies in that quaint Maryland mountain metropolis.

Musical innovations of the Cardall organization at The Central have made the organ recitals of W. E. Thompson as successful as those of Orphenian Stanley Roades at the Apollo.

Mrs. Harriet Hawley Lockett, of the Cardall Public Service department, is back at her desk after a few weeks’ absence, due to illness.

George G. Larkin, the courteous veteran attacker at the Cardall Savoy theatre, Mt. Pleasant, Washington, is now occupying an important position in the bookkeeping and auditing department of the Cardall theatres, under Auditor-in-chief Fritz D. Hoffman, C. P. A. Allan Bisphingof, of the accounting department, has resigned to take up his permanent residence in Chattanooga, Tenn. Succeeding him in Mr. Hoffman’s accountant’s suite is LeRoy Sherman.

The Service announces a vacancy in the motion picture staff of the new Washington laboratory of the Division of Publications, Department of Agriculture, under Film Director Perkins. The position, for which an examination is soon to be given, is that of laboratory aide, at a salary of $900 to $960 a year.

A. Dreisig of the Washington Theatre Supply Company says that he sold Mr. Cranthal three Projects projectors and a booster generators for the famous gala opening of the new Tivoli, 14th at Park Road, Mount Pleasant, Washington.

Ben Lust, of the local equipment group, who recently took control of the Truxton theatre on Florida avenue, now flies an artistic sign in 30 different colors from his seventh floor shop in the theatre building. The sign reads "Theatre Supply Company."

In the St. Louis Branches

H. ROY HUGGINS is the new Southern Illinois Vitagraph salesman, succeeding Harry Fister, who is now selling Pathe short subjects in Northern Illinois.

S. A. Shirley, Metro’s district manager, was a caller of the week. Other visitors were: F. G. Conklin of Hope Hampton Productions; Oscar Apfel of Oscar Apfel Productions; and W. Fox. Anniversary week was the biggest in the history of the local exchange.

"Notoriety" will have its St. Louis premier at the Delmonic February 11. Sam Werner of United Film Service has the Southern Illinois and Eastern Missouri rights to the picture.

Henry Sanders, Pathe salesman for Northern Missouri for the past 15 years, is being congratulated on being a grandpapa. The store arrived at the home of his daughter in Cape Girardeau, Mo., during the week.

Educational has taken over the distribution of the Warner-Lichtman product in this territory.

J. Desberger, American Releasing manager, has resigned. Jack Well has succeeded J. B. Duggar at the St. Louis exchange as manager.

Mr. Well has been in charge of the St. Louis exchange before and knows conditions and exhibitors in the territory.

The Community High School, Grand Tower, Ill., of which W. E. Messmore is principal, plans to give public motion picture shows once a week.

Advices from Bristol, Tenn.-Va., show that the attempts of reformers, who long ago closed up the theatre on Sunday in Tennessee, to proclaim Sunday baseball, and also finally failed. Thanks to the action of the legislature in killing the measure in both houses, Tennessee theatre owners will be able to play ball on Sunday without a blue law enforcement officer packing ‘em off to jail. The theatre’s action has gained this victory, it may now be possible to secure a partial late afternoon privilege for the movies.

It was definitely announced recently that Fred E. Johnson of Wheeling is not to take over the management of the Rex theatre for the present. Johnson was formerly manager of the Court theatre, which varies road attractions with feature films. George Shafer, of the Victoria, and new owner of the Chapline street playhouse, assumed control of the Court last Monday, and has announced that the present policy of the Rex will be maintained, with George Zepper retained as active head for the present.

The Virginia theatre, Wheeling, has opened its new high-grade depart- ment store, and on the last day the Marion Davies-Knighthood costumes were worn by Gertrude Con- nor and Elsie Jack of the Daily Express, to aid the attendance of "When Knighthood Was in Flower."

St. Louis Brevities

The Aubert theatre, 4949 Easton Avenue, St. Louis, owned by the Photo-Play Amusement Company of which R. A. Tyler is head, opened Thursday, February 8. This house presents an investment of $250,000 and has accommodations for 2,500 persons. It is equipped with Bromley ar; Charles H. Beck- ers, J. L. Ennis, August H. Gleck- ner, Miss G. Gleckner, John S. Green, Harry Kaemmerer, Paul Moll, Emil J. Monig, James F. Quisenberry, Peter Schmitt, Ernest M. Staudt and E. W. Wemmel.

Billy Mueller of Jefferson City, opened his new house on February 2 with "The Old Homestead" as the feature attraction. He plans to continue operating the Jefferson as a second run house.

J. C. Hewitt of the Strand, Robin- son, Ill., has recovered from an attack of grippe.

S. E. Perle of Jerseyville, Ill., has moved to Chicago; Sidney, Marshall, Ill., to his chain.

Ross Denny of the Dreamland, Roodhouse, Ill., has taken over the Bijou, Carrollton, Ill.
Along Cleveland's Film Row

J. CRANDALL, field representative for Associated Exhibitors, has just returned from a month’s sojourn in the Cleveland office to a close with the appointment of Herbert Ochs as house manager. Ochs has just come from the formerly local Hodkinson exchange manager.

E. H. Brauer is getting signature blanks for Famous Players-Lasky President Slimm, having just come from a Cincinnati trip for this month. Slow times in the local exchange business. J. T. Hodkinson announced the purchase of the Neal Hart productions for distribution in Ohio through his two exchanges.

Harry Charnas, president of the Standard Film Service of Cleveland, has opened an office in New York. It's a business trip. And now comes the announcement that Charnas has bought the Betty electronically including "How Women Love," and "The Darling of the Rich." "The World Astage," "The World Astage," and "The World Astage," have opened at Sills and Alice Lake. These purchases are for distribution in Ohio, Michigan, Kentucky and Western Pennsylvania.

Manager Bokius of the Valencia theatre, Canton, has just closed such a successful seven-day engagement of "When Knighthood Was in Flower." Bokius has already arranged for a three-day repeat run.

Joseph Padl has taken over the Princess theatre, Kent, O., from H. Lammont. It is said that Lammont is retiring from the film business.

Omaha Snapshots

W. C. Malm has transferred his interests from Hodkinson to Vittagraph. His specialty is in the field among the exhibitors.

D. L. Danelson, who has been identified with the motion picture business in Nebraska for 15 years, has joined the selling force of F. O. B. O. He has been with Metro. He owned the first movie theatre in Grand Island, Neb., 15 years ago.

Sam Goldfin has joined Associated Exhibitors, covering key cities of Nebraska and Iowa. He was formerly manager for First National in Kansas City.

Liberty Films, operated by Phil and Mayer Monsky, are moving into new quarters at 1514-6-8 Davenport street, adjoining Film Exchange building. The new location has been remodelled to meet their requirements.

The Strand is the new name of a new motion picture theatre opened at Massena, Ia., which is in the Omaha territory.

The Auditorium was opened at Tremble, Neb., last week, the house to be used exclusively for motion pictures.

Bert Gurney plans to build a new picture theatre at Alta, Ia.

Another motion picture theatre, The Legion, has been opened at Norfolk, Neb., by Miller and Bjerning.

Silver Hill is the name of a new theatre opened at Chapple, Neb., by A. Oshock.

Cleveland Bulletins

Christy Delbel, the popular manager of Youngstown's Liberty theatre, is in New York.

Joe Calla, manager of the Strand theatre, Canton, was here last Friday, booking pictures. He stopped just long enough to clean up recently with "The Third Alarm." The biggest business in the district, according to Calla, says "It didn't just happen, though. It was the result of a well planned publicity campaign. All in a day's work." A happy tie-up with the Fire Department. The firemen sold in excess of 15,000 tickets on a profit-sharing plan. At noon, every day of the engagement, the apparatus from an near-by engine house, ran up and down the main street of Canton, with banners on either side, telling all about the picture and where and when to see it. Calla, also arranged to broadcast the song "Fire Laddie, Just Like My Daddy," a popular song that fitted into the scheme of things. An adequate special matinee for orphans, and got front page newspaper space by appealing to the public for autos in which to take the orphans to the theatre. Then after the autos responded to the appeal, they were all decorated Dragons, according to big letters, "We are on our way to the Strand theatre to see 'The Third Alarm.'" After the show, the orphans were taken to the fire department, given ice cream and cake, and then shown how the apparatus was handled. Calla plans to return engagement of "The Third Alarm" at the end of the month.

James Benis has sold the Quincy theatre, Cleveland, to Charles Pintner.

A. C. Hoganson has been appointed house manager of the Alhambra and Pantheon theatres, Toledo, by Citizens Alhambra Company. Hoganson has been field representative for Fox Film Company, travelling out of Cleveland.

M. A. Malanay, publicity director for Loew's Ohio theatres, took a projection machine, a moving picture operator and the first print of "Robin Hood" to arrive in the city to the house in which the film was first shown to the public, the Fifth Avenue theater, which has been confined to the house for the past two weeks with rheumatism. Among those present to enjoy the première were Mayor and Mrs. Kohler, Law Director Paul Lamb, Welfare Director and Dr. Maurice Budwig. The doctor said that movies ought to be shown in all hospitals, for convalescents, as the best way to cure a pain is to forget about it.

Fred Desberg, managing director of Loew's Cleveland theatre, in a recent newspaper article, criticized the frequent and careless sale of newspaper criticism as a trick that does not boost a picture nearly as much as adverse newspaper criticism would hurt it. This theory was smashed into a cocked hat last week when every newspaper in Cleveland carried the special advertisement, "The Voice From the Minaret," the Norma Talmadge-Eugene O'Brien picture playing at the Stillman theatre, while the public flocked to see it. Which proves that a proper combination of stars can make an exception to all motion picture rules. "The Voice from the Minaret" broke the records for this season, according to Desberg.
News of the Canadian Exchanges

VINCENT McCabe, Toronto, has left the Empire Theatre, from which he is general manager of Associated First National's Canadian organization because of ill health, announced the other day. McCabe had been in Toronto since about the middle of March and the withdrawal has aroused wide regret. He came into prominence first as Fox representative in Canada about six years ago and he became general manager of the Fox Film Corporation, Limited, in Toronto before about three years ago, and has been general manager of the First National. He has visited every part of Canada and was known personally by almost every exhibitor in the Dominion. His health has been poor for some time past. He has no business plans for the future.

An announcement is made that Canadian Educational Films, Limited, has purchased all the outstanding stock of the distribution rights for Robertson-Cole productions, which were formerly handled by Regal Films, Limited.

Milwaukee's Film Row News

WILLIAM ASHUM, manager of the Milwaukee branch of Pathé, has tendered his resignation as general manager of Associated First National's Canadian organization because of ill health. The news of this resignation circles because it marks the entry of educational in Canada into hands of dramatic feature distribution.

Until a few months ago, educational releases were released in Canada under the auspices of First National and Canadian Educational Films, Limited, was organized as a holding company to handle the releases throughout the country, offices being opened at Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver. This effect has been followed by the acquiring of Robertson-Cole rights.

Regal Films, Limited, one of the largest exchanges in Canada, will continue to handle Metro, Pathé and other brands of pictures.

Cecil Wilson, Winnipeg branch manager of United Artists Corporation for the past year, has resigned and Mr. Wilson is considering several offers from other exchange companies.

Florida Flashes

L. I. Gableheart, who operates the Tha-Leno theatres in Center Hill and Webster, has opened another theatre in a new house that will also be called Tha-Leno.

The annual meeting of the Strand Theatre owners of the Strand, Victory and Bonita theatres of Tampa, was held in Tampa this week. Officers for the year were elected. W. D. Gray, president; E. Sodenfor, vice president; J. A. Waterman, treasurer; H. S. Harmon, assistant treasurer. These men and directors are highly gratified with the excellent showing made by Centre Cinema, and with the efficient staff, and no changes of any kind were made in the management.

A cloud of smoke suddenly filled the Grand theatre, Tampa, about 8 o'clock last Thursday evening, causing the patrons of the theatre to make a hasty exit, with some mild excitement. An office window above the theatre had possibly thrown a lighted cigarette on a pile of trash in the alley in the rear of the theatre, and the loud suction fans drew the smoke from the burning trash into the theatre. The fire department, owners of the theatre, extinguished the blaze and the smoke cleared up.

San Diego Paragraphs

W. C. Everett, who has been con- necting with the Goldcoast Theatre since its opening, as treasurer of the Mission Amusement Corporation, has taken over the management of the theatre, succeeding S. B. Blackley, who has gone on the road with a front of the theatre, a frame mounting on the wall, of which the three-sheets in each side and two sheets in the rear, did the work.

"Quincy Adams Sawyer," during its week's showing at the Plaza, proved to be an effective exploitation campaign, and the effect of two pictures a week and place to good crowds all last week. A fair grounds of miniature design at the
Rated as one of the ten best pictures of 1922 by both Film Daily and Motion Picture News

THE REVILLON FRÈRES Production

Nanook of the North

In addition to that, hundreds of exhibitors have reported that it is one of the greatest pictures they ever run, did fine business for them and was praised by all who saw it!

CALIFORNIA THEATRE, TURLOCK, CAL.
"100 per cent. satisfaction. Several said 'finest show ever saw.'"—W. S. LESTER.

GARDEN THEATRE, MILWAUKEE.
"Admission 50c. Picture played to good houses for three weeks."—(Trade Review.)

BART'S MECCA, MIDLAND, MICH.
"The most extraordinary picture ever made and the greatest novelty in the world bar none. Teachers and pupils attended in a body."—J. B. LAUGHLIN, (Quoted in Ex. Herald)

ROYAL, MALVERN, ARK.
"Wonderful. Every exhibitor in the country should run this subject."—J. M. GARNER, (Quoted in Ex. Herald)

Can you afford to ignore a picture that sober and expert judgment rates as one of the ten best of the year, that exhibitors praise so highly?

Produced by Robert J. Flaherty, f.r.g.s.
As exciting as an automobile collision—

Pearl White in "PLUNDER"

Every chapter of this thrilling romance is an adventure in itself.

Pearl White's marvellous popularity as a serial star packs 'em in and after that the superlative production, acting and story do the rest. Fifteen weeks of real business are assured.

Pearl White's past Patheserial successes have played to millions. "Plunder" will play to its tens of millions.

Arrange for a screening now
Western New York

The Palace, Peterson & Wood's new house in Jamestown, was formally opened last Monday evening. A large delegation of Buffalo exchange, including salesmen, salesmen and exhibitors attended the premiere. Howard Waugh is managing the Palace and will play the leading role in the policy of the Palace is vaudeville and pictures.

Buffalo's Strand is no more. It closed its portals Wednesday night with a final showing of "I Am the Law." The Strand is going into the producing business. He has been named general manager of the National Non-Theatrical Inc., which Buffalo and Indiana financiers are interested. Mr. Pfeil plans to go to New York about the Strand's activities, but no definite plans have been announced. The lobby is for rent as a store.

Buffalo clergymen saw an advance showing of episodes from the Old Testament in the Central "Y." Monday afternoon. The pictures are being made by the National Non-Theatrical Inc., of New York.

Buffalo may have a motion picture studio at last. Officials of the United Film Productions, Inc., New York City, are in town seeking a suitable studio site. The roof of the old German-American brewery building at Main and High streets and the old Curtiss airplane plant in Elmwood are being considered. Tefft Johnson will be in charge of the local studio. United has been making two-reel comedies. Officers said that Buffalo was an ideal location for a studio and that many producers were interested in coming here because of the high cost of maintaining studios there.

The Opera House and Temple theatre in Cortland, N. Y., owned by J. S. Burnham have been purchased by Myron Bloom of Fulton, N. Y.

T. Cecil Leonardi, manager, announces a change of policy at the Olympic. Hereafter there will be two changes of program each week instead of three. The Olympic has designated Friday evening as "Family Night," when to all children presenting a coupon from the newspaper's comics section they receive five cents. "The Oregon Trail," is being added Friday night and Saturday matinee.

Howard J. Smith, manager of the Palace Theatre in Troy, N. Y., resigned recently. Mr. Smith has been invited by several other starved section to make the Palace their new television headquarters. It is expected that more vaudeville will be produced near Buffalo.

"Robin Hood" opens in Buffalo for an indefinite run at Shee's Hippodrome, commencing Sunday, March 10, in accordance with an announcement by Vincent McFaul, managing director of the "Hipp." Mr. McFaul, the "Hipp" booking manager pres. (Continued on last column)

Around Buffalo's Branch-Offices

THE big event of the week was the formal opening of the Buffalo exchange of Renown Pictures, Inc. on Buffalo's east side, presided over by Robert T. Murphy as manager and the private screening of "The World's a Stage," in the Stateroom Theatre. It was followed by a reception and dance. Southard Brown of the home office was there, and ex-staffer Joe Alioto said "Boo" put the show over. Walter Dion was in charge of projection at the Stateroom. There was a brief address by the hotel of the day's activities.

Colonel Howard F. Brink is anxiously awaiting a print of Dr. Couce's screen message. The Colonel wants to get a feel of it himself and see if it will help him in trying to smile exhibitors into signing contracts. One thing is certain. Howard ought to have an easy time of it looking this one. Clara Gross has resigned from the Educational office staff to accept a position with F.B.O. Educational is now in possession of the new Nuart exchange in the big new building at Pearl and Thomas.

Hiram Abrams was a Buffalo visitor last week. He dropped into town for a conference with Chester A. Draper, local exchange manager. Rose Owen and Rose Middienman have resigned from the United States force.

Henry W. Kahl, Metro manager, was in Syracuse last week end and while there met Jackie Coogan, who was in town for a brief visit. Jackie assured Henry that he would check into booking records when his new Metro pictures came through.

H. L. Berkwitz, assistant manager of the First Graphic exchange, journeyed to New York this week for a peak at the bright lights. Jack, manager, and H. L.'s brother had spent a part of his week tour along Broadway. Phil Gentille invaded the Southern Tier this week. He signed up a lot of business for the new Richard Talmadge pictures.

Josephine Genco, formerly with Fox exchange, has succeeded Miss Ruth Rappeport as secretary at the local Merit exchange, which is now in charge of N. I. Filkins. Miss Filkins has returned to Renown Pictures, Inc.

There has been much activity at First National the past few days. This week, in the color box office, with Miss Hazel McClellan, director of the Colonial theatre orchestra, and the reports got out that Harold Lloyd, star of exploits of the extraordinary, is to soon see Miss Genevieve Kehoe of Syracuse. No wonder the studio executive has always gone to Syracuse to put on campaigns. We have a sneaking suspicion that much of the campaigning was at the home of Genevieve. We understand that Harold will do the bridge room stuff this month and that he has already been set back several years through the purchase of a diamond ring that glows like a headlight on a Ford. Branch Manager J. J. Hayes has a mammoth contract with Shea's Hippodrome for First National exchange of which he is now in charge. The local exchange will go over its quota for F. N. week, Feb. 3 to 10.

R. H. Clark was in town last week.

Joe Fitzer is now representing Universal in the Syracuse district, according to an announcement by Jim Savage, assistant manager of the Buffalo exchange.

Fenton D. Lawlor, former manager and recently salesman at the De Luxe exchange has been replaced by Paul Shaver. Paul Shaver has succeeded Howard Richl for Hodkinson in the Syracuse district. In Hodkinson he has always been famous for the fact that he is the only manager of a small town who has been able to work with F.B.O. T. J. Lincoln has returned to his old job on the office staff. A. W. Carne, salesman, has been sent along the Southern Tier this week.

George J. Canty, formerly with the Pittsburgh, has been added to the sales force of Beechwood Photoplays. Mike Resnick has resigned. He has returned to New York, his old stamping grounds.

(Continued from first column)

With Charlotte's Branch-Offices

FRITZ FRIEND, veteran Metro salesman in the Carolinas and Jimmy Hicks, of Enterprise Distributing Corporation, detail harmonic enthusiasts of both the Carolinas, bound in the mountains of North Carolina, around Chimney Rock, early in January. They were followed by Miss Carter, his assistant, and were unable to negotiate the tortuous mountain roads during the worst snow storm of the winter, the men suffering intensely from exposure before relief came.

E. F. Dardine, Charlotte manager for Universal, has just returned from a visit to the General Virginia territory. He also visited Raleigh and met many of his friends among the legislators, building contractors, and newspaperman in the Carolinas.

Fred H. Kirby, for several years Carolina salesman for Educational, is now covering the same territory for American Releasing Corporation.

V. P. Whitaker, special representative for Al Lichtman, has been in the Carolina territory with Branch Manager Rufus A. Davis, who calls on important key city exhibitors.

John Scroggs, of the accessory department of Goldwyn, was called to Atlanta, Ga., last week, to take account of his father's death.

W. B. Corby, former Universal salesman, out of Charlotte, has resigned his position, but has not announced his new affiliation.

George V. Atkinson, short subject manager for Vitagraph, is now covering Eastern North Carolina.

H. H. Anderson, who formerly controlled a circuit of theatres in the Carolinas, has moved to Charlotte, where he has secured the premises formerly occupied by the Select offices, which have closed. It is rumored that Anderson will, at an early date, enter the independent state right field with an exchange in Charlotte.

The She Amusement Company's first house in Canada, Shee's in Kinston, N. C., has been offered for lease after May 15, according to ads in the local papers.

The new Strand theatre will open the end of this month in Endicott, N. Y. It is being built by the Ko- deco Construction company of Endicott, which has the contract for the theatre. It has a capacity of 500. It is a beautifully decorated and modern equipped theatre.

In order to arouse interest in the first episode of "Plunder," Pearl White's new serial, Al Becker, manager of the Victoria, arranged to have motion pictures taken of all folks entering the "Victory" and outside. These pictures will be shown on the screen at the next Saturday matinee and you can guarantee all the kids will come again to see themselves in "movies."

Al Becker of the Becker Theatre Supply company has installed two new Simplex machines in Shee's in Kinston, N. C. He has also furnished the Kensington theatre with a new Crystal beaded projector. Assistant Manager James C. Car- dino hopes to thus acquire perfect pictures.

Carolina Bulletins

Carl Bamford, district supervisor of theatres in North Carolina for Southern Enterprises, Inc., has purchased the Majestic Theatre, Ashe- ville's principal house. He has also furnished the Kensington theatre with a new Crystal beaded projector. Assistant Manager James Cardino hopes to thus acquire perfect pictures.

Percy W. Wells, of Wilmington, N. C., president of the North Carolina M.P.T.O., is receiving the sympathy of his many friends upon the death of his wife last week. Wells has been interested in the welfare of the theatre men for many years, and in addition to his personal made it is the entire acclamation of all theatres of admission taxes which had been collected for almost two months.

R. D. Craver, of Charlotte's "Bible Bazaar" for the First National exchange there, has acquired the Broadway theatre, Col- umbia, S. C., by purchase. He formerly ran the business at one time. He will thoroughly remodel and redecorate it and install a mammoth pipe organ.

U. K. Rice, of the Pilot, Broad- way and Auditorium theatres, Charlotte, salesman, was on Charlotte's Film Row during the past week.

H. F. Stallings, of Kinston, N. C. and H. R. Mason, of Goldsboro, N. C., of Southern Enterprises, Inc., have returned from the Golds- boros, Kinston and Wilson, N. C., were visitors in Charlotte during the week.
News of Seattle's Exchanges

S. J. Vogel, western district manager for the W. H. Godwin Corporation, is in Seattle recently, en route to his general headquarters in San Francisco, after an extended business trip to New York and a tour of inspection of his territory. Mr. Vogel was a guest of J. R. Beal, manager of the local exchange. A prominent general sales manager for Universal, has also been in the city, with the two being watching the progress of the eight local territory offices in the "Armstrong Week" contest to determine which exchange with the greatest number of sales in sales over a ten-week period a year ago. Although the results had not been received at the time this was written, it was believed that the Seattle exchange would share the cash prize awarded to the office that made the largest gain.

Visitors last week on Seattle's Film Row included E. A. Halberg of the Lincoln theatre, Port Angeles; W. G. Ripley of the Bijou theatre, Longview; Don Collier, manager of the Dream and Liberty in Chehalis.

Along Atlanta's Film Row

THE entire industry mourns the loss of veteran of the game, Hugh M. Cardoza, who has been in the film game for more than sixteen years. Mr. Cardoza died recently of heart failure. For the last several months, he had held down management of the post of Film Row Manager in the local Associated First National Exhibitors Exchange. His loss will be keenly felt.

Business with Savini Films, Inc., must be extraordinarily good, for genial "Bob" Savini, president of the firm, is wearing a particularly joyous smile these days, and, instead of the cautious "not so good" air that marks the face of other exhibitors, he will go out of his way to hand you in reply to the inevitable "How's business?" Mr. Savini chortles, gleefully, "Great! Couldn't be better!"

It is good to see Miss Bianca T. Bak, Assistant Manager of the local Goldwyn Exchange back on the job again, as Miss Bak has had a particularly severe tussle with the old "dengue fever" menace, which has kept her from Film Row for a number of weeks.

Frank W. Salley, formerly a popular member of Film Row, who has been living in Miami, Fla., for the past three months, has returned to Atlanta, and taken over the duties of the late R. J. Godwin. Mr. Cardoza, in the offices of First National.

G. B. Holt, formerly in the office of Bromberg Attractions, has acquired passports and necessary papers, which will enable him to sail for France, on the fifteenth of February, to take up his residence in "that dear Paris." Mrs. Holt is French, a native Parisienne and has been living for six years in the old country. Mr. Holt will act as a consultant to a number of American firms and is quite enthusiastic over the new venture.

It was with deep and sincere regret that the local Film Row, and its representatives, saw Stephen A. Lynch depart for New York. Mr. Lynch has been identified with the industry in the South so long that it is quite possible to call him a "film game" in the South without him. An air of deep gloom has hung over the offices of Southern Enterprises ever since he left.

Joseph L. Maremlette, who made himself tremendously popular as a manager of the New York Film Row Art Exchange in Atlanta, has gone over to Goldwyn, where his exhibit-friends will be delighted to find him as much interested in their problems as before.

The society crowd were greatly excited over chronicling the marriage, last week, of Oscar Oldknow, only son of William Oldknow, one of Atlanta's most prominent local exhibitors, to Miss Irene Armstrong, of prominent and wealthy Atlanta families.

Atlanta Gossip

Manager De Sales Harrison, of the Howard theatre, is very busy now with elaborate plans for a fashion revue which he will put on in conjunction with the smartest shop in the South, the week of Feb. 12. Ten girls, selected from the seventy-five most beautiful girls in Atlanta (talk about Ziegfeld's "girls") will wear a bewildering assortment of gowns, the cream of New York fashion, as the way looks all going to be very wonderful—and feminine Atlanta is holding its breath in anticipation.

William R. Bedell, of the Rialto theatre, believes in contests, and his latest contest is in the pleasing success of several of his most recent ones. The grand prize of this last contest was a white cotton kitchen cabinet, that fired the imagination of every feminine patron who saw it—and the essays on the value of the feature picture flew thick and fast, gathering for Mr. Bedell and the Rialto considerable free publicity.

Manager Kimball, of the Bonita, has a beautiful and amusing tab show, labelled "Fingers in the Wind, 1923," which is pleasing his patrons. He uses a five-reel feature, a two-reeler, and did a two-weekly tab show, in addition to his tab show and is doing excellent business.

Heretofore, a house with a three-weeks-a-week policy, the Alamo No. 2, under the good management of Mr. and Mrs. Samuels, has successfully weathered a change to one picture a week. A new three-weeks-a-week policy for an indefinite run, with a minimum of four days and the new policy has been with success. Second runs of the really big specials, "Three Musketeers," "Way Down East," "When Knighthood was in Flower," has made the change possible.

Des Moines Flashes

J. E. Boyce, Iowa's oldest exhibitor, has rushed to the hospital this week. He is in a very serious condition.

Mr. Harry Pace, of Pocahontas, is the father of a fine baby boy. Mr. Face is now acting as manager of the theatre, while Mr. Bauman, who has been in partnership with him there, joins the Universal Sales force. Mr. Bauman will have territory J.

The theatre at Mt. Ayr has changed hands. Mr. Kramer, of Great Bend, Kansas, has bought the theatre at Mt. Ayr.

Mr. Arthur Stolte, of the Des Moines theatre, has suffered an attack of the grippe or something like it.

Dan Burgum, of the Garden theatre, Des Moines, reports that a letter from his daughter, Ruth, in California, says that she agrees with the climate. She has gained ten pounds.

Mr. Helms, manager of the Strand theatre, took a trip out of town this week.

Seattle Bulletins

"To have and To Hold" closed its engagement at the Strand theatre here the end of January, after having broken box office records for capacity business. The picture opened at Manager H. B. Wright's house in the middle of the week, and it was at first expected that it would play for ten days only, but attendance kept up so well that the attraction was held over for a two and half week run. "Ebb Tide" followed it as the next attraction.

"The Tale of the Pipe" a special propaganda reel produced in conjunction with the Seattle Post-Intelligencer, was accorded a red carpet welcome by Manager R. W. Case. The Columbia theatre now has the theatre held at the Columbia each week. The film is made by "Shorty" Rondorff for the Columbia International News in Seattle. It contains figures on the narcotic evil and is supplemented by scenic, opium dens, exploits of narcotic instruments, and descriptive titles regarding all phases of the situation. In the "Tale of the Pipe" and other pictures of that type, loaned by the various exchanges, as well as a telegram from Luther Burbank to Mr. Case, helped to introduce the subject to the theatre patrons, who were led in the belief that the work the Columbia is doing.

A suit for $20,000 was filed against the Southern Pacific railway recently by Miss Frankie Dagley, while she was appearing in this city at the Blue Mouse theatre in the Irene Castle Fashion Promenade. The suit was filed in the Hodkinson release, "Slim Shoulders." The suit is a result of an accident, sustained by Miss Dagley in Oregon, recently, when the train gave a sudden lurch and Miss Darling was thrown to the floor, suffering a broken leg as a result of a fall. She was unable to appear in the review for over a week, and later, she declares, in her suit, that three physicians have told her the scar on her nose will be permanent.

Word has just been received in this city that Miss Jean Haskell, who up to a few months ago had always resided in Seattle, has signed a long-term contract with the Goldwyn Pictures Corporation. She was recently announced as winner of motion picture "opportunity" contest, and will enter the "university of the motion picture" on the Goldwyn lot. She is the daughter of the president of one of Seattle's largest meat packing organizations.

Two traveling auditors have been recent visitors in the city. Joe De Mayo, representing the First National exchanges, and Frank W. Talbert, of Universal, have both been working in their respective local exchanges for the past several weeks.

In the Des Moines Exchanges

Joe Cowan, shipping clerk for Universal, is getting a lot of kidding this week. As the Polack was making a speech in the auditorium, one of the boys got under the door of the stage and had a shower. The Polack, having no other way out, rushed for the exit in hisマケ類, but was stopped by Mr. Harkins, manager of the Shoestring, who accosted him, saying: "To my near-est friends, the girls of the office staff at the Pathe exchange were entertained at the home of Mrs. Mary Frase last week. The guests were Helen Diller, Rose Browder and Mrs. M. R. Gallaway, and there were also a number of their friends invited. Miss Frase had the place beautifully decorated. Business has been so rushy at the Universal exchange that they have added two new stereographers to the staff, Mr. Hargis and Miss Herman of Des Moines.
Among the Butte Exchanges

EDWARD ARMSTRONG, as general sales manager of the Universal Film Exchanges, was a Butte visitor last week to see the opening of "Jerry Belvedere," the newest Fox special, "The Town That Forgot God," "The Village Blacksmith," "Costard Cup," "F*ck on the Barnroom Floor," "Lupino Lane" and the comedy, "A Friendly Husband." Mr. Armstrong, the representative, "Whirlwind" Hughart, is now in Eastern Montana covering the territory for the Fox exchange.

Merle Davis, General Manager of the Ansonia Amusement Company, with headquarters at Butte, has been in Seattle on a business trip, while there he was taken with La Gripppe and hurried home. He is reported to be improved.

Manager C. C. Fratt of the American theatre at Butte has been very ill with an infected throat. His friends have been very much concerned but at this writing he is improving and hopes to take up his office work next week.

Melvin Winstock, an old time film manager, who is now connected with the Warner Bros. in Oregon, was a caller this week at the Butte office of the Famous Players-Laemmle corporation, exchanging compliments with F. H. Smith, Manager of the city office.

J. B. Gindley, Paramount representative, was in office here at the time and the two enjoyed a social hour discussing old times.

Mr. Winstock is one of the Peppy Paramount salesmen of Eastern Montana stopped off in Butte. He was enroute to Salt Lake where he expects to have an operation done on his ear. His friends regret the necessity of the operation but hope to see him back in Montana within the month in his normal health.

Last Saturday in Portland, Me., while the manager was absent for a moment, a young man walked into the office of the Strand theatre, opened a cash box, and walked quietly away with $25 before the manager came back.

Eastern New York Items

The residents of Mechanicville, N. Y., have the opening of Sunday movies at a special election to be held on February 28. At a recent meeting of the board of trustees it was decided that the best way to settle the matter was in a referendum vote. Those working for Sunday shows in Mechanicville have adopted as a slogan, the following: "What other places have, we should also have." The Sunday showing was inaugurated a year ago in Mechanicville, but so much opposition developed along certain lines that those behind the proposition decided to withdraw for the time being.

The Liberty, at Newburgh, recently purchased by W. W. Berinstein, will hereafter be known as The Strand theatre and will reopen on February 14.

George Roberts, handling the Colonial and Hudson theatres in Albany, spent a portion of last week in Elmira.

Charles Walder, manager of Goldwyn's exchange in Albany, has been confined to his house for a week or more, from a severe attack of influenza.

Lou Buettner, of Cohoes, in Albany recently, reported that the Strand, which he has just opened in the city, is doing a fine business, and is well attended.

An important motion picture deal was consummated in Cortland last week by Nate Robbins Enterprises of Utica, and the Troy collar factories, in a tie-up with "The Hottentot." As an exhibitor, there are few women in New York state the equal of Mrs. D. S. Regan, of the Strand in Gloversville. Mrs. Regan was in Albany last week, selecting several pictures for early presentation.

The Strand of Phoenix changed hands last week, being sold to a Greek named Vernakas, of Watertown.

Jimmie Rose, one of the Pathe salesmen out of Albany, is back on the job, after three weeks in the hospital.

Harry Bernstein, Buffalo manager for Universal, with supervision over Albany as well, was in the Capital City last week.

The Park, of Utica, and other theatres are heavily exploiting "Plunder," the latest Pearl White serial.

According to E. S. Johnson, a Pathe salesman out of Albany, just back from a two weeks trip through northern New York, the theatres in the state have lost thousands of dollars during the past month because of the last winter's impossible condition of the roads.

Charles J. Rose, who has been handling the two Schine houses in Oneonta, has been transferred to Oswego.

L. L. Connor, of the Victory in Cambridge, prominent in American Legion affairs, was in Albany last week.

David C. Lithgow, of Green Bay, is now making mural paintings of large size for the new Troy theatre. One representative of which Emma Willard instructing a class in 1824 was the laying of the cornerstone of the first Court House.

Negotiations are pending in Syracuse, which may result in the Nate Robbins Enterprises of Utica taking over the Grand Opera House. It is the first move in a vast expansion program planned by the Robbins interests.
Pre release Reviews of Features

"Jazzmania"
Tiffany-Metro—Eight Reels
(Reviewed by Charles Lathkin)

JAZZMANIA. We'll say it is. But we'll wager that elements of syncopation eat this one up. Today the nation is in the grip of jazz. It dominates every social activity, at least the successful events. Today, cognizance of this state of affairs, Director Leonard has opened wide the purse strings and let a golden stream fall into the production of one of the most elaborately staged pictures of the season.

Made for fun purposes only, the story may be long. It is a sort of syncopated Graustark theme with an American and Monte Carlo locale thrown in for good measure. Tiring of the continual plottings and bomb-thrownings of her countryfolk and determined not to marry Prince Otto, the pretender to the throne, Queen Ninon flees to America with the star back, grabbing the of the big dailies. There she becomes all the rage because of her dances, but in the end returns to her homeland to dispose of the perfidy of Otto. Her American lover follows thither and all ends well.

The story has been written with Miss Murray in mind. It is a sort of syncopated Andalusia with Miss Murray in mind. At every step Mae is given an opportunity to shake a wicked shoulder or gyrate on her pretty tootsies. The story is told in fast-moving, striking costumes, each more original than its predecessor and costing enough to make Britain's debt to U. S. pale into insignificance. The songs by every Murray can be counted on. They are unusually elaborate, some of them reaching heights of artistic splendor. A saving grace is in the writing of the story. The director and author have seen to it that seriousness does not intrude at any time. There are some thrilling airplane shots showing a plane doing a roll spin. The mob scenes are well handled. From a photographic viewpoint, "Jazzmania," is a masterpiece of color. It answers the demand for pep in our picture programs.

The cast is a good one.

Queen Ninon
Miss Mae Murray
Miss Jenny Landon
Sew Dot LaRogue
Buddy Daimler
Eddie Burns
Prince Barron
Robert Houston
Captain Valmar
Robert Frazer
Brigadier-General Daimler
American Capitalist
Harry Northrup
Miss American Capitalist
Effie Lucas
General Muroff
Thomas Gulse
August Daimler
Henry Barrows

The Story—Prince Otto, Ninon, revolution in Jaguars, unless the queen consents to marry Otto. She refuses. Revolution starts. The queen becomes a jazz enthusiast and when the bombs begin to fall in Paris and furious she flees to America. She goes back, grabs the throne, turns the land into a republic, introduces flappers and other modern equipment—and accepts Americans.

Classification—Jazzmania stuff.Jazzed up and set in elaborate scenes. The whole serving as a background for Miss Murray's dancing debut.

Production Highlights—The dances performed by the star. The sets. The gowns worn by Miss Murray. The revolution in Jazzmania. The scene where the airplane voyages at Monte Carlo. The fine photography. The snappy subtitles.

Exploitation Angles—The title. The star. Wonderful opportunities for putting over elaborate window displays in the leading music stores.

Drawing Power—Will have a decided appeal to our modern jazz followers. The intelligence may not care for it.

"Truxton King"
Fox—5613 Feet
(Reviewed by Laurence Reid)

T HE mythical kingdom formula is restated again and since this particular film is an adaptation of George Barr McCutcheon's story of the same name, it is certain of a definite appeal. Moreover, this author has become popular through being more experienced than any other in dealing with this ancient theme. Besides, his name is sufficiently familiar in its own right to diminish his patronage. There isn't so much comic opera flavor to this picture as would expect and the answer may be found in the adventure and romance which are not over-stuffed with hokum.

"Truxton King" is the best picture which has come John Gilbert's way in some time. Not since "Monte Cristo" has he had a story which gives him the opportunities to show what he can do until his sponsors gave him the McCutcheon yarn. Oh, this is nothing original about it; there is the same dashing American who rescues the fair daughter of an English nobleman by way of winning gratitude and affection. And the usual conflict between the ruling faction and the revolutionists is exposed to play against an exciting climatic. The popular elements of such a story are in their customary places. And because it is dashing, furnishing a good line of action and adventure, it must be put down as a likely attraction for the everyday patron. While humor is usually the saving grace of this type of play, Truxton, however, it looks out of place. In fact it appears laced in execution because it is entrusted to a character player who impersonates a tourist guide. The story has provided a good production and deserves praise for its excellent lighting effects. Some of the shots featuring the battle between the rival factions were taken at night—and they offer a picturesque appeal.

As the plot? Well, the American is suspected of being a spy by the rivals. But when he protects them and effects the rescue of the girl and saves the kingdom he is taken right into the fold and given an active picture, this, and calculated to bring Gilbert back into the good graces of the public.

The Cast

Truxton King
John Gilbert
Lorraine
Mae Murray
Robin, aged 6
Mickey Moore
Robin's Nurse
Doris Harley
Count Carlos Von Enge
Henry John Miller
Tullo, the Government Agent
William Spanz
Charles Matthews
Pete Sorton
Duffy Marks
Mrs. Ambrose
Olive Blyston
Baron Danglos
Mark Pennant

The Story—American in Graustark suffering aventure scrapes acquaintance with little prince and a meeting with the boy's charming aunt. Later he discovers that revolutionists are seeking to overthrow the government and appoints himself protector. He is taken prisoner but escapes to effect the rescue of the aunt.

Classification—Adaptation of story of same name by the same Mr. George Barr McCutcheon. Based upon mythical kingdom formula.

Production Highlights—the line of action which is well sustained with adventure. The battle between the revolutionists and the royalists.

Exploitation Angles—Author's name well known. Might link up with book-dealers in exploiting look and other novel by author.

Drawing Power—Suitable for any house catering to the fans.
The Bohemian Girl
American Releasing—Six Reels
(Reviewed by Laurence Reid)

Harley Knoles has paid his respects to the memory of ballad by producing one of the bestold romantic operas ever written. There is scarcely enough substance to provide picture material, but it is replete with the kind of scene that allows for a well-staged production. It is lavishly produced and fairly colorful. Most of us are familiar with the opera, but seeing it for the first time on the screen, we feel a feeling of excitement even though the spectator will not be conquered by the plot. Most of the cast is good, and the libretto is followed with true fidelity.

If Knoles has erred it is in holding his scenes too long, so that the action seems to drag through the entire play. It seems as if he could have ordered the players who interpreted the gypsy roles to act more spiritedly. The producers are notOld Commodore Constance Collier and C. Aubrey Smith, English actors who have appeared in American stage and screen productions, who, as the chief gypsies, manage to work the part into themselves.

Ivor Novello, however, did not put enough animation in his study of the youthful Pole who becomes the Hungarian conqueror. Moreover, when the Count's child is kidnapped and reared as a gypsy, he allows the years to rest lightly upon his shoulders, and when it is found that the child has deserted. Ellen Terry as the old nurse of the girl has a small part, but her pantomime is perfect, and the Count's change of heart succeeds in luring a charming wistfulness to the interpretation. This personable English star is good, and she can stand alone. Again, she knows how to make up with discretion. Novello comes into the close-up considerably, too, mostly with his production.

The story does not sustain one's interest throughout because the plot is slow in developing and very little of the incident is shown. The famous songs, "The Heart Bowed Down," "Then You'll Remember Me," and "I Dream I Dwelt in Marble Halls," are neatly dovetailed in captions and scenes. The picture, however, should draw well at any house and carries good exploitation possibilities.

The Cast

- Arline (
- Gladys Cooper
- Thaddeus (Ivor Novello
- Hilda (E. E. Himmelfarb
- The Gypsy Queen (Constance Collier
- Duchess (Dorothy Davenport
- Count Arndt (Henry Vihart
- Countess Arndt (Gibb McLaughlin

The Story—Austrian count gives hunt dinner at which young gypsy is guests, and she is given a gypsy having saved the life of the count's little daughter. The gypsy's comrade kidnaps the child and escapes, and it is brought up a gypsy, ignorant of her real identity, by the youth who saved her life in reality a Pole of royal blood. They fall in love with another and are reunited and the youth is restored to his father. Explanations follow and the count grants his consent to their engagement.

Classification—Adaptation of Balfie's famous opera.

Production Highlights—The good production. The notable names in cast—the players contributing good performances. Gladys Cooper's beauty and charm.

Exploitation Angles—Most every one is familiar with the score of Balfie's opera. Feature the music in your presentation. Stage a prologue with photo slides of Balfie's "Dream I Dwelt in Marble Halls," The Heart Bowed Down," and "Then You'll Remember Me" sung by soloists or featured in the operatic form.

Drawing Power—Title should attract patrons of second-class houses. Suitable for small towns.

"Adam's Rib"
Paramount—Ten Reels
(Reviewed by Charles Larkin)

Cecil B. DeMille has come to the defense of the movie with a picture of which some of his followers might be mentioned that the defense has cost him a pretty penny. If ever a picture showed disregard for the money bag this is it. From the story of "Adam's Rib" DeMille has concocted a masterpiece and probably one of the most elaborate pictures in the history of the industry when you consider the amount of artistry and care that went into its conception.

We are told that the prehistoric forest scene in which is set forth the life of the caveman is the largest indoor set ever staged. Most of the cast is good, and DeMille is followed with true fidelity.

"Adam's Rib" is a vivid refutation of the argument that there is nothing new in motion pictures, that they are in some small way an answer to this is something new." It shows us gigantic reproductions of dinosaurs and other 30-foot 2-ton playmates of our stone age ancestors. It is a novelty that is bound to cause comment. The grand ball scene is a triumph of color, photography and beauty. The forest scene, in which DeMille shows us that even then flappers held forth and that passion reigned. It is DeMille at his bizarre best.

In this picture the director seeks to prove that his "Manslaughter" would have us believe. He argues on the screen that under the bobbed hair era, the boy's first love is beneath the folds of the latest Poiret—a heart. In putting over this defense of flapperism he tells us a richly entertaining story. He has selected a cast that could not be improved upon—what with Milton Sills, Elliott Dexter, Anna Q. Nilsson, Theodore Kosloff and Pauline Lord.

The production is filled with typical DeMille surprises. Even at the close he introduces several thousand feet of color photography which make us sit up and take notice. Spice, snap, color, love, thrills—they're all here.

The Cast

- Michael Ramsay (Milton Sills
- Prof. Nathan Reade (Elliott Dexter
- M. Jaramin (Theodore Kosloff

- Mrs. Michael Ramsey (Anna Q. Nilsson
- Mathilde Ramsey (Mathilde Ramsay
- Donald Sills (Arthur Garson
- Minister to Morocco (Clarence Geldart
- Kerminal (George Field
- Kramar (Robert W. Kruger
- McLaughlin (Edward Cromwell

By Jeanie Macpherson, Directed by Cecil B. deMille.

The Story—Deals with passion through the ages. Mrs. M. Ramsey and her husband, and in the same years, to win a man, to win a heart. What a difference a little love makes.

The Cast

- Dennis O'Shanne (E. Hoot Gibson
- Johnny Day (Tom O'Brien
- Lark (Laura La Plante
- The Vamp (Carmen Phillips
- Don (Juan Gonzalez
- Little Lorraine (Jack Crane
- P. (
- Grand Duke (Albert Prisco
- Innkeeper (Rosa Rosonov

By Raymond Schrock, Directed by Edward Sedgwick. Produced by Universal.

The Story—Doughboy and his buddy get two weeks furlough and decide on Paris. They are carried into a principality of Spain, and the hero falls in love with the reigning duke's daughter. She is pledged to a Spanish don but does not love him. The doughboy masquerades as a bandit and rescues the girl—now we're in Spanish, and the M. P. comes after him eventually. But he returns to the girl after his punishment.

Classification—Adventure-romance of buddy's experiences during a furlough. A. W. O. L. gets him into trouble.

Production Highlights—The spirited incident. The good interpretation of Gibson. The scene when the Spanish don and the doughboy have a brain fight. The scene when the M. P. comes after him.

Exploitation Angles—Here is your chance to co-operate with the American Legion. It will interest any of the boys who were over there. Would make a good screen display. Use stills of Gibson in his Castilian costume. Put on a Spanish dance for a prologue.

Drawing Power—Will please 'em in any downtown or neighborhood house. Also suitable for small towns and county districts.

"The Gentleman from America"
Universal—4658 Feet
(Reviewed by Laurence Reid)

They've left the shootin' and the shootin' again. April 15, 1917, marks the beginning of a buddy's adventures during a two weeks' furlough and the picture with Ed Gibson in the title role is certain to be called snapily entertaining, though it is packed with hokum.

"The Gentleman from America" presents a group of buddies waiting for sailing orders. We are told there is no suggestion of actual warfare. Gibson and his pal get a two weeks' furlough, hop a train for Paris, but are taken into a principality of Spain. Then and the fun begins.

The sponsors have flavored the picture with life-like incident. Indeed, what happens here doubtless happened time and again during the war. The buddies, with characteristic American pep, breathe through some ticklish situations. We have, for instance, no suggestion of actual warfare. Gibson and his pal get a two weeks' furlough, hop a train for Paris, but are taken into a principality of Spain. Then and the fun begins.

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Motion Picture News

Opinions on Current Short Subjects

“A Hulu Honeymoon”
(Christie-Educational—Two Reels)

WHEN on the trail of a good comedy, don’t overlook this one. In addition to being entertaining in itself, it also answers the description of novelty.

The editor of a small town paper conceives the idea of running a popularity contest, newlyweds or near prospects eligible, the prize a trip to abroad and expenses paid.

Henry Smudge has his eye on a plump and good natured mate (Babe London) and believes on the strength of their combined popularities, that she and a charming fellow win. He learns that all couples must be married when the ballots close until five minutes previous to the last vote. Which occasions a hurry up wedding.

The real fun begins, however, when the couple make a start to go on the boat and travel back the going vessel. Before the end of the first reel, they have arrived in Honolulu and discover the loss of hotel reservations. Therefore, they come in close contact with natives and the groon makes a fatal mistake of getting too close to a native daughter to whom, by an old custom, he accidentally becomes married. It is up to the first new wife to come to the husband’s rescue. She finally assumes native attire and in grass skirts and so on, the attentions of the male members of the Hawaiian girl’s family, and after many humorous and hard fought efforts, succeeds in boarding another boat, leaving the intruding wife behind. Then they find they are on a boat bound for China, and we see them homeward bound in a rowboat.

The exteriors, obviously taken on actual location, are interesting, in addition to the comedy that is held at race-horse tempo throughout. remember that with two reels, apt to amuse generally.—LILLIAN GALE.

“Tattle Tail”
(Universal—Two Reels)

BROWNIE, of the cocked ears and the expressive tail, continues his screen career in this one with no diminution of stellar brilliance. He plays the part of a literal rum-hound, and assists in solving the mystery of the several adults, depicts the sleuthing, pursuit and capture of a band of bootleggers who dispose their wares through the medium of a piano hocked on a wagon, which emits liquid notes when the given keys are struck. Brownie “soaks up the evidence” by rolling in it, but is captured by the bootleggers and thrown into a lake. He manages to keep his tail above water, and the liquor still upon it is drained off and used as evidence.—STUART GIBSON.

“Jailed and Bailed”
(Roach-Pathe—One Reel)

HERE we have JobynaRalston as a girl, unable to decide which of two suitors she desires to wed. She plans to test them out by getting arrested and by the one who successfully gets her out of jail, to be the winner. Both suitors “speed” to the rescue, with the usual getting-in-each-other’s ways incident, and almost forget the girl getting themselves out of jail. However, the hero finally succeeds in getting arrested himself, which wins the bet, the girl, etc. A comedy with a lot of action, but not an excess of humor. Paul Parrott is the hero, who, about to be “tricked” out of winning the girl, gets there anyway.—LILLIAN GALE.

“Lost, Strayed or Stolen”
(Range Rider-Pathe—Two Reels)

A SPLENDID young westerner, in love with the pretty daughter of a neighboring rancher, finds himself in a difficult position. He has borrowed one securot from his father and unless he can secure an extension, faces severe loss. The two men quarrel about the deal and the younger man is ordered off the ranch. This pleases a ranch hand, who also looks for revenge and is ready to make a suggestion to take advantage of a situation that arises which will throw suspicion on his rival, as guilty of kidnapping.

Other neighbors become involved upon the disappearance of the baby brother of the girl and idol of her father’s heart. A party is formed to look for Maloney, who has committed no crime, but, on the contrary, has sent the missing child home, long before. The quick thinking of the girl and rapid action of Maloney prevent further trouble, and Maloney wins the reward offered for the return of the child, which the father substitutes by extending Maloney’s note and approving of his daughter’s choice among the ranchmen.

There is the usual good riding, good fighting and out-of-door activities identified with the series. This is not the strongest one, but is a pleasing modest western.—LILLIAN GALE.

“A Loose Tight-Wad”
(Roach-Pathe—One Reel)

PAUL PARROTT does not appear in the title role, but as the nephew of a man who has accumulated money by holding on to small bits of it. Paul is a student in college, behind in his studies and advanced on his allowance. The Uncle and his prettyeward plan to curtail the boy’s extravagances, so a telegram is sent calling the college man to the Uncle’s home. In order to command the boy’s confidence, the Uncle and girl decide to change places with the servant for a few weeks. Paul’s goals, a pic-nic, “the gang,” guests of the kindly man, all pile in a decrepit Ford. Things happen so fast, it would be difficult to enumerate them, but Parina’s inclination to mediate, leads her to a watermelon patch, while two of the boys have a lively encounter with a tramp, whose hiding place they accidentally discovet.

The accuracy in connecting incidents, the splendid characterizations of these children, even the pig, the dog, cats, pigs, etc., indicate Tom McNamara’s ability as a director, and the extent of his patience. Nevertheless, if there is anyone who dares the world to make him laugh he had better not look at “The Cobbler,” for there is a laugh every foot of the way.—LILLIAN GALE.

“Gambling with the Gulf Stream”
(Parrott-Hodkinson—One Reel)

NEARLY all of us remember from back in school the importance of the Gulf Stream in its relation to climate, so this Bray Romance should prove a fascinating subject. It is one of the “What would happen if—” answers, the “if in this case is the deflection of the Gulf Stream, so that, instead of going across to England, it came up along our own coast. We are then shown, in animated form, the stream of cold water that pours down from Labrador, and how this might be deflected at the Grand Banks. Should this go across to England, England would become an ice-bound island. The removal of this “cold wall” would then transform North America into a tropical region. The Gulf Stream would flow instead of the Polar regions, melting the ice and perhaps altering the position of the earth in relation to the sun. All of this, and more, is shown in photographic form, including some amusing shots of New York as it would appear under tropical conditions.

There is food for thought in this release, and a good bit of interest as well.—C. MOEN.

“The Clobber”
(“Our Gang.”-Pathé—Two Reels)

A GREAT deal has been said about the “perfect picture of the future.” Well, the perfect two reel comedy is here and now, one of the “Our Gang” Series and selling emphatically under the title of “The Clobber.” In the cast are those juvenile artists, Sunshine Sammy, Farina, Mickey Daniels, and the rest usually among “Our Gang” players. They are at their individual best in a comedy that is thoroughly saturated with amusing incident and human interest touches.

The story hinges upon the good nature of a hard working cobbler, who looks forward through the week to Saturday when the “gang” are sure to use his shop for a play-house and generally disrupt order. On this particular Saturday, he is not disappointed, for as each one makes an appearance, that one does so with an individual disaster. In the midst of the excitement, a customer appears. She is a daintily dressed little girl, who rides in a handsome limousine, accompanied by a nurse and who comes into the shop to have a little white shoe made. She is the “gang” on a picnic, a “gang” like veterans and all seem to register. The departure of the rich child makes the world seem commonplace again until a long anticipated check for back pension is delivered the cobbler, but the payment of the check is not for the shop for a pic-nic, “the gang,” guests of the kindly man, all pile in a decrepit Ford. Things happen so fast, it would be difficult to enumerate them, but Parina’s inclination to mediate, leads her to a watermelon patch, while two of the boys have a lively encounter with a tramp, whose hiding place they accidentally discover.

The accuracy in connecting incidents, the splendid characterizations of these children, even the pig, the dog, cats, pigs, etc., indicate Tom McNamara’s ability as a director, and the extent of his patience. Nevertheless, if there is anyone who dares the world to make him laugh he had better not look at “The Cobbler,” for there is a laugh every foot of the way.—LILLIAN GALE.
Comedies, Short Subjects & Serials

Ex-Kaiser Is Shown in Exile

Government Officials, Newspapersmen Approve Picture at Washington Showing

MORE than 1,500 members of Congress and other officials of Washington, foreign diplomats, newspaper correspondents and others recently viewed and approved "The Ex-Kaiser in Exile" in two reels, produced by Fred E. Hamlin, distributed by the W. W. Hodkinson Corporation, at two private showings of the only motion picture film of the former Emperor in his twenty-acre exile at Doorn, Holland.

The Washington showings were at the National Press Club and the day after, by invitation, to the Congressional and other officials of Washington at the dedication ceremonies of the Harding Hall, a department of the Government Printing Office.

Recalling the scenes of a few years ago, when all Washington was bending every energy toward directing the war operations on this side, the government officials took particular interest in seeing how the ex-Kaiser looks, acts and otherwise exists in exile at Doorn.

The film was shown by Mr. Hamlin, of New York City, through invitation extended to the Newspaper Club of New York City, Mr. Hamlin, a member of the New York Club, had previously shown the film to the club here. It was accorded such an enthusiastic reception that the Washington showings followed. The newspaper clubs were perhaps quicker to realize, the ordinary person, the fact that the film represents a big international scoop—first film successfully taken after many others had failed.

"The Ex-Kaiser in Exile" is shortly to be released through the Hodkinson Corporation, and, although the film was recently seen by a German nobleman, it was later turned over to Mr. Hamlin and the production is credited to him.

Pathé's Feb. 18 Releases Named

List of Nine Subjects Led by "Our Gang" and Leo Maloney Two Reelers

THE nine releases which Pathé announces for Feb. 18 include two two-reelers in series which are gaining favor with exhibitors all over the country as high-calibre box office winners. "Have Roast" and "Fat Man" are the films of the week.

In the "Our Gang" attraction a huge stack of bales of hay full of cavies and angular passages makes a new angle for the urchins and the bulldog in their joyous chase of a tramp who has polluted their picnic. The production is described as "a case of turning Sunbeam Sammy, Jackie Condon, Mickey Daniels, Little Lina and the rest loose to do their worst."

Leo Maloney seldom has ridden or fought harder than in "Lost, Strayed or Stolen." With the best of intentions the hero gets himself where a rival lover can charge him with having a wife, which makes the rivalry handling the noose. The result is a white hot mix-up out of which the lost child and the lovers emerge triumphant.

The weekly one-reel comedy on the Pathé release schedule is "A Loose Tightwad," with Paul Parrott and Jobyna Ralston. Parrott is the scamp who is quite a designer in need of funds.

Statesmen Series for N. Y. Mass Meeting

"George Washington" and "Abraham Lincoln," two of the Great American Statesmen Series of the Urban Popular Classics released by the Americanization Committee, were particularly shown at the Americanization Committee by the Americanization Committee as particularly appropriate for screening at the special mass meetings at the New York City, on Thursday night, Feb. 22nd.

The Americanization Committee appointed by Mayor Hylan, with Harold Randolph Hearst as Chairman, arranged to make the meeting on Washington's birthday one of the biggest and most attractive since the Committee was organized and in addition to the pictures, there were addresses by Herbert Hoover and Bainbridge Colby. The two one-reel Urban subjects, "George Washington" and "Abraham Lincoln," were shown privately to Mr. and Mrs. Will und Randolph Hearst and invited dinner guests at Mr. Hearst's residence last Sunday night.

The Americanization Committee is encouraging similar mass meetings throughout the country at which, it is expected, the Great American Statesmen Series will be part of the entertainment.

Tiny Auto Used in "A Spooky Romance"

The smallest automobile in the world was used in making "A Spooky Romance," Century comedy, directed by Al Herman. The car used in the picture is the property of Arthur Anderson, and operates under the name of "Tiny." It is six feet long and goes under the name of a baby Packard, because it has the body of a Packard. The motor, which is made of parts from practically every car on the market, the miniature carries our hero in fact everything that a regular car would have, while any normal person can sit in, use the shift gear and start, under it is expected, the Great American Statesmen Series will be part of the entertainment.

"School Days in Japan" Interesting Half-Reel

The Japanese seem to have earned the title of "Yankees of the East," because of their industry and commercial prowess. With a view of adapting American methods of education, the foremost families of Japan have sent their last generation of sons to the United States to study at first hand our system of imparting learning. They have taken all these matters back with them and started excellent schools of their own. Concrete evidence of this fact will be found in "School Days in Japan," the second Fox Educational Entertainment released by the company in February. This is a half reel which contains close-ups picturing the Japanese manner of teaching.

Arrow Closes Big Deal For Brazil

David J. Mountain, Foreign Manager of Arrow Film Corporation, announces the sale of the following pictures to Uniscope Pictures Corporation for Brazil:

Billy Engle Signed for Century Comedies

Billy Engle, formerly with Fox, Christie, Sennett and Educational, is another well known comedian who has been added to the comedy stock of Century-Fox Film Corporation. Julius Stern has signed him for a series of pictures. "It's a School of Dumb Bells" is now being made, in which Engle is scheduled to appear. He will also play in a comedy in which Jack Cooper will be tried in a starring role, by Stern Brothers.

Educational's Subjects Popular in Chicago

Evidence that Educational Pictures are well represented in Chicago is shown in the theatre advertising page of the Chicago Sunday Tribune. Of the theatres advertising on this page in a recent issue, twelve-six of them were running Educational Short Subjects.

Record Bookings on Coxe Picture

Flood of Inquiries Indicate Popularity of "Message of Emile Coxe"

In closing most of the key cities for representative runs on the Educational Pictures Special, "The Message of Emile Coxe," in the short space of time following the initial conferences that the feature was being produced, Educational Film Exchanges, Inc., has compiled a startling record for a short subject attraction.

Twenty-four hours after the news that Emile Coxe would appear on the screen had been wired to branch managers, reports from the field indicated that "The Message of Emile Coxe" would prove to be a most sensational box office attraction. The branch managers reported themselves flooded with offers for the picture from every city, town and hamlet in the country.

At Detroit four of the large houses of the Kunisky circuit have booked the Coxe special and are using a program consisting also of a Christie Comedy, a Hamilton Comedy and Kinograms, Educational's series, to complete the program. This plan is being followed in other key cities as fast as dates can be arranged.

In many cities percentage bookings have been made. This is believed to be the first time that a short subject has carried percentage bookings in the large houses of the country.

Resume of News Weekly

Kinograms No. 2219—New York, M. Coxe turns to the motion picture as the latest help in his great work; St. Monte, Switzerland, Float to St. Moritz for winter sports; Coxe, Indiana; V. Eytinge, freed after serving 16 years of life sentence in Arizona prison; and, lastly, Coxe, Illinois, nears completion; New York, Players of Moscow Art theatre are given collections by Messrs. Belasco and Warfield; Gary, Ind., 30,000 pet birds; in international swimming tournament; Ecco, Germany, French occupation ends; Ruhr Valley; Columbia, Mo., University of Missouri period of 20 co-eds and all are crack shots.

FOX NEWS, Vol. 4, No. 34—Ruhr Basin occupation by French troops; Chicago, Ill., Pushball on ice; Vienna, Austria, Unique wooden clock built in 23 years of life; Norfolk, Va., City opens new electric grain elevator; Lake Virginia, Fla., Annual outdoor swimming and diving tournament is held; Seattle, Wash., Overseas veterans train for museum work; Buenos Aires, Novel terry bridge relieves traffic congestion; Columbia, Mo., Governor Hyde insists champions are "girls"; Gary, Ind., Ski jumpers in International meet thrill spectators; San Diego, Calif., Governor Jessup tries champion in International meet; black and white smoke screens.

International News No. 11—Gaya, India, Native leaders demand independence of India at National Congress; The Path of Glory, ex-King Constantine buried with simple ceremonies; Palermo, Italy, The ex-Queen, almost at the point of collapse, and members of the royal family accompany the former sovereign's body to Naples; In Los Angeles, Cal., a throng of 10,000 pay their last tribute of love to Wallace Reid; International Snapshots in the News of the Day: West's oldest street car still in use—going strong; San Francisco, Calif., Introducing Teddy Roosevelt the Third; Washington, D. C., 1,500 naged hungry waifs of the Near East are gathered into an American orphanage and released to the care of the American Red Cross; Turkey; Berlin, Germany, 300,000 Germans in mighty demonstration of protest as French Army holds rich Ruhr valley in iron grip.

International News No. 12—On the Hudson, N. Y., Icebreaker plows through frozen river; Interesting, Folks in the Public Eye, Nathan Straus, famous philanthropist, celebrates his 76th birthday; M. Emile Coxe, French apostle of antisuggestion; His Holiness, Michael, Patriarch of the Greek Church, who refused to quit his post despite Turk threats; On the Atlantic, Porpoises trail feet on way to Panama; International Snapshots, English factory girls cheer King's son on his engagement to wed London, England; The biggest bull-arena in Mexico is turned into an "open house"—Mexico City; Greenwich Village's latest is the "bug dance"—New York; London, England, Celebrates its 75th anniversary; Wagner's Rhinegold, summer edition, with Opera, La Scala, Milan, Italy, Life-size orchestra, real, in operatic spectacles; Champion William Steinfeld easily outdistances his field in Chicago pentathlon races; Miss Gladys Robinson, woman title holder, has difficulty in distanc ing her fair competitors; "War News" from Europe, German factories under French army control; Jugo-Slavs stage a great demonstration against alleged Italian aggression—with many crying for war—Belgrade, Jugo-Slavia; While the Italian army on the border keeps fit with constant maneuvering.

Two Universal Serials Nearing Completion

Two educational chapter plays, in line with Universal's policy to combine facts and thrills in the continued features, are in the latter stages of production at Universal City.

The "Cold Homestead" is Rock's Latest

Joe Rock Productions, the distributing organization for the series of twelve-two-reel comedies produced by Joe Rock, announce the completion of the comedian's fifth comedy this season, "The Cold Homestead."

This burlesque on "The Old Homestead" is part of a series of parodies on the serious classics of the Northwest.

The plot of Rock's latest mimic is the frenzied effort of a faithful lover to save the home of his bride-to-be from the threatening sheriff.

The action opens with a back-stage scene.

Five Educational Offerings Listed by Bulletin

The current Bulletin of the National Motion Picture League lists the educational comedies as family films, recommended for adults and young people. They are "In Dutch," Christie Comedy featuring Bobby Vernon; "Treasure Bound," Mermaid Comedy with Lige Conley; "Chicken Dressing," an Earl Hurd Cartoon-Comedy; and the two Robert C. Bruce Wilderness Tales, "By Lantern Light," and "Moonblind." The current issues of Kinograms, Educational's news reel, are also listed.
Production-Distribution Activities

Artist Paints Marion Davies on Broadway

W. T. BENDA, world famous artist and illustrator, appeared in a new role one day this week and tied up traffic at the corner of Broadway, Seventh Avenue and 47th Street, New York City.

Mr. Benda made a remarkable portrait of Marion Davies in her latest photo play, "Adam and Eve," which comes to the Rivoli theatre the week of February 11th. This illustration is being used for posters and twenty-four page sheet billboard stands throughout the country.

Mr. Benda was so anxious to have his sketch accurately reproduced, that he climbed up on the ladder and added the finishing touches to the portrait of the big sign.

The sign is one of the most beautiful seen on Broadway, the portrait being typical of Benda with all of his vivid colorings. The actual portrait of Miss Davies is 25 feet high by 18 feet wide.

Golf Champs Appear in "Fighting Blood"

Gene Sarazen, American champion golfer, and Jock Hutchinson, former holder of all titles in the gift of the links game, invaded the film studios recently accompanied by Bob Edgren, famous sporting writer and cartoonist. All three appeared in scenes being filmed at the R-C Studios for the H. C. Witwer "Fighting Blood" production, under the direction of Mal St. Clair.

The scenes portrayed a ring contest in which George O'Hara boxed Leach. Before the contest Leach, Edgren stepped into the ring, bowed before the eyes of the camera and was given a big hand by the assembled throng of "extras."

Then followed Sarazen and Jock the Hutch, both taking their bows in nifty fashion and receiving the plaudits of the ring-siders.

"Temptation" Nearing Completion

Completion of "Temptation," the third of the Box Office Winners series, and the laying out of distribution and advertising campaigns on three big productions, comprise the schedule that will make the celluloid month a tremendously busy one for the C. B. C. Film Sales Corporation.

"Temptation" is being produced at the company's West Coast production centre, under the direction of Edward J. LeSaint, who directed the first two pictures on the series.

"Hearts Aflame" is Approved

Critics in Boston and Los Angeles Command Reginald Barker Production

ATLANTIC and Pacific Coasts have approved "Hearts Aflame," the Reginald Barker spectacular picture.

After viewing the film at the first showing at Loew's State Theatre, Los Angeles, Allen Claire of the Los Angeles Record wrote:

"The zenith of realism in motion pictures is reached in "Hearts Aflame," the wonder spectacle now showing at Loew's State Theatre.

"Acres of forests, blazing high, give the picture a punch that will leave the audience breathless. Anna Q. Nilsson, the star, personally drives a locomotive through the burning forests, with real tongues of flame licking her through the window of the engine cab."

"Not only, states the Los Angeles Express, "does Hearts Aflame openly excite the spectator with its stirring story of life in the timber country of Northern Michigan, culminating in a forest fire realistically depicted in colored photography, but it combines with its thrilling certain classic qualities that have come to be recognized in the vernacular of the movies as 'educational.' Miss Nilsson plays the leading role charmingly and Mr. Keenan is excellent throughout."

Loew's Orpheum Theatre housed "Hearts Aflame" at its opening showing in Boston. The Boston Herald of January 16 reported: "Hearts Aflame," the big screen production shown at Loew's Orpheum Theatre yesterday, is a thrilling photoplay. There is a vivid forest fire, the blowing up of a hillside of graduated spectacle of thousands of logs floating down a river after a dam had been wrecked."

The Post found the picture to be: "a thrilling photoplay telling a good story with episodes that should be remembered for a long time by those who saw it. The characters that are presented in it are drawn with amazing fidelity. Frank Keenan and Anna Q. Nilsson head the large and capable cast."

Of Miss Nilsson's acting the Advertiser observes: "... the best work of her film career." Frank Keenan, "given many opportunities to display his virile art, responded with vim." The forest fire "surpasses anything of the kind hitherto attempted in the silent drama."

"A thrilling photoplay" is the Traveler's verdict, and the Telegraphic opinions are equally enthusiastic.


"Brass" Shown at Coast Review

Warner Brothers Receive Telegrams Acclaiming Production Screen Classic

BEFORE a special audience of prominent motion picture people at Glendale, Los Angeles, a preview showing of the Warner Brothers "Brass," a Harry Rapf production directed by Sidney Franklin, was transmitted with applause, according to telegrams received at the Warner offices from the coast studios.

J. H. Goldberg, of the S. & O. Pictures Corp., Los Angeles, wired as follows: "Previewed Brass and went over million per cent. Absolutely the greatest picture released in months. Monte Blue simply wonderful, in fact entire cast at its best. If "Main Street" is as good as 'Brass' you will be sitting on top of the world."

Sam Warner wired: "You can put us down for saying that this is positively the most vivid of all pictures. It is something entirely different than has heretofore been produced and is far superior to Franklin's "Smilin' Thru" or 'East is West.'"

Harry Rapf and Mr. Warner are expected to arrive east this week with the production. Since the Strand theatre, New York, has contracted for the Warner classics, it is given a first run showing at the theatre within the very near future of the picture.

"Brass" was adapted by Julian Josephson from the popular novel written by Charles G. Norris. The novel is in its fifth three-edition. The subject of the novel has been widely discussed, dealing as it does with marriage and divorce.

"Dr. Jack" Continues Record S. F. Run

The New Portola theatre, San Francisco, has the satisfaction at the close of its seventh big week of "Dr. Jack" of having set a new long run picture record for the city.

"Thrift" Scores in Four Weeks Pittsburgh Run

"THE FLIRT," the Hobart Henley production made for Universal-Carter, is just closing the last of its four-weeks' run in the Cameo theatre, Pittsburgh. Although it originally, and planned to run the picture only one week, the crowds which, the crowds which flocked to the Cameo were so great that the addition of an extra show late in the evening did not lessen the box office line, it is stated.

The run was first extended to a second week, then to a third and finally to a fourth. Latest reports from Pittsburgh indicate that the attendance, not now so good as during the first week or so, still keeps the house filled. But for the entire presentation of another picture beginning next week, "The Flirt" might continue in the Cameo for a longer run.

Essanay Studio Making Final Shots

Director W. S. Van Dyke made the final shots for "The Little Girl Next Door," at the Essanay studios, Chicago, this week, and the work of titling this picture, which is the first to be made by Blair Coon Productions, Inc., of Chicago, will be started immediately.

Pauline Starke, Carmel Meyers, T. J. McDonald, Lillian Gish, and other members of the strong cast brought to Chicago for this picture, left for Los Angeles on Saturday, and all have signed up for work in other important pictures.

The special feature of "The Little Girl Next Door," is an expose of how spirit photographs are taken, which occurs during the action, and is part of the very interesting story told by this feature. The spirit photography angle to "The Little Girl Next Door" will prove a valuable advertising and exploitation feature in view of the world-wide interest and discussion of these matters.

Marshall Neilan Signs Orchestra

Marshall Neilan has just placed under a long term contract a most important studio orchestra called the "Studio String Quartet," which now in playing for Neilan's present production "The Eternal Three." E. E. McGregor, Cecil Grandall, P. B. Mendelson, and Ray Martinez comprise the personnel of the portable orchestra, consisting of a violin, a cello, and a bass viol.
The Photodramatic Gem of 1923

HAS THE WORLD GONE MAD?

What a picture! What a title! And what exploitation possibilities! Seldom before has such a high class picture offered the seat-selling possibilities contained in this one—and never before has a picture been backed by such a showman’s campaign—a showman’s campaign which will bring millions of fans to theatres in Main Street as well as theatres on Broadway. Here’s the photodramatic gem of 1923—backed by showmanship that will spread its virtues to the world that is awaiting a picture that TELLS SOMETHING.

To All Independents—
Distribution of This Great Picture Now Being Made—Wire Us Today
HERE is the thundering answer to the cry of exhibitors and public for something different—for a picture that TELLS SOMETHING. Here it is—a gigantic ENTERTAINMENT that dramatically delves deep down into the very souls of real men and women of today and brings their lives, their emotions, their reactions—their very beings themselves—to life in an unescapable sweep of universally appealing drama.

HERE is the picture that is not only an answer to a cry but a challenge to those who will imitate. It is Daniel Carson Goodman's supreme achievement, as well as it is Equity Pictures Corporation's rightful claim to a place in the foremost ranks of the industry. "Has The World Gone Mad" is drama—pure, unadulterated drama—of such high class and so splendidly produced as to stamp it a masterpiece that will create new records for the exhibitors who book it.
Fans Choose Favorites for "Ben Hur"

The American motion picture fans are taken by the thousands to the motion picture places to see Ben Hur, the powerful film version of the Dickens classic which was based on the historical novel by Wilkie Collins. The film is being directed by the noted producer-director, William A. Wellman, and is being produced by Jesse L. Lasky, president of the United Artists Corporation. The film is being released by the United Artists Corporation, and is being distributed by the Warner Brothers Film Exchange. The film is being released in more than 1,000 theaters throughout the United States and Canada.

Three Jewels Near Completion

Three new Universal Jewel productions have reached the last stage of production and now are in the cutting and editing rooms at Universal City, according to information just received from the Universal home office. They are: "The Abysmal Brute," starring Reginald Denny, "White Tiger," starring Robert Frazer and "Bavu" with an all-star cast.

The early completion of these three Jewels will mark a great forward step in Universal's super-picture schedule for 1923. It will assure a monthly release up to and including the month of June. According to Universal present schedule, another Jewel releases for the present year, "The Abysmal Brute," is due to reach the screen April 2nd, "White Tiger" May 7th, and "Bavu" on June 4th.

Assurances of a further supply of Jewels to Universal's schedule for the months of 1923 are indicated in the report that four other Jewels are now in production at Universal City. Two of these Jewels, one to be released between June and December, and that two others, to be released monthly, will soon be under way. The four under production are: "Jewel," "Drifting," "Merry-Go-Round," and "The Hunchback of Notre Dame." The two additional ones are to be "Up the Ladder," and "A Lady of Quality," both released as starring vehicles for Virginia Valli.

"The Abysmal Brute," is a screen adaptation of Jack London's famous novel. Of all the stars on the screen Reginald Denny was chosen as the most fitting for the leading role. The "abysmal brute" is the nickname given to a young prize ring hero of perfect physical attainments combined with lofty ideals and refinement.

Mabel Julliette Scott, a star in her own right, plays the role of the girl, opposite Denny. Others in the cast are Nell Craig, Hayden Rorke, and Fritzi Ridgeway. These productions, with Edmondson, Tom McGuire, Dorothy Wolpert, Irene Haisman, Buddy Messenger, Eddie Gibbon, Tom O'Brien, and George Stewart.

"White Tiger," the Universal release for May, may cause a sensation among the followers of Priscilla Dean, it is predicted by Universal. Matt Moore, Ray Griffith and Wallace Beery play the leading roles, with Miss Dean. "Bavu," also known as "The Attic of Felix Bavu," is a picture produced and directed by Stuart Paton. The picture is adapted from the play "Bavu" written and produced by Earl Carroll in the Earl Carroll Theatre, New York City, last season.

Wallace Beery plays the title role. Forrest Stanley takes the part of a young member of the intelli- gencia who throws his lot in with the revolutionists for the good of Russia. Estelle Taylor has the part of a Russian princess among whom whither the course of the picture. Sylvia Breamer and Martha Mattox also have important roles.

L.A. Critics' "Adam's Rib"

De Mille's Latest Production for Paramount Unanimously Commended

CECIL B. DE MILLE'S latest production for Paramount, "Adam's Rib," by Jeanie Macpherson, had its world premiere at the Rialto Theatre, Los Angeles, last Sunday and registered the greatest triumph of the producer's career, according to the Los Angeles newspapers, all of which gave high praise to the picture.

Guy Price, in the Evening Herald, said: "For novel daring in the production of forest and cave-man sequences in the midst of a portrait of Twentieth Century life it is doubtful if this picture has ever been equalled. Cecil B. DeMille, director of the picture, is to be congratulated." The excellence of the photography cannot be gainsaid. Milton Sills wins the unreserved praise of all theHollywood photographers. Elliott Dexter made the most of his part, and Theodore Kostoff is a success and Anna Q. Nilsson and Pauline Garon are well suited to their roles."

Schallert, in the Times said: ""DeMille is more clever than usual in "Adam's Rib." It is just full of fascinating stuff." The premieres critic said: ""Adam's Rib" is rich in philosophy on married life. The plot, with all of its richness of detail, its suspense settings and its beauty of evolution, takes Cecil DeMille back to the philosophies which made his earlier pictures such great popular successes."

The Express said: ""Adam's Rib" stars up a Pandora's Box of sophis-

Display Ads for Holy Land Picture

The Apollo theatre, Kansas City, advertisement, the "'Holy Land," American Releasing's series of one-reel pictures of the Holy Land, has been released, and it is expected to be a big feature, according to reports taken by the theatre in Kansas City newspapers.

While their advertising policy does not usually prompt special advertising of short subjects, the Biblical pictures were found worthy of display advertising.
Fox to Release "The Net" Feb. 25

FOX FILM CORPORATION announces the release for national distribution on February 25th, of "The Net," an elaborate special. The picture is one directed by J. Gordon Edwards. On the list of the cast appear such well known names as Barbara Castleton, Raymond Bloome, Albert Roscoe, Peggy Davis, Arthur Gordoni and Helen Tracy.

Special attention has been devoted to the advertising possibilities and a bounteous array of material has been prepared to aid the exhibitor. There is a 16 page exploitation book, beautifully printed and replete with catching scenes as well as many useful suggestions that ought to be of great help. In the book there are many unusual features, descriptive articles dealing with the story, sketches of some of the better known men and women in the cast, suggestions for newspaper contests and many other features.

Numerous Tieups for "Jazzmania"

Taking early advantage of the exceptional appeal of its title, according to Metro, merchants all over the country are making sheet music, phonographs, records and the like, have flooded the offices of Metro Pictures Corporation with messages asking for tieups with "Jazzmania," the latest Tiffany production in which Robert Z. Leonard presents Mae Murray.

This unusual procedure, in which the merchant is said to be taking the initiative in arranging co-operative stunts, window displays and other exploitation devices, is based on several important factors. In the first place, there is the excellent title which is linked with an acknowledged field of shop dealing in music and musical instruments. Store owners as well as theatre managers have been quick to see the exploitability of "Jazzmania."

"Romance Land" Due Feb. 11th

"Truxton King" Is Next Fox Starring Vehicle Announced for John Gilbert

FEBRUARY 11th has been set as release day for "Romance Land," the next Tom Mix feature, according to Fox Film Corporation. As an added boost for the director, Fox has placed a special feature roll on the Westerns who become inspired by the romance and adventures set forth in Walter Scott's "Ivanhoe." King Arthur and his round table.

Barbara Bedford as the feminine lead is the romantic character. Tom Mix carries out his part as the youth who becomes so saturated with the romance of "Ivanhoe," that he starts out to emulate that hero. There is a wonderful Western style, which furnishes much thrilling incident. Tom Mix is said to be going through many exciting stunts.

The picture is directed by Joseph M. Bernhard, of Poland, Edward Sedgwick directed.

"Truxton King," by George Barr McCutcheon, will be the next star vehicle written for John Gilbert, and will be released in "Monte Cristo" and "Shame" won for him the promotion to stardom. It is scheduled for release on February 18th.

The announcement of the selection of this highly romantic and widely-read story is in line with the policy of the Fox organization to produce for the screen a great number of the best sellers of the past and the present.

"Knighthood" Floods Chicago Papers

The amusements page of the Chicago newspapers last week, particularly on Sunday, looked like special editions gotten out for Marion Davies in "When Knighthood Was in Flower." It was all brought about by the fact that thirty-two theatres in the Windy City were playing week engagements of "When Knighthood Was in Flower" simultaneously. Everyone of these theatres carried advertisements in the Sunday newspapers and some of them in the weekday newspapers as well.

In order to provide sufficient prints for these record-breaking engagements, it was necessary to draw upon New York, where the second run had not yet started, for a part of its quota of prints.

Review Board Approves Burr Photoplays

The National Board of Review announced last week that it had included in the January list of commendable photoplays, two C. C. Burr pictures which are particularly recommended to exhibitors and picture audiences. These are: "Last Hour," a feature with Milton Sills and Carmel Myers in the leading roles now awaiting a definite release date and "Faint Hearts" distributed through the W. W. Hodkinson Corporation.

"Faint Hearts" was also praised by the Oregon Council of the National Motion Picture League and received a special commendation in publication, along with "The Lake of Silence," a scenic photographed by Roland Lester Dixon and distributed for C. C. Burr by Educational.

The National Board of Review in citing "The Last Hour," favorably, stated that this picture was one particularly adaptable to adult audiences and deserving of high praise for its artistry, coherence and high dramatic qualities.

Premium Pictures Has Stock Company

Word has been received from the coast that Premium Picture Pro-Hearts, an All-Star comedy, is producing fact and exclusive distribution through Independent Pictures Corporation, has formed a permanent stock company and is rapidly placing under annual contract representative actors and actresses who will play principal parts in the smaller supporting roles. Fred Laemmle has been cast at the time each picture goes into production. A large staff of Burr is also being placed under contract.

Officials of the company express themselves as extremely pleased at the look for the independent producer and feel certain that business conditions will more than justify the extension of their activities and their securing of the entire services of the various artists who are to appear in their future productions.
A MAN WITH

BACKBONE

WILL HAVE A SMASHING SUCCESS!

When you want a thing and smash your way through competition to get it—you have BACKBONE!

“BACKBONE” is a Distinctive Picture—the first of the 1923 list of big, smashing features which will get what exhibitors want: Box-office returns and artistic success! Profits and Good Will!

When you know what you want and fight for it without fear—you have BACKBONE!

“BACKBONE” is a story of courage, fortitude and power! Its characters know what they want in love and romance—and they fight their way through opposition, intrigue, mystery, tragedy! They triumph because they have BACKBONE! Alfred Lunt and Edith Roberts head a Distinctive cast, directed by Edward Sloman. Harry Fischbeck’s photography is supreme.

BACKBONE is a great asset for any man. It drives away fear.

will be a golden asset for all exhibitors. It will drive away the fear of an empty house. It will bring Profits and Good Will! Charles Whittaker made it into a screen play from Clarence Budington Kelland’s story in the Saturday Evening Post.

Address inquiries to

Distinctive Pictures Corporation
366 Madison Ave., New York
Arthur S. Friend, President       Henry M. Hobart, Vice-President
Picture Cabaret Scene
Is Copyrighted

Realizing that he has a scene in his latest "Special" that is a real innovation in film production, Daniel Carson Goodman, the author and producer of "Has the World Gone Mad," has set about protecting his new idea fully and announces that "The Ascending Staircase," the lavish cabaret scene in his production is now copyrighted and, as such, cannot be used, duplicated nor imitated in any other film production from now on.

The scene itself is said to represent the highest type of showmanship and class that any Broadway cabaret could use as a design and it is so constructed that it seems to the eye of the individual onlooker to be a continual succession of gorgeous steps of beauty without end. This feature of it is accomplished by the ingenious curve given to the ascending stairs and fully conveys the effect and the idea that Daniel Carson Goodman has copyrighted.

Editorial Lauds "Robin Hood"

Photoplay, Comment Editorialy for First Time on Fairbanks Production

For the first time in the history of motion pictures a photoplay has been commented upon editorially by a Denver newspaper, according to United Artists. The picture was Douglas Fairbanks in "Robin Hood" and the newspaper was the Denver Times.

Mr. Fairbanks, latest screen sensation, was being shown at the Colorado theatre, later being transferred to the American. Not only did this photoplay win extensive editorial comment in the Times but it also drew flattering paragraphs from "Observer" who writes a column on the first page of the Denver Express under the title "Getting Down to Brass Tacks."

As an historical narrative, recreating the scenes and atmosphere of the Middle Ages and presenting to modern eyes a vivid and fascinating picture of the age of chivalry, "Robin Hood," now being shown at the Colorado theatre, quite justifies, in our opinion, all the critical comments made upon it by the dramatic critics of the East, who have welcomed it as an epoch-making film," wrote George Stanford Holmes in the Denver Times.

It is a triumph in all the arts, which go to make up the art of the silent drama, and in producing it Douglas Fairbanks and his associates have made a notable contribution to the development of the moving picture as a medium of entertainment and instruction.

"It is not often, in spite of the advances made in photoplay technique, that pictures are encountered which reproduce with convincing fidelity every spiritual. Flaws and anachronisms crop out here and there to shatter the illusion and destroy the land of make-believe in which the mind travels. But in "Robin Hood" one can only linger in the realm of romance, in which the spell of interest and absorption is not dissipated until the picture itself fades from view. Then one steps reluctantly from the days of knighthood back into the prosaic life of the twentieth century with the consciousness of having a page out of time's book dominated by figures of heroic size."

A Clouded Name" Due Feb. 18

Norma Shearer, Gladden James, Yvonne Logan Featured in Playgoers' Release

NORMA SHEARER, Gladden James and Yvonne Logan are featured in "A Clouded Name," a five-reel drama of Playgoers Pictures has set for release February 18th.

Miss Shearer, who has the leading role, would seem to be in direct line for stardom. She was Eugene O'Brien's leading lady in "Chaining of the Northwest," and was with Reginald Denny in the 5th Round of "The Leather Pushers." She also is a featured player in the Ironmongers, "The Devil's Partner," and in two finished but unreleased pictures, Ernest Shipman's "Blue Water" and Arrow's "Man and Wife."

Gladden James has been in pictures almost since the early days and has a splendid record. He was with Vitagraph seven years. Recently he has been seen in the Fox all-star film, "Footfalls," and in supporting roles in Norma Talmadge in such photoplays as "The Heart of Wetona," and "Yes Or No."

A third featured player in "A Clouded Name" is Yvonne Logan, who, though only six years old and now making her picture debut, has already won renown as a stage dancer. The director was Austin O. Huhn, who, on the stage, directed Nazimova's stage production of Ibsen's "Double-Doughty." "Hedda Gabler" and "A Wild Duck," and in the films he wielded the megaphone for Walker, Wrigley and Mathews, Irving Cummings and others.

An appealing story, cleverly developed, is said to be excellently portrayed in this Playgoers offering. A strange double tragedy casts a cloud of disgrace over the names of the hero and the heroine. The man tries to avoid the girl, but she is determined to go after what she wants, and, in fleeing his fair pursuer, the hero finds a clue to the mystery, which is finally cleared up to the satisfaction of all.

Davis Complimented on Production

Geo. H. Davis, since his announcement in the trade press of the release of "The Passionate Friends," by H. G. Wells, has been the recipient of congratulatory letters and messages complimenting him on getting worthwhile literature for screen production, and declaring it to be a marked step in the advancement of the motion picture.

The name of H. G. Wells is coupled with motion pictures is considered an additional asset to the industry. His unique position in the rank of famous authors, and the great popularity of his novels, are responsible for many inquiries which Geo. H. Davis is receiving regarding the pictures of Wells' famous novels, "The Time Machine," "The Invisible Man," "The First Men in the Moon," "The Sea Lady," "The Good of the Gods," "Mankind in the Making," "Kipps" and "A Modern Utopia" will be adapted to the screen.

Mr. Davis has no statement to make as to what his plans are for pictures of other Wells popular novels. He is greatly pleased with the responses to the announcement and feels certain that "The Passionate Friends" will play to satisfied audiences everywhere.

Irving Lesser Announces Many Deals Closed

Irving Lesser, eastern manager of Principal Pictures Corporation, has closed a deal with Harry Charnas, owner of the Standard Film Service Exchanges in Cleveland, Cincinnati and Detroit, and the Federated Film Exchange of Pittsburgh, whereby those exchanges will handle the distribution of "The World's A Stage" and "Environment" in Ohio, Michigan, Western Pennsylvania, West Virginia and Kentucky.

Mr. Lesser also announced the following sales:

"Environment," "The World's A Stage" and all Principal Pictures Corporation product to Midwest Film Exchange of Milwaukee for Wisconsin and the upper Michigan peninsula.

"Environment" to E. M. Thomas of Strand Film Exchange, Washington, D.C., for District of Columbia, Virginia, Maryland and Delaware.

Dick Hatton series to Oscar Oldknow, of Atlanta, Ga., for Louisiana and Mississippi.

Nazimova's "Salome" Praised in S. F.

"Salome" will be found the sensation of the week—the art sensation. This is Nazimova's triumph. The performer was better acting into the realm of music with the production with the production of 'Salome' says the critic of the Chronicle. Nazimova's strange beauty lends itself well to the impersonation of Salome. The incident of the 'Dance of the Seven Veils' is handled delicately by Nazimova who has achieved the impossible feat of being 'clothed in nudity.'
Attractive Posters for "No Wedding Bells"

Vitagraph is issuing some very unusual, but at the same time, exceedingly attractive posters for "No Wedding Bells," the newest Larry Semon comedy. They are the work of J. Norman, the cartoonist, for many years associated with the New York Herald, and have the advantage of having created such a success and sold such copies or combinations of stills. The general effect is a sort of colored line drawings.

Avoiding the use of stills the artist has been able to crowd a great deal of action into each poster and thereby heighten the appeal of the film. These original drawings were turned over to a coloring studio to be colored as much as possible.

"Bishop of Ozarks" Is February Release

"The Bishop of the Ozarks" will be issued February 9th, according to B. O. B., who is heading the list of feature releases for that month. Ex-Congressman Milford W. Howard, of Alabama, is the author of the story. His novels are well known throughout the country, but "The Bishop of the Ozarks" is his first story to reach the screen. Mr. Howard also plays the leading male role. In this supporting cast is Deryleis Perdue, who will be seen as the featured player in forthcoming F. B. O. productions. Following it will be "Stormy Weather," the story of the sea by H. H. Van Loan, directed by Robert Thorby, with a cast including Wallace Beery, Arline Pretty and Virginia Faire.

Carewe Engages Veteran Character Actor

Russell Simpson, the veteran character actor, who has been engaged to play Sheriff Jack Rance in Edward Sloman's "Girl of the Golden West" for First National will create the same role on the screen which he played on the stage for more than a year. A decade ago Simpson was touring the country in "The Girl of the Golden West" and he was playing the part of Sheriff Jack Rance. Because of his ability to play the role Director Carewe engaged him for the picture.

Motion Picture News

Charley Chaplin Has New Protege

Dean Franklin, "Dinky Dean" Introduced by Comedian in "The Pilgrim"

FORMERLY known to fame by virtue of large, shuffling feet, a trimmed mustache and a smileless countenance, Charlie Chaplin, whose next picture "The Pilgrim" is to be released by First National, is coming to have a new name as a maker of juvenile stars. The growing reputation and the release of "The Pilgrim" have been so instantaneous for it is in this production that Chaplin introduces his latest find, young Dean Franklin, or Dinky Dean as he is popularly known.

Followers of the silent screen recall how, four years ago, little Jackie Coogan made a meteoric rise to fame by appearing in "The Kid." Even during the production of that picture young Jackie was receiving what was regarded as a marvelous salary for a four year old youngster in the $75 a week that he was receiving from Chaplin. But when, on the completion of "The Kid" he was able, by virtue of his reputation, to jump into a series of starring roles that have netted him a fortune, he established a record for juvenile affluence that has never been equaled.

It has never been threatened even until Dinky Dean came on the horizon. Those who have seen "The Pilgrim," and who have seen the performance of Chaplin's new find predict that another juvenile star may have been discovered as the result of association with the comedy king.

Dinky is now four years old, the son that Jackie was when he made his initial appearance with Chaplin. Like his predecessor, Dinky is the son of an actor, the father in this case being Chuck Reisner, popular song writer and a principal in the casts of many Chaplin pictures. Dinky was born while his dad was playing with Charlie in "A Dog's Life," and the initial project of Dinky for the part in a Chaplin picture is the fulfilment of a promise made to Reisner at the time Dinky's own ability had made the reminder of such a promise unnecessary.

Preferred Picture Wins Praise

Reviewers of Philadelphia Papers Like "Thorns and Orange Blossoms"

"THORNS and Orange Blossoms," one of the Preferred Pictures, has been a successful run at the Aldine Theatre, Philadelphia, and was praised by the motion picture critics there. Following are some of the comments:

North American: "Thorns and Orange Blossoms," a picture version of the famous novel by Bertha M. Clay, with Kenneth Harlan, Estelle Taylor and Edwin Roberts in the star roles, has been a steady feature at the Aldine this week. Kenneth Harlan, who has been seen chiefly heretofore as Constance Talmadge's leading man is the real star of the picture. As the hero he depicts a very attractive, and likeable young man who is torn between the fiery love of a Spanish Prima Donna who was well versed in the ways of the world and a sweet, demure little Southern beauty.

Inquirer: Bertha M. Clay's romance, "Thorns and Orange Blossoms," has been in its transition to the screen and the picture, set in all this generation's modernness, will likely prove as popular at the Aldine Theatre this week as the book was. The story is well photographed and many of the scenes are exceptionally good.

Public Ledger: One has not heard previously of Bertha M. Clay's stories on the screen, yet there is a wealth of material in her romances which might be deemed priceless for film commercial purposes. Gasnier has approached the story in a sympathetic frame of mind and he has given it both beauty and as much honesty as possible.

Record: The romance is worked out with considerable skill and the general result is satisfactory.

"Three Wise Fools" Is Vidor's First

"Three Wise Fools," one of the most successful stage plays of the last year, will be brought into the 29th first production under his own Goldwyn contract. Mr. Vidor had had an option on the work for two years, and has been at leisure all the time when he would have at his disposal all the resources necessary to make the picture directly without service. Vidor will personally make the adaptation in consultation with Junius B. Fields, the studio's General Director. "Three Wise Fools" was produced in New York in 1918 and ran for a week on Broadway. It has been running on the road ever since. In the original cast were Claude Gillingwater, Helen Menken and Harry Davenport.

Ad Men Shown "Front Page Story"

"A Front Page Story," a Vitagraph, Jess Robbins production, which has been entertaining many Newspaper and Press Clubs over the past few weeks, is receiving new attention owing to its newspaper theme, it is now drawing the attention of the advertising world. Among the first of these organizations to give the special production screened private- ly was the Greater Buffalo Advertising Federation, which includes in its membership advertising men not only at Buffalo but in the surrounding towns.

"A Front Page Story" was made a special and extra attraction for the meeting of the organization in Buffalo on January 29th. Some special notices were sent to the 270 members and the result was that it was one of the largest attended meetings of the group, which includes in its membership advertising men not only at Buffalo but in the surrounding towns.

Doug's Bow and Arrow to Boy Scout Winner

Douglas Fairbanks has sent word that he will present to the Boy Scout of a group who carried the best essay on the subject archery, the original bow and arrow used by him in making of his latest picture, "Doug Fairbanks in Robin Hood," a United Artists release, booked for showing at the Roosevelt theatre, Chicago.

In the production of this picture Mr. Fairbanks became an enthusiastic adherent of archery and its benefits for the young people of the Boy Scout type. Since Scouts encourage archery among their members it was decided to locate the Robin Hood film in a contest as the result of which some boy would win the bow and arrow used in the picture, while he played the role of Robin Hood. The bow and arrow are now on view in Chicago, having been dropped off on the shoulders of the studio at Hollywood. They have been placed in the Roosevelt theatre lobby and are available with details of the essay contest.

"Little Johnny Jones" Being Prepared

"Little Johnny Jones," the famous George M. Cohen stage success, which will be the first of three Warner Brothers releases of the screen, featuring Wesley Barry, for the coming season, is being prepared for the screen by Jack Warner, Beaudine and Josephen at the coast studios, according to advances, and will be made in the eastern offices of the organization.

Beaudine, who directed the freaked youngster in "Heroes of the Street," has been engaged to direct the three Barry features. "Freckles," who is at present making a personal appearance tour in connection with his picture and is expected to arrive on the west coast in March, when active work will be started on the first production. Following "Little Johnny Jones," it is planned to film "George Washington, Jr.," another Cohen success.
Goldburg Sees Light for Independents

The New York office of the Independent Pictures Corporation is in receipt of a communication from its president, Jesse J. Goldburg, who is on the coast during the first of a series of special productions which his organization is to release, in which he says that he broke his trip to the coast by various stopovers in key cities and that both exhibitors and state right buyers are unanimous in affirming that this is emphatically the day of the independent.

As a general proposition the demand for independent productions vastly exceeds the available supply and, according to Mr. Goldburg, any independent producer with worthwhile product can be sure of the most gratifying support. The problem of the average independent exchange man today seems to be not one of finding a market for his product, but rather in finding sufficient product to supply his market.

**Christie Comedies New Releases Announced**

"Second Childhood" and "A Hula Honeymoon" are announced as the new Christie Comedies to be released in February through Educational Film Exchanges. The latter is one of the special events of the Christie season, the first comedy starring Henry Murdock, filmed in Honolulu.

In this new comedy Christie announces a new team of players in Henry Murdock and Babe London, Murdock being elevated to a featured position for the first time in Christie Comedies, although he has been appearing in prominent comedy roles during the last year. Babe London is the heavyweight girl who has also received favorably by reviewers of some of the recent comedy releases.

"Second Childhood," the other February release, features Bobby Vernon in a farce in which the star plays the role of "Little Oscar," to receive a philanthropic uncle into a continuance of an allowance sent a supposed nephew.

**Bray Productions Enjoy Encouraging Sales**

A. Carter, in charge of sales of Bray Magazine and Bray Nature Pictures on the independent market, reports the following sales:

For Eastern Pennsylvania and Southern New Jersey to Ben Amsterdam, Masterpiece Film Attractions, Philadelphia; for Delaware, Maryland, District of Columbia and Virginia to E. A. Sherwood, Exhibitors Film Exchange, Washington; for Ohio, Michigan, Kentucky and Western Pennsylvania and West Virginia to Harry Chams, Standard Film Service Company, Cleveland.

**Hodkinson Productions on Broadway**

Following upon the heels of other announcements relative to the appearance of Hodkinson film successes at New York's leading film theatres, it is further added that the Victor Schertzinger production "The Kingdom Within" made its bow to the New York public at Loew's State theatre.

At the same time "Colonel Heca Liar's Treasure Island," the first of the series of Bray Comedies produced by the Bray Productions, Inc., has been booked by the Strand theatre, New York.

**"Bulldog Drummond" to Be Seen in Philly**

Continued gratifying reports are coming into the Home Office of the W. W. Hodkinson Corporation regarding the Hollandia Film Corporation's production of "Bulldog Drummond." The latest important report is from the Philadelphia Branch of the Hodkinson Corporation stating that a very important contract has been signed with the Victoria theatre, Phila., for this production.

It is understood that the Victoria theatre, in conjunction with the Philadelphia Branch, is planning exceptional advertising and exploitation and that an extended run is expected in the Quaker City. Reports show that "Bulldog Drummond" has been meeting with widespread success wherever shown. This production is an adaptation of the famous lock and stage success by "Sappho." Directed by Oscar Apfel featuring Carlyle Blackwell and Evelyn Greely in the stellar roles.

**"Brothers Under Skin" Clubs Thrive**

The proportions of the "Brothers Under the Skin" club publicity stunt put across originally in New York early in November for the showing of Goldwyn's photoplay, "Brothers Under the Skin," at the Capitol theatre, by Howard Dietz, director of advertising and publicity for Goldwyn, and by Eddie Bonns, manager of exploitation, continue to grow.

Three months after the stunt was started, the daily and weekly newspapers of the country are still printing the original story which was broadcast from New York by the correspondents of out-of-town papers, by the press associations and the newspaper syndicates.

Several newspaper clippings have recorded the organization of such clubs in towns where the picture has already been shown, pointing that the down-trodden husbands of the country have seen a great light and are finding themselves that there is strength even against domineering wives.

**"The Woman of Bronze" Ready Soon**

The success of "Enter Madame," and "The Hands of Nate," two recent Metro releases starring Clara Kimball Young, has brought about exceptionally heavy bookings for "The Woman of Bronze," the latest photoplay in which this popular star is soon to be seen, according to the Metro offices. Although this picture is not yet ready for general release, bookings in unprecedented volume have been already made, says Metro.

"The Woman of Bronze," served as a stage play for Margaret Anglin in her successful season in New York recently, having been adapted for the American theatre from the novel of Henry Kistenaueher. In support of the star are seen John Bowes, Edwin Stevens, Lloyd Whitlock, Katherine McGuire and Edward Kimball. King Vidor was director.

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Scenes from "The Hero," a Preferred Picture, distributed by Al Lichtman

Priscilla Dean in a Scene from "The Flame of Life" Universal.

"Climbing" Taken From Stage Play

More complete information regarding "Climbing," the next John M. Stahl production for First National release through Louis B. Mayer's organization, supplements the initial announcement last week with data that this story is based on a well known play and that the screen rights cost far more than the average eastern stage offering.

This fact is accounted for by virtue of the stage version's unusually successful run at the Majestic theatre, Los Angeles.

The story is based on the theme that there is only one class of people in America, all spiritually equal. It has, in story values, the same fine touches and realistic appeal that were found in such previous John M. Stahl productions as "One Clear Call" and "The Dangerous Age."

"Breaking Home Ties" Gets Contracts

"Breaking Home Ties," the Associated Exhibitors feature based on "Elli, Edie," the song-play, has scored a notable success in New York and is still going strong, according to Associated Exhibitors. Although it already has had runs in a large number of theatres, and has played second engagements in some, nearly sixty additional houses have contracted for showings in the near future, and other bookings are being made daily.

The production offers unusual opportunities for exploitation features and many clever ideas have been adapted in the arrangement of special displays and prologues.
Scenes from "Heart's Aflame" a Reginald Barker production for Louis B. Mayer.

The picture is being released by Metro.

Anna Q. Nilsson who plays the leading feminine role is shown above.

Another member of the all-star cast is Frank Keenan.
Methods Employed for Splicing Negative and Positive Film

Paper Before S. M. P. E. on the Superiority of Automatic Machines

By J. H. McNABB

In the early days of the motion picture, when subjects ranged in length anywhere from twenty-five to two hundred feet, the art of film splicing required only scant consideration; but, with the natural evolution in the perfection of the mechanics employed in the industry, film splicing has become an operation that requires very serious and important consideration. Authors who have written about motion pictures have dwelt sparingly on the subject, so that few, if any, references to the prior art can be found. Most of the veterans in the industry, however, can readily recall how the operations were performed, and the conventional equipment used for making splices. There was then nothing very formidable in the operation of cementing two pieces of motion picture film in a continuous strip; the only tools required being: a pair of shears, a knife, and a bottle of cement.

To many it would seem logical that the crude methods of those early days should soon have been supplanted by mechanical means; yet, a recent investigation disclosed the fact that in one of the largest exchange centres in the country less than twenty-five per cent. of film splicing is being accomplished by mechanical means; while the antiquated hand method is invariably employed in the majority of the film exchanges.

Earlier Practices

Until the advent of semi-mechanical means for film splicing some twenty years ago, in the form of a small, hand operated clamping or pressing machine, the patch was not a weld in the film but merely a temporary connection. It was reasoned that, with the application of pressure during the splicing operation, the pieces of film would become bonded and the splice made permanent. With this idea in view, the Edison Company produced a hand-operated splicing device, which presented a great improvement in results over the plain hand-made splice. The Edison clamp may be considered the first real practical device, and nearly all other hand operated machines built since its introduction were patterned along identical lines of construction and operation. While they were styled "machines," the actuation of these devices presented a manual, rather than a mechanical, process. Splicing was accomplished in the same manner as by hand, excepting that the two ends of the film to be joined were clamped securely after the application of the cement.

Some of the devices had pilot pins as an aid in locating the film ends in relation to the perforations; but, while the pins aided registration in the newer or prime stock, they really were a detriment in the splicing of shrunk film. Most of these earlier hand operated splicing devices were referred to as splicing clamps, splicing blocks, splicing presses, film menders, etc., for the reason that they were considered to embody the advanced feature enabling the application of pressure during the splicing operation. The kind of splices usually made varied from 3/16 to 3/8 in width, and the thickness approximately 0.11.

The splice overlapping as much as 1/8 or even 3/16 of an inch soon becomes hard and inelastic; because, in applying moisture and cement to this excessive width, the film base softens, and in due time hardens; in which latter condition it does not readily conform to the curvature of the projector or printing machine sprockets, and by improper spacing between the perforations frequently "jumps" sprockets altogether. Its lack of flexibility weakens the film by preventing the yielding but tenacious contact that is a necessary requisite to a good bond, and, further, often causes the film to break parallel to the splice.

The motion picture producers and laboratorists, however, in their efforts to produce a film of the highest attainable quality, and great credit is due them for the progress attained, but, unfortunately, these excellent films, which, with proper handling, would last as long as the subjects, seldom make much headway toward longevity. This, in the main, may be attributed to obsolete and antiquated methods of handling— including, principally, the operation of splicing in a great many theatres and exchanges of the present day. Because these methods are crude and costly, they have no place in the processing routine of a great industry, and the sooner they are entirely supplanted the sooner shall we have lower distribution and replacement costs and exceptionally better and pleasing projection results.

Results With Semi-Automatic Film Splicing Machine

The development of a practical film splicing machine presented problems quite as intricate as those of its allies: the printing machine, the perforator, the camera, and the projector, and its present degree of perfection was obtained only after considerable experimenting. The first essential, constantly kept in view, was a mechanism to take the uncertainty out of splicing and make the joint an element of strength, rather than one of weakness—at the same time, combining accuracy and efficiency.

A cut of the first really practical semi-automatic film splicing machine is appended hereto. This machine is interchangeable for either negative or positive joining, and adjustable for any desired width of splice. As to quantity of output, a beginner is enabled to splice double that of an experienced operator using the smaller or hand operated devices; while the machine operator, with a few days' experience, turns out four or five times the quantity of splices that was previously possible, besides very materially improving the quality of the product. The machine is provided with two pilot register pins, located in fixed relation to the former line of the film to be spliced, which automatically compensates for any shrinkage that might exist in the stock; that is, both ends of the film to be spliced locate from the same pins, thereby affecting correct registration. Besides greatly

(Continued on next page)
Splicing Negative and Positive Film
(Continued from preceding page)

facilitating the setting-up operations, as well as scraping, cementing, etc., the machine automatically shears and discards both the superfluous film ends, throws off cess cement, and leaves the splice a bonded portion of the film, clean and free from the necessity of wiping or trimming. An electric heating unit, placed beneath the lower cutter plates, furnishes heat to hurry the drying of the cement, so that the splice ordinarily is ready for immediate service.

It is not the purpose of this paper to recommend the adoption of any particular size or kind of splice, nor to suggest a standard; but to show what has been accomplished in the development of a machine which may be adjusted to conform to almost any desired type of splice, and to compare its results with those most commonly used in the industry; further, to slay, by comparison, the superiority of service which has been determined by exhaustive experiments of certain kinds of splices with respect to the duty imposed upon them.

The original theory was (and it still has its adherents) that the wider the splice the stronger it became. The practice was, and is today, largely that of using a splice almost invariably three-sixteenths to one-quarter inches in width. Regardless of how natural the supposition may be, the comparative strength of the splices of extra large width was early proved erroneous. From the experiments which were conducted covering the continuous running through the projectors and printers of film spliced by all known methods, there was finally evolved certain formulas which would produce the most perfect results for negative and positive film.

Among the conclusions reached were: that a beveled splice, approximately one thirty-second of an inch in width, and which would increase the thickness of the spliced portion about 0.0025, would be the most satisfactory for negative film. First, because it would permit the splicing of raw negative so that its travel through the camera would be without interference; second, the developed negative could be spliced to the positive, and the resultant positive print would be one which would require no cutouts, as the splice being the approximate width of the frame line would not be noticeable.

It was further determined that the splice approximately the width equal to the distance between the standard film perforations, or 5/64 inch, would be the most suitable and efficient for the positive film. It was demonstrated that splices of greater width, while evidencing a stronger surface appearance when stressed in parallel alignment, yet after passing over the projection machine sprockets for several runnings, exhibited a tendency to loosen at the corners, as a result of the tangential force exerted in the pulldown of the intermittent. The wider splice lacked the necessary degree of flexibility, owing to the film base becoming stiffened and curled by the hardening of the cement, and naturally it would not long withstand being deformed to the curvature of the film sprockets. This contention may easily be proved by making the following simple test:

Take two pieces of cardboard, stiff paper, or film, overlap each piece approximately one-half inch, and thoroughly secure one to the other by means of cement, glue, or other adhesive. Then take two similar pieces, securing one to the other, as before, only overlapping one-quarter inch. It will be found that the piece embodying the narrow patch can be bent to a smaller radius before breaking than can the unit containing the wide patch.

This example serves to illustrate the relative merit of a narrow and wide splice in its particular application to positive film. The splice unnecessarily wide requires a greater amount of labor and cement in its making; it creates the irregularities and difficulties which have been so long identified with the exhibition of motion pictures to be regarded as necessary evils. The semi-narrow splice, as made by the automatic film splicing machine for positive film which has been subjected to exhaustive comparative tests, should mark the passage of haphazard methods, waste, and destruction, and fill a predetermined place in the modern practice of the art of motion picture making.

Figure No. 2 shows a fair example of the average hand-made splices for different uses. Sample "A" is almost invariably used in the projection rooms and in a great many exchanges. It should have been discarded fifteen years ago. "B," printed, would pass most screen inspectors in the laboratory, but difficulty often attends its life in the printing machine. "C" and "D," if a negative, would pass through the average camera mechanism; if a positive, doubt would ensue as to its proper passage through the printer; and the splice would obviously require deleting in assembly.

Figure No. 3 shows examples of splices made with representative hand clamping devices. They compare, in a certain degree, with those shown in Figure No. 2, except that better registration and alignment have been made possible, due to the setting and location of the frame with the use of pilot pins, although, more frequently, in the splicing of shrunken stock, the pilot registration of the present type of block does not anticipate compensation for shrinkage, and, consequently, cannot be properly joined in frame. The same conclusions are deduced, with respect to their ultimate practicability, as have been stated for the samples in Figure No. 2.

These positive splices were made either by hand or with the use of hand clamping devices. In the slide, they are flattened out but wound in a roll of film; they are warped and curled, and in time become stiff and brittle. This type of splice has been the cause of more annoyance, waste and spoilage than all other projection irregularities combined.

(Continued on page 862)
POWER'S 6B IMPROVED PROJECTOR
Installed During the Past Year in Many of America's Representative Theatres
With
TYPE E, POWER'S-G. E. HIGH INTENSITY OR INCANDESCENT EQUIPMENTS

POWER'S 6B
PLATE 1
SELF-LOCKING DOUBLE-SIDED CONTROLLED DOWSER
DOUBLE GLASS EYE SHIELD ON GATE
AUTOMATIC PILOT LIGHT IN LAMPHOUSE
CAM LIGHT WHEN DOOR IS OPENED
NEW FRONT PLATE LEHNS MOUNT LAMP AND CONNECTION FOR INTERIOR OF MECHANISM
DOUBLE ENDED MECHANICAL SPEED CONTROL LEVER
SINGLE SWITCH BOX FOR ARC SWITCH
NEW GOVERNOR TYPE MECHANICAL SPEED CONTROL

TYPE E

POWER'S 6B
PLATE 2
SELF-LOCKING DOUBLE-SIDED CONTROLLED DOWSER
SHUTTER ADJUSTMENT CONTROLLED
WHILE OPERATING
DOUBLE GLASS EYE SHIELD ON GATE
ROLLER PIN CROSS INTERMITTENT MOVEMENT
LAMP AND CONNECTION FOR INTERIOR OF MECHANISM
110 VOLT CONNECTION FOR LAMPHOUSE PILOT-LIGHT
DOUBLE ENDED MOTOR
SINGLE SWITCH BOX FOR ARC SWITCH
FLAT MOTOR DRIVE BELT AND AUTOMATIC TENSION DEVICE
NO CROSSED BELTS
NEW GOVERNOR TYPE MECHANICAL SPEED CONTROL

NICHOLAS POWER COMPANY
EDWARD E. FARR, PRESIDENT
NORTH GARDIN ST. NEW YORK, N.Y.
Outline of Series of Articles for Course in Electricity

As mentioned in several preceding issues of the News, a series of articles, dealing first with electrical subjects, and later with optics, will be presented in the Projection Department. The first article of this series will be given in next week’s (February 24) issue.

The program calls for such a comprehensive list of subjects as will give the projectionist at least a working knowledge of all common phases of the subject of electricity. It is not expected that anything startlingly new will be brought out in these articles. Rather, an attempt will be made to simplify the presentation so as to enable the projectionist to obtain a clear understanding of the fundamental principles of the subject. Thus a firm foundation will be laid down on which he can build up, by means of his practical experience and every day observation, the means of bettering his daily work and broadening his vision of the field.

No doubt some of the projectionists are already familiar with many of the points slated for treatment. It is our intention, however, to start at the very beginning in order to reach those who have had none of the elementary training. The main object of this course will be to give a simplified, true explanation of the various electrical actions and their causes. It may seem strange to include the word “true” in the above description, but the fact is that some writers, when endeavoring to give a simple explanation of a difficult subject, resort to such crude analogies, or comparisons, in an effort to compare the subject under discussion with ones that they think the reader familiar with, that a wrong conception of the very basic principles involved are left in the projectionist’s mind.

These writers attempt to justify their actions by saying that anything which will drive home their point is excusable. They are driving home one point, however, at the expense of another. The excuse is often made that the subject is too complicated to describe it correctly and so a hasty, general, misleading description is given in order to “cover” it.

At this rate the projectionist will never be able to thoroughly understand the underlying principles for the simple reason that they are never correctly explained to him.

It is not exactly an easy matter to write a series of articles which will meet the entire satisfaction of all readers when it is considered that there are classes of projectionists from the good, earnest, painstaking kind, to the thoughtless, shiftless variety, commonly known as “clock-watchers.” Then again, there are those who learn and understand a thing quicker than others.

In order to give you an idea of the points to be covered, an outline is given below. Any suggestions concerning additions, changes, etc., will be welcomed, as after all, this department is run solely for the benefit of the projectionists. If you think the subjects are too simple, remember there are others who may not know as much as about it as you. If you are one of those who are well advanced in your chosen profession and are above such easy explanations, remember there are those who are young in the game and require just such simplicity in order to give them a clearer understanding of the principles involved.

Run your eye down the outline and ask yourself if you could pass a stiff “exam” covering these points. If your answer is “yes,” then you might just as well stop here, close the book and go to sleep for the rest of your life. You know it all.

A word to the wise: As the series progresses, references will be made back to article already published so it would be well to cut out each week’s article and save it for future use. Later they can be bound into book form for permanent reference.

Here goes:

Simplified Electricity for Projectionists

I. Definition and Explanations of Mathematical Terms and Electrical Units.
II. The Laws of Magnetism and Magnetic Forces.
III. Simple-Electric Circuits (Direct Current).
IV. Simple Electric Circuits (Alternating Current).

V. Power: Its Relations and Measurement.
VI. Direct Current Machinery.
(a) Motors.
Series.
Shunt.
Compound.
(b) Generators.
Series.
Shunt.
Compound.
(c) Motor generators.
(d) Three-wire generators.
(e) Motor starters.
and hot cathode.
(g) Primary cells and storage batteries.
(h) D. C. arc.
VIII. Alternating Current Machinery.
(a) Motors.
Synchronous.
Induction.
Squirrel cage.
Wound rotor.
Commutator.
(b) Generators.
(c) Transformers.
Constant potential.
Constant current.
Auto-transformers.
(d) Synchronous converters.
(e) A. C. arc.
(f) Miscellaneous.
Frequency changers.
Synchronous condensers.
Phase changers.
Voltage regulators.
IX. Electric Distribution.
(a) Local lines.
(b) Transmission lines.
X. Electric Lighting.
(a) Definitions and candle power relations.
(b) Incandescent lamps.
Construction.
Operating characteristics.
Light control with reflectors and projectors.

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

As a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projectionroom, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in 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.

New members when sending in application blanks for membership in the N. A. M. please enclose twenty-five cents for a membership button.
In America's Foremost Theatres

MORE splendor in outward appearance will not make a theatre chair. There must also be those less apparent but none the less essential qualities of correct construction, skilled workmanship and sound materials that make for dependable and satisfactory service over a long period of time. With so large and important an investment as seating for auditorium and theatre, years, not weeks and months, must be the measure of value.

Theatre owners and managers of longest experience know well that underneath the beauty and good taste of American Seating Company theatre chairs are present always those sterling qualities of enduring value and strength that make for lasting satisfaction and long wear.

American Seating Company

NEW YORK
113 W. 40th St.

CHICAGO
10 E. Jackson Blvd.

BOSTON
77-D Canal St.

PHILADELPHIA
705, 250 S. Broad St.
Amateur Motion Pictures Outfit Developed by Eastman Kodak Company

Home movies, among other things, will act as feeders to motion picture theatres, according to the Eastman Kodak Company, who have just announced the successful development of an amateur movie outfit. Just as the phonograph for example has helped so wonderfully in popularizing opera and the better things in music, so will home motion pictures be in a position to educate popular taste in screen offerings. This, at least, is the belief of the Eastman industry whose stake in the movie theatre world is considerable.

The amateur outfit developed by Kodak consists of a taking camera and a projector. The taking camera which weighs only seven pounds, is daylight loading and so simplified mechanically as to enable the amateur to take motion pictures with the same facility as he has recorded snapshots. The projector, equipped with a two-inch lens for ordinary home use, will fill a screen 30x40 at a distance of 18 feet and a 40x54 screen at 21 feet. This projector to be known as the Kodascope, is motor driven, entirely automatic in operation and once threaded requires no further attention until the reel is exhausted.

The film on which the motion picture Kodak system is based is of special size being 11-16 inches in width as against the standard width of 1 3-8 inches. This is coated with a special emulsion which, by a reverse process, yields a direct positive. These prints can be duplicated in a special printer and can also be enlarged to standard size for theatre use. This special film, is of the non-inflammable type made from cellulose acetate. Five pictures on the small film, it will be seen, will occupy the same length as two on the standard so that 100 feet of Cine Kodak film will be equivalent to 250 feet of standard and 400 foot reel equal to a thousand foot standard reel.

The diminutive taking camera, to be known as the Cine Kodak, is on the whole of standard type. It is fitted with a Kodak anastigmat lens, working at 5:5:1, permitting pictures to be made under poor light conditions. The finder is just above the lens and by an ingenious attachment changes the position of its image as the lens is focused. In this way the image is shown through the center of the field at all times.
Three of the Finest

MAJOR SYSTEM ADVANTAGES:

Remote Control
Extended Remote Control
Remote Dimmer Control
Cumulative Control
Pre-selection
Flashless, noiseless switch operation
Minimum stage space
Unit construction
Experienced design
Perfect workmanship
Highest grade materials.

These motion picture theaters, the finest in this country, are equipped with the Major System of Theater Lighting Control. They represent the type that have accepted the Major System as the only one worthy of installation. The great number of theaters who boast of this advantage of Major installations is being added to every week—a definite assurance of leadership.

Both old and new theaters alike may be equipped with Major Systems, the unit construction of the system itself making it exceptionally adaptable in fulfilling the better lighting needs in any size of theatre. In addition, it is equipped with a momentary contact switch to lock the switchboard with any combination of lights on, insuring absolute safety from meddling.

Another special feature is the “All-out” switch which is available only in the Major System of Light Control. With this device, every light on the stage may be turned out, regardless of the position of individual switches. The Major System of Theater Lighting Control is known to be the simplest to operate, the safest to handle and the most practical, and by these three reasons alone achieved its success.

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St. Louis

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THIS BOOK
Contains a basis of standardized practice in theater and auditorium lighting and supplies blue print charts, complete specifications and a great fund of useful information. It will be sent free of charge, upon request.
Splicing Negative and Positive Films

Samples "A," "B" and "C" are beveled splices; that is, both emulsion and celluloid surfaces have been scraped to a bevel of 8°. The average width of these splices is one-thirty-second of an inch, or approximately the width of the average frame line. The thickness at point of splice is but .0075, which is .0025 thicker than the average thickness of a single strip of film. Sample "A," for negative raw stock, will readily pass through any of the present day camera movements, and a positive raw stock splice through the printers without interference or liability of breakage.

Sample "B" is an exposed positive splice, which will be compared in Figure No. 6 with a print of itself on positive stock.

Sample "C" is an exposed positive splice, beveled with the negative adjustment cutters. To all appearances this splice is barely noticeable, and even to the scrutinizing eye is as one continuous piece of film. It is as flexible as the film itself, and its longevity is determined only by the accuracy and care with which it is made and the proper adjustment of the machine cutters. For all practical purposes this splice, in positive release work, was not found successful, as the average machine operators would not give the time and attention that were necessary in the care and cleanliness of their machines. The cutters for this type of splice are adjusted and kept with tolerances of .0003 inch, so that, if care is not taken in keeping the machine free from cement and scrapings, the fine adjustment is soon lost, and the splice loses its efficiency. However, that this type of splice, carefully made, will last indefinitely has been proven by practical tests; samples of such splices made several years ago were run continuously in the same strip of film with present day, wider splices; the latter breaking away, but the old, beveled splices seemingly remained as strong as the film itself.

Sample "D" is a semi-narrow, exposed positive splice; its width being .078, and thickness .010. It is too wide for successful beveling, as shown in sample "C." It is, however, readily made by slight cutter adjustments on the semi-automatic machine. As is necessary for any successful splice, all the emulsion or scraped portion must be removed before applying the cement; for this reason, some users prefer the wet scrape, but the greater proportion of machine users today are making the dry scrape as it eliminates one troublesome operation. This splice, while not as pliable as the beveled splice, is still very much advanced over the sprocket hole lap of the hand-made splice; it is the type which under running tests shows the greatest efficiency; it does not curl, or stiffen the film, and will readily conform to the radius of any sprocket, without jumping. It is now almost universally used by laboratories, in the assembling and joining of release prints.

Sample "A" shows an exposed negative splice made on a semi-automatic machine. Its characteristic neatness is transferred to print (sample "B"). No cut-out is necessary for this patch; it is not discernable on the screen.

(Continued on page 864)
Society of Motion Picture Engineers’ Transactions

A synopsis of the articles contained therein may be obtained from the Secretary, Room 402, 729 7th Avenue, New York City.

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CHICAGO, ILL.

109 GOLDEN GATE AVENUE
SAN FRANCISCO, CAL.
Splicing Negative and Positive Film
(Continued from page 862)

further, it saves much time and annoyance in the assembling and joining rooms. It is particularly desirable for laboratories using the automatic system of developing in units of one-thousand-foot rolls. Ordinarily the negative is joined in lengths as long as is permissible by the laboratory system employed, and the resultant prints, with little or no breaks, eliminate much handling in assembling, and joining; moreover, because of the fewer splices used, the life of the positive is made considerably longer than one having a multiplicity of splices. It is for these reasons that the machine made negative splice has found almost universal usage in the laboratories of this country.

Compare the hand-made exposed negative splice, sample "A," with its print, sample "D." This print would probably pass in most laboratories, but would be rejected in many establishments where greater perfection is required. The negative splice in this instance has been as laboriously made, and, with good fortune, it might survive several running through the printer; more often, however, it breaks, causing mutilation of valuable negative and destruction of the continuity of the positive image printed, resulting in loss of time and additional film spoilage, owing to retreading, etc.

In Figure No. 7 there is shown a comparison of various types of positive splices. "A," "B" and "C" are made on the semi-automatic machine, which, by slight cutter adjustment, is easily conformed to the desired type.

Sample "A" as has previously been stated, is not generally practical for positive release work, because of the precision and accuracy of adjustment required.

Sample "B" has been proven ideal for all practical purposes, both from the standpoint of performance in the machines and for conservation of the film.

Sample "C" is what has been commonly termed "a compromise splice"; that is, a type of splice demanded by a number of exchanges and distributors because of its size being nearer than any other to which the normal projector is accustomed to, as indicated by sample "D." While it has the outward appearance of strength, neatness, and accuracy of register, it lacks the fundamental requirements of an ideal splice, as was determined by the tests made with sample "B."

Sample "D" should be condemned, as it has no place in a well-organized industry. To its use may be charged thousands of dollars in film renewals, interrupted projection, "jumpy" registration on the screen, twirled, curved or kinky rolls, and many other irregularities that are not part of the advanced mechanism used in the industry.

Outfit to Exhibit Legislative Films

The New Hotel President, being erected on Capitol Hill, near the House Office Building, is to have as a feature a unique motion picture theatre and projection outfit for the exhibition of legislative films. Major A. H. Gillis, the builder, said: "Although not generally known, thousands of feet of film are exhibited before the members of Congress weekly in varying phases of public welfare in all parts of the country. Films concerned with local industrial projects, irrigation and agricultural improvements, geological developments, forestry and fisheries, public safety and welfare campaigns shows the members constitute a large part in the legislation of today. The Hotel President in its projection room will have the most modern motion picture devices, and a silver screen. The little theatre will be at the disposal of the Congress and Government at all times." At present the House and Senate conference rooms are used for this work, but no appropriation exists, and local upholsterers must rent the projectors individually and are paid out of the committee funds, "for cost of hearing, testimony, etc."—Kuupien.

Criterion Being Renovated

Work will start in a few weeks on rebuilding the Criterion theatre at Enid, Okla., Mr. Weil will again lease the Criterion and will run first run features as the policy. Power's Type "E" machines and a Transverter will be installed as the projection room equipment. Orchestra will be employed.—Trout.

WISCONSIN

Milwaukee—Leigh Hunt, 445 Milwaukee St., has plans for two story theatre, 35 x 150, on Kinncinnic & Logan Sts., for David Taxey, 550 Potter Ave. Built as a compromise foundation, brick and tile walls, steel roof.
<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
<th>Distributor</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ring for Dad, A.</td>
<td>Carter DeHavens</td>
<td>Film Book. Offices</td>
<td>2 reels</td>
</tr>
<tr>
<td>Ring Talk Romance, A.</td>
<td></td>
<td>Educational</td>
<td>2 reels</td>
</tr>
<tr>
<td>Rip Snoring Night, A.</td>
<td>Lewis Sargent</td>
<td>Universal</td>
<td>1 reel</td>
</tr>
<tr>
<td>Safe Money</td>
<td></td>
<td>Universal</td>
<td>1 reel</td>
</tr>
<tr>
<td>Roll On, Roll On, Roll On, The</td>
<td>Rollin Johnson</td>
<td>Universal</td>
<td>3 reels</td>
</tr>
<tr>
<td>Roots</td>
<td></td>
<td>Browne (dog)</td>
<td>Universal</td>
</tr>
<tr>
<td>Saturday Morning</td>
<td></td>
<td>Universal</td>
<td>2 reels</td>
</tr>
<tr>
<td>Shiner and Shake</td>
<td>Paul Parrott</td>
<td>Universal</td>
<td>1 reel</td>
</tr>
<tr>
<td>Skating Out</td>
<td></td>
<td>Pathe</td>
<td>1 reel</td>
</tr>
<tr>
<td>Small Town Derby, A.</td>
<td>Johnny Fox-Maude</td>
<td>Universal</td>
<td>2 reels</td>
</tr>
<tr>
<td>Social Error, A.</td>
<td></td>
<td>Murray - Andersonson</td>
<td>3 reels</td>
</tr>
<tr>
<td>Some Family</td>
<td></td>
<td>Lee Moran</td>
<td>2 reels</td>
</tr>
<tr>
<td>Some Service</td>
<td></td>
<td>Neely Edwards</td>
<td>1 reel</td>
</tr>
<tr>
<td>Sport of Kings</td>
<td></td>
<td>Universal</td>
<td>1 reel</td>
</tr>
<tr>
<td>Speeder, The</td>
<td></td>
<td>Lloyd Hamilton</td>
<td>Educational</td>
</tr>
<tr>
<td>Speeder, The</td>
<td></td>
<td>Universal</td>
<td>2 reels</td>
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<tr>
<td>Speeds</td>
<td></td>
<td>Lewis Sargent</td>
<td>Universal</td>
</tr>
<tr>
<td>Squireville’s Family</td>
<td></td>
<td>Lee-Bradford-S. R.</td>
<td>2 reels</td>
</tr>
<tr>
<td>Album</td>
<td></td>
<td>Lee-Bradford-S. R.</td>
<td>1 reel</td>
</tr>
<tr>
<td>Stephens-Thompson-Muir</td>
<td></td>
<td>Educational</td>
<td>2 reels</td>
</tr>
<tr>
<td>Stephens-Thompson-Muir</td>
<td></td>
<td>Educational</td>
<td>2 reels</td>
</tr>
<tr>
<td>Steplehaser, The</td>
<td>Lige Conley</td>
<td>Educational</td>
<td>2 reels</td>
</tr>
<tr>
<td>Stop That Thing</td>
<td></td>
<td>Universal</td>
<td>2 reels</td>
</tr>
<tr>
<td>Stout Horseman</td>
<td></td>
<td>Universal</td>
<td>1 reel</td>
</tr>
<tr>
<td>Stoney Age Romeo, A.</td>
<td>Aesop’s Fables</td>
<td>Universal</td>
<td>2 reels</td>
</tr>
<tr>
<td>Strow and Jarman</td>
<td></td>
<td>Universal</td>
<td>1 reel</td>
</tr>
<tr>
<td>Stuck</td>
<td></td>
<td>John Jones</td>
<td>2 reels</td>
</tr>
<tr>
<td>Sweetie</td>
<td></td>
<td>Baby Peggy</td>
<td>Universal</td>
</tr>
<tr>
<td>Sweet Thirty</td>
<td></td>
<td>Gloria Joy</td>
<td>Film Book.</td>
</tr>
<tr>
<td>Talton-Made Chauncey, The</td>
<td></td>
<td>Smith-Williams</td>
<td>2 reels</td>
</tr>
<tr>
<td>Talton-Made Chauncey, The</td>
<td></td>
<td>Smith-Williams</td>
<td>2 reels</td>
</tr>
<tr>
<td>Tattle Tail, The</td>
<td>Brownie (dog)</td>
<td>Universal</td>
<td>2 reels</td>
</tr>
<tr>
<td>Ten No. Ten, Tea</td>
<td></td>
<td>Jimmie Adams</td>
<td>Educational</td>
</tr>
<tr>
<td>Terrible Tree, The</td>
<td>Sarge’s Almanac</td>
<td>Educational</td>
<td>1 reel</td>
</tr>
<tr>
<td>Tripp’s Young Man</td>
<td></td>
<td>Universal</td>
<td>Feb. 25</td>
</tr>
<tr>
<td>That Son of a Sheikh</td>
<td></td>
<td>Neal Burns</td>
<td>Universal</td>
</tr>
<tr>
<td>Their Steady Job</td>
<td></td>
<td>Neely Edwards</td>
<td>1 reel</td>
</tr>
<tr>
<td>Their Young Man</td>
<td></td>
<td>Universal</td>
<td>2 reels</td>
</tr>
<tr>
<td>Five Days</td>
<td></td>
<td>Snub Pollard</td>
<td>2 reels</td>
</tr>
<tr>
<td>Florun, The</td>
<td></td>
<td>Fox</td>
<td>2 reels</td>
</tr>
<tr>
<td>-</td>
<td></td>
<td>Pathe</td>
<td>2 reels</td>
</tr>
<tr>
<td>Tough Winter, A.</td>
<td></td>
<td>Snub Pollard</td>
<td>2 reels</td>
</tr>
<tr>
<td>Toni Lay Please</td>
<td></td>
<td>Pathe</td>
<td>2 reels</td>
</tr>
<tr>
<td>Troubles on the Ark</td>
<td>Aesop’s Fables</td>
<td>Universal</td>
<td>2 reels</td>
</tr>
<tr>
<td>Two Explorers, The</td>
<td></td>
<td>Educational</td>
<td>2 reels</td>
</tr>
<tr>
<td>Two of a Trade</td>
<td></td>
<td>Aesop’s Fables</td>
<td>2 reels</td>
</tr>
<tr>
<td>Two Black Flowers</td>
<td></td>
<td>Universal</td>
<td>2 reels</td>
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<tr>
<td>Two Trappers, The</td>
<td></td>
<td>Aesop’s Fables</td>
<td>2 reels</td>
</tr>
<tr>
<td>Unhappy Families</td>
<td></td>
<td>Second National</td>
<td>1 reel</td>
</tr>
<tr>
<td>Uppercut, The</td>
<td>Paul Parrott</td>
<td>Universal</td>
<td>2 reels</td>
</tr>
<tr>
<td>Upset Shirt</td>
<td></td>
<td>Pathe</td>
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<tr>
<td>Watch Your Wife</td>
<td>Paul Parrott</td>
<td>Pathe</td>
<td>1 reel</td>
</tr>
<tr>
<td>Watch the Party</td>
<td></td>
<td>Universal</td>
<td>Jan. 13</td>
</tr>
<tr>
<td>Wedding Banquet</td>
<td></td>
<td>Universal</td>
<td>Oct. 28</td>
</tr>
<tr>
<td>West Is East</td>
<td>Smith-Williams</td>
<td>C. B. C. S. R.</td>
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<tr>
<td>Wet Weather</td>
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<td>Paul Parrott</td>
<td>2 reels</td>
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<tr>
<td>Where’s the Parade?</td>
<td></td>
<td>Universal</td>
<td>1 reel</td>
</tr>
<tr>
<td>White Blacksmith, A.</td>
<td>Paul Parrott</td>
<td>Pathe</td>
<td>1 reel</td>
</tr>
<tr>
<td>Why You Care, Billy Best</td>
<td></td>
<td>Smart Films</td>
<td>2 reels</td>
</tr>
<tr>
<td>Why You Care, Billy Best</td>
<td></td>
<td>Smart Films</td>
<td>2 reels</td>
</tr>
<tr>
<td>Widely Cracker, The</td>
<td></td>
<td>Fox</td>
<td>2 reels</td>
</tr>
<tr>
<td>Wildfire Pursues the Man</td>
<td></td>
<td>Fox</td>
<td>2 reels</td>
</tr>
<tr>
<td>Women First</td>
<td></td>
<td>Lee Moran</td>
<td>Universal</td>
</tr>
<tr>
<td>Young Ideas</td>
<td></td>
<td>Universal</td>
<td>1 reel</td>
</tr>
<tr>
<td>Young Sherlock</td>
<td></td>
<td>Children</td>
<td>Pathe</td>
</tr>
<tr>
<td>Young Sherlock</td>
<td></td>
<td>Universal</td>
<td>Nov. 15</td>
</tr>
</tbody>
</table>

**Short Subjects**

- Abraham Lincoln (Urban Classics)
- Aladdin and His Lamp (Vitagraph)
- Alphabetical Zoo, The (Urban Classics)
- Animal Farm (Vitagraph)
- Around the World in 16 Days (Serial)
- Bar Cross War, The (Drama)
- Leo Maloney Path
- Barbeshears (Travelogue)
- Benders (Travelogue)
- Behrnshe (Travelogue)
- Bender's Trip (Travelogue)
- Better Milk (Urban Classics)
- Better Baseball (Travelogue)
- Bird Life
- Blanket Stiff, The (Wilderness Tales)
- Blanket Stiff, The (Wilderness Tales)
- Blanket Stiff, The (Wilderness Tales)
- Bobbie's Ark (Urban Classics)
- Borries Law (Drama)
- Lee Maloney Path
- Eyes Wilder's Tales (Serial)
- By the Still Waters (Travelogue)
- Camphor
- Cartoon Book
- Cav and the Rat, The (Urban Classics)
- Children's Songs, A. (Vitagraph)
- Chicka-Ba Bone Crusher (Leather Peppers)
- Come and Get Me (Drama)
- Committee on Credentials, (Drama), H. Carey
- Copper Beeches, The, The Mill Norwood
- 2 reels
- 2 reels
Studio and Players' Breveities

(Continued from page 815)

Motion Picture News

F. Scott Fitzgerald for Glenn
Hunter will be the next Film
pictures for W. W. H. Holm
The scenario will be written by
James Aimore Creedman who has recen-
adapted "Sinful Through" and "The
Boogie" and will be exe-
cuted by Frank Tuttle who has made
all the previous Glenn Hunter
and is a Delco.

Edward Cline, comedy director, motion picture industry, has
signed a contract with M. I. B. F. for the coming pictures of
Michael Rosenberg of Principal Pic-
tures Corporation whereby he will have charge of the megaphone work
on the forthcoming production of "The Meanest Man in
The World.

"Wedding Marriage," the first of a series of four pictures to be
produced during the year by the Southern Picture Company, is now in its final stage of
production at the Fine Arts studios. lambert Hillyer is directing and
Miss Dorothy De Foe, Stuart Holmes, Tolly Marshall and
Maud George are included in the cast.

Word comes from the Schulberg studious that Ruth Cline has re-
placed Harriet Hammond in the cast of Tom Forman's production.
"April Showers." Miss Hammond
was forced to leave the cast because of illness.

Miss bell has finished editing
"The Girl Who Came Back," the
Blancy play which is to be pre-

scenies from the Universal Attrac
tion "The Flame of Life," starring Priscilla Dean.

sented by B. P. Schullenberg as a
Tom Forman Production. Its cast
includes Mirtam, L. James, Constant Glass, Kenneth Harlan, Fred Mal-
atesca, Joseph Dowling and Zasu Pi-

Under the title of "So This is
Hamlet," C. C. Bur will soon pre-
fer a burlesque of Shakespeare's "Hamlet"-Charlie Murray has a
role in it as the false King. Most
of the scenes for this picture were
taken in St. Augustine, Florida,
among the ruins for
which this city is famous.

Katherine Martyn, stage beauty,
and member of the Ziegfeld Fol-

"Leslie Wonders of Utah," which has been added to the group of players fea-
tured in the All Star Comedies pro-
duced by C. C. Bur, Miss Martyn
is traveling in the new comedy
called "Beware of the Dog" at the Glendale, Long Island, studios of the
company. Gregory A Cava is
directing the production.

Word comes to the Arrow home office from Miami, Fla., where the com-
pany is located, that "Naked Vin-
lin" under the direction of Jack
Dillon is working, that the stink
sequence in which Reed Howes,
the star, is to make the airplane
to speed-boat change, has been suc-
cessfully filmed.

sent at the New York, N. Y.
If it is in the negative, you will get it in the print, on

**EASTMAN POSITIVE FILM**

Detail in highest highlight or deepest shadow, with every step of gradation in between,—Eastman Positive Film reproduces it all and carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words “Eastman” “Kodak” stenciled in *black* letters in the transparent margin.

**EASTMAN KODAK COMPANY**

**ROCHESTER, N. Y.**
Mr. Charles Spencer Chaplin
Presents "The Pilgrim" written,
Directed and played by himself;
Designed to make the world a
Bit merrier. It does! Book it now!
Photographed by Rollie Totheroh, A.S.C.
A First National Attraction
Rothacker Prints and Service.

Charles Chaplin in
"The Pilgrim"
IFEBRUARY 24, 1923

Motion Picture News

Reprint. U.S. Patent Office

This Production will prove a huge Box-Office Winner
MOVING PICTURE WORLD

ELMER CLIFTON'S
DOWN TO THE SEA IN SHIPS

HODKINSON PICTURES

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PRICE, 20 CENTS
RESPONSIBILITY

FILM laboratory has a grave responsibility to producers, directors and cinematographers. The producer’s money and the professional reputation of all whose brains and artistry go into the making of a motion picture are, in a sense, entrusted to the laboratory. The artistic and financial success of a picture depends largely upon the photography. The photography depends largely upon the skillful co-operation the cinematographer gets in the laboratory.

ACH member of our organization realizes this responsibility. Each appreciates the importance of what he contributes toward making every STANDARD PRINT the best it is possible to turn out. This realization and the individual interest of each employee in what he is doing preclude the possibility of carelessness in STANDARD FILM LABORATORIES. It is one of the factors assuring the superiority of STANDARD SERVICE and STANDARD PRINTS.
The Screen's Greatest Novelty

Jesse L. Lasky Presents

Cecil B. DeMille's Production

'Adam's Rib'

With

Milton Sills
Elliott Dexter
Theodore Kosloff
Anna Q. Nilsson
and Pauline Garon

A Paramount Picture
JESSE L. LASKY PRESENTS
CECIL B. DE MILLE'S PRODUCTION
"ADAM'S RIB"
WITH
MILTON SILLS,
ELLIOTT DEXTER,
THEODORE KOSLOFF,
ANNA Q. NILSSON
and PAULINE GARON

THE screen's greatest novelty.
DeMille's master spectacle
of modern life—contrasted with
the life of the cave-man. Was
Eve the first flapper? How
"modern" is the modern girl?
Those are some of the lively
questions that will make people
talk about "Adam's Rib."

By Jeanie Macpherson

A Paramount Picture
"THE Covered Wagon" is the most colossal achievement in all motion picture history. No such picture has ever been made before. No such picture can ever be made again.

On the following page you will find some FACTS about this picture which will give you some idea of its BIGNESS—as a production and as—a popular sensation.

A Paramount Picture
TO make "The Covered Wagon", 3000 actors spent three months in the Utah desert, eighty miles from a railroad. They endured floods, blizzards, zero temperatures and sometimes lack of food.

On this page you see a view of the camp after a flood had destroyed many of the tents; also a view of one of the mess tents, and other scenes on location.

Besides the regular actors, a thousand Indians were also on location, and the live stock included 600 oxen, a thousand horses, and five hundred mules.

Nothing so big was ever attempted in motion picture history, and probably never will be again.

Adapted by Jack Cunningham from the novel by Emerson Hough

A Paramount Picture
WATCH IT GROW
UNIVERSAL SUPER-JEWEL PRODUCTION
"MERRY GO ROUND"

to be presented by
CARR LAEMMLE

RUPERT JULIAN DIRECTING
ARMY OF THOUSANDS OF MEN

MARY PHILBIN
85 AGNES URBAN

NORMAN KERRY
as COUNT FRANZ

A VIENNESE STREET SCENE
BUILT AT UNIVERSAL CITY

ONE VIEW OF THE GREAT ROYAL
WEDDING SCENE

THE MOST BEAUTIFUL LOVE
SCENE EVER SCREENED

DIRECTED BY
RUPERT JULIAN
"DRIVEN" REACHES HEIGHTS OF BEST AMERICAN FILMS

By P. W. GALLICO.

"Driven," to us, stands out as one of the best photoplays we have ever seen from an American producer. This is a tall statement, but we stick to it. It is powerfully dramatic, brilliantly acted and directed, and makes no concessions.

The producer set out to tell a story of the kind of people who inhabit the mountain regions of the South, and he did it unflinchingly. It is not a pretty picture, but it is an honest picture.

The story is so simple it can be told in a few words. A drab, miserable mother of a vicious mountain brood sells information which leads to its being wiped out in order to assure happiness to her young son.

We can recall, perhaps, only two other photoplays in which the inevitability of circumstances has been as powerfully rendered in a series of pictures as it is in "Driven." There is more real despair and heartbreak in this short film than in all the rest of the so-called "heart" and "mother" pictures put together.

Acting honors belong to Emily Fitzroy, whose woman of the mountains whose family have crushed Burr McIntosh

Burr McIntosh

Elinor Fair and Charles Emmet Mack

enthusiastic about this film as we would like to. We suggest that you see it.

The photography is excellent, because it does just what it should. It helps to tell the story. The love element between Tommy and Essie is handled as charmingly as we have ever seen it done. It is a picture of life. It is... oh, well, see for yourself.

One of the really fine things dramatically, which have been shown on Broadway screens this year. It is natural, human and moving; it is acted with exceeding grace and faithfulness. It is worked out masterfully.

NEW YORK WORLD

"Among the very best, not only of this season but all other seasons. In all respects it is a masterly work. Greatness is achieved. 'Driven' could be utilized as a model for the great majority of cinema producers."

NEW YORK GLOBE

"Among the best cinemas produced here in a long time. It is well worth seeing."

N. Y. E'TE TELEGRAM

"It is gratifying to be able to recommend this picture as one of the finest we have ever seen."

N. Y. MORNING TELEGRAPH

"'Driven' is a palpitating picture stimulating to all."

NEW YORK SUN

"Every element of an exceptional picture. A praiseworthy film."

N. Y. EVE. MAIL

"Fascinating and real. It is well worth seeing."

NEW YORK TRIBUNE

NEW YORK DAILY NEWS

UNIVERSAL JEWEL
"Driven," the motion picture of Southern mountaineer life which opened an engagement at the Criterion Theatre yesterday afternoon, is one of the most genuine films even shown on Broadway. Except for its ending, which is, in part, a concession to the popular taste for theatrical hokum, it is convincingly sincere. And, most important of all, it is intensely dramatic. It is dramatic because it is rooted in reality. In a true situation, and grows logically, inevitably, up from its solid ground.

And it is unusually well made. Charles J. Brabin, who broke away from the movie mill-yard to do something he wanted to do in motion picture creation, went down into the Southern mountains to make this film. He sought a natural setting, he took competent players with him, and he grasped the fundamentals of life in the mountains before he used the camera. Then he made the picture. He brought technical skill and an instinct for cinematographic expressiveness to his task, and the result is a story in living pictures, pictures that you can't get away from and are not likely to forget for a long time. There are scenes in "Driven" that reach the summit of cinematographic power. It is impossible to imagine how the things they say could be more effectively told.

The story that they tell is that of a mountaineer mother. She is the wife of a beast and three of her sons are beasts. Moonshining is their business and brutality their recreation. But the woman has a fourth son, a slender, youthful dreamer, a weakling. If you will, but tender, too, and all the love in the mother's life is centred in him. His love is centred in a girl, a frail little orphan whom his oldest brother, Lem, decides to marry—and Lem's decision is backed by the authority and strength of the father and the other two older sons. This is the situation, and no one has the resourcefulness and the will to change it. Except the mother. She can sacrifice her four men for the child she loves. She can deny her tribal loyalty that rules all things in the mountain and sell to the revenue officers the information that will lead them to the family still, where, she knows, her men will die fighting. And with the money she gets she can send the boy and girl out of the mountains. And this is the new situation in which the story comes to its stirring, compelling climax.

As this mother in the mountains, Emily Fitzroy gives a thrilling performance. Her life is dead. She is broken. Her face is forever set in weariness—except when it blazes in resolution. And when it blazes, the spectator sits up in his seat. He feels the fire. The others in the cast are also good. Elinor Fair, as the girl, is appealing, and Charles Emmett Mack, though not altogether a happy selection for his rôle, still gives it the essential character it demands. He weakens it chiefly in the close-ups of which might be fewer. Burr McIntosh, as the father and George Bancroft as Lem are true to their type and make themselves plain. Altogether, the acting is excellent.

Presented by Carl Laemmle

A CHARLES BRABIN PRODUCTION
D. W. Griffith’s

“One Exciting Night”
BIGGEST PICTURE SENSATION EVER EXHIBITED

DOUGLAS FAIRBANKS IN ROBIN HOOD

SENSEATION EVER EXHIBITED IN ALTOONA HOUSE FILLED
AT ALL EXHIBITIONS AUDIENCES DELIGHTED AND
ENTHUSIASTIC IN PRAISE NEVER BEFORE IN MY CAREER
HAVE I EXPERIENCED SUCH UNANIMOUS PRAISE AND
SATISFACTION THE PICTURE THE MUSIC SCORE EVERY-
THING OF HIGHEST PRAISE

I. C. MISHELER MGR. MISHELER THEATRE

"DOUGLAS FAIRBANKS IN ROBIN HOOD"

Directed by ALLAN DWAN

UNITED ARTISTS CORPORATION

HARRY DICKFORD - CHARLIE CHANN - DOUGLAS FAIRBANKS - S. W. GRIFFITH

HARRY ADAMS PRESIDENT
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ALLIED PRODUCERS AND DISTRIBUTORS CORP
729 SEVENTH AVENUE NEW YORK N Y

SUZANNA OPENED HERE YESTERDAY TO CAPACITY BUSINESS
AND TODAY IS TOPPING ALL OTHER ATTRACTIONS STOP
TODAYS BUSINESS IS THE BEST IN THE PAST TWELVE
MONTHS AND THE CITY OF SANFRANCISCO IS TALKING OF
BUT ONE THING SUZANNA SUZANNA SUZANNA STOP

CONGRATULATIONS

M L MARKOWITZ

MACK SENNETT
presents
MABEL NORMAND
in "SUZANNA"

Directed by F. Richard Jones
Nazimova in "Salome"

Direction by Charles Bryant

"Startlingly different from anything we have ever seen, on the screen or off."—N. Y. Herald.

"Do not miss 'Salome,' whatever you do. It is beautiful and fascinating."—N. Y. Tribune.

"Comes to the screen with every stamp of being a success."—N. Y. Globe.

"We agree with the National Board of Review. Nazimova's screen version of 'Salome' is well worth waiting for."—N. Y. Evening World.

"The most unusual picture of the current season."—N. Y. Telegram.

"The sensation of the week. This is Nazimova's triumph. Never better acting on the screen."—San Francisco Examiner.

"Will be remembered a long time by all who see it."—San Francisco Bulletin.

"Unlike any photoplay you have ever seen. Nazimova is even more exotic than usual."—Los Angeles Examiner.

"Strikingly different, but a departure that is bound to rouse wide-spread interest."—Los Angeles Herald.

"The mere mention of the name 'Salome' is still sufficiently potent to cause a rush to the theatre."—Los Angeles Times.

"A startling departure from the ordinary cut-and-dried celluloid adventure."—Los Angeles Express.

Different, Fascinating
Beautiful and Unusual

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

- A branch office located in each United States Corporation Exchange —
Who's Doing the Big Things in this Industry Today?

What company is smashing through to big success at the box-office?
What company is stepping out and corraling the greatest directors and players?
What company owns the biggest story vehicles?
What company is being most talked about by exhibitors? By critics?
Who's doing the Big Things Anyway?

SMASHING through to real money—watch "The Christian" pile up profits! It's taking the country by storm. Look around and see what pictures are turning in the big money. Neilan's "The Stranger's Banquet," Holubar's "Broken Chains," R. A. Walsh's "Lost and Found," "A Blind Bargain"—what company has the lineup of box-office attractions that picture for picture are the best buys offered to exhibitors today?

What company has brought together the greatest aggregation of talent ever assembled under one banner? The Giant Directors of the industry are in this gathering: Marshall Neilan, von Stroheim, Rupert Hughes, Allen Holubar, Maurice Tourneur, Hugo Ballin, R. A. Walsh, Clarence Badger. And to this notable list is now added Victor Seastrom, Europe's foremost director. Look over these players, at the height of their popularity: Pola Negri, Mae Busch, Claire Windsor, John Barrymore, Lon Chaney, Colleen Moore, Cullen Landis, Claude Gillingwater, Blanche Sweet, Antonio Moreno. You know what they mean in a cast of players. Add to these Frank Mayo, Conrad Nagle and Hobart Bosworth!


Big things! There's only one "Ben Hur," the most prized moving picture vehicle in the entire world. Everybody's waiting to see it on the screen. There's no subject in pictures more talked about than who will direct it! You know the company that bought it. You know the company that believes no vehicle is too big to buy, if it means success to exhibitors. You know who coined that slogan: Big Pictures Pay Big Profits. You know the company that's stepping right out and doing things—That's GOLDFWYN!

Marshall Neilan's greatest picture
THE STRANGERS' BANQUET

Allen Holubar's BROKEN CHAINS
The Chicago Daily News Prize Winning Story

Rupert Hughes' GIMME!
A story of married life

Maurice Tourneur's production of THE CHRISTIAN
by Sir Hall Caine

When you say "Goldwyn" you mean
What the Picture Did for Me

Sherlock Holmes. A great picture with John Barrymore at his best—and exhibitors should know what that means. He does great work, and for that matter so does the entire cast. Go after it strong; it will take care of every promise you make regarding its excellence. Advertising: heralds, mailing list, photos, etc. Patronage: health seekers and tourists. Attendance: good.

Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Remembrance. An excellent and most remarkable picture, full of human pathos and sentiment and showing, to a remarkable degree, the frailties of human life from a father's standpoint and the ingratitude of some families. A great picture, excellent in photography and execution and one that every person should see, both old and young.

William Noble, Empress Theatre, Oklahoma City, Oklahoma.

Brothers Under the Skin. With a special cast. As keen and entertaining as intelligent direction and capable acting could make it. In fact it scored far better with my patrons than many of the recent "specials" I have shown. I class this production as first rate entertainment. General patronage.

John B. Ritch, Myrtle Theatre, Lewistown, Mont.

R. A. Walsh’s Lost And Found on A South Sea Island

Lon Chaney in a story of love and thrills—A BLIND BARGAIN

RED LIGHTS Directed by Clarence Badger

Hugo Ballin’s VANITY FAIR

the Company that’s Doing Things!
The Greatest Money-Ever offered the EXHIB

The EX

HODKINSON
PICTURES

in

A Picture that MILLI
Here is the answer, graphically and realistically flashed on the screen, to the great question:

You see in this film the aged, broken and helpless man who deluged Europe in blood that his towering vanity might triumph for a moment in history.

What Did the War Accomplish?

He paces his twenty-acre, barbed-wire enclosed prison like a caged lion, but with none of the lion's dignity. His companions are a pair of dachshunds!

This is the only motion picture ever taken of the ex-Kaiser in exile. It was obtained by a former school-mate of the ex-Crown Prince, who smuggled a specially constructed motion-picture camera into the estate at Doorn, and caught the one-time "war lord" at close range under the pretext of photographing landscapes and flower gardens.

Many of its moments are startling. Hanford MacNider, former head of the American Legion says:

"It appears to me as an epoch-making event in the screen industry, in that it gives a most faithful and realistic description of how the once all-powerful German War Lord is forced to end his declining years, isolated and alone, a pitiful figure in the world of affairs."

Book it now, while newspapers are giving pages of publicity to this sensational film.
Announcing

The REORGANIZATION OF THE ASSOCIATED PHOTO-PLAYS INC

Releasing — TO FRANCHISE HOLDERS —

The First of a New Series STARRING MILTON SILLS IN WHY WOMEN RE-MARRY

with

ETHEL GREY TERRY

and

Star Cast Including

CAROL HOLLOWAY WILFRED LUCAS CLARISSA SELWYNNE WILLIAM LOWERY

Directed by JOHN GORMAN

Story by VAN A. JAMES

Produced by JOHN GORMAN Productions

Distributed by ASSOCIATED PHOTO-PLAYS INC.

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NEW YORK CITY
These Great Showmen Break All Their Booking Records on

"The Message of Emile Coué"

ACT AT ONCE
If You Want to Share in the Box-Office Clean-Up on This Great Short Subject Attraction.

Booked Also
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Rivoli, New York
Capitol, Detroit
Capitol, St. Paul
State, Minneapolis
Granada, San Francisco
Circle, Indianapolis
Strand, Milwaukee

Produced by
Motion Picture Arts, Inc.

Directed by
John L. McCutcheon

Educational Film Exchanges, Inc.

E. W. Hammons, President
Mr. Exhibitor
READ - AND
JUDGE FOR YOURSELF

F. SCOTT FITZGERALD'S

"The BEAUTIFUL AND DAMNED"
with
MARIE PREVOST

"FOUR DEEP"
IN SAN FRANCISCO

Coincident with the first showing of "The Beautiful and Damned" at Loew's Warfield, Saturday night, January 13, the sidewalks were jammed with crowds both above and below the theatre. The line, four deep, extended up Market Street and around the corner of Taylor Street to Turk. This is unusual, to say the least, to draw such a crowd the first night. But Sunday night following, the same situation was duplicated. This still more unusual.

—Independent Exhibitor,
February 1, 1923.

Coming. Warner Bros. 18 "Classics of the Screen"
Opened Big in Philadelphia

From Providence

PROVIDENCE, R. I.—(Special)— "The Beautiful and Damned" hung up one of the best money weeks the Modern Theatre has known. The picture was only moderately exploited, too. The popularity of the book, however, proved a good puller.

From Atlanta

ATLANTA — (Special) — Warner Brothers' "Beautiful and Damned" came within an ace of setting the record at the Metropolitan Theatre last week. This Georgian metropolis turned out seemingly en masse for this production, which was highly praised by the press.

Coming, Warner Bros. 18 "Classics of the Screen"
Samuel Goldwyn's

Own Story of the great personalities of the movie world entitled “Behind the Screen” begins in

Pictorial Review

For March 15c a Copy

On Sale Now

Mr. Goldwyn tells fascinating intimate stories about all the famous stars, directors and producers he has known. He keeps nothing back. He gives names, dates and places.

He tells you all about Mary Pickford, Douglas Fairbanks, Charlie Chaplin, Mabel Normand, Geraldine Farrar, Lou Tellegen, Mary Garden, Adolph Zukor, David Griffith, Jesse Lasky, and dozens of others whose names are household words throughout the civilized world. Don’t miss Pictorial Review for March.

2,425,000 copies of this March issue have been printed
Emil Jannings

"Othello"

Criterion Theatre

February 23rd
The romance of a beautiful heiress and a poor boy who believes the girl's family responsible for the failure and disappearance of his father.

A broken engagement, a hero crushed by his father's disgrace, a heroine struggling under the sting of her lover's reproach, a villain scheming to marry her money and a child to help untangle the affair, gives to "A Clouded Name" enough romance, mystery, plot, suspense and thrills to suit every audience.

Playgoers Pictures
ASSOCIATED

ARTHUR S. KANE,

PROCLAIMS

THE ADVANCE OF THE YEAR IN PICTORIAL ART

MONTE BLUE AND MARY ALDEN

in

THE TENTS OF ALLAH

Presented by

EDWARD A. MAC MANUS

Written and Directed By CHARLES A. LOGUE
"The Tents of Allah" boasts of Monte Blue in a characterization which rivals his marvellous Danton in D.W. Griffith's "Orphans of the Storm"; Mary Alden in her greatest mother role, different and romantic.

It presents a supporting cast of tremendous dramatic talent:—Mary Thurman, Macey Harlam, Sally Crute, Frank Currier, Charles Lane, Martin Faust and others.

It reveals the adventures and romance of an American girl who brought seven years' bad luck to Morocco and of a daring young desert bandit who plundered caravans for riches but who had never stolen a woman.

The artistry of "The Tents of Allah" is comparable to the pictorial perfection of "Douglas Fairbanks in Robin Hood." Massive walls and towers, graceful mosques and minarets; exotic Morocco with all its lure and bizarre beauty. The extravagant luxury of the Sultan's palace; the slinking squalor of low-arched, water front cafes. Cloud-banked skies and wind-swept wastes. Life with the wandering tribes of desert bandits, plunderers of caravans.

A tale of wild adventure and intrigue. Feroeious fighting, passionate romance, powerful drama, glorious entertainment.

Beautiful, stirring and distinctly different.
HE SEASONS SUPREME SHORT SUBJECT SUCCESSES

FOX EDUCATIONAL ENTERTAINMENTS

New, unique and interesting — they have found a permanent place on the programs of America’s largest theatres.

BOOK NOW

THE LATEST SIX OF THESE EXCEPTIONAL ENTERTAINMENTS

WILD WATERS  SCHOOL DAYS IN JAPAN  AN ALASKAN HONEYMOON

ALGERIA  CRYSTAL JEWELS  SENTINELS OF THE SEA

HAVE YOU PLAYED THESE RECENT RELEASES?

ALLIGATOR HUNTING AND FARMING  THRILLS AND SPILLS  VOLCANOES OF THE WORLD  OLD SPAIN  PEKIN DUCKS

BITS OF EUROPE  WATER SPORTS  A STORY OF ICE  ANCIENT ROME  CAMPHOR  BIRD LIFE  THE RUNAWAY DOG

FOX FILM CORPORATION

Soon — IF WINTER COMES
WILLIAM FOX WONDER PICTURES

The TOWN that FORGOT GOD
A RECORD BREAKER

AND

THE SIX OTHER NEW SUPER-SPECIALS

The VILLAGE BLACKSMITH
A THRILLING MELODRAMA FROM LONGFELLOW'S FAMOUS POEM

THE CUSTARD CUP
WITH MARY CARR A DRAMA BUBBLING WITH JOY

LUPINO LANE IN 5 REELS OF FUN

A FRIENDLY HUSBAND

The FACE on the BARROOM FLOOR
A THRILLING ROMANTIC MELODRAMA

THE NET
A STORY OF THE MADNESS OF MODERN YOUTH

DOES IT PAY?
A 1923 DRAMA WITH HOPE HAMPTON

FOX FILM CORPORATION

Soon—IF WINTER COMES
THOMAS W. LAMB

America’s leading theatre architect will co-operate with

MOTION PICTURE NEWS

in the preparation of a section devoted to Theatre Construction in one of our March issues.

Mr. Lamb’s high reputation combined with the standing of Motion Picture News will afford those interested in building and re-modelling a service never before given them.

The section will contain helpful information on financing, choosing the site, planning, construction, furnishing, equipping and re-modelling.

An opportunity is offered those interested in furnishing material or equipment to reach prospective builders through a medium never before offered.
COMING
With a
Box-Office
Wallop As Certain
As To-morrow’s
Sunrise

THE BISHOP OF
THE OZARKS

Big—New—Different!

That's what you've been asking for—and that's just what F. B. O. offers you in this latest showman's special—new ideas, new angles, new twists—a NEW, BIG and DIFFERENT drama built upon the universally appealing theme of man's regeneration and woman's love—so wonderfully produced as to be entertainment of the highest order and a box-office attraction par excellence.

Backed by F. B. O. Showmanship

Wonderful posters—business producing accessories—exceptionally striking aids of every kind will be found described in detail in F. B. O.'s big press sheet. Get a copy—look over that sure-fire seat-selling campaign surcharged with super showmanship—see for yourself just what you can do with this picture. Book it—boost it—and gather in the dough.

Presented and written by
Milford W. Howard

DISTRIBUTED BY F. B. O.
FILM BOOKING OFFICES
OF AMERICA, Inc.
Main Offices—F. B. O. Building, 723—7th Ave., N. Y. C.
EXCHANGES EVERYWHERE
A Good Service Being Constantly Improved

The first edition of THE BOOKING GUIDE met with instant approval.

Today, it is used by exhibitors everywhere in booking and exploiting pictures. THE BOOKING GUIDE AND A FILE OF MOTION PICTURE NEWS is an important part of a theatre’s equipment.

Its usefulness is not limited to theatre-owners. There are many other branches of the industry which have found a use for it in the conduct of business.

Some of these uses have been a revelation to us. They will surprise you. Statistics are being prepared along these lines and will be ready for publication in a short time.

It has been our aim to improve THE GUIDE wherever possible. To this end we have followed suggestions from exhibitors from the hundreds of letters received since its publication.

Counsel from the men who use it and suggestions for betterment is proof conclusive that it is needed and of use.

Many new features have been included in past issues; many others will be an important part of the coming April edition.

Mr. E. O. Ellsworth, Metropolitan Theatre, Iowa Falls, Iowa, in a recent letter wrote in part: “I find THE GUIDE very useful and helpful not only in connection with booking pictures but also in exploiting them. I notice several new features embodied in this new edition which I am sure will add to its value to the exhibitors.”

The NEW FEATURES have been brought about by the exhibitors’ requests. THE BOOKING GUIDE is published for their use and is compiled the way they want it.

THE NEWS IS FILED THROUGHOUT THE FIELD
Scores of exhibitors have told us that when they play a Keaton comedy the box office receipts take a jump.

The newspapers have a habit of reviewing his 2 reelers as the feature of the show.

That's because, while they are of short length, they really are the feature. Play them up as such and you will make money.

Any Keaton comedy will steal the show.

And "The Balloonatic" is one of his very funniest.
Day Dreams

And you'll ask someone to pinch you to find out if you are dreaming when the box office receipts roll up. But you'll be wide awake, for it'll be real honest-to-goodness money.

DON'T MISS ANY OF HIS 2 REEL FEATURES

"Cops"  "The Frozen North"
"The Boat"  "The Blacksmith"
"The Paleface"  "The Playhouse"
"My Wife's Relations"
"The Electric House"

Presented by Joseph M. Schenck;
Written and directed by Buster Keaton and Eddie Cline.

Distributed by Associated First National Pictures, Inc.

Every show is a good show when KEATON heads the bill
They Played up Lon Chaney and had the S.R.O. Sign up all Week

Reports from Exhibitors as published in the Motion Picture News and the Exhibitors Trade Review.

MOTION PICTURE NEWS

The Light in the Dark—

By playing up Lon Chaney and the new color process incorporated, this one was put over to the tune of the S. R. O. sign for a week. (East.)

EXHIBITORS TRADE REVIEW

"THE LIGHT IN THE DARK"

(Lafayette Square, Buffalo) — Ad-
mission 25-50 cents. Manager Fred M.
Shafer got the color print of this picture
and played up Lon Chaney because of the
popularity of the former in this city. The
result was capacity business all week.

Daily Press Comment.—A photoplay teem-
ing with romance and equipped with enjoy-
able melodramatic incident. — Commercial.
Founded upon a worthwhile story, incor-
porating a popular theme. — Express. A
thoroughly satisfying production. — Evening
News.

Hope Hampton Productions, Inc., presents

HOPE HAMPTON

with

LON CHANEY

E.K. LINCOLN and an all-star cast

in

"The Light in the Dark"

By William Dudley Pelley — Directed by Clarence L. Brown

A First National Picture
Straws Show Which

Look the facts in the face!
This is a conservative and truthful...
statement of the results at Patterson, N.J. and proof that you will find a real
Box Office Hit in

Edwin Carewe's

MIGHTY LAK
Way the Wind Blows!

FACTS AND FIGURES

Published by permission of Jacob Fabian
Associated First National Franchise holder and
operator of several fine theatres in New Jersey

On a full week’s tryout at the Garden Theatre, Paterson, N. J.,
taking some pictures played recently as a comparison

Beat “The Bond Boy” by 428.00
Beat “Rags to Riches” by 28.00

Opposition—“When Knighthood Was in Flower,” at The Regent, one block away,
and “Quincy Adams Sawyer” at a nearby house.

Mr. Fabian states:
“Usually on week stands in this theatre business drops on Thursdays and
Fridays. On ‘Mighty Lak a Rose’ business grew every day, Saturday be-
ing the biggest for eight months.

“We had stormy weather for practically the entire week. We increased our
advertising by $175, spending it in newspapers, and on 10,000 dodgers and
200 window cards.

“Our patrons enjoyed ‘Mighty Lak a Rose’ better than ‘When Knighthood
Was in Flower.’ The music, composed of ‘Old Time Melodies,’ as per First
National cue sheet on this picture, made a real hit. If the weather had been
fine and we had spent a little more money in advertising I think we would
have broken all records for the house.”

A symphony of life in the high and low places
by Curtis Benton Directed by Edwin Carewe

Sol. Polito, Cameraman; John O. Schulte, Art Director; Philip Masi, Asst. Director.

A First National Picture
Detroit, Jan. 31.—"The Hottentot" did surprisingly big business—close to a record. The picture is there.

San Francisco, Jan. 31.—Business leaped materially from the opening performance and kept up a good stride the first week at the Tivoli. Built up steadily and is making good.

San Francisco, Feb. 7.—"The Hottentot" held up well the second week at the Tivoli. It is the laugh hit of the town.

Thomas H. Ince presents
An Earthquake of Gasps
A Mirthquake of Laughs

The HOTTENTOT

Directed by James W. Horne and Del Andrews
under the personal supervision of Thomas H. Ince
Distributed by Associated First National Pictures Inc.
THERE'S the story of the little schoolboy who came home one day and announced that he had mastered "gazinta."

Asked what "gazinta" was, he replied "one 'gazinta' two; two 'gazinta' four; four 'gazinta' eight," etc.

All of which is by way of introducing a word which has been stamped and coined within this trade; its widespread, daily use has given it the same glib twist. Nearly every salesman gets it flung at him nearly every day from nearly every exhibitor.

And it goes echoing down the channels of trade defining the ambitions of production and shaping the policies of distribution.

It is the word: "whoozinit?"

Meaning: "who's in the picture?"

We have no desire here to attack the star or the star system; and we are not impractical enough to discount the screen personality as a drawing card.

Ten years in this business have taught us the hold of the star on the public; and a little reading in the public library will indicate to anyone clearly enough that the stage has had exactly the same experience with the star, reaping the system's advantages and trials and tribulations in exactly the same way.

But the motion picture is not merely the stage, for one thing. And for another, there are few, very few real stars in pictures.

From every angle we don't like the word: "whoozinit?"; it is too prominent, by far, in the motion picture vocabulary; its consequences are hurting the hold of the picture upon the public—for the simple reason that it over-emphasizes the drawing power of the screen personality for one thing and for another it is holding back the production and distribution of many, many pictures that may have fine entertainment value regardless of who are in them.

Thus, in a very large way, it is holding back the entire development of the motion picture which certainly was never meant to be cramped to the entertainment port of merely expressing faces and personalities.

The "whoozinit" policy of rating pictures is an advertising fault. Lack of advertising opportunity or ability upon the part of the exhibitor is the real nigger in the woodpile.

Several years ago Barrett McCormick began giving the Indianapolis newspapers the first real advertising copy pictures had ever enjoyed, and his ads made a pronounced hit with leading exhibitors all over the country.

Go back over the copy and you will find that he didn't sell stars to the public. He sold picture entertainment. He screened his pictures, picked out of each the heart appeal and told the public about it in readable prose. And the public came to the Circle theatre.

"Whoozinit" advertising lets the names and faces in the picture do the work. Generally it relies only on the poster. It's the easiest-way kind of advertising.

And up to a certain point it succeeds, because in every locality there is a percentage of the public attracted by stars' names. The posters get them. But there's never enough to fill the seats; and there are more people, always, whose craving for entertainment is of another character. McCormick copy would bring them out.

If picture theatre seats are to be filled in this country the public must be considered in a broader, more intelligent way. The "whoozinit" idea of picture value isn't broad or deep enough by a long shot. But new and broader picture values won't be forthcoming from production sources if the exhibitor keeps up the hue and cry of "whoozinit?"

And, of course, there's another big point.

The "whoozinit" type of exhibitor should never complain about stars' salaries. He's the man who makes them. Just so long as he yells "whoozinit" at the distributor just so long are distributors going to compete to get what he asks for. And any schoolboy knows that a large demand for a limited supply of material shoots the cost of it sky high.

Stars' salaries are important enough. But it's the public that we've got to consider most. "Whoozinit?" isn't satisfying the big motion picture public.

WM. A. JOHNSTON.
PICTURES AND PEOPLE

SWEDE is showing the way in using films as a medium of education in its public schools. The Superior Board of Education has been won over to the idea and henceforth Swedish children will learn their geography lessons from the screen, by which they will also be informed concerning the customs, industries, etc., of the principal countries of the world. Physics can well be taught through slow-motion pictures and, as stereoscopic projection becomes more perfect, solid geometry can be taught in a way not otherwise possible. One of the first steps will be to give regular instruction to young teachers in the proper care and handling of projecting machines, and other film apparatus.

Instruction in motion pictures in the regular curricula of the public schools under competent teachers is taken here to mean a safeguarding of the children’s education and a correction of the misinformation and erroneous impressions now so often obtained from the commercial films in the public theatres.

We predict the day is not far distant when America will adopt the films as a medium of education. Geography, history, physics and old John J. Geometry need pepping up to keep the boys and girls interested in these jazzy days. And motion pictures will supply the pep.

* * *

H E’S off again! Who? Arthur S. Kane. All trains look alike to the Big Chief of Associated Exhibitors. He’s doing a Chaplin. Listen. Charlie shuts his eyes in “The Pilgrim” and picks out a Texas town on the train bulletin. Arthur S., just back from a business trip through the corn belt of “these United States” (as the political speakers have it), hopped off a Pullman the other day, dashed into the station, shut his eyes, and picked out a time-table marked Florida. He leaves the 17th for southern lands and waters—to be gone a month or more. No business to be transacted. Just a vacation. Oh, yes, Cuba and Bermuda will be included.

* * *

EARL J. HUDSON was tendered a farewell dinner given him by some friends last Tuesday. He leaves for the Coast the end of the week for what may be an indefinite stay in connection with First National production plans.

* * *

THE NEW YORK TRIBUNE in its editorial page of last Wednesday contributes half a column toward A Thought for “Movie” Haters. It introduces the idea that “the army of ‘movie’ haters is not exactly militant, but its hatred has a very grim quality. It will concede nothing to films except boredom. So it is with some trepidation that we rise to suggest a service which the ‘movie’ may have rendered these self-same haters.

‘That is to compel the theatre to improve. There seems to be a general agreement that never before has the New York stage reached so high a level of plays and productions as this year. There have been many factors to aid in this renaissance, concededly. But what we are suggesting is that the ‘movie,’ all unintentionally, has been the force that gave the final push to Broadway and made the drama of ideas the fashion.”

The Tribune suggests “that by presenting a certain kind of emotional spectacle exceedingly well and very cheaply the ‘movie’ has forced the theatre manager either to lie down and quit or seize himself by the bootstraps and hoist his trade to a new level where the ‘movie’ could not, try as it would, compete. That level is the drama of ideas. In the spectacular field, in sentiment and slapstick, the ‘movie’

is supreme. In melodrama it can give the theatre a close run. When you come to the play of wit and thought it is left standing at the post.”

This is hitting the nail right on the head and the NEWS agrees with the Tribune that it is a plain business proposition. The theatrical managers have dared to search for new ideas because the sponsors of the screen forced them to show their hands.

* * *

IVIAN MOSES is leaving the 17th for Los Angeles—to join other representatives of the Fox clan who traveled westward some time ago to look after business interests on the Coast. It is reported that several new stars and directors will shortly appear under the Fox banner.

* * *

THE metropolis, this season, has gone in for Shakespeare stronger than ever before in the history of dramatic art. John Barrymore has broken Booth’s record of “Hamlet.” Belasco’s presentation of Warfield as Shylock in “The Merchant of Venice” is proving to be a tremendously popular as well as an artistic triumph. And Jane Cowl in “Romeo and Juliet” is drawing packed houses, the star being acclaimed as one of the greatest Juliets of all time. Critics have lauded these dramatic performances and some of them have to a certain extent used them as an example of the superiority of the stage over the screen. The screen answers the challenge. Ben Blumenthal has picked up the gauntlet for the picture industry and will use “Othello” as his sword. Naturally the reading will be missed, but the spirit of Shakespeare should be manifested because, being a German production, the Germans take the Bard and his immortal works seriously.

Now John Barrymore, David Warfield and Jane Cowl, through the limitations of the stage, are prevented from reaching the big American public which attends the screen. But the camera comes along and penetrates into the furthermost reaches of the country. “Othello” should be capably interpreted—what with Emil Jannings in the title role and Werner Kraus (of “Dr. Caligari’ fame) as Iago. Desdemona is played by Ica Lenkeffy, an Hungarian actress of beauty and talent.

* * *

THE lobbyists are gathering in Albany and among them is our old friend, Canon Chase. No mention is made of any “gum-shoe” tactics being employed. The law-makers are conferring to show their teeth and it is rumored that any lobbyist with a grievance in his system must keep his “shushes” to himself. Now what do you suppose the good Canon is in Albany for? Can it be censorship or Sunday films? If you are unable to tell a lobbyist when you see one, we will tell you he can be distinguished by his footsteps. He
walks as lightly as a cat. It's a gift, boys, it's a gift.

A NEW motion picture company has been recently formed in Madras, India. The authorized capital is 4,000,000 rupees (a rupee is equivalent to .324 cents at normal rate of exchange), of which 2,000,000 is to be issued in 80,000 shares at 25 rupees each. The pictures produced will be from various Hindu legends and religious writings.

FAMILY PORTRAITS—Recommended for those so-called uplifters who declare that the STORK is never allowed to come on location.

Mr. and Mrs. Richard Barthelmes (Mary Hay)—baby born recently; Claire Windsor; Mrs. Wallace Reid—child of her own and an adopted daughter; King and Florence Vidor; Mary Carr—a whole brood of children; Mr. and Mrs. Buster Keaton (Natalie Talmadge); Mr. and Mrs. Harry Carey; Mr. and Mrs. Milton Sills; Mr. and Mrs. Jack Holt; Mr. and Mrs. Fred Nible (Enid Bennett); Mr. and Mrs. Will Rogers (Will has a flock of 'em); Mr. and Mrs. Carter De Haven; Mr. and Mrs. Bill Hart (Winifred Westover); Mr. and Mrs. Bobby Vernon (Vera Steadman); Mr. and Mrs. Bryant Washburn; Mr. and Mrs. Tom Gallery (ZaSu Pitts); Seena Owen; Mr. and Mrs. Lee Arms (Mac Marsh); Mr. and Mrs. Allen Holubar (Dorothy Phillips); Mr. and Mrs. Luther Reed (Naomi Childers); Mr. and Mrs. Harry Millarde (June Caprice); Mr. and Mrs. Flo Ziegfeld (Billy Burke); Mr. and Mrs. William Desmond (Mary McIvor); Mr. and Mrs. Conrad Nagel; Mrs. Hedda Hopper; Jane Novak; Laurette Taylor; Lottie Pickford; Ethel Barrymore; Mr. and Mrs. Jack Barrymore; Alice Brady; Mr. and Mrs. James B. Regan (Alice Joyce); Douglas Fairbanks; Mr. and Mrs. Jack Dillon (Edith Hallo); Gloria Swanson; Mr. and Mrs. Ernest Trues; Mr. and Mrs. Earl Metcalfe. A baby son, Earl Richard Francis, was born to the Metcalfeis on January 30th.

FRANCES MARION, a young woman who seems to be getting on in the world (idle chatter is that it's the highest paid scenario writer in the business) arrived in New York last Monday from Los Angeles to talk over the script of "The Love Piker," by Frank R. Adams, and in which Anita Stewart makes her debut as a Cosmopolitan player.

GENE SARAZEN, national open golf champion, is going to make a series of one-reelers for Warner Brothers. The pictures will combine comedy and golf instructions. We will hazard a country club with John D. Rockefeller in the club-house against a four-pee golf suit that the line which forms to the right will include Bill Atkinson, Arthur S. Kane, Jack Meador, Joe Dannenberg, Jack Alicoate, Elmer Pearson, William A. Johnston, E. Kendall Gillett, E. W. Hammons, Bobby North, Harry Warner, Abe Warner, Felix Feist, Oscar Price, John Plinn and W. O'Hagan Hurst.

THE final romance fade-out was given Harold Lloyd and Mildred Davis in Saturday afternoon. The star of "Grandma's Boy" and "Mr. Jack," and his charming feminine lead, who has been lending love interest to his pictures the past few seasons, decided to play their romance in earnest. And so they were married. Harold's newest picture, "Safety Last," wins the National Board of Review's latest asterisk. Congratulations all around.

DD BIORNSTAD of Stockholm, Sweden, is in New York for the purpose of buying up the best American productions to distribute in Scandinavia. Mr. Biorstaf, personally, owns one of the leading first run theatres in Stockholm, where he is enabled to give extended runs to the better class of productions.

BILL ATKINSON of Metro, who has been vacationing at Southern Pines playing 49 holes of golf a day (that's stepping over the turf), has returned to New York and may be found at his big mahogany desk when not in conference with the executives of his company and Jackie Coogan.

ONE has to die to be appreciated in some communities. This one has been adopted in all countries and climes since the dawn of civilization. And Hamilton, Ohio, is the latest town to pay tribute to the dead. For nearly two years, according to Fred S. Meyer, the managing director of the Palace, Wally Reid failed to get over. Every picture which the late lamented star made for Paramount was played and the reception for each was only ordinary.

Just after his death, the Palace ran a three column ten inch ad in each of Hamilton's two dailies—a column with a picture and a line. The result was the biggest day in over two years, the house breaking all but two existing records, both as to receipts and attendance. And this despite the fact that the paper and a few slides on the screen were the only efforts put forth.

This may be appreciation or morbid curiosity—probably a combination of both. The tragic culmination of Reid's career just when he was at the peak is certain tonic for the morbid mind. But after the first few shots the morbidly curious would want to appreciate what a loss the star is to picturedom—for certainly no one else on the screen typified so well the American youth, the American manner, the American spirit as Wallace Reid.

"Go Days" was far from being his best picture—the "still" we prefer to carry in our memory is when he sat in a jaunty racing car and stepped on the gas in "Excuse My Dust."

AL LICHTMAN was tendered a surprise dinner in the Crystal Room of the Ritz-Carlton, New York, Thursday night of this week, on the eve of his departure for Europe. About one hundred of his friends attended.

THEY'VE tried them out on the melodeon, they've tried them out on the screen. And they bring you back to Yesterday when Yesterday was but a dream. Introducing "Just a Song at Twilight," "After the Ball," "My Old Kentucky Home," "On the Banks of the Wabash," "The Old Oaken Bucket," "Where Is My Wandering Boy Tonight?" "School Days," and "Kathleen Mavourneen."

THE MORNING TELEGRAPH announces the addition of Alfred J. McCosker to the staff of its Motion Picture Department. Mr. McCosker is well and favorably known in the industry and is an experienced newspaper man. He was for years with the Hearst newspapers and later was associated with Exhibitors Trade Review where he did advertising promotion work and was its Independent Editor.

THE boycott voted two months ago by the Motion Picture Theatre Owners of Michigan against all United Artists releases will be lifted on February 15. Word to this effect was received this morning in the office of the United Artists, D. W. Griffith, Inc., and the Distinctive Pictures Corporation. Raising of the ban was decided on by the directors of the Michigan State organization, following conferences in New York, which were brought about through the initiative of Arthur S. Friend, president of Distinctive Pictures Corporation.

The Michigan boycott was put into effect as the result of an incident involving the principle of non-theatrical bookings prior to exhibitor bookings. A Masonic order obtained "Robin Hood" prior to any of the Michigan first-run houses affiliated with the Motion Picture Theatre Owners of Michigan, Inc., took action.


Great credit was given to Mr. Friend for his determination in working out an agreement with the Masonic order which resulted in the showing of the pictures to the Michigan exhibitors. The discussion was held in conjunction with an organized meeting of the American Federation of Labor.

All of the other companies will be permitted to release their pictures. The motion pictures involved are "The Three Musketeers," "The Scarlet Pimpernel," "The Aviator" and "Seven Keys to Baldpate."

Mr. Friend has been in New York for the past few days, and is reported to have made a successful showing of the motion pictures discussed above. He is also reported to have made a trip to Philadelphia and New York, and to have held conferences with various organizations in each of those cities.

The Michigan motion picture industry has been active in recent months, and is expected to continue its activity in the near future. The Michigan Motion Picture Theatre Owners Association, Inc., has been working actively to increase the business of the Michigan motion picture industry.

-end-

Joe. Schenck Buys Controlling Interest in United Studios; Deal Involves $2,500,000

JOSEPH M. SCHENCK has bought a controlling interest in the United Studios. The consummation of the new agreement this week, purchase of an interest in the West Coast Theatres with Sol Lesser, A. L. Gold, Michael Gore, and Adolph Remish.

The amount of the deal appears to be about $2,500,000, of which Mr. Schenck exterior of his personal expenditure is said to have been in excess of $1,500,000.

The deal was consummated through the efforts of Lou Ang, Mr. Schenck's general manager. Mr. Levee will continue as president of United Studios and Mr. Schenck becomes chairman of the board of directors.

The appointment of the following executives to work under them has been announced: Stephen Goossen, supervising art director; Walter Strohm, head electrician; Walter Schroeder, head of the United Studios design department; Jack Okey, technical director and Fred Pelton, studio manager.

Mr. Schenck's need for larger studio facilities in view of his present production activities and more extensive plans under contemplation was responsible for the deal, it is stated. Mr. Schenck's production headquarters will be hereafter located at the United Studios.

The present complement at the United Studios consists of 500 employees, but Mr. Schenck's first statement incorporated the announcement that this number would be increased shortly and that $350,000 will be spent in improvements to include the erection of a new cinema building, cottages to serve as dressing rooms and the heating of all stages and paving of all streets within the studios.

At the present time Mr. Schenck's production interests consist of Norma and Constance Talmadge whose pictures are being released through First National and Buster Keaton with short comedies which have been released through First National for the past year and who has just signed a contract with Metro. Mr. Levee, for his part, is producer for the Maurice Tourner and Allan Holubar pictures, while it is planned to continue to make the United Studios the headquarters for independent companies because of the facilities it offers.

Bill to Regulate Picture Machine Booths

First proposed legislation offered in the new session of the Pennsylvania Legislature, in Harrisburg, which would have a distinct relation to the motion picture industry if enacted into law, has made its appearance.

State Senator W. C. Culbertson of Mifflin County, has introduced in the Upper House, a proposed amendment to the law regulating the use of motion picture machines in which would require license fees of ten dollars for the first year and fees of two dollars for each annual renewal.

It would also give inspectors of the Industrial Board of the State Department of Labor and Industry authority to order continued the use of booths or enclosures found not to comply in all respects with the specifications and rules governing the use of such booths, if correction of alleged violations of the code are not made within a period of ten days' notice.

The proposed amendment also would give persons believing the provisions of the existing law governing the use of booths, to be unjust or unnecessarily burdensome in specific cases, the right to appeal to the Industrial Board for relief.

The bill was referred to the Judiciary General Committee of the Senate.

Another measure, introduced in the House by Assemblyman Edward W. Patton, of Philadelphia, provides an annual license tax of five cents per square foot of surface for all billboard advertising purposes.

This bill was referred to the Judiciary Special Committee of the House.

Radical Measures Before Kansas Legislature

Two of the most radical measures presented in Kansas in many years were introduced last week at the legislative session in Topeka. One, introduced by C. E. Snyder of Atchison, provides that no minor under the age of eighteen shall be allowed to attend an entertainment without the written consent of parents or being accompanied by parents.

The measure provides that both the parent and manager of the entertainment failing to comply with the provisions of the bill shall be liable to a fine of not less than $50 nor more than $500 or by confinement in the county jail for thirty days or both fine and imprisonment.

The second measure, also introduced by Snyder provides that any entertainment at which an admission fee is charged or where the entertainers are paid, be prohibited on Sunday. This also would be punishable by fine or imprisonment or both.

Two Directors Elected on F.P.-Lasky Board

Ralph A. Kohn and Harold B. Franklin have been elected to the board of directors of Famous Players-Lasky Corporation. Mr. Kohn was elected at the meeting of stockholders to fill a vacancy and Mr. Franklin was elected Tuesday to fill the unexpired term of Arthur S. Friend, resigned. The term of both Mr. Franklin and Mr. Kohn expire at the annual meeting of the company in March.

At Tuesday's meeting of the board the regular quarterly dividend of $2 a share on the common stock was declared payable April 2 to stockholders of record March 15.
Pitfalls in Historical Drama Claimed

By Jerome Lachenbruch

SINCE 1918, the year in which "Passion" made its sensational appearance in Germany, the world has been fed with historical films almost to the point of repletion. I say "almost," because there is still room for a good costume picture in Germany or anywhere else on the globe. But it must meet certain conditions; and they are to be found in the laws of logic and in the author's story telling ability. Herein lies the comparative commercial failure, and, to my mind, the artistic failure of elaborate historical pictures. Many producers and some critics, perhaps, will take exception to this statement, but no picture has artistic value as a playtoplay that is good only in spots. That is all that can be said of many European, as well as American, historical playtoplay.

Recently news from America has filtered into Berlin that Mary Pickford is about to make a feminine rival to the brisk "Three Musketeers," and that Goldwyn has already begun work on a gigantic version of "Ben-Hur." My purpose in writing about the historical film in Germany is to warn American producers who may be about to embark upon the production of elaborate costume pictures, of the pitfalls that lurk in the path of such undertakings, and to testify both for and against this type of picture.

The fact that producers are seizing upon fruitful material and that their fantasy in their forthcoming productions is definite proof of their rightness in seizing the desires of the public. After every great upheaval in history such as the past war, when,同时, producers thought that they have undergone a change in four years that in peace times would occupy a time space of fifty years, the entertainment demanded by the people has always been of a romantic nature. The demand for footage today is growing more and more to productions of fantasy and romance; and so I believe motion picture exhibitors will do well to overcome their prejudice against the historical film merely because it is created to please the little girls. I will accept it as the film of the next few years.

America has made many historical and so-called historical films, among the first of which was "The Birth of a Nation." Both producers and exhibitors should remember that not history, but the dramatic episodes and their rise to climactic pinnacles were the factors that made this picture the world-wide success it proved to be. All exhibitors of all ages, however, grew over less recent date than the coming season, will have to change their views; for America will produce a few excellent historical films, and the demand for them will forthwith be created. This period in the history of the American film has not yet arrived with both feet, though several attempts have been made within the past few years to introduce the historical film as a standard feature. The demand for costume pictures in Germany is not so intense as it was last year, but the producing conditions are so chaotic that the money needed for large production is difficult to obtain. Today producers are making historical pictures were the cost not prohibitive; but they are being forced by necessity to keep turning over their capital. They cannot tie up a huge amount of money in a production that takes six months to complete. Rather are they now seeking to do stories that can be finished with little expense as possible in the shortest possible time.

The present unstable condition of Europe, and our interest in the unfolding of the various scenes at work on the Continent, has brought the world close to us in point of spectatorial interest, and we are curious to know something about these strange peoples who live close to one another, speak different languages, and have always been ready to carry on a little war. The national history of European nations may be used for American stories, but I doubt whether such American-made productions could have a large appeal outside the United States. Scene, scenic and acting details are likely to be inaccurate and, to an American, laughable. Secondly, it is scarcely possible for American actors to recreate Continental psychology on their own stage. But we may fail for these reasons, the Germans failed because they were not true to the ideals they started with.

Let us go back a few years. "Passion," "Deception," were both artistic and financial successes. But in "The Loves of Pharaoh" and "A Gentleman Flier" was what the reason? All were made by Ernest Lubitsch, all productions were the result of infinite care and minute attention to detail. The formula, or rather the principles, upon which these pictures were made, was announced by Paul Davidson, the man who gave Lubitsch his first chance at directing and who was later associated with him in the European Film Alliance, the German branch of Famous Players-Lasky. He said:

"Every picture, whether historical or otherwise, must be told with so much dramatic power that the actors become modern people who speak to us, and not characters of a certain time, of social custom, or of class interests."

This principle was fresh in the minds of the people who had a hand in the production of "Passion"; it began to fade a little in "Deception," and in "The Loves of Pharaoh" it was but the shadow of itself that one caught here and there. After these three Lubitsch productions, a host of other German producers began turning out films that cost dizzy figures. Above all, the German producers looked to America to buy their products.

As several agents have told me about their marvelous "sure fire" films, a sample sales talk will give American exhibitors and producers an inkling as to why these foreign pictures are largely waste celluloid so far as the American market is concerned, and why they are poor pictures as pictures.

According to these salesmen, a picture is great because it has "seven stupendous battle scenes, ten thousand soldiers, six famous actresses, twenty reels of film, a wonderful dawn for comedy relief, beautiful exteriors, several light peasant scenes to live on the story, and a nice little love story with a beautiful girl as the heroine." The actual film usually has the announced number of battle scenes—taken with decrepit men—and the clown and the rest of the advertising details. But the story is more often entirely lost than occasionally present. Moreover, it stops and starts in several different places. I pointed this out several months ago as a vital defeat in German pictures in general. Since then there have been some photoplays that showed better continuity and more logic in story telling. Nevertheless, the failure of the German historical film as an artistic venture, can be ascribed to nothing else but a passion for grandeur for its own sake, and the inability to see that nobody cares a rap about the grand rather than the true. Erich von Stroheim, the master of this sort of thing, was well aware of the fact that pictures are usually made about persons who lived and loved and fought with the same passions that we do today. In other words, these pictures, with all their decorativeness, weren't photoplays. The play was not the medium, but the vehicle became a series of more or less connected scenes.

The warning to American producers and exhibitors is plain. If the story is powerful, for the love of heaven and earth and the bank account, don't smother it with battles, unnecessary or stupidly injected "comedy relief"; don't let the actors who carry the interest of the story hurry up a new boodleager while a few thousand feet of film are used up to show an unimportant, colorful scene or a pretty garden, merely because the garden is a good "shot." A six reel film can't stand all the extraneous matter that the German historical photoplays filled them with. There was so much scenery and scenic decoration about a story there was no room left for the story. After all, the twenty reels taken had to be cut six; and if the story had to be cut out, why it was simply cut out.

Interest in the settings should be intense, but of secondary importance. Here in Germany it began that way. Certainly, every effort was made to keep an historical story true to the period in which it acted itself out. But after a while that interest, purely a pictorial one, overshadowed the dramatic element to such an extent that no picture shown in the last six months has approached the first big success, "Passion.

Besides the so-called historical film, which is always a romantic version of history, often with a romantic version of an item of entertainment, America will be won over to the fantastic film; that is, a comic idea told in fantasy. In this type of photoplay, I know of none of importance, but there is "Der Müde Tod," a production that will be released or perhaps has already been released under the title of "Destiny." Motion pictures of this type, which are purely imaginative, and in Germany always of a serious nature, the needed in America today, if only for the (Continued on page 916)
Blue Law Petitions Meet Opposition
Proposed Sunday Regulations Pro-
tested in Resolutions by Congressmen

DURING the last week many members of Congress introduced resolutions, petitions and memorials against the pending Sunday regulations, sought by resolutions of the House and Senate, now in the hands of the respective Committee on The District of Columbia and the Judiciary Committees.

Senators Willis of Ohio introduced a communication from "sundry citizens of Cincin-
nati, O., protesting against the present forms of Sunday closing for the District, now pending, including the Myers bill, which would absolutely close things from delicatessens to theat-
res and similarly make such opening subject to fines and other penalties." The Zilhman bill to close on the Sabbath, but to allow a limited latitude in certain lines, provided that one day in seven was allowed each employe for recreation, etc., introduced as a labor measure, as well as a temperance regulative act. The Zilhman bill, H. R. 4385 was introduced in the first session of the now closing Congress, on April 19th, 1921, and is still pending in the District Committee of the House.

Senator McCreary of Tennessee introduced protests from citizens of Memphis, against the Sunday legislation of this type, particularly referring to the sinister attempt at Sunday closing of the movies and other theatres in the National Capital. Mr. Byrnes, a repre-
sentative from Tennessee, introduced a similar protest from his constituents in the city of Nashville. Even Mr. Zilhman of Cumberland, Maryland, author of the protested 4385, read a petition of residents of Cumberland, in protest against his bill and similar bills shutting down commercial enterprises on Sunday. The Myers bill, however, does not require the suspension of ball games, athletic events or other amateur sports on Sunday, but does prohibit commercial enterprises of that character. In effect, even the American Legion would be prohibited from giving a benefit athletic meet on a Sunday afternoon in a city. If an admission was charged, or prizes awarded. If no charges were made, such proposed legislation would not interfere.

Late News Notes from the West Coast by Wire

HOMER C. BOUGHEY arrived on the coast on Thursday and as-
sumed a position as director of pro-
duction at Universal City. He was for-
merly with Essanay Productions.

Charles Marwich, representing Mar-
cus Loew, is at the West Coast Metro studios.

M. C. Levee has gone to New York to complete contracts with Associated First National for future Maurice Tourneur productions. Charles Maugham is now writ-
ting the continuity for "The Brass Bottle," a novel from F. Anstey, which will be Tourneur's next project.

Walter Hagen, champion golfer player, has been signed by Mowat Productions of Hollywood to a "sinecure," to "teach golf.

With the cooperation of local and fed-
eral officials, Ince and C. Gardner Sulli-
van are preparing the story for the anti-
dope film to star Dorothy Davenport

Snub Pollard, Hal Roach comedian, leaves February 20th for Australia on a six months' vacation.

The opinion of citizens in neighboring states who like to make week-end trips to the city, apparently is being felt by members who op-
pose local improvements here.

Literary Lights Invited to Attend Banff Carnival

Invitations have been extended to literary people to attend the annual winter carnival at Banff from the week of February 24th to March 5th. The writers will have been asked to make the trip as the guests of the Canadian Pacific railroad and to at-
tend the carnival as the guests of the Banff Carnival Committee. Laurence Trimble, director of "Strongheart" productions, has been assigned to an important post in connec-
tion with the winter sports carnival. Trimble has posted $3,000 for a hundred-mile dog classic to be conducted on the five-mile course on Lake Winnewaka, March 3rd. Trimble's kennel of seventy huskies has been entered for the dog races.

The literary lights in the list of invited guests include: Hal G. Evarts, famous writer of dog stories; Bozeman Bulger, nation-wide known sports writer; Hugh Fullerton, sporting editor of the New York Evening Mail; Heywood Broun, feature writer and columnist of the New York World; Jack Lait, Taibot Moodly, Jesse Butcher of the New York Times; Damon Runyon, Roy Miller, Albert Payson Terhune, Joseph Jefferson O'Neill, the sporting editor of the New York Morning Telegraph and the editor of Outing Maga-
zine and the editor of Field and Stream.

Consul Urges Beban In-
clude Italy in Tour

The Italian Consul-General has urged George Beban to include Italy in the actor's forthcoming foreign tour, and added that he would call Beban's performance and his past work to the attention of the King of Italy, with a request that Italian actors be given a decoration. He guaranteed a very cordial reception in Italy and exacted the promise that Beban seriously consider visiting that country.

This happened at the new Fugazi theatre at MacDougal and Third streets, New York, in the heart of the Italian quarter, where George Beban has just concluded a two weeks' engagement in "The Sign of the Rose" in person and on the screen.

M.P.T.O. Drive Brings Money, Members

Defying the severest weather in three years, seven groups of exhibitors, all members of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Dela-
ware, conducted an intensive two-day drive on February 6 and 7 for dues and members.

At a meeting of these committees at the Venetian Hotel, February 8, reports were read which indicated that the contributions and pledges will total about $1,500 and that a number of delinquents were restored to active membership.

Bill in New York Senate to Repeal Censorship Law

A BILL was introduced in the New York State Senate in Albany by Senator Benjamin E. Walker, of New York City, calling for the repeal of the motion-picture censorship law. The bill was referred to the Senate, February 14th. A similar bill was proposed in the Assembly some time ago.

A public hearing will be held at the State capitol on Tuesday, February 27th, on this measure.

California Court Gives Vitagraph Verdict

A decision of importance to both distributor and exhibitor has just been handed down by a California Court. In effect it sustains the inviolability of contracts regardless of whether the pictures mentioned in the contract have been played, and follows closely a recent decision of the Massachusetts Courts in a similar case. The Boston decision established a precedent which has now been made doubly secure by the decision of the California Courts.

As in the Boston case, the suit brought in California was instituted by Vitagraph. The action was brought against the Liberty Thea-
tre Corporation, which owned motion picture theatres in Fresno and San Jose. The suit alleged that the defendant contracted for several Larry Semon comedies for both of its theatres, but later transferred its interest in the Fresno theatre to Kehrlin Bros., who played one comedy but failed to pay, and deeds to deduct the amount of the deposit on the contract and cancel the contract, asserting that the price was too high.

The Liberty Theatre Corporation, which completed its contract so far as the San Jose theatre was concerned, and renewed it under the same terms, was then sued by Vitagraph for $1,200 damages, representing the contract value of the unplayed pictures in Fresno.

Assoc. Exhib’s Elect Offi-
cers and Vote Dividend

The stockholders of Associated Exhibitors, Inc., held their annual meeting in the offices of the company on Tuesday last and re-
-elected the following directors: Arthur S. Kane, Roy Crawford, Elmer B. Pearson, John C. Ragland and John F. Fritts. George M. Sharrard was added to the list of directors.

The directors re-elected Arthur S. Kane president; Roy Crawford, vice-president and treasurer; John C. Ragland, secretary; Walter N. Seligberg, assistant secretary, and G. Bardet, assistant treasurer. Mr. Kane, Mr. Crawford, Mr. Pearson, Mr. Fritts and Mr. Sharrard were elected members of the execu-
tive committee.

The directors voted to declare a two per cent dividend for the first quarter of 1923 on the company's preferred stock to stock-
holders of record as of March 25th next, and an accrued and deferred dividend of 2½ per cent for the last four months of 1921 to stock-
holders of record as of December 31st, 1921. The dividend for the first quarter of 1923 is payable April 4th.

These dividend declarations make complete the payment of all dividends from March 1st, 1921, when the present corporation was formed, until the end of the first quarter of 1923.
Public Relations Bureau Great Theatre Aid

Work of Expert in Crandall Organization Establishes Theatres as Community Centers

Exhibitors of Illinois Being Questioned on Music Tax

A new official move is under way with a view to determining whether or not the American Society of Authors, Composers, and Publishers have been in restraint of interstate commerce. Motion picture theatre owners—most of whom are state of Illinois businesses—were requested by questionnaires appertaining to the music tax. These questionnaires, which are being circulated among the exhibitors at the request of Department of Justice agent in Illinois, are to be used to determine whether the owner would pay the tax to use licensed copyrighted music. If so, give the details. Do you know of any orchestra leader, manager, or musician who has been kept from employment because the manager or owner would not use licensed copyrighted music? If so, explain.

During the same period there have been entertained in the Department's studio in the Metropolitan Theatre Building Mrs. Woodall Chapman, Pocahontas Memorial Association, Camp Fire Girls, Children of the American Revolution, Mrs. Nanette B. Paul. Special programs have been arranged for them.

Community Service Hours have been dedicated to the Juvenile Protective Association, Municipal, a Poygirl-Women's Bureau of the Police Department, Mothers' Congress, Visiting Nurses' Association, Infant Welfare Association, Social Hygiene.

Mrs. Locher has speaking engagements immediately ahead at the Takoma Park Woman's Club, Patuxent Women's Club, Forest Glen Seminary, and the College Women's Club.

The response of that portion of the public heretofore not interested particularly in motion pictures has been widespread and sincere. The work of the Public Service and Educational Department has carried the name of the Crandall theatres where it was not before known, or, if known, of secondary significance. It has made new friends for the pictures and entertainment establishment. But, more important is the fact that it has made the Crandall theatres real community centers as well as the Capital's foremost amusement places.

Railroad "Movies" Meet with Approval

When the crack Alton Limited steamed out of Chicago, bound for St. Louis, Monday morning, a motion picture theatre on the wheels of a train was a part of its equipment, and in the near future the Alton Limited train leaving St. Louis and Chicago daily, will carry a car equipped to give motion picture entertainment to passengers on these flyers and help them pass the time during their travels.

While other railroads have provided motion picture entertainment for passengers from time to time, the Alton is the first road to install traveling motion picture theatres as part of its regular service.

The pictures to be shown will be supplied by Universal Film exchanges, a contract with the Alton having been signed up, according to Assistant General Sales Manager Stern of Chicago, and the shows will include a feature picture, a news reel, and a communist.

A party of Alton railroad officials, including S. G. Lutz, vice-president, and chief traffic officer; George J. Charlton, passenger traffic manager; C. R. Davidson, assistant general passenger agent; R. A. Pearce, general agent; E. H. Sharkey, division passenger agent, Springfield; and M. W. Danzy, general agent, Peoria, made the trip to St. Louis Monday to observe how the traveling public aboard the limited was well entertained. "While you travel," and were greatly pleased over the expressions of pleasure heard and commendations of the innovation.

Mesers. Stern, Lesserman, Louis Laemmle and Walter Hinspeter of the Chicago Universal exchange; Ray Murray, of Exhibitors' Herald; and L. H. Mason, of Motion Picture News, also made the trip as guests of the Alton.
Uniform Contract Meets Opposition

Exhibitor Groups Forward Protests Against Adoption by National Body

The uniform contract, in process of preparation for many months past, and ratified last week at a meeting of the Motion Picture Producers and Distributors of America, the Motion Picture Owners' Chamber of Commerce of New York City and the Motion Picture Theatre Owners of New York State, has already met with considerable protest from exhibitor organizations, with every prospect that a virtual struggle will follow.

The Sydney S. Cohen office during the week has received protests from three different bodies. They are the Motion Picture Theatre Owners of Wisconsin, the Western New York Motion Picture Theatre Owners and the Motion Picture Theatre Owners of Connecticut.

The Motion Picture Theatre Owners of Wisconsin came the following telegram to the Cohen office: "The Board of Directors of the Wisconsin Theatre Owners in session today unqualifiedly protest against the adoption of the so-called uniform contract. Paragraph twelve would go to the contract headed by Will II. Has absolute control of the screens of the country, which could be sold for fabulous sums for political or other propaganda. This alone is sufficient to condemn the whole contract."

Eds taken out in Chicago, St. Louis, Indianapolis and Milwaukee. Edward Armstrong will have charge of San Francisco, Salt Lake City, Butte, Seattle, Denver, Los Angeles, Portland and Spokane. Jules Levy will be responsible for the exchanges in Philadelphia, Charlotte, Washington, D. C. and New Haven, Conn. Ned Depinet will cover the South, including the following exchanges in Dallas, El Paso, Memphis, Atlanta, Jacksonville and New Orleans.

Friedman has been promoted to his position as the right hand man of Art Schmidt from the management of Universal. Hed has been elevated from the managership of the Pittsburgh exchange. Friedman's former place in the Detroit exchange has been taken by A. J. Mertz, who was assistant exchange manager. Herbel's place now is filled by E. L. Rife, of the Pittsburgh exchange.

The functions of the Sales Cabinet were announced in the January 27th issue of the News, that will cease on February 4th, with the exception of Universal Plans Sales Cabinet."
Concerted Move Against Inflammable Film

Substitution of Acetate-Cellulose for Nitrocellulose Would Inflict Excessive Tax on Industry

New Officers Elected for Producers' Association

According to word received from the coast, this week, the Motion Picture Producers' Association on February 8th elected new officers as follows:

Joseph W. Engle, president; Louis B. Mayer, Abraham Lehr, Thomas H. Ince, Harry Cohn, Charles E. Christie, vice-presidents; Frank A. Garbutt, treasurer; Walter J. Reynolds, secretary.

Garbutt and Reynolds have held these offices since the inception of the organization in 1915.

This ordinance prohibits the housing of film exchanges in buildings exceeding two stories in height, or where more than fifty people, not connected with the exchange itself, are employed. The French Minister of Foreign Affairs is distributing copies of the ordinance of April 10, 1922, prohibiting the display of the nitrocellulose motion picture film in Paris after January 1, 1925.

While it is true that with the improvements which have been made in the projection machines and the attachments for them to better safeguard film, which have been perfected at tremendous expense, nevertheless, the professional film films it way into homes, schools, churches and other places where there is always danger from exposed film in the hands of amateurs or inexperienced operators.

When consideration is given to the fact that approximately 750 to 800 million feet of nitrocellulose film is manufactured annually and there are thousands of millions of feet of positive prints in daily circulation in this country alone, the problem is a most complex one and deserves careful and serious thought. It is certain that these better than the present available film cannot be made in the art of projection during recent years and the many new theatres as well as thousands which have been remodelled, have proven their ability to handle film quite satisfactorily, which is attested by the fire records. Nevertheless, it is highly essential that every preventive should be taken in the handling of film and to protect it at all times. There are many appliances which have been approved by the Underwriters' Laboratories of the National Board of Fire Underwriters, especially designed to protect film and the theatre exchanges and studios should investigate this modern equipment, not alone for the protection of their patrons and employees, but by adopting such approved appliances and devices they will automatically eliminate the ever-present fire hazard and avoid film fires and last but not least, avoid panics in motion picture theatre audiences and other public places of amusement where motion pictures are shown.

Startling recommendations for federal legislation covering the manufacture, distribution and use of moving picture film in Canada were brought forward by P. Hays, Deputy Fire Marshal of Ontario, at Ottawa, the Canadian capital, on February 9, on the occasion of the annual convention of the Dominion Fire Prevention Association. The legislative proposals were presented during the course of an address on the subject of "Motion Picture Fire Hazard," during which he treated the subject from every angle. He pointed out that the danger was there, but that the public did not seem to be aware of the fact.

The projection machines did not constitute the menace—it was the film itself. The use of nitrocellulose film had been legalized with the frontiers of the hazard now extended was one that had been created largely outside the legitimate confines of the motion picture industry.

The outline of the new Canadian law brought out by the Ontario Fire Marshal is briefly that licences are to be issued to all importers, manufacturers and distributors of nitrocellulose films, the projection of which is to be prohibited in any but licensed buildings fitted with an approved fireproof booth with vent to the outside air and in charge of a trained operator. The projection booths and other equipment are to be licensed. Standard vaults are to be provided for the storage of nitrocellulose films and there are also provisions for certain metal shipping cases to be marked as dangerous. Nitrocellulose films are to be of a standard width of 1.375 inches with perforations spaced 5.4 to the inch. Acetate-cellulose films can be made in any width and any perforations and are to be stamped with the words "Safety Film." Those handling, making or using acetate-cellulose films are not to be licensed. The intention of the new law is to make it impossible for nitrocellulose films to be used in projectors for use in homes, schools and buildings other than those licensed theatres or licensed halls by eventually prescribing distinctly different and perforations for safety films as compared with "flammable" film. Incidentally, these recommendations are to be carefully considered by special committee of three before being placed before the Canadian Parliament for final enactment.

George H. Eastman Joins Hays Organization

An announcement issued on Tuesday of this week from the offices of the Motion Picture Producers and Distributors of America advised of the admission of the George H. Eastman interests to membership in the Will Hays organization. The announcement simply lends an official stamp to a consideration that has existed for some time past. The George H. Eastman Company has always been in harmony with the purposes and functions of the Hays association and has on several occasions aligned itself with movements espoused by the M. P. D. of A.

M. P. D. A. Chooses New West Coast Officers

New officers have been elected by the Motion Picture Directors' Association on the west coast, as follows:

Fred Niblo, director; Rowland V. Lee, assistant director; Jack Ford, technical director; Norval MacGregor, treasurer; Fred Niblo, permanent secretary; Ted Mitchell, inner guard; Duke Warren, outer guard; William Worthington and King Vidor, directors.
M.P.T.O.A. Issues Convention Call
Annual Gathering Scheduled for Chicago Coliseum from May 19 to 26 Inclusive

An official call has been issued from the National Office of the Motion Picture Theatre Owners of America for the annual convention of the organization which will be held at the Coliseum, Chicago, on May 19th to 26th, 1923, inclusive. The business sessions will open on Monday, May 21st.

Special arrangements have been made to make this convention the most constructive gathering of Motion Picture Theatre Owners in the history of the industry. Theatre owners from all over the United States will be present and many matters of the most vital concern to the industry will be considered.

The present year has in many relations been a history maker in the business and this involves evolutionary moves which tend to produce beneficial changes.

The convention headquarters will be at the Sherman Hotel, Chicago. All sessions of the convention will be held at the Coliseum. A number of distinguished men and women in and out of official life will address the theatre owners during the sessions.

In conjunction with the convention, a mammoth exposition will be conducted in the main section of the Coliseum from May 19th to 26th inclusive, which will be known as the Motion Picture Palace of Progress.

This is designed to bring together the advanced phases of every element within this vast industry and illustrate through this composite picture the great progress made in a few years which made the business one of the leaders in the Nation.

The co-operation of all important divisions of the industry is assured for this exposition which is also destined to supersede in point of size, interest and importance, any public event thus far associated with the industry.

In the convention each state shall be entitled to votes equal in number to the congressional representation from said states. The delegates may be selected at large from each state without regard to special congressional divisions.

The selection of delegates and alternates from each state shall be made at least one month previous to the holding of the National Convention.

Special arrangements are being perfected for hotel accommodations for the theatre owners attending the convention, and a circular letter, dealing with this subject will be mailed to every independent theatre owner in the United States very soon, as it is now in process of compilation.

Des Moines Censorship Appears Defeated
The censorship bill in Des Moines has been referred to the police regulation committee after having been introduced in the House session. As Representative Hansen, who heads this committee, is the one who last year fought the bill so strenuously it looks very much as though the bill would go no farther.

It was rumored that another bill was being prepared for introduction in the Senate. But as yet no such bill has appeared. The ten per cent tax bill also died early.

Arthur Loew Under Knife For Appendicitis
Arthur Loew, son of Marcus Loew, was suddenly stricken with appendicitis Wednesday. He was immediately taken to Sinai Hospital, where an operation followed. He is said to have been resting easily since.

Anita Stewart Is Signed by Cosmopolitan
Anita Stewart has signed a contract to be featured by Cosmopolitan Productions and has left for Los Angeles to begin work.

The first picture in which Miss Stewart will appear is "The Love Piker," by Frank R. Adams, which originally appeared as a story in Cosmopolitan Magazine. The screen adaptation was made by Frances Marion and will be directed by E. Mason Hopper.

Miss Stewart has been appearing in Louis B. Mayer productions for several years.
Universal's "Driven" Opens at N. Y. Criterion

"DRIVEN," the Universal-Jewel production made by Charles J. Brabin, received its world première in the Criterion theatre, New York City, Sunday, Feb. 11. This subject is the first Universal feature to be shown in that house. It will run two weeks.

The Committee on Exceptional Plays of the National Board of Review, selected "Driven" for a special showing on Monday evening of this week in the Town Hall, New York City. The showing was well attended and the picture was favorably received by the audience, which included representatives of the literary, stage and screen fields as well as officials and members of the National Board of Review. The Criterion showing is a pre-release showing, as "Driven" is not due to be released until March 5th. The presentation includes a specialty selected musical program and an atmospheric prologue of colorful setting.

The run will be preceded by a special exploitation campaign. It is likely that one or more members of the cast will make personal appearances at the Criterion opening and during the two weeks' run. The cast includes Charles E. Mack, Burr McIntosh, Elinor Fair, Emily Fitzroy and George Bancroft.

C. J. Howard in Field for Hodkinson Short-Subjects

C. J. Howard has become associated with the W. W. Hodkinson Corporation, acting as special field representative of short subjects. He is now touring the Middle West, working out of the Cincinnati branch of the Hodkinson Corporation.

Mr. Howard was formerly associated with Paramount, Educational, Mutual and other film companies.

Leading British Exhibitor Here

Castleton Knight of London Making Study of American Methods

CASTLETON KNIGHT, director of presentation for the Marble Arch Pavilion, Shaftesbury Avenue Pavilion, Shepherds Bush Pavilion and Lavender Hill Pavilion, all of London, England, and formerly general manager of the Majestic Cinema, Clapham, arrived in New York this week on the "Carmania" for a several weeks' stay, during which he will make a study of presentation methods in the leading theatres in New York, Chicago and probably Los Angeles.

Knight is known throughout England as one of the most enterprising of showmen, and accounts of many of his campaigns have appeared in the Exhibitors' Service Bureau of Motion Picture News.

At the time of Chaplin's visit to England, Knight flew to Cherbourg by airplane and was the first exhibitor to greet him. Chaplin promised to make a personal appearance at his Majestic Cinema, but when the comedian was returning to London from Paris by air, with but two days remaining, Knight decided on a ruse. He chartered a high powered car, disguised himself, and met the plane when Chaplin landed, stating that he had been sent from the Ritz, where Chaplin was stopping.

Chaplin entered the machine and Knight drove him to the Majestic Cinema, then revealed his identity. He took it good naturally and made a personal appearance and speech, the only one made in England. Meanwhile, Lloyd George was waiting for Chaplin.

Knight obtained extensive newspaper publicity in the most conservative papers on this, as he did again on the 27th birthday of the Prince of Wales, when he flew over Buckingham Palace and dropped messages of congratulation.

In addition to his work at the Majestic, Knight played an important part in the exploitation campaigns used in England by Associated First National, Ltd., on "Smilin' Through" and "East Is West," as well as the elaborate campaign for the London showing of "Foolish Wives," accounts of all of which have appeared in the News.

While in New York, Mr. Knight is making his headquarters with Bruce Johnson, manager of the Foreign Department of Associated First National, Inc. Since landing he has been busy taking in the bills of the Broadway houses.

Charles Jones Finishes New Western

Charles Jones, of the William Fox forces, has completed a new western, "Hell's Hole," directed by Emmett J. Flynn. Prominent in his support are Ruth Clifford and Maurice B. Flynn.

Ruth Clifford has never been on the stage. She will also be seen opposite John Gilbert in his new picture, "Truxton King." As the feminine lead in the William Fox special, "The Face on the Barroom Floor," she scored a personal success.

Goldwyn to Release "Mad Love" on March 4th

Goldwyn's Pola Negri picture, "Mad Love," will be released on March 4. The first print of the picture, edited and titled by Katherine Hilliker and H. H. Caldwell, has just been received and shown at Goldwyn headquarters and was accorded an enthusiastic reception.

"Mad Love" will receive its premiere at the Capitol theatre, New York, about the time of its national release date.
F. B. C. States Production Plans
Six Specials Scheduled During Year;
P. A. Powers Returns to Coast Studios

Film Booking Offices of America announces six specials for release during the coming year, according to P. A. Powers, managing director, who left for California last week after a brief visit to the F.B.O. home office. These will be in addition to a number of starring vehicles and all-star productions.

Mr. Powers will remain at the Coast studios of his organization and will be in personal touch with all production activities. Emil Offman, production manager, and Edgar Forrest, will work in cooperation with Mr. Powers in building up the production schedule of the former Robertson-Cole corporation, which became on July 1st of the past year, the Film Booking Offices of America. The enlarged scenario department will work under the direction of Wyndham Gittens, and the studio publicity department will be headed by Hyatt Daab, under the direction of Nat G. Rottstein, advertising and publicity director of F.B.O.

Mr. Powers announces the first special of the coming season to be "Daytime Wives," a society drama. "Daytime Wives" is an adaptation of a story of Lenore Coffee and John F. Goodrich. Under the direction of Emil Chautard this picture will be attempted on an elaborate scale, it is stated. The cast will be headed by Derelys Perdue, new F.B.O. featured player, and Wyndham Standing, in the leading male role. The other principals will be Grace Darmond, Al Roscoe, Edward Hearn, Catherine Lewis, Kenneth Gibson and Jack Carlise. "Daytime Wives" will contrast the capable, economical secretary of a business man, with his frivolous wife. The screen adaptation is by Wyndham Gittens and Helmer Bergman. Lucien Andriot is behind the camera.

"Divorce," a Chester Bennett production starring Jane Novak, has already been put into production. In "Divorce" Miss Novak will continue to move against a lavish background in contrast to the Northwest dramas in which she first became famous. John Powers has been selected as the star's leading man. Chester Bennett, who is producing this feature, will also direct.

"Blow Your Own Horn," a screen adaptation of a play by Owen Davis, one of the best known American playwrights, will be put into production shortly. It is a story of a returned soldier and is said to contain the pleasing ingredients of drama, comedy and action, with perfect small town atmosphere.

A second Broadway stage success, "Lights Out," the joint work of Paul Dickey, author of "The Mislaid Lady," "The Broken Wing" and many others, and Mann Page, is scheduled for early production at the F.B.O. studios. Other stories recently purchased by F.B.O., which will be transferred to the screen for release during the coming season include "Jerry Comes Home," a three-act play by Roy Briant, a story of small town newspaper life.

Among the thrilling outdoor stories promised by F.B.O. is "Temple of the Giants," a novel by Robert Wills Richie, which appeared in "The Country Gentleman." The locale is the redwood forests of California and the story is announced as one of dramatic strength and rapid physical action.

"Judith of Bohemia" is a story of the Bohemian quarter of London, originally published in Munsey's Magazine. The authors are Corelie Stanton and Heath Hosken. The cast has not as yet been announced.

"Horns of the Cyclone" is a play by Charles B. Stilson and Charles Berham, adapted by G. Marion Burton. The story is one of gypsy life, with the action laid in the Northwest.

Burr Nickle Coming East with New Productions

Burr Nickle, head of the Burr Nickle Productions, is en route for New York with the master prints of five pictures. Included are the finished prints of the first three feature releases of this company—"Sunken Rocks," from the story by E. Temple Thurston; "Tansy," from the novel by Ticknor Edwards, and "Bargains," from the stage play by Edward Irwin.

In addition to these features, Mr. Nickle took prints of the first of his new two-reel series, "People and Things," the first entitled "With the Sea Elephant Expedition" and the second "Rambling Through Old Japan."

"Once Aboard the Nugget," the fourth in the series of twelve that have been made for the coming year, is now in the cutting room and will be ready for screening about March 1st. This is a screen adaptation of the humorous story by A. S. M. Hutchinson.

Frank Mayo Is Signed by Goldwyn for Long Term

The popular film star, Frank Mayo, has just been placed under a long-term contract by Goldwyn Pictures Corporation and will be featured in some of that company's most ambitious productions. He is now playing in the new Rupert Hughes picture, "Souls for Sale."

By this contract Goldwyn adds another motion picture actor of wide experience to its roster of players. Mr. Mayo has been starred in many pictures and has played leads opposite many of the prominent feminine stars.

C. C. Burr Purchases New Story Material

C. C. Burr, president of Mastodon Films, Inc., has already bought two stories which he will produce for his next program of features for the independent market. These are "The Average Woman," a story by Dorothy de Jaegers from the Saturday Evening Post; and "Rich Men's Sons," by Gerald Durrey.

These are the first of a large program of features scheduled to follow the completion of the Big Six program announced for the independent market by C. C. Burr last season.
Carewe and Players in Utah to Film Belasco Success

Edwin Carewe has left Los Angeles with two carloads of players and picture paraphernalia for Zion National Park, Utah, where he will photograph the scenes for the First National picture, "The Girl of the Golden West," the great David Belasco stage success. Carewe's cars will be sidetracked at Cedar City, Utah, and his organization will "pack" into the furthermost interior of Zion Park.

The members of the cast who are with Mr. Carewe are: J. Warren Kerrigan, who plays the role of Ramorrez; Russell Simpson, who will enact the sheriff; Sylvia Bremer, the girl; Wilfred Lucas, the express agent; Hector Sarne, Castro; Nelson McDowell, Sonora Slim; Joseph Hazleton, the judge; Cecil Holland, Antonio; Minnie Prevost, the squaw. Barbara La Marr may also join the company.

Wallace Fox is acting as Carewe's assistant. Sol Peltitz is the cameraman. Others on Carewe's staff are Robert de Lacey, film editor; Oscar Clements, master of properties, and Mildred Early, executive secretary.

John Sainpolis, Fred Esmelton in "Three Wise Fools"

King Vidor started production on the screen version of Austin Strong's stage success, "Three Wise Fools," on Thursday, February 8, at Culver City.

John Sainpolis, who has been seen in a number of Goldwyn pictures, and Fred Esmelton have been added to the cast of "Three Wise Fools." The leading role will be played by Claude Gillingwater, Alec Francis is to play Dr. Gaunt, and Brinsley Shaw, Benny the Duck.

Shipman Releases via Hodkinson

Distribution Arrangements Closed for Adaptation of Ralph Connors' Stories

A NOTHER important producer who has joined the ranks of the W. W. Hodkinson Corporation has been announced by the Hodkinson Corporation in their report relative to the distribution throughout the United States and Canada of three Ernest Shipman productions. These attractions comprise two picturizations of Ralph Connors' most popular novels, "The Man from Glengarry" and "Glengarry School Days," which has been renamed "The Good for Nothing" and "The Rapids" directed by D. M. Hart- ford. These pictures have been produced in Canada upon the exact locations as called for in the novels from which they were taken.

Mr. Shipman believes in allowing nature to work for him, which has been evidenced in the three mentioned productions. In this respect it is said that genuine scenes in the logging camps of the Ottawa River were used. Nature's stupendous waterfalls and rapids were also utilized in giving reality to these photodramas.

In a statement issued to the press Mr. Shipman said: "It is my purpose to produce independent productions that are less trouble to the censor boards and those that are so produced as to have their strongest appeal to the American family. It is also my purpose to present photodramatic entertainment free from the sensational, but affording something new and unusual in the way of film treatment. I believe that the average motion picture going public will find more interest in the entertaining possibilities of the unusually treated film drama than they will in the expensively dressed shallow stories that are so prevalent in this present day."

Speaking of his association with the W. W. Hodkinson Corporation as distributors for his product, Mr. Shipman further added: "Through the intimate knowledge I have of the new line of big product that the Hodkinson Corporation is about to release, I predict that great success will be gained by them throughout the motion picture world. After a thorough investigation of prominent distributing organizations and after making a report to my Canadian associates, I have been authorized to sign with the Hodkinson Corporation as an evidence of our belief in their spirit of reciprocity and their ability to give conscientious efforts toward the productions they are handling."

Referring to the Hodkinson special production of "Down to the Sea in Ships," which Mr. Shipman classed as one of the outstanding productions of the year, he stated that it showed the making of productions upon the exact locations was of exceptional value to the finished production, and that he was more determined than ever to make all of his future productions upon the exact locales.

Remarkable about Mr. Hodkinson's belief in the percentage plan for motion picture distribution Mr. Shipman added that he was in accord with Mr. Hodkinson's idea, stating that no one could dispute that there should be a fair distribution of a production's earning powers.

"The three productions soon to be released through the W. W. Hodkinson Corporation," Mr. Shipman added, "have all had the audience test and many compliments have been received from the press and public."

"The Rapids" is a story by Allan Sullivan and directed by David M. Hartford. Mary Astor and Harry T. Morey are the featured players.
**First Nat’l Has Four for March**

**Ince and Tourneur Productions and MacDonald and Coogan Vehicles Due**

Four productions of feature length are on First National’s March release schedule: “Seas of Jealousy,” “Refuge,” “The Isle of Lost Ships” and “Daddy.” “Seas of Jealousy,” a Thomas H. Ince production originally produced under the title of “The Brotherhood of Hate,” was written by Anthony Rudd, deals with city and mountain life in the south and the jealousies that are engendered among brothers when one of them is adopted by a wealthy plantation owner. Frank Keenan, Edward Burns, Lloyd Hughes and Marguerite de la Motte play the leading roles. The picture was directed by Lambert Hillyer.

The action of “Refuge,” starring Katherine MacDonald, transpires in the Imaginary kingdom of Morvania, with Miss MacDonald cast in the part of a countess. The action has been embellished with beautiful sets and gorgeous gowns, while the painstaking direction of Victor Shertzinger has provided several novelties in presentation. The cast, in addition to Miss MacDonald, includes: Hugh Thompson, Edmund Carewe, Fred Malatesta, Eric Mayne, Matilde Brundage, Grace Morse, Victor Potel, J. Gordon Russell and J. Gunnis Davis.

Capt. Marriott’s South Sea island adventure story, renamed “The Isle of Lost Ships,” will be Maurice Tourneur’s contribution to First National’s March releases. The story deals with the discovery of a lost colony on an uncharted island by castaways and the fight for the treasure in the lost Spanish galleons.

In the last week of March First National will release Jackie Coogan in “Daddy,” the next to last feature of which the little star will make for this organization. Few details have been made available regarding the production up to the present time, although a print of the picture is expected in the East almost any day.

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**Keith Books “The Hero” for Special Showing**

“The Hero,” Gilbert Emery’s play which Preferred Pictures has filmed for distribution through the Al Lichtman Corporation, has been booked by B. F. Keith for special presentation at the George M. Cohan theatre on Sunday, February 11.

B. F. Keith recently took over the theatre for Sundays for the exhibition of special attractions for one day only. “The Hero” is the second picture to be chosen for showing there. It will later be shown in New York on the Keith, Moss and Proctor circuits.

The cast includes Barbara La Marr, Gaston Glass, Doris Pawn and Frankie Lee.

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**Ralph Ince’s “Success” Is Bought by Metro**

“Success,” a Ralph Ince production, based on a play of the same name with Brandon Tynan in the role he created on the stage, has been purchased by Metro Pictures Corporation and is scheduled for release March 26.

The stage version was produced in New York, Boston, Cleveland and Pittsburgh. The authors are Adeline Leitzbach and Theodore A. Leibler, Jr.

The photoplay was produced by Murray W. Garrison.

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**Private Showing for “Backbone” at N. Y. Strand**

A private showing of “Backbone,” the first of the Distinctive Pictures Corporation’s features for 1923, will be held at the Strand theatre, New York, on Tuesday, February 20, at 10 o’clock.

This picture will mark the screen debut of Alfred Lunt as a star. Edith Roberts appears opposite Mr. Lunt. The story is by Clarence Budington Kelland and ran serially in the Saturday Evening Post. It is directed by Edward Sloman.

The showing will be under the personal direction of Joseph L. Plunkett.

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**Cast Is Named for Hampton “Spoilers” Production**

Jefferson D. Hampton announced on the coast this week the cast for the new version of “The Spoilers,” by Rex Beach, which he will start shortly.

The cast will include: Milton Sills as Glennister; Noah Beery as McNamara; Barbara Bedford as Helen Chester; Anna Q. Nilsson as Cherry Malotte; Robert Edeson as Dexter; Mitchell Lewis as Voorhees; William V. Mong as Struve; Ford Sterling as Slapjack Simms; Wallace McDonald as the Broncho Kid; Alec Francis, Kate Price and Louise Fazenda are also to be in the cast. Lambert Hillyer will direct.

It will be noted that Sills will play the role originally portrayed by William Farnum, Noah Beery that taken by Tom Santschi, Anna Q. Nilsson that taken by Kathryn Williams, and that to Wallace McDonald falls the part played by Wheeler Oakman in the Selig production.
New Director General of Universal City Named

Julius Berman has been appointed Director General of Universal City to take the place of Irving Thalberg, who recently resigned to go with Louis B. Mayer. Homer A. Boushey has been named Production Manager.

Berman has had extensive experience in the distributing end of the business as well as in the production departments. For the past two years he has been in the business office of Universal City, serving as business manager for the past year.

Homer A. Boushey is a veteran in the production end of the business, having been the production manager of the old Essanay company. Later Boushey became associated with George K. Spoor of Chicago in the handling of projection appliances.

Pyramid to Film "Wife in Name Only"

George Terwilliger, who recently completed a screen version of Eugene Walters' play, "The Flapper," for Pyramid Pictures, Inc., which the latter renamed "What Fools Men Are," has been re-engaged by Pyramid to direct the filming of "Wife in Name Only."

The screen version of "Wife in Name Only" will be based on Adeline Leitzbach's dramatization of Bertha M. Clay's novel of the same title. Director Terwilliger's script, prepared for him by Peter Milne, is from an adaptation of the play by Mr. Milne and Georges Duchesne.

"The Lion's Mouse" contains these scenes. The picture was produced by the Hollandia Film Corp., and directed by Oscar Apfel, for Producers Security Corporation.

World Conference for the Screen

Adolph Zukor Goes Abroad to Interest Writers and Artists in the Project

For the purpose of formulating a set of principles for the artistic development of motion pictures, leading novelists, artists, dramatists, editors, educators and others prominent in public affairs in this country and Europe, will be invited by Adolph Zukor, president of the Famous Players-Lasky Corporation, to attend a conference to be held in New York in the near future, when the artistic needs and possibilities of the screen will be explored. Announcement of his plans for the conference was made late last week by Mr. Zukor, who sailed on Saturday on the Olympia for the purpose of interesting European writers and artists in the project.

These artistic standards, said Mr. Zukor, will guide picture producers in discharging their obligation toward the cultural development of the millions of people all over the world who rely on the screen for their principal recreation. A supervisory board of well known men and women will be appointed by the conference, and this board will award a series of prizes, amounting to several thousand dollars, which Mr. Zukor will offer at the conference "to those elements contributing most to the motion picture's artistic development during the year."

"While the artistic progress of the motion picture has been great," said Mr. Zukor, "the greatest development so far in the pictures' short career has necessarily been in the technical side of picture craftsmanship and in the stabilization of the industrial side.

"Today we have pretty nearly attained perfection in photography, lighting, scenery and in other phases of picture production which go into the making of merely beautiful and effective photography. The last two years also has seen the business put on a firm and stable financial basis.

"The big field of picture progress, therefore, lies in developing the screen along the soundest artistic principles. Millions of people all over the world not only get all of their amusement from motion pictures, but they also depend largely on pictures for their cultural development.

"The responsibility of picture producers toward the fostering of the sound taste and artistic standards in those people is an enormous one. I know the producers have tried to meet this responsibility, but the growth of the industry has been so swift that attention has had to be concentrated on the physical development of the picture business.

"So that in discharging this responsibility we may have the best advice and guidance available, I am going to invite the leading novelists, dramatists, artists, sculptors, editors and educators to explore the artistic and cultural possibilities of the motion picture in a conference to be held in New York in the very near future. It is my hope that these men and women, representing the best in American thought and American taste, will evolve some set principles which can be accepted by the motion picture industry as its artistic guide. Our aim is to have a conference that will be to the motion picture what the French Academy is to French letters, what the Royal Academy is to British art and what the Pulitzer Foundation is to American Journalism."
Laemmle Will Award Scholarship
Student Winning Scenario Contest to Get $1,000 and His College $1,000 More

CARL LAEMMLE, president of Universal Pictures Corporation, announces a plan destined to promote interest among the educational authorities of the country in the art and technique of the screen. Mr. Laemmle will establish a scholarship and endowment fund to be applied in accordance with the provisions of a scenario competition in which the students of every college and university in the country are eligible to participate. The amount involved in the plan will approximate $3,000, it is announced. The award will be known as the "Laemmle Scholarship."

The scenario competition and the subsequent awards will be conducted as follows: College and university students throughout the country will be invited through the officers in charge of those institutions to prepare and submit scenarios to be produced for the screen. The author of the scenario selected as the best of all those sent in will be awarded $1,000 plus an indeterminate amount not less than $500 for the screen rights to the scenario. An endowment of $1,000 will be conferred upon the college or the university in which the winner is enrolled.

In a letter addressed this week by Mr. Laemmle to the president of every college and university in the United States, the purpose and provisions of the scenario competition, and the method of making the awards were explained in detail. The more important of these provisions follow:

"1—Scholarship of one thousand dollars will be awarded the student submitting the best scenario from which a motion picture can be produced. This sum will be paid on or before October 1, 1923, to the treasurer or bursar of the college at which the prize winner is enrolled and shall be paid by the bursar to the student in equal yearly installments throughout the balance of his or her college course.

"2—In case the winner is a senior at the time of the submission of the scenario, and shall have graduated prior to the announcement of the award, the entire $1,000 will be paid direct to the winner.

"3—In addition to the Scholarship the scenario will be paid for at a rate to be determined by this company, said amount to be not less than $500.

"4—The sum of one thousand dollars will also be paid to the college or university at which the winner is a student. This will be in addition to all monies paid to the winner, as outlined in paragraphs one, two and three, and may be used by the Board of Trustees of the college or university for any purpose whatsoever in the interest of the college.

"5—In the event that there are stories other than the prize winning story that we can use, we will purchase them at rates to be determined by this company, said rate to be not less than $500 for each story.

"6—All students now enrolled in colleges and universities which have approved of the Laemmle Scholarship contest are eligible.

"12—All scenarios from your college or university should be forwarded not later than March 15, 1923, in one package by registered mail!"

Mr. Laemmle in his letter to the heads of educational institutions of the country explains that the basic object of the competition is to promote the campaign for "better pictures, launched some months ago by the Motion Picture Producers and Distributors of America, headed by Will Hays. Mr. Laemmle declares that if this initial attempt to secure aid from the student body proves successful, "there will be many Laemmle Scholarships in future years."

Preferred Product Sold for Scandinavia

Al Lichtman has sold the first eight Preferred Pictures for Scandinavia, according to an announcement just made by the Al Lichtman Corporation. The deal, which was closed this week, disposes of the Lichtman releases in Norway, Sweden, Denmark and Finland. They will be handled by the Overseas Film Trading Company.


N. Y. Crippled Children See Doug's "Robin Hood"

The New York Capitol brought joy to the hearts of a number of youngsters of the New York Crippled Children's School by inviting them to see Douglas Fairbanks in "Robin Hood."

"The children enjoyed every minute of the picture to the very fullest," wrote the teachers of the school after seeing this United Artists release, "and have asked us to thank the theatre management for their day of pleasure. They never have had a happier party, nor been treated with greater courtesy and kindness."

Geo. Archainboud to Direct Clara Kimball Young

Harry Garson has engaged George Archainboud to direct Clara Kimball Young in her newest Metro release, "Cordelia, the Magnificent," Frank Beresford's screen version of Le Roy Scott's novel of the same name, which appeared as a serial in Hearst's International Magazine.

Production has been started upon "Cordelia, the Magnificent" at the Garson studios in Los Angeles with a cast that includes, besides Miss Young, Elinor Haxocek, Jacques Gnesaden, Carol Holloway, little Mary Jane Irving, Lloyd Whitlock, Huntley Gordon, Lewis Dayton and Katherine Murphy.
Williams Talk Pleases A. M. P. A.

"J. D." Tells Members of Responsibility on Shoulders of Advertising Men

J. D. WILLIAMS was the speaker at the A. M. P. A. lunch last week, and at the conclusion of his address Victor Shapiro, who presided, stated that Mr. Williams was the first representative in the history of the organization to talk to the members and take them into his confidence, and that he felt the address was the most practical and constructive they had ever heard. Many questions were asked of him from the floor, and there was an interesting discussion of distribution, sales and advertising policy.

Mr. Williams was introduced by C. L. Yearles, who spoke of their early association, going back to a picture theatre in Spokane fourteen years ago. Mr. Williams opened his address by stating that advertising is 90% of the picture business. As a matter of fact, advertising is the picture business. He spoke of the large responsibility resting upon the shoulders of the picture men of the trade, and stated that it was their ability that influenced the gross of a picture. He warned them against the advertising of inferior pictures. He believed that when a picture upon its release evidenced its worth, advertising should be governed accordingly and the picture allowed to go its way. It had been his own policy, he stated, and he believed that this should be done generally in the trade, to let the audience know that he had a good deal to say with the acceptance of the distributor of a picture. He also believed that the advertising man should be given full responsibility as to the advertising campaign to be employed.

In the open discussion that followed Mr. Williams' address he stated his belief in centralized distribution. He also pointed out the futility of making distribution cost a percentage of the gross returns. He stated that the change in distribution policy was coming and would have to come if the industry is to be put on a more stable basis for the producer and the exhibitor. Asked if he considered the advertising manager to be a more important factor than the sales manager, he stated he did not, but that both should work intimately together to get advertising outlay on any picture, he said this was impossible to determine, that it would depend in amount altogether on the character of the picture.

At the conclusion of his speech Mr. Williams was asked to address the body later on.

Goldwyn Purchases Rights to "Eternal City"

Sir Hall Caine's "The Eternal City" will be George Fitzmaurice's first production under his contract with Goldwyn. This was the announcement made by Samuel Goldwyn immediately after he had completed arrangements for the film with the story.

The picture, it is said, will be made in Rome and England. Ouida Bergere will leave for England shortly to consult with Caine regarding the scenario. Fitzmaurice will be in New York about April 1 to select the cast and arrange other matters incidental to the production. It is expected the picture will be ready by Fall.

Leah Baird Feature Is Set for March 18 Release

When the first of three 1923 productions featuring Leah Baird is released by Associated Exhibitors, March 18th, it will bear the name, "Is Diverse A Fulton?" This picture, adapted from a well known play by Dorian Neve, bore the working title, "When Civilization Failed." The plot concerns a woman who obtains a divorce, doomed in her regrets her action when the former husband and the man who has fascinated her are shown to her in vivid contrast.

"Down to Sea in Ships" To Open on B'way Feb. 18th

Elmer Clifton's production, "Down to the Sea in Ships," will open for an indefinite run at the Cameo theatre, New York, N. Y., beginning Sunday, February 18. It was produced by Elmer Clifton for the Whaling Film Corporation, and will be distributed through the W. W. Hootkisson Corporation.

This will be the premier showing of this romance of old whaling days in New York.

Mills to Make Romance for Goldwyn

Goldwyn Pictures Corporation has just closed a deal with Frank B. Mills whereby he will produce for Goldwyn a distribution a romantic photoplay called, "What Shall It Profit?" It is an original story by George D. Baker.

Lichtman to Leave on European Tour

A. L. LICHTMAN, president of the Al Lichtman Corporation and vice-president of Preferred Pictures, will sail February 28th on the Berengaria for an extended trip through Europe. The purpose of the trip will be to arrange for the completion of the production of the Lichtman product on the continent. Lichtman's itinerary will include all the European capitals. He will establish Al Lichtman Exchanges to handle Preferred Pictures abroad.

He will go first to London where he has timed his arrival there with the premiere of "Thorns and Orange Blossoms" in that city. In the United Kingdom the produce for Metro release. Pictures has already been arranged. Walterdow handles Lichtman's output there. "Rich Men's Wives" and "Shadows," have already been released in their territory.

Lichtman's European trip is the last step in the building up of his complete distribution organization. He is expected to establish a chain of offices throughout the continent which will take care of the universal releasing system of his product.

New Companies Incorporate in New York State

Motion picture companies incorporating in New York State during the past week, showing the following capitalization and directors, according to papers filed with the secretary of state:


Lichtman's Pictures Corporation, $1,000, M. H. Lichtman, Walter D. S. White, Alfred A. Huxley, and Walter D. S. White.


Technicalities Halt Crandall Suits
Plea Made by Defense Counsel Contends Action Must Be Filed in Delaware

TECHNICALITIES are adding innu-merable complications to the numerous suits on file against Harry M. Crandall and his associates in Washington, D. C., which grew out of the Knickerbocker theatre disaster of a year ago. According to the latest twist affairs have taken the Supreme Court of the District of Columbia has under consideration the legality of bringing the suits in the District of Columbia.

Should the court accept argument advanced by counsel for Crandall and his associates, suits brought by Norman E. Martinagle would be quashed and the claimants would have to transfer their cases to the courts of Delaware.

The contention of the attorneys for the defendants is that there is no Knickerbocker Theatre Company in Washington, as that corporation went out of business on July 6, Delaware, and also that the corporate charter of the company was secured in that state. All claims, it is contended, must be filed in Delaware with the receivers appointed there. Service on H. M. Crandall as president of the company in the suit of Norman E. Martinagle, administrator of the estate of his wife, Gertrude L. Martinagle, is illegal, it is contended.

Further complications come about in the declaration of some of the defendants that they are not now, nor were they connected with the organization at the time the Martinagle suits were filed. A joint plea in abatement was filed by Mr. Crandall, Albert E. Beitzel and Harry Bulkeley who were sued as trustees of the Knickerbocker company.

The Delaware suit, it is contended, appointed receivers for the company long prior to the suits and by order of that court all claims against the corporation must be presented to these court receivers. Attorneys Wilton J. Lambert and R. H. Yeatman have a special appearance assigned for the three defendants for the purpose of plea to abate the suit.

Reginald Geare, the building's architect, through counsel also petitioned the District court to dismiss the suits against him, citing technical defects in the building under study to dissolve any cause for action against him, and absolving him from responsibility for structural defects of the building planned by him.

John Barrymore Signed For "Beau Brummel"

JOHN BARRYMORE, who this week sailed for Europe after completing a highly successful run in the Arthur Hopkins production of "Hamlet," has been signed by Warner Brothers to play the title role in the Clyde Fitch play "Beau Brummel" according to announce-ment by Harry M. Warner.

It is also understood that Barrymore will play the part of "Debrunel" acquired recently from David Belasco. Originally, it was planned that Lionel At-will would create the role on the stage, was to play this, but it is said that camera tests indicated that Mr. Atwill would not screen the part as Barrymore has frequently stated that he would do no more screen work, and the announcement of his acquisition by Warner Brothers came as something of a surprise.

Seattle Parent Teachers to Pass on Pictures

To insure the exhibition in Seattle of only the best motion pictures, the motion picture and visual education committee of the Seattle chapter of the national Parent-Teachers' Association has adopted a three-plank platform for the remainder of 1923, according to an announcement made recently.

Pictures contracted for by Seattle motion picture houses will be passed upon by the reviewing board. Films which the committee believes should be censored or suppressed will be omitted from the list of pictures recommended each week by the board.

The board's recommendations of the best pictures will be made each week in Seattle newspapers, and will also be broadcasted four times each week by a Northwestern radio broadcasting station.

Wilmington Decrees Defeat of Daylight Saving

Business interests of Wilmington, Del., are up in arms over the recent passage of the anti-daylight saving measure, which forbids all time systems excepting Eastern Standard Time. Great confusion has occurred in Delaware over the summer time adoption of daylight time.

The City Council of Wilmington, manufacturers, sportsmen, clubs and clergymen have sent hundreds of letters to the legislators protesting against minority rule of the city and suburban majorities. Councilman A. H. Abra-ham, father of the old daylight measure, declared Saturday that he knew if the House Income Committee made daylight time, although signed by the Governor, Wilmington would ignore the law and observe daylight time, any way.

Sunday Pictures Bill Up in Rhode Island

An act to legalize the Sunday showing of motion pictures throughout the state of Rhode Island has been offered in the Senate of that state by Senator Greene of Newport. The act is in amendment of Section 2, Chap-ter 132 of the general laws. Senator Greene has stated that he stands unqualifiedly in favor of the measure and has referred it to the Senate committee on judiciary.

New Managing Director for Eastman

William Fair, Jr., who returned a few months ago from Mexico City, where he was managing director of the Olympia theatre, has been unpointed managing director of the Eastman theatre, Rochester, N. Y.

Mr. Fair has been in the motion picture business since the early days of the industry.

National Committee Drafts "Better Films" Creed

The National Committee for Better Films, affiliated with the National Board of Review, is to have its "credo." The creed, which was formulated by a group of educators, clergymen, and welfare workers associated with the committee, reads as follows:

"I believe that the best way to improve motion pictures is to select, patronize and advertise the best.

"I believe in special performances for boys and girls and the family night, at which the best will be shown.

"I believe in educating parents to study the child's and their own attendance at motion pictures with intelligent care.

"I believe in the maintenance of the highest standards in the conduct of the motion pictures with intelligent care.

"I believe in telling the exhibitor when I like his program and why, as well as when I don't, and I do not neglect to tell him when I do.

"I believe in the motion picture theatre as a community institution and in community co-operation with the exhibitor.

"I believe in the vast educative, cultural and recreational values of the screen, and in my own ability to add a little to the forces working for its constant elevation."

Censorship Bill Before the Idaho Legislature

Motion pictures in Idaho will be drastically censored if a bill introduced by Representative Brundage and Senator Brainard of Soshone County passes the state legislature, which is now in session. The bill extends to supervision over advertising as well as demanding the licensing of all films shown within the state, by a commission of three members, one of which must be a woman.

The bill, which was introduced into the house on February 10, provides for a bureau of standards and rules for the appointment of members of a commission by the governor, commissioner of education and state superintendent. The lengthy bill covers every phase of movie censorship.

Hiers Alters "Seventy-five Cents" to "Six Bits"

For the sake of brevity and adaptability in advertising display, the title of Walter Hiers' second starring picture for Paramount has been changed from "Seventy-five Cents an Hour" to "Six Bits an Hour." Hiers has just started work in this picture at the Leakey studio. The original story is by Frank Con-don and the scenario is by Grant Carpenter. Jacqueline Logan is again playing opposite Hiers.

George Eastman Cuts Price on Film Raw Stock

Announcement was made during the week of a cut in the prices of film raw stock manufactured by George H. Eastman. The new schedule of the Rochester company reduces the price from 2.25 cents to 2 cents per foot.

Morrie Ryskind, Lichtman Publicity Chief

Morrie Ryskind has accepted the post of Director of Publicity for the Al Lichtman Corporation, to succeed J. M. Loughborough, resigned.
**Chicago and the Mid-West**

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

**Around the Trade**

The Post Office Department, which has the Chicago postmaster, has requested Motion Picture News to advise exhibitors of the fact that parcels of film, when received, must bear legible addresses and that if the old labels are not removed, the new label or address should be applied in such a way as to completely obscure or obliterate the original address. With this cooperation on the part of the exhibitors, the state organization will be able to reduce its costs.

Emil Mayer, former chief accountant for Jones, Linick & Schaefer, leaves shortly for California, where he will take charge of the home office. Jones, Linick & Schaefer executives and their theatre managers gave Mr. Mayer a farewell dinner at the Sherman Hotel and wished him good luck, last week.

J. S. McHenry, who has a host of friends in Chicago motion picture circles, where he, for many years, has been associated, the popular man connected with the trade press, has been appointed branch manager of his firm in Germany, and expects to leave for Berlin about the first of May.

L. H. Frank, well known exhibitor and hard worker in the I. M. P. T. O., has been elected secretary of the state organization, the vacancy caused by the resignation of J. B. Dibelka, as secretary.

A gala program was arranged for Lubliner & Trinz’s Senate theatre this week under the direction of Mr. Sam Singer, to celebrate the anniversary of this magnificent theatre’s opening. A colorful Lincoln birthday spectacular, and the memorable Gettysburg address, and Art Kahn and his orchestra in a specially arranged novelty number, were the outstanding features of the program.

Word from L. M. Rubens, who is vacationing at the Ambassador Hotel, Los Angeles, where he went a few weeks ago to join his family, is to the effect that he is the president of the I. M. P. T. O. will return to his home about the 1st of March. The days are balmy and the weather delightful,” says Mr. Rubens, “but give me Chicago.”

“Douglas Fairbanks in Robin Hood,” went into its fifth week at the Roosevelt theatre Monday, with a fine attendance and business. Its run will be extended to at least six weeks.

“Mighty Lak’ A Rose” made a new attendance record for opening days at the Chicago theatre when it started its week’s run on February 12th. The picture satisfied the audiences one hundred per cent, and, despite bad weather, the second day’s business was also very heavy. Particular interest is felt in this picture as it is the first to be made by the Associated First National Pictures and sets a high standard for future productions to measure up to.

The second birthday of the Tivoli theatre was celebrated at the south side cinema palace this week with a gala program of stage specialties and musical numbers. Balaban & Katz’s statistics show that the Tivoli’s second year has been a great success, more successful in attendance than its first year. Interest in this beautiful house, instead of declining, has grown constantly and people from all parts of Chicago and tourists from out of town are present at every performance.

Numerous complaints have been received by the United States Department of Justice at Washington, and an investigation has been authorized by the Attorney General of the United States to ascertain whether or not the American Society of Authors, Composers and Publishers have been violating the federal law. A second investigation of interstate commerce through the activities of this association.

Co-operating with the department, the Illinois Motion Picture Theatre Owners have sent out a questionnaire to all motion picture exhibitors in Illinois, and the returns are expected to give the federal authorities information on which they may base their findings. It is anticipated that the exhibitors will fill out and return questionnaires to the headquarters of the I. M. P. T. O., 725 S. Wabash Avenue, Chicago, immediately, as it will be their direct advantage to have the facts before the government.

Ben Sorkowich is a recent addition to Balaban & Katz’s publicity department. Mr. Sorkowich made a big reputation for himself as publicity man for Dee Robinson’s Marionette theatre at Tacoma, where he secured columns of free publicity space for the house, and also put up many notable exploitation stunts.

Lee Mitchell, one of the veterans of film row, is back in the exhibition game and is managing director of the Loew theatre on Milwaukee Avenue for Max Gottschall, who recently took over the house from Ludwig Schindler.

Rodolph Valenti and Wmifred Hudnut will put on a dancing act at the Trianon, Andrew Karzas will be the dancing hall, and Mr. Valenti patented through the city this week, en route to St. Louis, where he will fulfill a similar engagement, returning to Chicago Sunday for a week at the Trianon. While in the city he shunned public interviews as to future plans.

**Among the Exchanges**

CRESS SMITH, of United Artists, was scheduled to arrive at Sydney, Australia, aboard the packet “Aberdeen” February 13th. He is accompanied by his family and is expected to remain in the South Sea continent for several months before returning to the United States.

Del Goodwin, who recently resigned as United Artists’ salesmen, has been connected with Fox Film Corporation and will be given charge of the Australian branch of this company at an early date.

Maurice Hellman is pleased over the way exhibitors are booking his new five reel feature, “Any Night,” starring Robert Edeson and Tully Marshall. Among the circuit already signed up are Lubliner & Trinz and Ascher Brothers.

“Only A Shop Girl” will be released by Greiser Productions in northern Illinois and Indiana territory, St. Greiser having purchased the rights to this widely advertised picture from C. B. C. Films Corporation. Mr. Greiser, it will be remembered, also purchased the rights to the first of the “box office winners” put out by C. B. C. when the series was first announced. It was “More To Be Pitted.”

Sam S. Shurman, recently promoted to resident manager of Goldwyn theatre in Los Angeles, has been given a surprise party February 10th. On that day he received a phone message from the Chicago office, requesting his immediate presence there and Sam responded with alacrity and hastened to Chicago as fast as the train could carry him. When he arrived at the Chicago office he was ushered into the offices of District Manager George A. Hickey, where he found the entire sales force assembled, hereupon Resident Manager B. B. Gamby presented the astonished Shurman with a handsome smoking set and humidor. Mr. Shurman was sales manager at the Chicago exchange until recently and is extremely popular along the film row. Following the presentation Mr. Shurman stricken with the flu and is slowly convalescing at the Hotel Atlantic, this city.

District Manager Hurn, of Hodkinson, was in the city this week and while here discussed plans for the release of “Down to the Sea in Ships,” which is said to be one of the greatest pictures ever presented. A print of this fine feature arrived in Chicago Tuesday and was viewed for the first time by Manager Simmons and staff, who were greatly enthused over it.

Neva Gerber, who was brought to Chicago by Frank Zambreno to make a number of personal appearances in connection with showing of pictures in which she stars, went over big at the Shakespeare on Monday and Tuesday of this week where she made her first appearance before Chicago audiences, “Impulse,” which is released by Progress Pictures in this territory, being the picture shown. Miss Gerber will also appear at the Gold, Peoples, Atlantic, Easterly, Emmett, Julian and other theatres before she leaves the city next week.

District Supervisor George A. Hickey has had new honors conferred upon him and hereafter film row should watch it with especial interest when passing the Goldwyn exchange at Eighth and Wabash, as Mr. Hickey is now a deputy sheriff of Cook County.
NEW YORK CITY

Capitol Theatre—
Overture—“Tannhauser”—Capital Grand Orchestra.
Feature—The Christian—Goldwyn.
Rivoli Theatre—
Overture—“La Bohème”—Riesenhfeld’s Classical Jazz.
Novelty—Einstein Theory of Relativity.
Specialty—Pastoral—Vocal and Dance Numbers.
Feature—Adam and Eva—Marion Davies—Paramount.
Specialty—Dance Divertissement—The Serova Dancers.

Rialto Theatre—
Overture—“Egmont”—Riesenhfeld’s Classical Jazz.
Current Events—Rialto Magazine. Vocal—Dream Melody by 
From Naughty Marietta—Emma Nee, soprano.
Feature—Java Head—Paramount.
Novelty—Ballet Burlesk—A Leventhahl Music Film.
Comedy—Dog Sense.

Criterion Theatre—
Feature—Driven—Universal.

Lyric Theatre—
Feature—Painting Big Game in Africa.

Camelo Theatre—
Overture—Organ Recital.
Current Events—Camelo News Pictorial.
Cartoon—Chicken Dressing.
Novelty—A Musical Snuff Box—Via Radio.
Comedy—A Social Error.
Feature—The Last Hour—Mastodon.
Recessional—Organ.

MARK-STRAND THEATRE

Overture—Scene de Ballet—Festival Dance and Valse of the Hours—Strand Symphony Orchestra.
Current Events—Mark-Strand Topical Review.
Prologue to Furry—Male Quartette.
Feature—Pryy—Richard Barthelmess—First National.
Recessional—Organ.

BROOKLYN

Mark-Strand Theatre—
Overture—Operatic Potpourri.
Specialty—Radiance Dance Novelty.
Scene—In the Great North—Post-Nature Scene.
Vocal Duet—“Swear in This Hour.”
Current Events—Mark-Strand Topical Review.
Prologue—With vocal number, “On the Road to Mandalay.”
Recessional—Organ.

LOS ANGELES

Kineana Theatre—
Overture—“Raymond.”
Current Events—International News.
Novelty—Topics of the Day.
Feature—Oliver Twist—Jackie Coogan—First National.
Novelty—Prizma—Accompaniment—Three O’clock in the Morning.
Recessional—Organ.

Current Events—International News.
Cartoon—Aesop’s Fable.
Comedy—Boyhood Days—Century.
Serial—Around the World in Eighteen Days—Universal.
Six acts of vaudeville.
Grauman’s Theatre—
Overture—“Home Street Home” the World over.”
Novelty—Fun from the Press.
Current Events—Fathe Weekly.
Novelty—Organ—“Starting the Stops.”
Comedy—Pep of the Storm Country.
Specialty—Four Swiss Yodelers.
Recessional—Organ.

CHICAGO

Chicago Theatre—
Overture—“Morning, Noon and Night.”
Novelty—Topics of the Day.
Current Events—News Weekly.
Music—Organ solo.
Scent—Abraham Lincoln.
Specialty—If Winter Comes.
Feature—Mighty Lak’ a Rose—Dorothy Mackaill—First National.
Cartoon.
Next Week—What a Wife Learned.
Tivoli Theatre—
Overture—“1812.”
Music—Organ Solo—Milton Charles at the organ.
Specialty—Humoresque.
Current Events—Weekly.
Novelty—Topics of the Day.
Scent.
Specialty—Lilies of the Field.

MARK STRAND THEATRE

Last Week—The Voice from the Minaret—Norma Talmadge—First National.
California Theatre—
Serenade and a Plantation Rhapsody.
Overture—Symphony—The Ride of the Valkyries Orff.
Current Events—Fox and International News.
Novelty—Topics of the Day.
Comedy—Our Gang—One Terrible Day.
Feature—Mad Love—Pola Negri—Goldwyn.
Recessional—Organ.

SYMPHONY THEATRE—
Feature—The Blacksmith—Buster Keaton—First National. (Second week.)
Grauman’s Rialto—
Feature—Adam’s Rib—Paramount.
(Grauman’s Hollywood Egyptian—
Feature—Douglas Fairbanks in Robin Hood—United Artists. (Seventeenth week.)
Loew’s Theatre—
Feature—The World’s Applause—Paramount. (Second week.)
Miller’s Theatre—
Feature—The Christian—Goldwyn. (Third week.)
Pantages Theatre—
Feature—Captain Fly-by-Night—F. B. O.
Six acts of vaudeville.
Hillard Street Theatre—
Feature—Young America.

Ad along new lines for “When Knighthood Was in Flower,” done by Gordon Bennett, artist of the Rialto Theatre, Omaha.
ST. LOUIS

Missouri Theatre—


Novelty—Fun from the Press. Cartoon—Felix Cat at the Fair, with special organ accompaniment.

Added Attraction—Alexander Osmansky and Capitol Ballet, N.Y., in The Dance of the Hours.

Comedy—Uncle Tom’s Cabin—Sunshine.

Feature—Racing Hearts—Paramount.

Grand Central, West End, Lyric and Capitol Theatres—

Current Events—News and Views.


Delmonte Theatre—

Overture—Humphrey Delmonte Orchestra.

Current Events—News and Views.


Added Attraction—Mr. and Mrs. Rodolph Valenti in personal appearances.

Feature—Notoriety—State Rights.


Scene—Educational. Cartoon—Mutt and Jeff. Comedy—Uncle Tom’s Cabin—Sunshine.

Feature—The Town That Forgot God—Fox.

Rivoli Theatre—

Overture—Jansen’s Concert Orchestra.

Current Events—International News and Views.

Novelty—Fun from the Press. Comedy—Century.

Feature—The First Degree—Universal.

Columbia Theatre—


Serial—Fourth episode of Plunder Pathes.

Feature—When Danger Smiles—Vitagraph.

Also five acts of vaudeville.

BOSTON

Loew’s State Theatre—


Feature—Crinoline and Romance—Niola Dana—Metro. Music—Orchestra—Litolf’s “Robespierre.”


Loew’s Orpheum Theatre—


BUFFALO

Shea’s Hippodrome—

Overture—“Dance of the Hours”—Puccini.

Organ Recital—“Raymond.”

Current Events—Hippodrome Recital.

Feature—My American Wife—Gloria Swanson—Paramount.

Comedy—My Hero—Lupino Lane. Vocal Solos—by Mary Jayne, Soprano.

Next Week—Tess of the Storm Country.

Lafayette Square Theatre—

Overture—“American Fantasia”—Herbert; Organ Recital—Selections.

Feature—“Thorns and Orange Blossoms”—Al Lichtman. Comedy—“Snub” Pollard.

Next Week—Lights of New York.

Loew’s State Theatre—

Overture—“Music Box Revue.”


New Olympic Theatre—


Feature—“The First Degree”—Frank Mayo—Universal. Comedy—Maud, the Mule.

Added Attraction—The Leather Pushers.

Vocal—“Celeste Aida”—Sung by Signor Nista.

Palace Theatre—

Feature—If I Were Queen—Ethel Clayton—F. B. O.

One of the Big Thrills in a Big Photoplay.

The Moon theatre, Omaha, used this to advertise “The Ninety and Nine.”

The Moon theatre, Omaha, used this to advertise “The Ninety and Nine.”

World premiere ad for “Mad Love” at the California theatre, Los Angeles.

Feature—Dark Secrets — Dorothy Dalton—Paramount.

Comedy—Spooky Romance—Century.

Recessional—Organ.

Modern and Beacon Theatres—


WASHTON

Crandall’s Metropolitan Theatre—
Overture—“Evolution of Dixie.”
Current Events—Pathé News.
Comedy—Casey Jones, Jr.
Feature—Minnie—First National.
Next Week—The Woman Conquers.
Loew’s Palace Theatre—
Overture—“Lady in Ermine” selections.
Current Events—Pathé News.
Comedy—Mud and Sand.
Feature—A Daughter of Luxury—Paramount.
Next Week—Java Head.
Loew’s Columbia Theatre—
Feature—One Exciting Night—D. W. Griffith—United Artists.
Moore’s Rialto Theatre—
Overture—“Maritana.”
Current Events—Fox News—Fun From the Press.
Comedy—The Pirate.
Feature—Ebb Tide—Paramount.
Next Week—The Christian.

DALLAS

Palace Theatre—
Overture—Fifty-Ninth Symphony Concert Orchesra.
Current Events—Pathé News.
Comedy—The Pelican—Weedley Broz.
Feature—The Roarin’ Fool—Will Rogers.
Recessional—Organ.

Melba Theatre—
Prologue to Voice from the MIN.
Feature—The Voice from the Min.
Comedy—Peg o’ the Movies.
Recessional—Organ.

NEWARK

Loew’s Warfield Theatre—
Overture—Selections from “Blue Paradise.”
Current Events—Loew’s Minute Events.
Novelty—Loew’s Paragraphs from the Press; episode of the life of Lincoln.
Added Attraction—Engagement of Signor Ciccocioppo, singing aria from Tosca and Prison scene in which Ciccocioppo assumes role of Caradossi.
Comedy—Gym Jams.
Specialty—The Sherwoods introducing a Spanish serenade with solos and dancing.
Feature—Thorns and Orange Blossoms—Al Lichtman.
Recessional—Organ.

SAN FRANCISCO

Capitol Theatre—
Overture—Festival Dance and Festival of the Hours.
Current Events—Pathé and International News.
Comedy—Amedio, dean of accords.
Specialty—Plantation Days—(A Breath of Dixie.)
Feature—The Voice from the Min.
Novelty—Urban Movie Chats; Starland Revue.
Recessional—Organ.

ST. PAUL

Ciccolini and the Musical Tidings.
Comedy—Fool and Horse.
Organ.

CURRENT EVENTS—IMPERIAL SCREEN NEWS

Motion Picture News

Newman Theatre—
Overture—“Zampa.”
Musical—Organ selections.

KANSAS CITY

Dance with your Uncle.
Coney—Babe Didrikson.
Comedy—Jimmie Adams.
Specialty—The Shelk, a trio, and Coon-Sanders, Novelty Singing Orchestra.
Feature—The Hot Tottentot—First National.
Next Week—My American Wife.

UPPEKE?

—Wouk you stole a rocking horse and now you had to take a speakeasy chaser fell on you?
—are you burned from the fire of love?
—who was he who discovered you yesterday?
—and you booked a man on the day of the race?
—what day was discovered it was Friday the 13th?
—would you sing a song of BLYE OR RIDE THAT BACK RIDGE YOU SLOPED BEFORE YOU WERE DUMB?

For laughs and thighs and spills!

Advance ad on “The Hot Tottentot,” used by the Empress Theatre, Oklahoma City, Okla.

Comedy—Jimmy Adams.
Specialty—The Shelk, a trio, and Coon-Sanders, Novelty Singing Orchestra.
Added Attraction—The Leather Pushers—Reginald Denny.
Novelty—Capitol Shots and Fun from the Press.
Specialty—Kuh-Chaquette, Musical Entertainers.
Feature—Heroes of the Street—Wesley Barry—Warner Bros.
Next Week—Nero Royal Theatre—
Overture—Selections.
Current Events—Royal Screen Magazine.
Musical—Organ selections.
Comedy—Our Gang
Specialty—Velma Lyon Weir, Soprano and Jack Crouch, Pianist
Feature—The World’s Applause—Bebe Daniels—Paramount
Next Week—Omar the Tent Maker—First National
Twelfth Street Theatre
Overture—Selections
Current Events—Twelfth Street Siren Magazine
Musical—Organ Selections
Comedy—Mack Sennett Comedy
Feature—The Duces of Spades—Charles Ray—First National
Next Week—Anna Ascents—Alice Brady

DES MOINES

Des Moines Theatre—
Overture—Incidental Music by Des Moines Theatre Orchestra
Current Events—International News
Feature—Douglas Fairbanks in Robin Hood—United Artists
Next Week—One Exciting Night
Strand Theatre—
Current Events—International News
Comedy—Fortune
Specialty—Whistling and Singing Solo—“Through the Night.”
Feature—My American Wife—Paramount
Next Week—The Beautiful and Damned

CINCINNATI

Rialto Theatre—
Comedy—He Led, Others Followed—Pathe
Feature—The Man Who Played God—George Arliss—United Artists
Next Week—Quincy Adams Sawyer
Garden Theatre—
Scene—Nights of Many Shadows
Feature—Thirty Days—Wallace Reid—Paramount
Next Week—Shadows

OMAHA

Sun Theatre—
Feature—What’s Wrong With The Women?—State Rights
Comedy—The Agent—Larry Semon
Current Events—Sun News Events
Novelty—Abraham Lincoln
Next Week—The Frit

A. S. Rittenberg of the Fulton theatre, Jersey City, N. J., has issued this “Kick In” ad

Powell, in film and in person.
Feature—The World’s Applause—Bebe Daniels and Lewis Stone—Paramount
Musical—Organ Number—“Lohengrin Act III”—Introduction
Comedy—Felix in the Bone Age
Novelty—Abraham Lincoln
Next Week—Quincy Adams Sawyer

Aldine Theatre—
Current Events—Pathe News and International Review
Feature—Making a Man—Jack Holt—Paramount
Novelty—Fun from the Press
Next Week—Salome

Stanton Theatre—
Current Events—Fox News Weekly
Feature—Douglas Fairbanks in Robin Hood—United Artists
Next Week—Same

Karlton Theatre—
Current Events—Pathe News, Kinograms
Cartoon—The Mysterious Hat
Feature—The Town That Forgot God—Fox
Scene—By Lantern Light
Next Week—Heath Aflame

Arcadia Theatre—
Current Events—Pathe News Weekly
Novelty—Movie Chat
Feature—Conquering the Woman—Florence Vidor—Assoc. Ex
Comedy—Stung
Next Week—The Headless Horseman

Palace Theatre—
Feature—One Exciting Night—United Artists
Current Events—Pathe News Weekly
Novelty—Literary Digest
Next Week—My American Wife

Victoria Theatre—
Feature—Fury—Richard Barthelmess—First National
Current Events—Pathe News
Novelty—The Gliders
Next Week—Broken Chains

Regent Theatre—
Feature—Question of Honor—First National
Comedy—The Wise Cracker
Next Week—The Infidel

Capitol Theatre—
Current Events—Kinograms
Feature—Kick In—Paramount
Comedy—In Dutch
Next Week—Garrison’s Finish
What the Big Houses Say

E A R L Y  R E T U R N S  F R O M  W E E K  R U N  T H E A T R E S

FAMOUS PLAYERS

Racing Hearts—
This story is somewhat shop-worn, but the picture is well directed and played. Has lots of action. Pulled good crowd. (South West.)

The World's Applause—
Bebe Daniels' many admirers here, were loud in their praise of her work in this film masterpiece. It is a very well balanced production and received almost 100% anywhere. (South West.)

It came through with a bang and is well up in the ranks of the best. Excellent business. (East.)

Dark Secrets—
Like most of Dorothy Dalton's pictures, it was exciting—and good. Very good business. (East.)

When Knighthood Was in Flower—
Great picture—played to capacity business at increased prices all week. A fine piece of direction. (Middle West.)

Fury—
Fine picture. Barthelmess popular here. (Middle West.)

One of Barthelmess' best; splendid cast. (West.)

Alias Julius Caesar—
Possessing lots of fun and having a star that is popular in this neck of the woods, this picture marked up satisfactory business for a six-day run. (East.)

Minnie—
A lively attendance all week. (Middle West.)

Holding on steadily during run. (West.)

Brown of the North—
An average attendance for the week with this one. (Middle West.)

What a Wife Learned—
Did good business, better than expected. Men came in as well as the women. (Middle West.)

Bell Boy 13—
Following "The Hottentot," this feature playing on a short bill, did good business. It was the only comedy on the bill this week. Maintained a healthy average. (Middle West.)

Money, Money, Money—
Um—pretty slow. This picture did not advertise itself. Stayed on for the week, but the manager himself didn't boost it. (Middle West.)

Gas, Oil and Water—
Proved disappointing. Was taken off a day ahead of schedule. (Middle West.)

METRO

Crinoline and Romance—
A very appealing little tale that took great. Improbably but good. Excellent business all week. (East.)

FOX

The Face on the Barroom Floor—
An old fashioned melodrama that appeals to certain element. Many new patrons appeared to view it. Did fairly well. (Middle West.)

HODKINSON

The Grey Dawn—
A fair picture and did fairly good business with it. (Middle West.)

No Trespassing—
Irene Castle has a host of admirers in this town. They come to see her and not so much the picture. Business fair. (East.)

GOLDWYN

Mad Love—
On account of Pola Negri's sudden popularity of a year or so ago, people wanted to see her in this. It did not meet with wide approval. (West.)

Hungry Hearts—
Hard to have made it better liked. It packs a real punch and is full of laughs and tears all mixed up. Very good business. (East.)

UNIVERSAL

The Power of a Lie—
A fairly entertaining picture which recorded only average receipts at the box office. stiff competition main cause. (East.)

The Ghost Patrol—
Up to the standard of its stars and my patrons liked it very much. Good receipts. (Middle West.)

All Night—
Business for the week with this one was good, despite cold weather. (Middle West.)

UNITED ARTISTS

Douglas Fairbanks in Robin Hood—
No stoppage this one. They come twice and three times. Especially good in territories where the star is popular. (West.)

One Exciting Night—
Turned them away during the second week; held for a third. (Middle West.)

The Ruling Passion—
An excellent production. Drew excellently. (Middle West.)

FIRST NATIONAL

Oliver Twist—
Capacity every performance. Could not expect more. (West.)

As good as the nice advance notices it received. Pulled good attendance during run. (Middle West.)

The Voice from the Minaret—
One of the biggest business getters of the year to date. Packed them in each evening and attracted much feminine business at matinees. (East.)

Played to good crowds for a week's run. Norma Talmadge is a big favorite here. (Middle West.)

The business was the kind that warms the heart of the theatre manager. They came often, early, late and many. Considered a sure-fire box office bet in this territory. (Middle West.)

.Annotation: This article is a report on the early returns from a week's run of various pictures at different theatres. It includes reviews of notable films and comments on the business the films did. The article is written in a journalistic style, typical of early 20th century film and theatre reviews.
Here and There

Allen Holubar will this week complete "On the Wagon," a musical, directed by Irving Berlin, adapted from the novel "The White Frontiers." Sam Kork and James Young have pictures completing the week, including "The Man in the Moon," starring Helene Costello, directed by Ralph Spring.

At the Golden Screen, director of "The Man in the Moon," has been joined by Charles Lederer, who will produce and direct "The Gangsters," a new film which will be released by the Universal studio.

At the Columbia Studios, director of "The Man in the Moon," has been joined by Harry Cohn, who will produce and direct "The Gangsters," a new film which will be released by the Universal studio.

At the Goldwyn Pictures, director of "The Man in the Moon," has been joined by Samuel Goldwyn, who will produce and direct "The Gangsters," a new film which will be released by the Universal studio.

At the Paramount Pictures, director of "The Man in the Moon," has been joined by Adolph Zukor, who will produce and direct "The Gangsters," a new film which will be released by the Universal studio.

Fred F. Foy, the new head of the Metro-Goldwyn-Mayer Pictures Corporation, has been appointed by Louis B. Mayer as the new head of the studio. He will be responsible for all production matters at the studio, including the supervision of all films being made by the company.

With Paramount Units

There are three new productions beginning this week: "The China Seas," under direction of George M. Cohan; "The Island," starring Pola Negri; and "The Lost Son," starring Rod La Rocque.

At the Sam Goldwyn Pictures, director of "The Man in the Moon," has been joined by Samuel Goldwyn, who will produce and direct "The Gangsters," a new film which will be released by the Universal studio.

At the Goldwyn Pictures, director of "The Man in the Moon," has been joined by Samuel Goldwyn, who will produce and direct "The Gangsters," a new film which will be released by the Universal studio.

At the Paramount Pictures, director of "The Man in the Moon," has been joined by Adolph Zukor, who will produce and direct "The Gangsters," a new film which will be released by the Universal studio.
Tasteful and impressive lobby decorations for "East is West" at the Imperial theatre, Asheville, N. C., of which J. B. Carroll is manager. The Chinese atmosphere is kept throughout the display.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.
H. C. Horstman, Alhambra theatre, Toledo.
Edward V. Hyman, Strand theatre, Brooklyn.
Leo A. Landau, Alhambra and Garden theatres, Minneapolis.
E. B. Rogers, Managing Director, Tivoli and Bijou theatres, Chattanooga, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chez Branham, Famous-Lasky, Ltd., Toronto, Can.
W. C. Quinby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Parfington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Empros theatre, Salt Lake.
Eugene H. Bohn, California theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Herbert J. Thatcher, Strand theatre, Dallas, Tex.
Geo. Guskey, Managing Director, Allen theatre, Montreal, Canada.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
William Johnson, Director of Exploitation, Southern Enterprises, Inc., Austin, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooke, Manager, Regent theatre, Elmira, N. Y.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Fort Wayne, Ind.
Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
J. W. Edgar Hart, Manager, Palace theatre, El Paso, Tex.
Paul A. Noble, Manager, Liberty theatre, Portland, Ore.
William J. Sullivan, Manager, Balto theatre, Butte, Mont.
H. A. Albrecht, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Bookstore window display, utilizing the Grassel & Dunlap photoplay edition of "The Christian," and tying up with the showing at the Wells theatre, Norfolk, Va. J. J. Madden, manager.
Heavy Exploitation Campaign For "Quincy Adams Sawyer"

Chicago, Ill.—An unusually heavy advance campaign was used for "Quincy Adams Sawyer" at the Chicago theatre, put over by Bert Emins in conjunction with S. A. Shirley, Chicago Metro representative.

Beginning with Monday, half-page advertisements were used in every paper and a full page was taken in the Herald-Examiner on the day prior to the opening. In addition to these display announcements a novel series of Mabel and Mary letters were used for four days, the letters covering the various points in "Quincy Adams Sawyer" through the medium of one girl querying another as to when and where the picture was to play Chicago. The final letter on Thursday divulged all of the information concerning the opening of the picture.

Tie-ups were also effected with the Yellow Taxi Cab Company, the cab organization carrying cards in which the comparison between the one-horse shay in "Quincy Adams Sawyer" and up-to-date vehicles of the company was pointed out.

Three of Chicago's largest department stores also co-operated in the exploitation of "Quincy Adams Sawyer" through the medium of window displays covering the photoplay edition of the novel in their windows. These stores were Marshall Field & Co., The Fair and Rothschild's, in addition to which numerous local book sellers displayed the novel and still scenes from the picture.

"Dangerous Age" Teasers Used in Newspapers and Lobby

Wilmington, N. C.—D. M. Bain, in charge of exploitation for the Howard-Wells chain, for the showing at the Grand theatre of "The Dangerous Age" used an advance teaser campaign in the newspapers, the same copy being used three days before the opening for long, hand painted panels, 18 by 54 inches, which were placed on every door-mirror on the front of the theatre.

Some of the copy read as follows: "The Dangerous Age—When a Wife Wanders; When a Woman Wonders"; "The Dangerous Age—Flapper of 16, wife of 36—Both know it!"; "The Dangerous Age—Jazz-age, Marriage, Wreckage? When is it?"; "The Dangerous Age—When a Man Thinks of What Marriage Makes Him Miss!"

The panels carried the title on a large red oval at the top, the other copy being in bright water colors, and created a flash that could be seen for almost a block.

Two days before the opening, a novel herald was used in the form of a weather forecast, one side of which definitely stated that exactly seventeen stars would shine on January 29th at the corner of the Chicago theatre's location, while the other side announced the names of the seventeen film celebrities appearing in the S-L special.

Teaser Ads and Novelties Are Used to Aid "Dr. Jack"

Lakeland, Fla.—A strong newspaper teaser campaign was used by Manager B. B. Garner of the Casino theatre in exploiting "Dr. Jack."

Starting some time in advance he announced that Dr. Jack, famous joy specialist, would locate in Lakeland on a certain date. He followed this by giving several of Dr. Jack's famous prescriptions and then announced that his offices would be on 47 Kentucky avenue, the address of the theatre.

Several days in advance the Lloyd hand bags and goggles were distributed to the kids. And to make sure that these would be kept, admission for 10 cents was offered any child under 12 who brought one of the hand bags or a pair of goggles with him to any matinee performance. The regular price for kids was 15 cents.

New Style Hair Cut Is Tied Up With "The Flirt" Showing

New York, N. Y.—The Sam Fenton Hair Cut, as applied to Tom Kennedy in "The Flirt," was made the subject of exploitation during the run of the picture at the Bialto theatre recently.

Marc Laehmann, Universal home office exploitation representative, for this production drafted this comedy innovation from the picture and tied up with Anthony Accordini, organizer of the Barbers' Union, for a special day to be set aside in all barber shops in New York City and Brooklyn for the debut of the Sam Fenton Hair Cut for Men.

A special card illustrating the hair cut was made up and posted in front of a chair in each barber shop co-operating.
"Apple Girl" Is Tied Up With Campaign on "Fury"

Seattle, Wash.—When Mayor Ed J. Brown declared the week in which the Coliseum theatre was to show "Fury" as Apple Week, Manager Frank Steffy took advantage of the fact to tie up to the municipal event.

First he secured from Wenatchee 20,000 big red Stayman Winesap apples, and arranged to give each lady attending the Coliseum a big red apple. Then he dressed one of his twenty pretty usherettes in a quaint Colonial costume and had her recognized as "The Apple Girl," took her out to the mayor's home and shot 300 feet of movies of her with the chief executive of Seattle giving apples to children.

Then he arranged with the Daily Star, the evening paper with the largest circulation, to put on an apple pie contest and donated $50 in prizes to go to the seven best pie bakers. All photos dealing with the contest brought the "Apple Girl" into them, according to the arrangement with the newspaper. Mr. Steffy also obtained the show room of a big Ford agency for a display of apples, banners, one-sheets and arranged for the judging of the pies.

Five days of two-column heads and photographs on the front page of the Star followed, and at the conclusion of the contest the pies were awarded to orphans and to thirty poor families, which brought forth considerable gratitude.

Appropriate Prologue Used for "Oliver Twist"

WASHINGTON, D. C.—A prologue entitled "A Dicken's Reverie," was part of the presentation of "Oliver Twist" at Harry Crandall's Metropolitan theatre.

The opening curtain showed Dickens writing at his desk. Then there were visualized the character creations of his mind, including Nancy and Bill Sikes, the Beadle, the Artful Dodger, Sowerberry, the undertaker, Fagin and Oliver Twist.

The cast included a youngster who bore a strong resemblance to Jackie Coogan and the conclusion of the prologue, after most of the members had done their bit, left Oliver in the center of the stage with his bowl and soap ladle.

"Man Who Saw Tomorrow" Is Tied Up with Bank

EL PASO, Texas.—Manager J. M. Edgar Hart advertised "The Man Who Saw Tomorrow" at the Palace theatre with an effective tie-up with a local bank, in which the bank carried the title of the picture at the head of all their newspaper ads and allowed Mr. Hart to place neatly painted signs under the glass of the writing tables in the bank. The signs read:


Readers Invited to Finish "Masquerader" Story

DANVILLE, Ky.—Running the fictionized version of "The Masquerader" in serial form as a tie-up on the picture is not new, but Stout's theatre used a somewhat different angle that gave it added reader interest.

The Daily Messenger used the fictionized version of "The Masquerader" serially, with a "How Does the Story End?" angle. It held up the last two instalments and allowed its readers to submit their own versions of the ending before publishing the conclusion as it was really written.

"Gimme" Is Tied Up with Fund Campaign of Masons

Battle Creek, Mich.—After "Gimme" had been booked at the Bijou theatre, A. W. Force, the manager, thought that there was a good chance of a profitable tie-up, so he had a special screening of the film for the leading Masons of the city, who are at present raising $150,000 for a new wing to their home. They were enthusiastic, and contracted to take over 20,000 tickets, to be sold on a percentage basis.

Mr. Force ordered a number of little blue "Gimme" buttons from the Detroit exchange, and turned them over to the working squad of the Masons. The idea was for each member to approach his intended buyer and tag him with a "Gimme" button. When asked for an explanation he was slipped a pair of tickets for the picture, and told to come across with the price of same.

Through the influence of the order the management of the Bijou was enabled to hang "Gimme" cards, and special pennants on lamp posts, public buildings, and in banks.
"Knighthood" Campaign is Varied and Extensive

Denver, Colo.—When "When Knighthood was in Flower" played at Homer Ellison's Princess theatre, a campaign was planned of such scope that it was necessary to divide it up, Ellison supervising it, Al G. Birch, his publicity man, handling the newspaper end, and Rick Ricketson, Paramount exploiter, the window, street and novelty exploitation.

The material landed by Mr. Birch in the papers was remarkable in quantity. As the title does not lend itself readily to newspaper stunts, only straight publicity was used, and that is the hardest stuff in the world to get over. However, Mr. Birch convinced the Denver editors that he had a picture that would attract great attention, and that the society folks would be out in all their sable coats and diamond necklaces.

The advertising was illustrated atmospherically and old English type was used for the title. Each ad contained a large cut.

In securing windows, Ricketson established the rule that he would only tie up with chain stores. This restriction sort of whetted the desire of merchants to come in.

The Owl drug stores tied up for perfume, giving the theatre a window in each of their ten stores. The Green Dragon Candy Co., operating a string of confectioneries and high-grade ten rooms, created a "Knighthood Kiss."

The Willys-Knight Motor Co. arranged a big parade, in which enough automobiles were used to stir up as much enthusiasm as a circus. This put the title over in fine style.

Handles Reid's Last Film in Dignified Fashion

CISCO, Texas—William H. Mayhew of the Broadway theatre, after the death of Wallace Reid, turned the showing of "Thirty Days" into a commemorative showing for the actor.

Mr. Mayhew used large 22 by 28 inch star photographs mounted on a large compo-board slightly-tinted star, with small wisps of crepe draped over the points. This was placed in the lobby along with the regular display for "Thirty Days" and an announcement that this was Reid's last picture.

This cast just the proper sanctity and atmosphere for the occasion and the turn around to their favorite.

Nearly every restaurant, tea room and ice cream parlor was landed for a tie-up, and the menu featured some dish labeled after the title.

The entire theatre was "done over" for the event. A complete castle was built in the lobby. Thousands of dollars worth of fine draperies were borrowed from one of the leading stores for the interior display.

Star Cut-Outs Used on Front on "Strangers' Banquet"

St. Paul, Minn.—An attractive front for "The Strangers' Banquet" was prepared by the manager of the Tower theatre, based on the 24-sheet with the portraits of 23 stars.

Over the marquee was placed a painted imitation of the 24-sheet with the heads of the 23 stars as a border clear around it. This sign was lighted by concealed electric lights. Under the marquee, above the entrance doors and down the supporting columns on either side, were the heads of the 23 players, cut from the poster. The effect was so out of the ordinary that passers-by across the street would cross over to examine the display and find out the names of the players pictured.

A pleasing window display was obtained in the window of Schumensan's furniture store. This consisted of a large table set for a banquet, with chairs around it. At one side was an enlargement of one of the "Strangers' Banquet" stills.

"Nanook of the North" Tied Up With Public Schools

Emporia, Kans.—The management of the Strand theatre, on "Nanook of the North," entered into an arrangement with the High School Faculty and Grade Teachers' clubs by which practically every school teacher in Emporia became an advance ticket seller for "Nanook." The proposition posted on school bulletin boards read:

"The High School Faculty Club and the Grade Teachers' Club are needing money to finance various projects. We have a very favorable contract with the Strand, provided we will get back of the canvass for the sale of tickets, and go after it. If we work, Mr. McClure will guarantee us a minimum of $100 for our share. He thinks it ought to be more. Our share to be divided between the two clubs in proportion to the amount of money turned in for the sale of tickets."

One of the "Nanook" school circulars contained a brilliant story of the action of the picture, which was widely distributed.

Manager Ernie Sanders of the Star theatre, St. Thomas, Ont., arranged for this effective window display on "The Old Homestead"
Pre-release Reviews of Features

“The Speed King”  
Ph. Goldstone-State Rights—Five Reels  
(Reviewed by Laurence Reid)

THIS is a stunt picture, naturally, with Richard Talmadge called upon to execute his acrobatic feats. A stunt actor doesn’t need a story any more than a burlesque comedian; although one is usually written to provide a background. “The Speed King” relies upon thrills and in this respect it is certain to compel attention. You might say that the plot is “Grand Star” enacted with reckless abandon with the star impersonating a motor-cycle champion who doubles as a king. When the royal personage is abducted the action begins and it chugs away with plenty of pep.

It is up to the masquerader to fall in love with a woman in the picture. The kingdom as well as his own life and that of the king. Some order. But did you ever see a mythical kingdom pattern get tangled up in its own complications as he did? Neither did we sufficient easy for Talmadge. He performs several acrobatic escapes—to say nothing of some hazardous flights and jumps. And he should be pleased with the picture. What if its plot is of the rubber stamp variety?

What if its double exposure isn’t especially good? What if it gets off to a slow start? What is important is the fact that the acrobatic Talmadge puts over his stunts—the same as a burlesque comedian puts over his gags. He seems to possess the proverbial nine lives of the w. k. cat. Swinging, fighting, leaping or bounding mean nothing in his young life. One doesn’t bother him in watching such activities. But we’ll say for the sake of comparison that “The Speed King” is not up to the standard of some of Talmadge’s other features. It has more technical shortcomings.

On its mechanical side it appears to be adequately staged—without the expenditure of a single cent. The latter is quite a heavy boosting of a well known make of motor-cycle in the picture. And it doesn’t belong in this day when pictures get by without relying upon advertising props.

The Cast

Jimmy Martin  
King Charles  
Princess Marguerite  
General Mendell  
Mark Fenton  
Rodolph D’Helen 


The Story—Treats of a motor-cycle champion who, because of his resemblance to King Charles of Mandavia, is employed to impersonate the king. His latter is abducted by a traitor working in the interests of a neighboring kingdom. Jimmy, the champion, falls in love with the princess and discovers his real identity. Which is sufficient reason to defeat the plans of the traitor. The youth is successful.

Classification—Stunt picture carrying plot based upon variations of mythical kingdom formula.

Production Highlights—Talmadge’s acrobatic stunts. The stunts executed by star.

Exploitation Angle—Talmadge, if he has been properly promoted, would have a following. Play up that he is one of the foremost stunt actors on the screen. Link up with motorcycle dealers, and use a motor-cyclist to exploit the picture.

Display Power—Suitable for second and third class downtown houses.

“Mad Love”  
Goldwyn—Six Reels  
(Reviewed by Charles Larkin)

THIS title connected with the avalanche of publicity which has recently fallen into the laps of Miss Negri’s career. This second-arrives in this country and her approaching marriage to Chaplin should make this picture a box office winner. However, it has few redeeming factors. In the first place the heroine dies at the end, which will not please American audiences which demand the clinch that proves the hero’s faith. If you don’t have that, you’re not convincing. None of them look or act like Frenchmen. The story, we understand, is an adaptation of Sardou’s “Madame.” If this is so, it is a very free translation.

Some of the settings are very good, especially the carnival scenes at the close when we are treated to some well staged mob effects. The picture is not without its thrills, in fact the feature is quite melodramatic at times. Miss Negri is splendid in her role and puts real pep into her work. The actor who plays the role of Richard de la Croix and Bertin, the millionaire, both overact, and are not at all convincing. The gentleman who appears as the doctor is one of the best in the cast. He acts composed at all times. The names of the various actors are not given in the film. Neither is the director, scenario writer or photographer credited.

The Story—Grief-stricken over the fact that his brother has become mentally deranged through his love for the heroine, Richard de la Croix denounces all women. As he does so the heroine appears and is fascinated by this man who cursers her sex. Ignorant of the fact that this is the woman who caused his brother’s downfall, Richard escorts her home. There she expresses her desire to capture him. The couple go to a seaside hotel, but are followed by Bertin, the millionaire lover of the heroine. There Richard is told that the heroine is the woman who caused of the hero’s ruin. He leaves her. The brother escapes and at a carnival chokes the heroine to death.

Classification—A dramatic love story of the eternal triangle type.

Production Highlights—The work of Miss Negri in the leading role. The carnival scenes.

“Success”  
Murray Garsson-Metro—Six Reels  
(Reviewed by Laurence Reid)

THIS story of the stage written by people of the stage follows the regulation pattern. The idea might be called the forerunner of all for it exploits the “ups and downs” of the stage. The story seems to be carrying a single situation. The actor who plays Lear reaches the peak of his profession, and, unable to stand prosperity, passes into oblivion and during his downward journey there is shown an accumulation of hard knocks which, while old-fashioned in conception and execution, manage to hold the interest because of the incident and heart stuff.

The actor’s wife leaves him and her daughter grows up ignorant of her father’s identity. A height is achieved which succeeds in the theater. The managers interest an “angel” who backs the show through his attention to this broken down star and becomes too intoxicated to go on. There is a final reconciliation of husband and wife and the daughter helps her father as a friend of her father and expresses a few moral platitudes and two or three of them cover the incident which shows the actor’s fall from grace. Dore Davidson plays a familiar type of manager—burlesquing the part for the sake of adding a humorous note.

The best touch is the performance of “King Lear” in the climax with all the attendant incidents. The interpretation is competent enough. Brandon Tynan expresses a real feeling for his part of the tragedian. Negri, Negri, Negri, her refusal to play the part sink with the advancing years. The story should have carried a better production. Whatever its technical shortcomings it is certain to interest patrons who search of human interest. They will doubtless overlook the artificial touches.

The Players

Brandon Tynan, Naomi Chilbert Billy Quirk, Dore Davidson.


The Story—Famous Shakespearean actor rises to the peak of his profession. The interpretation is competent enough. Brandon Tynan expresses a real feeling for his part of the tragedian. Negri, Negri, Negri, her refusal to play the part sinks with the advancing years. The story should have carried a better production. Whatever its technical shortcomings it is certain to interest patrons who search of human interest. They will doubtless overlook the artificial touches.

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"Racing Hearts"—Paramount—Six Reels
(Reviewed by Charles Larkin.

This is a crack-jack of an automobile picture. It's another one of those Byron Morgan tales in which Wallace Reid gains fame, only this time he has an auto race in it that eclipses anything of its kind seen on the screen in this many moons. While Agnes Ayres as the star of the product, Richard Dix and Theodore Roberts deserve equal praise for their excellent character portrayals. Wallace Reid, the one man in the picture world for the role of an automobile manufacturer, who can forget his rich sketches in Wall Street?

The story is built along familiar lines, but the thrill puts into the film more entertainment value. The picture here are shown some real auto driving when Dix, impersonating a speed pop, chases Agnes in one of those "straight eight" affairs that do about 150 an hour. Agnes drives car everywhere but up a tree and comes out alive. She's trying to get arrested to gain some publicity for her dad's make of car out of the term in the hoosgow.

Then things hum along until the road race is staged. It looks like a bad one until, what? A. A. Murphy, the racing driver, himself, is introduced in a minor role. The race is a peach. There are a number of close calls, and this film shows curves. Agnes plunges the nose of her car through the hay barricade at one curb and the clincher. The father is trying to win the race by crooked work, and knowing, also, that his rival car is out of gas, sends his speeder into the melee. Agnes, although she loses the race for a winner—while his boat does a somersault into the field. It's a clever bit of screen craft.

While the story may have been worn bare, this is one is acceptable because of the novelty of a girl star in the leading role and the fine racing. There is some very fine camera work, especially in the race scenes. The picture has great exploitation possibilities.

The Cast

Ginger Smith..............Agnes Ayres
Robbie Smith..............Richard Dix
Fred Clayton..............Theodore Roberts
Jim Roberts..............Warren Rogers
Zeb Martin..............J. Farrell MacDonald
Racing Boy..............J. W. Rappleye
Pete Draney..............Edwin Brady
Jim Sloan..............Baron Bannerman
Horatio Whipple............Robert Brower

The Story—John Kent is an old fashioned automobile manufacturer. He does not believe in advertising his car, he just has to go to some one and when his daughter takes up the suggestion of Roddy Smith that dad ought to get out a racing car to enter in the Vanderbilt road race. A rival manufacturer has placed a "spin" in Kent's plant and this man insist on driving the Kent entry in the race, having arranged beforehand to do it in the proper moment. However, his plans are discovered and "Ginger" dons a driver's outfit herself and sends her car to victory. She marries Roddy.

Production Notes

Classification—An automobile story that wind up with a corking race.

Exploitation—The realistic automobile road race, through some beautiful California country. The excellent cast. The wreck at the end of the race. The scene work. The scene in which Roddy makes Clax.

"Romance Land"—Fox—4500 Feet
(Reviewed by Laurence Reid.

Tom MIX starts off in his latest picture by showing that he is not taking his western, too seriously. The touch of burlesque which has characterized most of his recent stories is in evidence again in the introductory scene in which the mix is burlesquing "The Connecticut Yankee," but the comedy is labored especially with Ralph Spence's wise cracks for titles. A few of these get over, but it is our impression that the majority will pass over the heads of the spectators.

It is very slight material which forms the skeleton of the plot—in fact it presents the customary triangle, the girl and the villain, and the villain offers the heroine being rescued from the clutches of the wicked rival who is the favorite of the girl's father. The action releases some fair thrills, but for the most part builds without any indication of unusual suspense or surprise. However, it picks up as the Mix goes, and a chase of two makes to finish with the speed with which has marked Mix's offerings.

This is a rodeo show which furnishes the hit scenes. The story seems to go on pace, but the ranchman agrees to permit his daughter to marry the winner. Which is fair enough for they are on, and the cowboys emerge the victor of the meet. The finish shows the usual chase—very thrilling, and for the cowboys, is a great pickup. Mix's followers. He does most of his customary stunts and adds several new ones. He shows his skill when the Mix's riders are taken by trick on the action at the start, but once the rodeo and subsequent race are staged it develops quite a kick. There are some effective exteriors and the detail is adequate. Mix should stick to straight burlesque or dashing melodrama. We'd like to see him in another "Sky High." Give us the old routines done in a big way.

The Cast

Pop Hawkins..............Tom Mix
Nan Harney..............Barbara Bedford
Scrub Haren..............Frank Brownlee
Counterfeet Bill............George Wash
White Eagle..............Pat Christian

The Story—Features a romantic cowboy who dreams of rescuing dainties in distress. He finally rescues one from a runaway—how the girl being the daughter of the wealthy rancher who is trying to have the Mix's foreman. He agrees, however, to give his consent to the winner of the rodeo. The cowboy wins and rescues the girl again after she has been kidnapped.

Classification—Burlesque of a western, with the plot swinging into melodramatic action, which includes a rodeo show and a chase of two. The mix's routines are another of Mix's burlesques. Feature the rodeo show. Put on your cowboy quartette, etc.

Drawing Power—A program picture for any program best, downtown or neighborhood.

"Mighty Lak a Rose"—Carewe—First National—Eight Reels
(Reviewed by Laurence Reid.

By a display of unusually good treatment, Edwin Carewe has made "Mighty Lak a Rose" a real screen favorite. There is so little left of the original story that appears on the screen, even in the opening sequence, as to raise the question of whether the film is a continuation of the original. Of course, you look for a certain amount of sentiment, but the picture is not sappy.

Repression seems to have been Carewe's slogan throughout the production of the story. He has not wasted any moments in padding or in exposing an exploit.

Here we have a blind girl whose misfortune places her in the power of a desperate gang of criminals, and a young man who has come on to New York to receive a musical education from an interested benefactor. The ringleader seizes his opportunity to employ the boy in his own criminal enterprises, which has re- silient influence the most adaptable member of the gang sees the light. And the other crooks are destroyed by a dramatic presentation of Nevin's beautiful melody which furnishes the title of this picture, and from which the theme is inspired is so rich in various facets, it will probably carry one more trick to get money for a opera- tion to restore the girl's sight. He is caught but allows his freedom in time to attend her debut.

A happy touch is that of presenting the professor as a decent sort instead of the usual sardonic male leper. He sees the girl's character developing and gracefully steps aside. Carewe has mounted the picture in fine fashion as well as seeing to it that it is properly cast. Dorothy Mackaill as the blind heroine lends a witty charm and a sincere portrayal. She is absolutely convincing as a character, that is the most refreshing of all the vein of characterizations remind one of Lillian Gish and her pantomime ability and her individual charm should carry her far. The others are highly successful, a list includes: Henry B. Walthall, Randolph, Helen Montrose and Harry Short. Fine treatment and admirable acting make the picture especially worth while.

The Cast

Jimmy Harrison.............James Rennie
Jerome Trevor..............Sam Hardy
Bert Morgan..............Bud Morgan
Anders Randolf.............Slippery Eddie Foster
Rose Francine..............Dorothy Mackaill
Hard-Boiled Molly Malone...........Helen Montrose
Hungry Logan..............Paul Panzer
Mrs. Trevor..............Dora Mills Adams
Jean, the waitress...........Jean Broome

The Story—Treats of regeneration of crooks who, given a chance, go straight, under influence of blind girl who is talented with the violin. The crooks pick up the girl and employ her to be the "blind" violinist. They and she make a beautiful pair.
“The Prisoner”  
Universal—475 Feet  
(Reviewed by Laurence Reid)

THIS introduces the latest picture to hang in the mythical kingdom gallery—the picture being an adaptation of George Barr McCutcheon’s “Castles in the Air,” which had quite a sale among the bookdealers several years ago. The plot and characterization here are identical with those which have featured the mythical kingdom formula. The American, bored with life, in search of adventure, the fair heroine from his own country who is bored with life, the latter's brother, the prince, her doting mother, and the usual retinue of servants, friends, etc.—these play at the customary conflict and intrigue. The interest of the section to be sure. One could not expect anything else from a comic opera plot. Yet there are moments of interest in the dullest hokum. Herbert Rawlinson is cast as the American—and he plays himself as usual. There is nothing of the non-chalant abandon which is characteristic of wealthy adventurers who “globe-trot” over the two hemispheres. Instead his manner is awkward, particularly so during the reception scene. The interesting discovery that the prince has a shady reputation: so he elects himself the protector of the girl—regardless of the danger. He refuses to walk into the trap, but in the end he is called a coward by his erstwhile sweetheart. So there is nothing left but to kidnap her during the wedding ceremony and carry her to a mountain castle.

Jack Conway, who directed, has managed to show some good detail even though his reception scenes are crudely executed. Some of the sets are designed on the scale of the Pennsylvania station and they appear out of harmony. The castle incident carries the hokum in a certain degree with a serial with its secret chambers, trap doors, and sub-cellars. The bride is obdurate to the advance of the American until her life is in danger. Then she gladly falls into his arms and is married to him.

The plot has been carefully planned—even to a priest being on the job. It comes as a surprise and furnishes some suspense. A large cast supports the star with none of the players showing any individuality of talent. The picture is suitable for program houses.

The Cast


The Story—American in search of adventure meets his Greeckfiancée at reception and is chagrined to learn that she is engaged to count who has had reputation. The count tries to trap the American but fails. At the wedding ceremony the American kidnaps the bride and takes her to a castle where he wins back her love.

Classification—Adapted from McCutcheon’s story. Castles Cranneycrow. Adventure, intrigue and suspense.

Production Highlights—The effort made to provide a good atmosphere. The sets.

Exploitation Angles—McCutcheon’s name is popular. Play up the author and cooperate with bookdealers for a sale of his novels.

Drawing Power—A good neighborhood picture.

“Stormswept”  
F. B. O.—Five Reels  
(Reviewed by Edward Hanley)

THE author may have had some logic to put over in this latest story of the briny deep. If so it has been lost or destroyed during its development. Its Abilities talk about the “monotonous monotony” of it—of how it destroys the spirit of those who follow it. One would think from this particular case that the plot is of a skipper or the crew of a ship that never came to port. But it features a lightship and a supply boat which at least are close to shore.

The theme itself takes up the plight of a despondent husband who rescues the skipper of the lightship who has been bumped overboard. The skipper is unluckily killed, but the captain saves the other’s life (he is about to commit suicide) out of gratitude, a strong friendship develops. The subsequent picture life aboard the lightship with the despondent husband still harboring his grudge though he is charmed by a girl who lives on the supply boat.

What follows defies explanation, though it may be that the gaps were produced in the curtain where the skippers and the life-boat are connected. A storm is shown which has no connecting feature except that night and the mechanics of the studio are visible when instead of huge waves crashing over the scenes of the picture, the water appears to be shot from an invisible hose. Rather clever is employed and picks up an S.O.S. from a sinking ship. You look for some villain stuff concerning rescue, but it is not there. Some shows the boat in broad daylight plunging to the depths. It should have been tinted if it belonged in the picture. But it does seem to belong because there are no rescues.

The most mystifying sequence comes immediately after when the skipper puts out in a life-boat in search of it. One woman rowing about. When he asks her how she happened to be out there, she replies: “I’m going to shore for breakfast.” She is brought aboard and the despondent husband recognizes her as his wife, but not before the friendship of the two men is threatened because of the skipper’s romantic impulse. The two Beersy, Wallace and Noah, are in the picture, but their work is hopeless in the face of such an incident story and such a mediocre production. Wallace and Noah are together once while Noah is the heavy. Wallace finds out that his wife has been given a divorce and saves him free to marry the girl on the supply boat.

The Cast

Directed by Robert Thornby. Photographed by Ben Reynolds.

The Story—Despondent husband attempts suicide when wife leaves him. Is saved by a ship’s mate who persuades him to having his life saved during one of his shore leaves. The skipper takes his friend to the lightship and after a storm at sea, the latter discovers his wife, who has been rescued. He controls his emotions and makes his wedding an event of celebration and happiness with a girl on the supply boat.

Classification—Marital infidelity—basis of plot which treats of romance and melodrama.

Production Highlights—the acting of Wallace and Noah Beery.

Exploitation Angles—Wallace Beery and Noah Beery are both well enough known to exploit here. Also play by author, who writes “The Virgin of Stamboul.”

Drawing Power—Best suited for second and third-class downtown houses.
**Opinions on Current Short Subjects**

**"Extra, Extra"**
(Lloyd Hamilton-Educational—Two Reels)

A little touch of what police officials and newspaper men are doing, while the general populace of New York rejoices, opens the plot and introduces the story of a mysterious stranger who throws dynamite.

Another mysterious stranger (Lloyd Hamilton) leads a quiet life, wears a checked cap and writes on a typewriter. He is only a newspaper staff photographer, but on account of a great resemblance to the dynamite thrower, gets into some pretty tight places.

The comedy waxes fast and furious. Lloyd Hamilton cleverly drains every opportunity to provoke laughter and never misses a bet. There is a mighty clever youngster who works with him, and an entirely adequate support. The two reeler has been well directed, cut to run with excess pep and embraces a few touches of human interest that will pacify those who do not care for slap-stick varieties.—LILLIAN GALE.

**Screen Snapshots No. 19**
(Pathe—One Reel)

**"Sweetie"**
(Baby Peggy)

We have to be surprised at the talent displayed by Baby Peggy, infant screen leading woman. But when a child so tiny goes in for a complete characterization and triumphs, as Baby Peggy does in "Sweetie," it ceases to be commonplace.

Peggy is at first a street waif, whose income from selling newspapers is described as "smaller than herself." While crying "extreme a blind street musician takes his post beside her, but is later crowded out by two other street musicians, who proceed to abuse the blind man's privileges. Peggy rebels, assumes the attitude of a foreign child and starts out to get enough money from the two men to buy the blind man's for his losses. In a head-kerchief, gridding the organ and directing the monkey, she surely hits the mark. Later, when obliged to make a quick get-away in an automobile, she is arrested for speeding. A kind-hearted judge¬—and Peggy, with a new smile—-introduces a limousine and demands the child's release. She takes Peggy home to the palatial dwelling and informs her husband she intends to adopt the child. He does not approve of children or monkeys, but Peggy insists on sharing fortunes with the pet. Eventually, Peggy appears dressed up for a party, and displays such versatility as would put many older ladies of the screen to shame.

"Sweetie" is a splendid comedy for little folk, and a good dose of "laugh" for grown-ups.—LILLIAN GALE.

**"Tight Shoes"**
(Roach—Pathé—One Reel)

THERE are a lot of funny things that might happen to a green shoe clerk, especially if he served his apprenticeship during a rush sale. And in the picture, "Tight Shoes," all the things that could happen and a number of incidents that are not likely to come to pass, seem to make life exciting and precarious for Paul Parrott. The action takes place inside the shoe store and just outside the entrance, so that the fun is concentrated and does not have to jump from place to place in order to get laughs. One man endeavors to get away with three pairs of shoes by putting white stockings on over each pair tried on, while the clerk searches for something else. Then, with the proceeds in a box, the unfortunate fellow gives the wrong box to a woman who bought the same pair of shoes three times, and innocently walked out with all the money. There is plenty of action good direction and laughable situations.

Johsna Rakston decorates the cash desk and speed the clerk on to victory, so that he may make enough money for two.—LILLIAN GALE.

**"The Pill"**
(Jo-Rock-State Rights—Two Reels)

JOE ROCK, in the role of a bricklayer, suffers accident. The fact is, he is "beamed" by a falling brick, which calls for the services of Dr. Cook, who arrives to tender first aid.

When the doctor is finished he intends leaving a supply of pills for Rock to take, but does not intend to leave samples of his discovery, the "Nu-Life" pill. Rock takes one upon advice of the little bird in a cuckoo clock, and finds himself transformed into Africa, where he is among the native savages. When about to lose his life again, the cuckoo bird exclaims "take a pill" and when Rock does so, he is transformed into another life, etc. Therefore, this two-reeler is composed of several distinct sequences and in the last, Rock being hit by another brick, is transformed back into his original identity of a bricklayer.

The novelty element is more dominant than the comedy, but the offering is not without some entertainment value.—LILLIAN GALE.

**"The Balloonic"**
(Keaton-First National—Two Reels)

BUSTER KEATON rises to great heights in this release, both literally and figuratively, for the frozen-faced comedian goes sailing heavenward in a balloon, where he finds an opportunity for some brand new gags.

Buster's courtship and the "balloonic" events that follow entitle this to a place as one of the most ingenious he has made since "The Boat." The story element is slender, as it should be when there are so many humorous gags present, and Buster's work is well up to his usual standard. Phyllis Haver, too, contributes in no small measure to the fun.—L. C. MOEY.

**"Hangin' Around"**
(Federated-State Rights—Two Reels)

MONTGOMERY BANKS is the comedian, and the first of the shorts I have seen merit. The opening scenes resemble preliminary happenings usually attending a marriage ceremony, by showing a close up of a minister reading from his prayer-book, then close-ups of the individual participants. But when the first long shot discloses a general view, it is found that the scene is that of a hanger, not a wedding. Following that surprise, comes one that the comedian was writing a short story, visualizing himself as the hero, but because his stories fail to sell, he finds it necessary to accept a "job" as a private detective. His assignment is in the home of wealthy folk, where the detective hopes to pin evidence against a man who has been away from home, and cloaked with jewels. So Banks assumes the role of the butler. But when he attempts to serve a dinner, and knitting wool is accidentally placed in the plate meant for spaghetti, and is served, causing the guests to become nauseated and then pestered to the food substitute, this ceases to come under the head of comedy, since it drops below zero and becomes no longer than disgusting non-laughable waste of footage. The good idea they have with it becomes submerged in sparring for slap-stick comedy of gutter variety.—LILLIAN GALE.

**"The Frog and the Catfish"**
(Pathe—Split Reel)

ONE of the funniest of the funny Aesop's Fables series there is something ludicrously lifelike about the characters in these cartoons that places them several steps above others in the field, and this yarn of the bold frog which succeeded in knocking out the villainous catfish after a series of really humorous adventures. Practically all the scenes are laid under water, and the cartoonist's conception of the cavernous depths of the bottom of the sea lends a remarkable background.—STUART GIBSON.

**"Bow Wow"**
(First National—Two Reels)

WITH Louise Fazenda and Teddy, remarkable dog actor, both in the same picture, it is naturally going to be funny. Miss Fazenda, one of the few young females in the world who doesn't object to disguising her natural good looks for the movies' sake, is as awkward, as outlandish, as ever in this one, and Teddy is as dignified and sedately conservative as he always is. Some quaint bits of by-play are introduced in the film, which is an outstanding success in the broad comedy field.—STUART GIBSON.
Western New York News

Harold B. Franklin, former managing director of Shea's Hippodrome and now in charge of the management for Paramount, stopped off in Buffalo last week on his way home from the opening of Grauman's theatre on the west coast, where he has been working with M. Shea of the Shea Amusement Company, greeted Vincent McFaul, then over on a visit to his home, and several other friends. From Buffalo Mr. Franklin went to Rochester to see the Amm, house manager of the Eastman, and then went to his offices in New York City. While in town Mr. Franklin declared that theatres all over the country are enjoying improved business.

Howard A. Waugh, exploitation manager for the Mozart, Wintergarden and Palace theatres in Jamestown, all operated by Peterson & Co. for this non-theatrical field, has opened a twenty-four page special section in both the local newspapers on the Palace theatre opening which occurred Monday evening, Feb. 3. It was the biggest theatre publicity stunt ever put over in the Chautauqua Lake city. A large delegation of Buffalo exchange men attended. Mayor Samuel A. Carlson spoke at the opening. Leading exhibitors from western New York were present to attend the “face in the fog” of the opening feature. The policy of the house is vaudeville and pictures.

The new State theatre has been opened in Corning, N. Y., James J. Kelly is managing the house, which is a link in the Associated Theatres, Inc., chain of which H. P. Dygert of East Rochester is president and Major John M. Cordella of Canandaigua, vice-president. The State is the former Opera House, remodeled and redecorated.

Herman E. Schultz, director of the Shea Court Street theatre orchestra, is in Jacksonville, Fla., where he is being treated by specialists following a nervous breakdown at Miami, where he was stopping on his way to the former city.

W. W. Kincaid, president and J. D. Pardee, vice president and treasurer of the Spirella Company of Niagara Falls, N. Y., have become interested in Pictorial Clubs, Inc., producers of educational pictures for the non-theatrical field. The company has been in existence for several years with studios in Los Angeles, but new blood is being put into the organization, which now plans to organize clubs in churches, schools and rural communities.

Bruce Fowler writes Buffalo friends that business is coming along fine at the Indiana theatre, Terra Haute, Ind., and that Mrs. Fowler and son have gone to Miami Florida, for a two months' vacation. Mr. Fowler formerly managed the Elmwood here.

Regional News From Correspondents

Along Buffalo's Film Row

J. R. LEVEE has resigned as manager of the W. B. exchange in the Buffalo area, effective February 17. His successor has not as yet been named. Mr. Levee came to Buffalo only a few months ago and has been very active along Film Row. He succeeded P. H. Smith as W. B. manager. Mr. Smith, by the way, is now interested in the sale of stocks and bonds. When seen on the street the other day he looked like J. P. Morgan.

Bob Murphy, manager of the new Renown exchange, is instituting a drive on his western subjects and has been successful in signing up much business on these pictures. The novel contract forms on “The World’s a Stage” and “Environment” are catching the eyes of exhibitors. They contain scenes from the pictures. Once you get an exhibitor’s eyes on a contract, the rest is easy, says Bob.

H. E. Hughes, formerly with Fox, has moved to Holkhdon from New York to cover the Rochester territory, succeeding Fenton D. Lawlor, who has been engaged by Manager C. W. Anthony as a Vitagraph salesman.

H. E. Thompson, sales manager for Associated Exhibitors, made a tour down through the states last week, arriving in New York for Sunday and Lincoln's Birthday.

I. B. Rozelle, formerly covering the Rochester district for Vitagraph, has been transferred to the Albany office of the same company. Henry W. Kahn has just returned from a two-week trip to Syracuse and New York. In the former city Henry helped arrange a reception, party and review for the new Vitaphone. But Jackie was taken sick in Chicago. After the party, the mayor, waiting at the station for two hours, was informed that Jackie’s illness. The party departed. Mr. Kahn is now having last spring’s suit cleaned and pressed and declared it will be as good as new on Easter Sunday, when he usually parades down the avenue under a high hat and umbrella.

Gene Markens, city salesman for First National, had dinner in Rayfield’s tea room the other day. He reported that he was also dining in Miss Vincent’s tea emporium. We can’t understand this dual social existence. Perhaps he got the bootleg taste out of his mouth.

Exchange men noticed in the audience at the opening of the new Palace theatre in Jamestown last Monday night were: W. A. Mack, Pathe; R. T. Murphy, Renown; Sydsonson. Bond; Hub Taylor, Pathe; Harry Thompson, Associated Exhibitors; C. W. Anthony, Vitagraph; Charlie Goodwin, Universal; E. F. Waltry, Metro; Otto Siegel, Goldwyn; J. Emerson Dickman and Charles N. Johnston, Fox; J. C. Johnson, W. S. Shamoff, Webster, Goldwyn and others.

Wendell G. Shields, general manager for Plymouth Film corporation, a non-theatrical organization, was in town last week in the interest of his firm’s product.

Ralph Myerson, manager of Macmey Pictures, made a flying trip to New York for some business affairs. Mrs. William Bork, secretary to Mr. Myerson, has completed her recovery from a minor operation at a hospital.

Bill Fickesken, formerly famous as Merit exchange manager here, is now peddling Packards in Binghamton. Quite a jump from Bill’s notionl bop of other days.

N. I. Filtikis, manager of the Merit exchange, is looking for an army of salesmen to help him sell the carload of feathers recently purchased by the New York office.

A. W. Moses, who recently re-signed from the Warmer of the Western office, has returned from releasing exchange, is confined to his bed with an attack of pleurisy. Come on out of that stuff, Arch, try the Cuce method. You’re not sick, you just imagine you are.

Around the Des Moines Branches

FRED YOUNG is registering effectively as new branch manager at the F. B. O. offices. He comes from the Kansas City F. B. O. offices.

Other office changes are the placing of an ex-distributor as special representative for F. B. O. from Des Moines for the Middle West. This covers Kansas, Minnesota, etc. The position of ticket manager at the F. B. O. office was eliminated and Miss Fay Helman, who has been working with the company, changed her services to the Fox Electric Co.

Mr. DeCurio of the Universal exchange reports that at the end of the fourth week of Universal’s contest for the big cup that Des Moines leads the exchanges. The drive covers six weeks. The F. B. O. exchanges are also competing for sales records and the Des Moines exchange has the race which runs for fifty days. The “Fright” took Iowa City by storm this week. It is expected to do good business there. Three-fourths of the college students saw the picture.

Des Moines Items

Ed Helms, manager of the Colonial theatre, Des Moines, suffered a heart attack last week, and his mother died after an illness of ten days. Mr. Helms was able to reach his mother at her home in Atlantic on Tuesday, and she died two days later quite unexpectedly. Mr. Helms’ father and mother were planning soon to leave for Florida for the winter.

Mr. Groves, manager of the Des Moines office, said that Norma Talmadge’s popularity had waned in the least in Iowa. He said that in his opinion she was their best star, their surest money earner. “A lot of film with Norma,” he says, “is enough to draw them into the best business.”

Providence Notes

An organ to cost $50,000 will soon be installed in the Victory theatre. The new instrument will be the largest, it is said, of any theatre in New England, with the exception of the one in the Fenway theatre in Boston.

The Rialto theatre obtained consideration for the free exploitation during the showing of “The Streets of New York” the week of February 12, through cooperation with the Embassy exchange. Included in the plans are several pages of store advertising applicable to the picture. A large sum was spent on exploitation and generous results followed.

Harry F. Storin, native of Pawtucket, who has been associated with Paul Gerard Smith, New York playwright, returns to his home city with the news that he is going in to Bijou theatre in which he is already installed.

Two bills affecting motion picture houses have been introduced in the State Legislature. One provides that all films must show the source of origin and the name of the producer, while the other is aimed to prevent overcrowding of theatres. A third would legalize Sunday movies.

Central Penn. Notes

C. Floyd Hopkins, manager of the Wilmer & Vicent theatre in Harrisburg and Reading, Pa., a total of ten houses, who is recovering after a very severe illness which he suffered at home in Harrisburg, during which it was feared for a time that he would not recover, has left that city on a six weeks’ pleasurable trip for purposes of convalescence. He stopped first at Atlantic City and then took the ocean trip to Bermuda, where he will remain for several weeks.

The longest run of any play at any sort in any theatre in the city of Harrisburg was made in the Theatre on January by the Harold Lloyd film, "Dr. Jack," in the Colonial theatre, a Wilmer & Vicent picture house. Heretofore no play—legitimate, motion picture, vaudeville or stock—had ever shown for more than one week in a theatre there; the Lloyd was not booked for another week, thus breaking the city’s record.
Washington Close Ups

Mrs. Minnigerode Andrews, of Washington, playwright and scen- arist, member of local clubwomen's literary and cultural committees, and presi dent of the National Association of Theatre Arts, a national service for-page organization, was a delegate last week to the Central Committee, member of the Commission on Pageantry and Drama, in the De partment of Religious Education of the National Council, Protestant Episcopal Church, by the Rt. Rev. Thomas F. Gaither, Bishop of Ten nessee, on a mission to the Council, to relieve the aged Pres- isding Bishop, Dr. Tuttle of Mis souri, who is now convalescing in his headquarters in New York City, although Mrs. Andrews' organiza tion is located in Washington.

The building permit office an nounced Saturday that "official permission to proceed with the con struction of the new Ambassador theatre, to replace the Knickerbock er, was granted." The formal per mit was signed by the Mayor, who "make repairs" to the collapsed structure at an estimated cost of $100,000.

As a special attraction to the home-com ing: A. F. G. recently landed the support for the opening of Mardi Gras at Savannah, William Rand olph Hearst sent a special film of "White Nights" from the Palais Royal to Savannah, where at the theatre parties given by local picture houses to the boys and their brides, the Marionette pictures were flashed on the screen.

Exhibitors may be interested to know that the Mint is now coin ing the Monroe 50-cent piece to be used during the League of Nations Fair next July. They would make a unique tie-up and otherwise be interested in publicity and exploita tion stunts to boost feature pictures, etc.

Work of the D. C. Congress of Mothers and Parent-Teacher As sociations was shown in motion pic tures last Tuesday and Wednesday at the American, York, Sheridan, and Apollo theatres during the regular Community Service and Neighborhood hours arranged by Mrs. Loecher.

The fourth week of "Robin Hood" was putting an excessive strain on Manager Mark Gates and his assistant, Harry Howe, and staff at the Columbia theatre here. The record here was for "The Birth of a Nation," which lasted eight weeks, playing at the National for two weeks, and then appearing for a second showing later of three weeks. As it stands now the Columbia is crowded a four weeks each for the Davises and Fairbanks costume super-specials, and "We Are Not Alone" for "Peg O' My Heart" and "Tess."

St. Louis Briefs

Mr. and Mrs. Rudolph Valenti no were booked for a six days' run at the Delmonthe theatre, St. Louis, according to an announcement. 

Valentino was scheduled to deliver an address on "Americanization" while Mrs. Valentino appeared in a solo dance. They have their own orchestra.

It will be recalled that several weeks ago Valentino signed a contract for a week of personal appearances at the Delmonte, but was granted a new contract by the Metropolitan. On advice of his counsel he appeared at the Del monte once to explain why it was impossible to fulfill his contract with the theatre.

The Americanization speech of 

In the Washington Exchange

Since his regime at Hodkinson's local office has put the branch on the map again, Manager Faulkner is sporting a Cadillac coupe. He has taken a week's vacation in North Carolina field, where he is now special representative for the local Hodkinson exchange. The partitions have been removed and the exchange is improved by the picturelike appearance now presented.

District Manager J. S. Hebrew, of Philadelphia, formerly of the Washington office of the Foreign exchanges, was in town during the week. Manager George Roberts of Fox, has been in Washington for the Paramount exchange. He is a brother of Martin Solomon, formerly with Universal here.

An event of considerable interest in local film circles was the wedding early last week of R. Clinton Robin, popular manager of the Pathe exchange, to Miss O'Connor. Mr. Robin was expected to return Wednesday from a brief honeymoon.

The First National exchange is issuing something new in Wash ington's social circles. For the first time in its history the Congressional Club (composed of wives, daughters and sisters of members of the House, Senate, Supreme Court and in some cases the Cabinet officers' ladies and guests) is having a film party now at the February luncheon, Monday, Feb ruary 12, at Rauscher's. "The Guy Bate Post Filmization of 'Omar the Tentmaker'" was shown to this exclusive gathering of the nation's social leaders. Mrs. Byrnes, wife of the veteran member from the Forty-third district, was the first time since her election as president of the club, in succession to Mrs. E. M. Ogle, a former Congressman, to preside here. Mrs. Byrnes, an ardent suffragist, will assume the duties of the chair.

A letter received from the New York headquarters of C. C. Burr Management, for their "statement crediting Earnest M. Ogle as being manager of Burrs' Washington branch be corrected. The letter points out that the gentleman in charge of the Burr office in Washington is E. A. Sherwood, Exhibitors' Film Exchange, The Metropolitan.

Earl Taylor, formerly with E. R. Cameron's Arrow Films, is now assistant to Al Garner in the publicity and exploitation department of the Sidney Lust Super-Films Enter prise.

Miss Marion Lynch, formerly of Fox and Perske's, is now a manager for the Ran Pictures, local Warner Brothers dis tributors, as office manager for Fred B. Rosenthal, Mrs. Lehman, who had held the position for several months, having resigned.

Miss Helen Schultze is now serv ing in the local F. B. O. office as溥 representative to Miss Mary McNamee, while Booker Loefler functions as office manager during Miss Schultze's visit to other localities.

W. F. Corby, formerly of the Universal exchange at Charlotte, N. C., is a salesman for the local office of F. B. O., covering Eastern Virginia and the "Clinch Valley."

J. A. Bachman, secretary of the film managers' organization, and a local exchange office of Educational, has just returned from a visit to the home office in New York City.

Around the St. Louis Branches

Harry Strickland has been named St. Louis manager for American Releasing. He formerly travelled for United Artists. At one time he was St. Louis manager for the old General Film Company.

W. D. Hatwell has been transferred from Atlanta to Louis to handle publicity for Paramount. Harry Wiemeyer, local Paramount man ager, replaced last week. Charles Raymond is now in charge of Publicity for Goldwyn in the St. Louis district, including Kansas City and Omaha.

George Gambril, formerly movie editor of the St. Louis Globe-Democrat, is in charge of publicity and exploitation for the local F. B. O. office.

Milton Simon of F. B. O. staged a grand opening of his exchange last Monday. In the evening "The Fighting Blood" series were screened for local sport writers.

Down to the Sea in Ships" was given a trade show Thursday afternoon, February 5. On Tuesday, February 13, "Mighty Lak' a Rose" was shown to the trade in the New Grand Central.

George McFarland, formerly of Chicago, arriving Eastern Missouri for F. B. O.

Valentino was prepared for use in raising funds for the Italian-American Republican National Party, an appeal was made to the Americanization of Italians.

Steve Remus, of Lincoln, Ill., opened his new Lincoln theatre on Lincoln's Birthday. The house cost $250,000.

The Martin theatre, Red Bud, III., is now in charge of Sam Bradley, formerly of Williscroft, Ill.

The premier showing of the Junior Players' film "Jack and the Beanstalk" is given in the St. Louis Art League quarters last Fri day evening.

Milwaukee Chatter

From the motion picture theatre to the church is but a step, according to the lights of Rev. A. A. Hobson, pastor of First Baptist church, who said his congregation witnessed the screening of "From the Manger to the Cross" in the church last Sunday night. A billboard was also placed outside the church advertising the picture with the invitation "All Welcome."

"From the Manger to the Cross" details the life of Jesus and the teachings are adapted from quotations from the New Testament. Explanatory remarks by the Rev. Mr. Hobson on, and hymns and religious music formed an accom paniment.

While admitting the idea was at first a surprise to the congregation, Dr. Hobson asserted that the innovation is not an acknowledgment of the New Year, but rather the fact that "it is a proved theory that visual impressions are many times more effective than auditory ones, and motion pictures are coming activities of the church."

Dr. Hobson does not intend to hold further screenings of biblical stories. "Parziali" will be this week's picture sermon, and he expects to shortly to show "The Lion," a modern picture with a moral. Religious pageants, dramas, and readings, are also to be a part of the Sunday night services.

Milwaukee movie fans are to be given another opportunity of seeing se veral prime favorites in person in the next couple of weeks. Eugene O'Brien will open, the Davidson theatre, the week of February 19, with his new play, "Steve." The same week Theodore Roberts, premiere character artist of the screen, will be seen at the Palace; and Bessie Barriscale, also a screen star, will be seen at the Palace the week fol lowing.

H. Reay is now covering Southern Wisconsin for Goldwyn, and L. A. Anger represents them in the northern part of the state.

Omaha Briefs

S. A. MacIntyre has returned to Omaha as branch manager for Metro Pictures Corporation, succeeding Charles R. Osborn who has been transferred to the Cincinnati office. Mr. MacIntyre represented Metro in Omaha for two years prior to the coming of Mr. Osborn, who has been in the post here two years. During the last two years "Mac" has been charge of management of the local office. It has been stated that Metro will have a publicity man to work between Minneapolis and Omaha.

Police magistrate Frank M. Di-
neen of Omaha sentenced Rose Payve and Albert Johnsen to witness "What's Wrong With the Women?" at the Sun theatre.

The was reason.

Rose averred before his honor that she was entitled to priority of interest in one Robert Johnsen to whom she was married. She had heard the wedding, Rose hid to the habit of Mrs. Johnsen and is said to have moved several bricks, deckly hurled through a window. Mrs. Johnsen resented the demonstration of Rose. A lot of action stuff followed; police patrol; court room scene.

"What's Wrong With the Women?" asked Judge McMenus. And he is a bachelor, too.

Seattle Jottings

For the first time in a great many months the Columbia theatre of this city put over a real double-feature program consisting of one attraction each of five-reel length. The pictures that Manager R. W. Case used for his program were "An Adventure of Waistcoat," and "Kindled Courage," and the way they were received by the public was taken as an index that the exhibition of this sort of stock is no longer accepted here. To balance up his program Mr. Case offered a short news reel and an orchestra concert number, putting over the entire on the same day, in about two hours. Double-feature programs, in the true sense of the word, do not appear in this city, and seem to please the public when they are intermixed offered.

"The Glorious Adventure" and Nazimova in "Salome" are two United Artists attractions announced for early showing at John Hammond's Famous Curtiz theatre here. "The Three Must Get Thems" was booked to play in the Blue Mouse the week of March 8, in connection with the latest Fox-Tom Mix release, "Just Tony."

Announcement has just been made that William Fox, former manager of the Colonial, one of the Jensen-Von Herberg theatres in Tacoma, has left that city and gone to Portland, where it is expected that he will enter the exhibition end of the motion picture game. Mr. Winson's successor has not yet been named, and Charles F. McManus is at present acting manager, under the direction of Mr. C. F. Odell, managing director of the Rialto theatre, another Jensen-Von Herberg house in Tacoma.

B. Fox, formerly advertising and exploitation manager for John Danz's four local houses, recently left the B. B. Fox office for the Cosmopolitan Players, a group of Seattle professionals who have been Zukin's local representative for some time and have been presenting stock productions at regular prices.

William Favershaw, former motion picture star, was the headline attraction at the Moore theatre, playing Orpheum vanvullege, the week of February 4. John David-son, also a former actor in the silent drama, was a recent attraction at the same house.

Kansas City Film Row News

GEORGE W. HINTON has re- signed from the Kansas City Packard as a sales force to become branch manager of the Kansas City Hodkinson office. Mr. Honten formerly was manager of the Associated Producers office in Kansas City when that organization was taken over by First National.

Speaking on the selection of the Warner Brothers' float in Kansas City was reported by Al Kahn, manager of the Crescent Film Exchange, Kansas City, the new venture is headed for success after for- ters from exhibitors in Missouri, Kansas and Oklahoma express great approval of the exchange.

"The Flint," Universal produc- tion, was induced by 600 members of the Kansas City Chamber of Commerce to be seen in Kansas City this week at a special show- ing at the Liberty theatre.

A. J. Simmons and O. W. Whit- aker have been added to the Asso- ciated Exhibitors sales force in Kansas City. They will be under the direction of Dan Martin and will cover the Kansas territory.

William Cutts, former manager of the Columbia theatre, left the city this week after a visit of several weeks in San Francisco. He returned to California, after spending a few days at the Universal exchange in Portland.

Kansas City Flashes

A fire Wednesday night which threatened to wipe out of Liberty, Mo., destroyed the Liberty theatre, recently ac- greed by C. B. Wilson, a member of the P. O. Western Missouri Board of Directors, who has been acting as business manager. The loss was estimated at $35,000, in- cluding an adjoining building. A high wind made the flames uncon- trollable for more than an hour. Mr. Wilson, who recently opened

M. P. T. O. Western Missouri head- quarters in Kansas City, has been confined to his home because of ill- ness for the last ten days.

A committee from the M. P. T. O. Western Missouri, the Kansas City Parent-Teacher Association, led by Jefferson City Thurs- day to attend a hearing to oppose the installation of a legislative committee of the lower House. This action follows a recent committee of work with Charles Pettijohn, at which the censorship bill was forcefully opposed. Film exchanges of Kansas City as well as publicised through regional advertising to thwart the passage of Missouri's bill, which is backed by religious and reform organiza-

For the second time in two months the Circle theatre, Kansas City suburban house, has been damaged by fire, this time to the extent of $3,300.

A burglar entered the home of Richard Bichley, owner of the Palace, about 2 o'clock Wednesday morning of last week. Mrs. Bichley awakened her husband just in time for the thief to smash the back door and beat a hasty re- treat with $53 in cash and a check for $70.

A new 500-seat theatre in Eureka, Kan., is being built by the Meade Theatre Company. John L. Meade, of that organization, announced this week. The new house, which will be ready for opening in about thirty days, will be located on the main street.

The Meade theatre, at King- ham, Kan.: the Cozy and Elite theatres at Frank, Kan., and the Pony, at Cunningham, Kan., already are included in the circuit.

A pre-view showing of "The Third Alarm," which will be shown at the Pantages theatre, Kansas City, next week, has been arranged by Master Pictures, Inc., Fire and Water Board and City Council, while all firemen will be guests of Chief Alex. D. Henderson, Thursday evening, with a prologue, Chief Henderson giv- ing a talk on "Fire Prevention," and arranged by Grant Pemberton, manager of the theatre.

With the radio bug predominating, many theatrical programs in Kansas City, the Capitol Enter-prises have introduced a policy of giving a way a complete radio outfit for a subscription price, in their suburban house, this week, and the increase in attendance already has more than justified the small additional ex- pense.

So widespread has become the interest in the Kansas City (Mo.) plan of visualized education by use of motion pictures that a staff representative of the Kansas City (Mo.) district, this week, and two and one-half columns were devoted to the proj-ects. Two and one-half columns of the county, as well as instruc- tion, has resulted from the films, which depict the activities of the school. The plan is ori- cinated by Leslie G. Somerville, County Superintendent of Schools.
Detroit Items

Rudolph Valentine—to be spoiled with a "u" since the litigation with Famous Players-Lasky—and his wife, Walter, who is also known as Natacha Rambova, began a week's dancing engagement Feb. 4, at the New Majestic Dance Hall. The husband and wife minute dancing act, the tango, and have their own orchestra.

There has been a misunderstanding between the Valentinos and the dance hall manager which now seems to be adjusted. For the remaining parts of the week, the dances will appear with the entire cast of the Miste Box Revue in what is advertised as "A Century Night in the history of the dance hall."

Motion Picture Day which is expected to be one of the big events in local film history has been postponed from Feb. 14 to Feb. 27.

The Department of Visual Instruction of the Board of Education, under the superintendence of E. M. Moore, is doing a large and active work. This work has been developed so that now it is being utilized in 52 schools, 4 grammar, 4 intermediate, and 2 high schools. The Detroit Board of Education realizes the value of the program and has granted a yearly budget of $6,000 for film rental.

It is expected that an agreement will be reached next week adjusting the differences between the Michigan Players and the Michigan Artists. The trouble arose between the organizations on account of the sale of "Robin Hood" to Shadutam Grotto, a fraternal order, and the subsequent boycott of United Artists films by the Michigan exhibitors.

Forest Little, formerly booker of the Cleveland offices, has been transferred to the office of the Famous Players-Lasky. He will continue his work in the same capacity.

News of the Carolinas

It's a bad day when Percy W. Wells of Wilmington, N. C., doesn't attend or preside over directors', officers' or stockholders' meetings of some sort. Mr. Wells, president of the North Carolina M.P. T. O. he holds the following executive positions in the business life of the Cape Fear metropolis: President, Howard-Wells Amusement Company; secretary-treasurer, Gallion Amusement Company; past president, Lakeside Park Amusement Company; treasurer-secretary, Simmons Theatre; treasurer, Hines Theatre; director, Cape Fear Theatre; and past president, Greenfield Mineral Water Company; director, "Wilmington Publishing Company," publisher, "Wilmington News." He is also a member of the executive committee, Southeastern Fair Association. Besides, it is rumored that he is a booker up with the Big Oil Syndicate which has been expected to bring in a few "gushers" most any day for several months.

D. M. Bain, of the Howard-Wells Amusement Company used the well known cork-stunt for "The Eternal Flame" in Wilmington the past week. The candle was lighted five days before the picture opened, and was supposed to burn out in five and a quarter days. However, cold weather or poor ventilation in the window kept it burning for eight days so that the ducats and souvenirs offered as prizes could not be awarded until it's run was over!

T. P. Breen, formerly lessee of a theatre in Terre Haute, Ind., has accepted a position with the Howard-Wells theatres, Wilmington, N. C.

Northwestern Briefs

Construction of a large motion picture studio at the upper end of Priest Lake, Idaho, is to be started by Miss Nell Shipman as soon as the weather permits. About it will be 30 buildings, which will compose a complete motion picture colony with laboratory, administration offices, projection rooms, dark rooms and power plant. Bert Van Tuyll, general manager and director for Shipman, has laid down full plans here. In constructing the studio and other buildings the whole Colonies are to be built after the pattern of an old-time Hudson Bay trading post, so that they may all be used in the making of pictures. Mr. Van Tuyll speaks of the fine scenic advantages of Priest Lake, located not far from Spokane. "We can make pictures there for years to come without ever duplicating our locations," he said. Some of the scenes in the "Great Shipman picture, were made there.

"Strongheart," the Belgian police dog belonging to Jane Murfin, was on hand last night to supervise the Clemmer showing of "Brawn of the North," a Trimble-Murfin production, at the 40th street, and an R.O.X. showing of "The Silent Call," in which the dog's loyalty to man is featured.

The Casino has "The Grub Stake," the Nell Shipman Spokane picture, booked for an indefinite beginning of February.

Exciting scenes shot at Kettle Falls on the Columbia River northwest of Spokane are a feature of the photoplay, "Quincy Adams Sawyer," which was at the Liberty theatre for a week's run. The Metro stars featured in the production were through here last summer. Among the cast were the ever popular Barbara La Marr, Blanche Sweet and John Bowers.

"The Third Alarm" will be shown at the Auditorium theatre February 24 to March 3 under the auspices of the Spokane Fire Fighters' Relief Society. Assistant Chief J. R. Lindsay of the local department is chairman of the committee responsible for arranging the showing of the film.

Southwestern Bulletins

Two masked bands entered the private office of the manager of the Capital theatre at Oklahoma City, Okla., about 9 P. M., February 5, and after stugging H. H. Allen and C. O. Payne, assistant managers, with a rock the former Hudson hunkers got away from the safe and made their escape, leaving no clue to as their identity. Several hundred people were present in the auditorium and balcony witnessing the screening of "A Daughter of Luxury," but none of the audience was molested.

Three additional pieces have been added to the orchestra of the Palace theatre at Breckenridge, Texas, making six pieces in all.

M. J. Gillian has leased the Crown theatre at Donna, Texas.

The Elks theatre, at Port Arthur, Texas, is being remodeled by Leon P. Goss and P. T. Williams and will show feature pictures and road shows.

"The Silent Call," a picture made last fall in the Altha studio in Newton, Mass., was given a private showing last week at Trenton to 60 members of the local Women's Clubs. The audience were those who watched the picture in the making or had helped with parts. They included the local Drama and legitimate stage players now playing in Boston. The general theme of the picture is Americanization.

John Buchanan, an old timer in Boston theatrical circles, having been in the game for more than 40 years, has retired.
years, died last Thursday at his home, Rever street, Boston. He was in his seventy-second year and leaves a son and a daughter. He was connected with the Howard theatre for many years.

At the February session of the Derby (Conn.) Board of Aldermen, Mayor Frank J. Derby called attention to the theatrical situation in that city, expressing his opinion that the $5 per day rental paid to the city for the Sterling theatre, motion picture house, located in the City Hall Building, $150 per month, is far too low. He stated that several years ago Ira L. Hoyt paid $1,800 per year, as rental, when the admission fee was much less than it is now. The board discussed the situation and the present rental and it was apparent that the present members of the board were of the opinion that an investigation should be held, at least. As a result, it was voted to hold a special meeting, probably the 16th, when Isaac Hoffman, member of the Derby Amuse- ment Company, now operating the theatre, and representatives of the Derby Business Men's Association will discuss the phase from all angles.

**Eastern New York**

Motion picture theatres in this part of the state are having their troubles these days with the coal situation. The Hudson at Water- ville, owned and opened on December 25, by Elmer Crowninshield, and the Central Park in Schenec- tady, have already been forced to close through lack of coal. The Plaza in Chestertown, owned by Howard Richardson, is also in such the same position.

There is talk of putting in a new $6,000 organ at the Colonial, in Troy.

Joseph Fitzer, brother of Morris Fitzer, manager of the Empire in Syracuse, started in this week as a salesman for F. B. O. out of Albany.

The Rose, in Troy, N. Y., being built by Jake Rosenthal, is sched- uled to open on March 17.

Vic Bendell, manager of F. B. O. in Albany, made a trip to New York this week, visiting the home offices.

H. S. Gans has just been named as manager of the American Re- leasing Offices in Albany, succeed- ing Leo Cooper, who has returned to New York. The exchange has just moved into more commodious offices in the Enterprise building.

Theodore Jelenik, former owner of the Albany, in Schenectady, is now residing in New York, along with Paul Alberts, present manager of the Albany, was a visitor along Film Row in the Capital City this week.

Engineered by Miss Rene Craven, of the First National exchange in Albany, employees in the exchange have formed an association and will hold semi-monthly social functions, the first to be a sleigh ride and dinner during the coming week.

Heavy exploitation was done in connection with the week presenta- tion of "The Hottentot" at the Albany, in Schenectady. With Saratoga only a few miles away, an exploitation scheme in the way of a race track tip to see "Hot- tentot," caught on with the residents of Schenectady.

William Smalley, and his smile, arrived in Albany last week. Mr. Smalley is beginning to have a state-wide reputation through ac- quiring house after house, until he has one of the most important chains in the state.

A. J. Herman, manager for First National in Albany, recent winner of $200 in a contest, has now started out to land a prize in a con- test for salesman and managers running to August 1.

Moe Mark and Walter Hayes, of the Mark-Strand circuit of the- atres, were in Albany and Troy the past week, arranging details inci- dental to the opening of the newest house, to be known as The Troy.

Nat Marcus, who has been with Pathe in Albany for the last six months, has just gone with the Merit offices in the same city.

Fred Elliott, former owner of the Clinton Square in Albany, and who used to play to poor weeks once in a while, is now taking life easy, having leased his house for the next ten years. According to Mr. El- liott, it's much easier for him these days to see a picture at 28 cents, than to know that as he sees it on the screen, it is costing him a mas- ter of $25 or more out of pocket.

The Universal has just succeeded in booking a complete Universal program for this week at the State in Schenectady. In addition to "The Pilot," there is an Interna- tional News reel and a Baby Peggy comedy, known as "Peg of the Movies." A four employees at Ben Apple's American in Troy were laid up with the grippe last week, with the result that Mr. Apple was everything from projectionist to ticket taker.

A new orchestra leader by the name of Best, coming from the Olympic in Watertown, has been added to the Griswold, in Troy.

Every exhibitor in the Albany territory, playing Universal pic- tures, no matter whether it's a 300 or a 3,000 seat house, will receive the services, if desired, of R. J. Mc- Curdy, an exploitation man just as- signed to the Albany exchange.

An excellent tie-up has been made with The Third Alarm in Troy, with the fire department of that city. The chief even going so far as to furnish a heavily placarded engine drawn by snow white horses.

From now on the Lincoln will change its pictures on Saturday in- stead of Sunday, and will run from 12 o'clock noon, instead of one o'clock. The Troy house will make no advance in admission prices re- gardless of how expensive a picture is booked. Under the direction of H. M. Willson, the new house manager, important changes are be- ing made. A new orchestra pit was completed the past week, and the orchestra has been enlarged to 14 pieces. A projection machine has also been placed in Mr. Wil- lison's private office for screening pictures.

Troy Masque will be the guests of the American theatre next week in connection with the showing of "Peg o' My Heart."

**Famous Artists Coloring "Adam and Eva"**

Gustav Brock, famous Danish miniature artist whose recent exhi- bition at the Ehrich Galleries in New York attracted wide attention, has been engaged by Cosmopolitan Productions to do the hand coloring on the prints of Marion Davies' latest picture "Adam and Eve." This is the first time that a famous miniature artist has been engaged for such work.

**Baby Peggy Doll Sale Shown as News Reel**

Pictures showing the entire personal appearance of Baby Peggy, four year old Century Comedy star, in Los Angeles when she sold "Peggy" dolls for crippled Peggy Wheeler, the twenty year old girl who makes them, were flashed on the screen of California Theatres as a news reel. As a news reel, Loew's State, the Kinema, the California and others ran this interesting picture in Los Angeles where Baby Peggy sold 75 dolls in one day, for the poor girl. The dolls named after Baby Peggy are reproduced from the photographed photo of the little star was given to each purchaser of a doll.
Comedies, Short Subjects & Serials

“By Lantern Light” a Feb. 25 Release

BY LANTERN LIGHT,” the first of the new series of Robert C. Bruce Wildness Tales released by Educational Film Exchanges, Inc., is scheduled for release on Feb. 25.

It is this subject that Robert Bruce expects will surpass in popularity his new tamashiki subjects, “And Women Must Weep,” which met with wide-spread approval.

“By Lantern Light” is a story of the sea. It was for this picture that Bruce traveled the length of the coast line of California, Washington and Portland to secure fitting background.

The picture carries heart interest and suspense. Coupled with which is some wonderful photography. It is shown at night in its varying moods, calmly sleeping in the moonlight, fogbound, and finally lashed into fury by a sudden gale.

Hodkinson Inaugurates Campaign

Unusual Exploitation Planned on Literary Digest and Fun from Press

15,000 salesmen are to sell “Fun From the Press” to the public, according to an announcement just made by the W. W. Hodkinson Corporation and the Literary Digest, producer of this weekly budget.

5,000 of them are adult men and women who go from family to family, selling the “Fun From the Press,” and 10,000 are younger salesmen who supply anywhere from 20 to 150 families per week, and they have received instructions, according to reports, to conduct a canvass, pointing out the laughter making qualities of “Fun From the Press,” and urging families that they call upon, to go to motion picture theatres showing “Fun From the Press,” as they will without a doubt find the rest of the program of such exhibitors also of high quality.

In addition to this it is also stated that 25,000 street cars will continue to carry car cards, exclusively exploiting “Fun From the Press”; 600 newspapers will carry one-third to full page advertisements in which “Fun From the Press” is heavily featured; the Literary Digest with its more than 5,000,000 readers, will have, in every issue, from one-third to a full page advertisement of “Fun From the Press,” together with a reading notice; this month, as they did before, a sealed envelope, in which “Fun From the Press” is conspicuously featured, will be sent to every telephone subscriber in the United States as well as to a supplementary list of every professional man and business man in every community.

It is stated that this is one of the largest and most remarkable exploitation campaigns that has ever been given any film and reports show exhibitors everywhere are responding to the “Fun From the Press” slogan: “Sell it to the public first and make the exhibitor’s market for him.”

Moves of U. S. Troops Seen in Pathe News

Stirring pictorial echoes of the great war are contained in the final chapter of American Army occupation of German territory presented in current issues of Pathe News Nos. 12 and 13. These pictures include scenes of the Yankee troops leaving the Cobenz, and of their arrival at Savannah aboard the steamship St. Mihiel, together with the ceremonies of their public welcome home at the American port.

These home-coming troops are the last 1,000 of the original Army of occupation. A little more than a week earlier they were still in barracks where the stars and stripes waved above Fort Ebenbrestain on the Rhine cliffs—the center of their duties since 1918. General Allen is seen at the head of his departing command in their face well march through the streets of Cobenz.

“Gang” Comedy Heads Pathe List

PATHE’S list of nine releases for Feb. 25 leads comedy billed for the Tong Comedy, “The Big Show.” All the choicest spirits of the “Gang” are in it—Sunshine Sam, Charlie McDaniel, Jackie Davis, Jackie Condon, Little Farina, the bow-legged plunger, and the enlightened bull-dog.

The new Hal Roach one-reel comedy in this list is called “Tight Shoes,” presenting Paul Parrrott with Jodyna Ralston.

The Pathe serial, “Plunder,” with Pearl White, reaches its fifth episode, “The Mysterious Hat,” the Aesop’s Film Fable release concludes with this as far as “It matters not how good you are, someone is always better.”

Pathe Review No. 8 presents “Buckaroo,” a serial called “The Rodeo Roper;” “Eye for Eye” a camera analysis presenting facts and separating human features; French Pyrenees are portrayed in Pathecolor—showing how the “Glass Houses” got their name.

Pathe News Nos. 18 and 19 and Topics of the Day No. 8 and Screen Snapshots No. 20 presents noted screen celebritities.

Educational’s Approved by M. P. League

The current bulletin of the National Motion Picture League includes an endorsement for adults and young people, the Robert C. Bruce Wilderness Tale, “Jenkins and the Matt,” the Educational-Cosmopolitan, “Dog Sense,” and Louise Fazenda’s first two reel comedy for Educational, the Mermaid Comedy, “Pest of the Storm Country.” The current issues of Kinograms, Educational’s own reel are also listed in this bulletin.

First Comedy at New Grauman’s a Christie

The first comedy attraction selected for Grauman’s new Metropolitan theatre at Los Angeles, was the Christie Comedy, “In Dutch.” It was added to the opening week bill on Wednesday, there being no other attractions for the first week when the show was arranged.

Grauman’s own first-run rights in Los Angeles to all of this year’s twenty-five comedies are to be played at the Metropolitan, some at Grauman’s Million Dollar theatre, and others at Grauman’s Rialto, where pictures are played for runs.

“By Lantern Light” a Feb. 25 Release

AL CHRISTIE has finished his new comedy, “A Hula Honeymoon.” Scott Sidney is directing a special letter in a two-cent River- side, while a third company is making another release under the direction of Harold Beaudine.

Henry Murdock, the latest com- edian to be featured by the Chris- tine organization, has already gone to work in his second feature, which is entitled “Green as Grass.” Most of the scenes for this are being made around the race track at the fair grounds at Riverside. Charlotte Merriam is the leading lady.

Harold Beaudine is directing Bobby Vernon in a picture whereby Al Christie’s picture will announce a new star and a supporting cast of all new and well known players within a few days.

 casting for ““Two Twins” Announced

Bull Montana’s supporting cast in “The Two Twins,” the new Hunt Stromberg production for Metro, includes Chester Clark, Roy Atwell, Fontaine LaRue and Bruce Con- mans. Bull will be Buster Brown and Chuck Reiner will be Buster Brown. The Two Twins” will be directed by Hunt Stromberg, photographed by Irving Reis and edited by Robert Parker.
Jimmy Engages by Al Christie

Jimmie Adams has been the latest featured player to be engaged by Al Christie. He goes to work this week in “Green As Grass” under the direction of Scott Sidney. Adams has been featured in Variety Comedies, distributed by Educational, and in his alliance with Christie Comedies, he has been featured on the same comedy program, since all of the new Christie Comedies are released through that educational outfit in the United States and Canada. “Green As Grass” will be a March release and will be a rural type of comedy in the Towne County Fair. In the production will also be Charlotte Merriam, Earl Rodney, Ward Caulfield, and William Irving.

“Ex-Kaiser in Exile” is Called an Epoch

Hannford MacNider, Past Commander of the American Legion, William P. O’Connor, National Chaplain, and Past Commander of the American Legion State American Legion and many others, have enthusiastically approved the two-color attraction, “Ex-Kaiser in Exile,” produced by Fred E. Hamlin, according to the report made by the W. W. Hodkinson Corporation, the distributors for this production which, according to Mr. Hamlin, is the only authentic motion picture showing the Ex-Kaiser as he is today and it is about the only one that ever will be taken as such in the East and has become more exclusive since the appearance of this film in America.

“Aesops Film Fables” Featured on Program

Reports of the recent opening of the new Civic theatre in Bristol, R. I., received by Pathe, tell of a packed house every time the “Aesops Film Fables,” the principal comedy feature of the bill. The Civic theatre idea is said to have taken hold of the populace of residents that the demand for seats at the opening performance exceeded the capacity of the large auditorium several times over.

New Series of Our Gang Comedies

Pathé to Release 13 Subjects Following Present Output by Roach

General Manager Elmer Pearson, Pathé, this week is sponsor for the statement that the “Our Gang” series of two-reel comedies had been signed for release for another year. This means that after all of the present series have been released, thirteen more will be produced to be published one every four weeks.

Hal Roach, who sponsored the idea of putting kids and animals into two reels of lively fun, and who has completed the first thirteen of the old contract, has just left for the Coast, with the new contract safe in his pocket.

The popularity of this series of laugh-producers, in which children co-star with domestic animals, has been attested to by exhibitors who have run the first and second series, and by the testimonials and lavish praise of the press.

It had been Hal Roach’s idea to make these kids comedies in five reel features, but now that exhibitors are featuring the “Our Gang” comedies, they have another feature in Mickey Daniels, the kid with a million freckles, “Sunshine Sammy,” the colored comic, and the “Peanuts” with the other kids whose faces and antics are now familiar on every screen, will continue to grace the developing characters in this new series.

Bob McGowan, who has been so successful in handling the youngsters, wrote by letter last week, that he is in such a manner as would be understood by everyone.

“The completed picture carries my message in the most graphic manner possible and I am glad to endorse it and give it my approval but the production of this picture I have preceeded upon with a pleasure of what I have taught for a score of years and will teach until the end. Anyone who pictures will be able to understand, and I feel sure that hundreds of thousands will be helped to help themselves by seeing the lesson it tells.”

“Wild Waters” Title of Fox Educational

“Wild Waters,” is the name of a Fox Educational which portrays Iguazu Falls, located at the junction of the countries of Brazil, Argentina, and Paraguay. These falls are greater than Niagara. The contour of Niagara includes 5,000 feet; Iguazu comprises 10,000. Niagara longest drop is 180 feet; the greatest in the South American Falls is 213 feet. There are 275 cataracts in the river, one of them alone capable of producing twenty million horse-power, which has a daily consumption of 300,000,000 tons. Across the cataract, in continual splendor, glistes a rainbow that is reproduced in the picture.

De Rue to Direct Jimmy Adams for Century

Engene de Rue is the latest addition to the ranks of Century Comedy directors. He formerly directed the famous Lons and Moran for eight years. Later he worked for Arrow release, making pictures with Bobbie Dunn and others.

De Rue will direct Adams in a series of situation comedies. The new feature will be an original comedy and six weeks will be devoted to its production. Well known talent is now being engaged. Zion Myers will act as assistant to this company.

“The Nuisance” Is New Title of Burr Comedy

The name of C. B. Burr’s latest All-Star comedy, “The Nuisance,” has been changed to “The Busy Body.” This was done to prevent confusing it with a comedy that was produced some time ago under the same title.
Resume of News Weeklies

Fox News, Vol. 4, No. 35—Berlin, Germany, 300,000 Germans protest French advance in Ruhr; Buchen- 
wald, Germany, French evacuation of besieged city; New York City, Ronald 
Starr, Governor of Jerusalem, arrives in Washington, D. C., Col. Lee Cranford, 
92nd oldest U. S. employee; Palermo, Italy, Simple rites mark funeral ceremony of 
ex-King Constantine of Greece; San 
Pedro, Calif., Light weight championship boxing bout of fleet held on U. S. I., 
California; San Francisco, Cal., "Plane 
wrecked in mid-air salvaged by army 
tugs"; Paris, France, 2,000 compete in 
grand prize cross-country race; Newport, 
R. I., Cutter Tampa rescued disabled 
schooner Copin; New York City, Old 
time skating carnival revisited in Central 
Park; Colton, Cali., 7-year-old mermaid 
swims with hands and feet tied; Pem- 
broke, Va., Huge blast shatters moun- 
tainside.

Kingsograms No. 2221—San Pedro, 
Cal., Tides in wrestling and boxing for 
Pacific fleet decided aboard "California"; 
New York, Dr. Percy Stickney Grant 
seeks centre of controversy on doctrine in 
Church of the Ascension, where Dr. 
Grant's utterances have brought 
liberalism into interpretation of Episcopal 
creed; New York, Personalities in the 
News; Jack Dempsey again in action; 
Chas. V. Vickery, general secretary Near 
East Relief; Wembly, England, U. E., 
not alone in huge sports arenas; Cam- 
bridge, England, Cambridge crew al- 
ready, French extend rowing occupation. 
The wise Pickler goes to bed early; New 
York City, Wm. H. Anderson, anti-saloon 
league chair, questioned on handling of "dry 
"; Springfield, Mass., Gian plant 
explosion wrecks city; Buck Hill Falls, Pa., 
Popogian sailing is now winter sports; 
New York City, "Flagship" Maryland 
sails for winter maneuvers with fleet; 
Chicago, Ill., Younger set get hair cut 
on a fly on horses; New York City, Light- 
est weight stockings exhibited at silk 
show; American Army quits Rhineland— 
sails for home.

International News No. 13—Eski-
cher Anatolia, Kemal reviews Turk Army 
campaign parleys; Off Boston, Mass., 
Yankee skippers brave storms to make 
large round trip; Boston, Mass.; Jackie 
Prince Crown Prince of Belgium, is 
checked at Empire's palace; "Our 
King Albert:" Brussels, Belgium; Java-
man; Atherton, Vic., Postman finds 
homing pigeons—Batavia, Java; The 
way some folks spend winters; Wis- 
consin; Yokohama, Japan, Japanes- 
fire-fighters agitate for higher pay; Bel- 
lin, N. H., "Kampmuer "mushers " in 
76-mile dog race; Coblenz, Germany, Last 
military trains are shipped to Europe; 
Yanks bid farewell to Rhine.

International News No. 14—Rangoon, 
Burma, Natives greet new British Gov- 
ernor; St. Moritz, Switzerland, Europe's 
biggest ski resort, reopened; Interna-
tional Snapshots, Guns of British and 
French fleets menace capital as Turks 
attack Allied battle walls; Malta; Secret 
ary of State Hughes and repre- 
sentatives of Great Britain and Italy 
peace treaty binding us closer to our 
Italian allies; Tokyo, Japan, "Do or 
Die"; Introducing new Justice of the Supreme 
Court—Edward G. Sanford, chief 
 justice; The United States of America, 
putting out war; Public buildings at 
Philadelphia torn down to make room for 
the "pollus"; Macon, Ga., Carriers of the 
Civil War; Adolph G. Barkley, Lt. J.; You can't be both a cop and a ... 
this town!; Atlanta, Ga., Train and plane 
trains; Read about the Pathe News cameraman, 
a dollar real "stunt" picture; Views taken 
from the air, Air engine, leather, the 
air racer in neck-to-neck run with the 
racing plane which was launched from 
Atlanta and West Point road.

"Kid Reporter!" At left, upper and lower: —"Sweetie!" at right, upper and lower: —
"Peg O' the Movies.

Fox News, Vol. 4, No. 36—Tia Juan, 
Mexico, Thousands of Americans flock to 
Mexican tourist resort; Washington, D. 
W., W. Bliss, Ass't Secretary of State, 
appointed minister to Sweden; Winches-
ter, Mass., Iceboats in exhibition re-
gatta; Tokyo, Japan, Prince Regent Hiro, 
121, oldest U. S. employee; Palermo, Italy, 
Simple rites mark funeral ceremony of 
ex-King Constantine of Greece; San 
Pedro, Calif., Light weight championship 
boxing bout of fleet held on U. S. I., 
California; San Francisco, Cal., "Plane 
wrecked in mid-air salvaged by army 
tugs"; Paris, France, 2,000 compete in 
grand prize cross-country race; Newport, 
R. I., Cutter Tampa rescued disabled 
schooner Copin; New York City, Old 
time skating carnival revisited in Central 
Park; Colton, Cali., 7-year-old mermaid 
swims with hands and feet tied; Pem- 
broke, Va., Huge blast shatters moun- 
tainside.

Scenes from "Merry-Go-Round," the Universal Special.

Fox News, Vol. 4, No. 37—Bucharest, 
King Ferdinand of Rumania addresses 
at-water-blessing ceremony; San 
Francisco, Cal., Mrs. M. E. Nolan, first 
mother to elect to Congress; New York City, 
Wm. H. Anderson, anti-saloon 
league chair, questioned on handling of "dry 
"; Springfield, Mass., Gian plant 
explosion wrecks city; Buck Hill Falls, Pa., 
Popogian sailing is now winter sports; 
New York City, "Flagship" Maryland 
sails for winter maneuvers with fleet; 
Chicago, Ill., Younger set get hair cut 
on a fly on horses; New York City, Light- 
est weight stockings exhibited at silk 
show; American Army quits Rhineland— 
sails for home.

Kingsograms No. 2222—New York, 
Super drafthead "Maryland" sails for 
tropic to take part in annual maneuvers; 
"Personally" in the News; Scranton, Pa., 
World's "smallest perfect woman" is 22 
years old, 26 inches tall; Wilkes-Barre, 
Pa.; The world's oldest boxer, Eames 
Madden, has been at it for more than 60 
years and is still going strong; Wash-
ington, D. C., Senator Miles Poindexter, 
of Washington, named 32nd assistant 
U. S. Ambassador to Peru; Chicago, 
Jackie Coogan, 8-year-old screenstar, 
here with his mother and other Minne-
apolis, Minn., Master Raymond Baird, 
the "Little Souse," greeted at Walter 
Darmoch and Henri Verbruggen, the 
world's best concert pianists, from Paris 
Minn., and youngsters do their big 
day; "Prince George," daughter of 
"Dog Derby" over the Lake of ice 
dale; Coblenz, Americans depart for 
four years in occupied territory; At 
Antwerp, Belgium, "Air All-right," the 
new, the men arrive in the dull gray 
morning; —The Y. M. C. A. is on the job 
with coffee.

Kingsograms No. 2223—Chicago, Fire 
horses make their final dash; Washing-
ton, D. C., "Dog Derby" over the 
Lake of the Isles; New York, Japan's 
biggest "traveling circus" opens; New 
treaty; Palm Beach, Newsboys deliver 
newspapers with "flagrancy" of old; 
King's meeting with Washington treaty, 
English shipyards in "big surfing"; Scrip- 
ning capital of the world, "Do or 
Die"; Introducing new Justice of the Supreme 
Court—Edward G. Sanford, chief 
justice; The United States of America, 
putting out war; Public buildings at 
Philadelphia torn down to make room for 
the "pollus"; Macon, Ga., Carriers of the 
Civil War; Adolph G. Barkley, Lt. J.; You can't be both a cop and a ... 
this town!; Atlanta, Ga., Train and plane 
trains; Read about the Pathe News cameraman, 
a dollar real "stunt" picture; Views taken 
from the air, Air engine, leather, the 
air racer in neck-to-neck run with the 
racing plane which was launched from 
Atlanta and West Point road.

Pathe News No. 12—Washington, D. 
C., Army Air Service makes a map of the 
naval nation's capital; Anatolia, Asia Mi-
nor, Idol of Turk Nationalists makes 
tour of Anatolian Turkey; New York City, 
Flagship of the Atlantic Fleet sails to 
Colombia for water before winter 
maneuvers; Boy Scout Birthday, Honor 
110th anniversary of Scouting in America; 
In the Limelight, Laussanne, Switzerland; 
Women's suffrage in British dominion, a 
that tourists from Syria; Somewhere in Asia 
jeep, "The Plague of the Century"; Kemal Pasha—the latest picture made of 
"Joan of Arc"—"Madam Halid Hanif— 
Kemsy"—"Don Quixote.

Pathe News No. 14—New York City, 
doughboys complete last lap from the 
base to the president; J. Edison, the 
world-famed "Wizard," at Pathe News 
congratulations on his 76th birthday; To-
os, Canada, first East-West Crossing; 
a plan cannot be played on ice? At the Capital, 
N. E., "Dollarama"—drama for small 
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Production-Distribution Activities

"Mighty Lak A Rose" Is Lauded

New York Critics Agree on Merits of Production Directed by Edwin Carewe

EDWIN CAREWE seems to have accomplished his purpose in making "Mighty Lak a Rose" for First National release. At least the critics seem to agree that he has made a fine picture.

The critic of the Exhibitors Trade review writes:

"Mighty Lak a Rose" registers a distinct triumph in the field of moving picture art. Its appeal is universal, every chord of human emotion is sounded in turn, the spectators thrill to the savagery of the inhabitants of the great city's underworld, respond sympathetically to the woes of the blind orphan girl and alternately to the rich vein of comedy which here and there exhausts the serious trend of the story.

Film Daily's critic has this to say:

"Mighty Lak a Rose" is a mighty fine picture and Edwin Carewe deserves a great deal of credit for the worthwhile offering which he contributes to the list of the year's best. Curtia Benton's story is a wholly absorbing crook tale which is almost as true to the average and contains many thoroughly original and interesting twists that make it an unusually strong and appropriate screen vehicle.

C. S. Sewell writes in the Moving Picture World:

"When a director can produce a picture that will play upon your sympathy and love of the better things of life and tug at your heartstrings at times almost to the point of tears, and at the same time introduce such fine comedy touches as to bring forth a smile or a laugh with- out causing a discordant note, he has achieved a result that will find a mighty echo in the hearts of motion picture fans. This is just what Edwin Carewe has accomplished in the First National production, "Mighty Lak a Rose."

Here is part of the Morning Telegraph:

"A sweet story, full of appeal and a great deal of fragile charm. It has been ably directed by Edwin Carewe who has touched it with life and beauty. The lighting and photography are most artistic and the evidence of great care to make the entire picture a thing of beauty can be seen even in the smallest details."

High Praise For "The Christian"

N. Y. Reviewers Proclaim Tourneur Production Among Best of Year

The reviewers of motion pictures on the New York newspapers are in agreement on the point that Goldwyn's Maurice Tourneur adaptation of "The Christian," from Sir Hall Caine's novel, is one of the outstanding picture events of the year.

"The Christian," a moving and exceptional photoplay was the headline used by P. W. Gallico over his review in the News. He went on to say: "When thought, care and heart are put into the making of a picture these qualities show themselves in the film from the opening views to the final fade. Such a photoplay is 'The Christian.' We recommend 'The Christian' unqualifiedly to all lovers of the best in moving pictures."

Harriette Underhill in the Tribune described "The Christian" as "intensely thrilling," and also says: "Mae Busch, one of the most charming and winsome characters on the screen, plays Glory; Richard Dix is seen as John Storm, and it is the best thing he ever did."

The New York Sun boomed: "It is, as advertised, a great show. It ought to satisfy those who look to the screen for exciting entertainment—'The Christian' is a stirring production."

Eva Novak Is A Knockout In "Temptation"

Richard Travers and Jean Scott, in "The Love Nest," a Producers Syndicate Release

Tom Mills Engaged by Choice Productions

Choice Productions, Inc., have added to their staff Director Thomas R. ("Tom") Mills, who will be recalled as the person responsible for the successful production of the first of the O. Henry series. Among his longer productions were "Indiscretion," starring Lilian Walker; "His Mother's Sin," starring Earle Williams; "The Unknown Quantity," with Corinne Griffith, and "The Invisible Divorce" for Selznick. Mills is now directing a series of two-reelers for Choice Productions which promise to do even better than his prior efforts.

"Streetsof New York" Scores in Reading

In the face of one of the worst snowstorms in the history of Reading, the big Arrow special, "The Streets of New York," opened to big business at Carr and Schad's beautiful Arcadia theatre on Monday.

The picture was well advertised for a week before the showing, but no extraordinary or freak exploitation was resorted to. The campaign was under the direction of a representative of Arrow, and Paul E. Glase, director of advertising and publicity for Carr and Schad.

Foreign Rights Sold on C.B.C. Features

Foreign rights are selling quickly on the C. B. C. Film Sales Corporation series of box office winners, and almost all the foreign territories have already been disposed of, according to C. B. C. Another sale was made this week when English rights were taken over on "Only A Shopgirl" by the Walturdaw Company, Ltd., of London. Local aspects are being worked out in connection with the exploitation campaign. Prints are being delivered at once and the exploitation accessories are being sent over immediately so no time may be lost in launching the feature in England.
Century Old Costumes Utilized
Prominent Quakeresses in Realistic Sets for "Down to Sea in Ships"

QUAINT costumes and customs of a century ago are picturesquely revived in the performance of the old whaling days, "Down to the Sea in Ships," shortly to be released as a special feature by the W. W. Hodkinson Corporation.

According to Mr. Clifton, many of the most prominent Quakeresses of New Bedford, Mass., at which place the locale of this production was laid, gave their aid in providing a realistic setting for this production. Even the quaint, drab, though picturesque, meeting house used by the New Bedford Quakers for more than 100 years was utilized, including a faithful reproduction of a Quaker marriage dress worn by genuine members of the sect and carried out with all of the solemnity with which the service is solemnized as early as the earliest days of the faith.

It is further stated that Mr. Clifton approached with favorable reception the idea of New Bedford for their aid in preserving for all time a faithful reproduction of the whaling industry which has put the little town of New Bedford on the map, it was gladly given, and he had no trouble in reviving the old Quaker Quakers to give their assistance. Treasure chests, long since forgotten, were restored from dusty closets and attics, and the pride of their wearers in the long ago, were retrieved, quaint little necklaces and more brought to light and not a single detail overlooked that would aid in providing a most realistic setting.

It is said that at least one of the Quaker gowns shown in the picture is more than 150 years old. It was worn by the granddaughter of the present wearer, who is herself more than 80 years of age, and is the identical gown in which she was married three decades ago. Laces, shawls, bonnets, handkerchiefs, and years and years ago were the prized possessions of their ancestors, were reproduced.

"Down to the Sea in Ships" is a whaling story essentially, but embodies a theme that is replete with romance and heart interest, affords plenty of thrills, and is said to be convincingly realistic.

"Westbound 99" Nearly Ready
Emory Johnson Special for F. B. O.
Will Be Ready for Release in Spring

EMORY JOHNSON, producer of "In the Name of the Law" and "Third Alarm," is completing this week his third production for the Film Booking Offices of America, a railroad drama titled "Westbound 99." This production will be a big special F. B. O. release in the Spring.

Following up his successes in his first two pictures, Mr. Johnson has retained Ralph Lewis in the starring role. Mr. Lewis, according to reports, will play the part of G. B. O. coal oil in his exciting "Westbound 99." Mr. Lewis has a long following in his recent F. B. O. picture and many requests have been received from exhibitors that he be kept in stellar roles in forthcoming Johnson productions.

In the supporting cast with Mr. Lewis in "Westbound 99," Johnny Harron and Ella Hall, who supply the romantic appeal. Miss Hall appeared in "In the Name of the Law" and "Third Alarm." Harron, a brother of the late Bobby Harron, is a newcomer to the F. B. O. fold, and in this picture will play the most important role of his career. Claire McDowell, Taylor Graves, Wedgewood Newell, Richard Morris, David Kirby and Jane Morgan complete the cast of principals. The story and scenario are by Ensign Johnson, author of both previous Johnson F. B. O. releases. Ross Fisher is behind the camera.

According to information received from the F. B. O. studio, "Westbound 99" will combine art interest appeal with vigorous physical action, and the thrills of the picture is a railroad climax which it is claimed will rival in realism anything herebefore shown on the screen.

In "Westbound 99" Mr. Johnson will offer a production which will be of unusual interest to the hundreds of thousands of men and women connected with railroad industry in this country. The production will be an accurate picturization of the routine and the spirit of a railroadman's life, and in this respect will be unique in the annals of screen entertainment.

Fire Chief Sings for "Third Alarm"

To prove the extent of the cooperation extended by fire departments throughout the country on "The Third Alarm," Film Booking Offices of America, cites an instance in Durham, N. C., where Fire Chief Frank W. Bennett rendered "The Third Alarm" theme song, "A Fire Laddie," from the stage as a part of the picture's prologue.

William Conn, F. B. O. Charlotte branch manager, claims that this is the first time that such an unusual procedure has been announced with "The Third Alarm." Needless to say the appearance of the chief on the stage helped fill the house to capacity during the two days of the showing.

Hirliman Establishes N. Y. Offices

In order to be nearer the film center, Charles J. Hirliman, president of the Hirliman Motion Picture Corporation, has opened executive offices in New York. Mr. Hirliman's developing and printing laboratory is located in Fort Lee, N. J.
Jannings in "Othello" on B’way Feb. 25th

B E N B L U M E N T H A L will present "Othello" with Emil Jannings in the title role at the Criterion Theatre, New York, beginning February 25th. This continental production, the United States, Canadian, New Zealand and Australian rights to which are held by Ben Blumenthal of Export and Import Film Co. in conjunction with David P. Howells, is declared in the advance reports to be "a masterpiece of cinematic art." Mr. Jannings’ portrayal of Othello, it is claimed, "will be classed with the greatest of Shakespearean performances."

The part of Iago is acted by Werner Kraus, who played the title role in "Dr. Caligari." Ica Lenkefy, hitherto unknown in this country, plays the part of Desdemona. Dimitri Buchowetzki, the famous Russian director produced "Othello" for Mr. Blumenthal and David P. Howells.

Anti-Drug Movement Is Winning Big Support

National figures, municipal officials and others who are fighting the drug traffic are rallying to the support of Mrs. Reid in the production of her picture showing the menace of the drug evil. Educators, congressmen, police officials and representative citizens in all walks of life are sending messages to Mrs. Reid expressing their sympathy and commending her in her effort to eradicate the cancer gnawing at the heart of the American people and until she提出了 the idea of founding a free institution for the cure of addicts.

In Los Angeles, on Lincoln’s birthday, the first gun was fired in a national crusade against the drug traffic by the organization of the Los Angeles Anti-Narcotic League. This is to be the first of many such bodies which will be formed throughout the country.

The Los Angeles committee includes such well-known people as Dr. R. B. Von Kleinschmidt, president of the University of Southern California, who is temporary president of the league, William E. C. Ryan, mayor of Los Angeles.

Equity Decides on Future Policy
New Plan Inaugurated After Survey by Corps of Field Representatives

For the past three months Equity Pictures Corporation has had a corps of twelve special representatives out in the field of distribution and exhibition for the express purpose of getting first-hand information on the needs of the market. This policy was inaugurated by Equity Pictures for the express purpose of determining whether the independent market is absorbing many of our pictures and just what kind of pictures were best suited for the independent distributor and exhibitor.

The results of a successful conclusion this week when a meeting was held at the Equity office and all twelve representatives were present with first-hand information on the various key centers and territories throughout the United States. A careful study of conditions and a debate on the results of the investigation the following matters were agreed upon and the following policy determined for future Equity operations:

The farmers in every part of the country are only too glad to sign for independent product, if it is good product.

The advisability of making a few pictures that are worth-while and the concentration on these few productions for maximum results.

The 1914 campaign to make only six pictures per year and to make these six pictures guaranteed successes for distributors and exhibitors.

"Has the World Gone Mad" will be Equity release No. 2 for the current year and will be followed by four more productions of the same class and caliber, in strict accordance with the plans already decided upon.

Warner’s Plan Advertising Drive

National Campaign Being Arranged for Series of Eighteen Classics

The biggest national advertising drive in the history of the Warner Brothers organization is being planned and will be launched for the coming series of eighteen Warner classics of the screen, following the completion of the Sinclair Lewis novel, "Main Street," according to Harry M. Warner.

An approximate expenditure of $500,000 will be involved in the production and exploitation of the eighteen classics. A substantial portion of this amount will be spent in the production of extra-national billboard campaign, and in the leading fiction and motion picture magazines.

In planning our national advertising campaign," said Mr. Warner, "we have taken into consideration the vital and unusual phases of the campaign. The trade in general and the public knows the transcendent attraction of a fly which is advertising the seven classics being released this season.

We have planned something unusual and something with as wide and far reaching a scope as the float for the coming series of eighteen productions. And while I do not feel that any of the other exhibitors can rest assured that our policy of co-operation will be doubly effective and productive of greater and bigger box-office results with our attractions."


C.B.C. Adds New Stars to "Temptation"

Three more big names were added to the line for C.B.C. Film Sales Corporation’s "Temptation" with the signing of Eva Novak, June Elvidge and Vernon Steele for important roles in this production.


First F.X.B. Production Due in March

The first production of the F. X. B. Pictures, Inc., in which Whitman Bennett is presenting Francis X. Bushman, co-starring with Beverly Bayne and Myrna Loy is being carried on in order that this elaborate vehicle will be ready for distribution by the middle of March. The picture is based on a famous English novel, "Lady Valerie," by Derick Vane, the continued by Dorothy Fairman, scenarist for Mr. Bennett’s Lionel Barrymore and Betty Blythe productions, and "Tess of the d’Urbervilles" for Marshall Neilan. Laurence Windom is the director and Edward F. Paul the cameraman.
Popular Novels on Goldwyn List

**The Christian** Heads List to Which
**The Spouters** Is Latest Addition

THE motion picture industry is again turning to the world’s greatest novels for material for its pictures. Goldwyn has just completed, or is planning, productions based upon six novels which have been translated into the language of the screen. Two of these are in the making now. And Goldwyn has more announcements along this line to come.

The first novel to be filmed in the present list of productions was *Sir Hall Caine’s* *Christian*, which was written by R. Symonds, and has just been released. This film has had a number of pre-release showings and has aroused enthusiasm wherever shown. Many prominent reviewers and film people have called it one of the few pictures of real character which has ever been made. In the cast are Richard Dix, Mae Busch, Phyllis Haver, Garrett Hughes, Claude Gillingwater and many others.

Then came Marshall Neilan’s first production in association with Goldwyn, *The Strange Interlude*, from Donn Byrne’s novel. This picture is said to be making new Neilan “fans” wherever films are screened and is undoubtedly one of his biggest successes. Claire W. Windor, Rockcliffe Fellows, H. James, Berman, Nigel Barrie, Claude Gillingwater and about thirty more prominent screen actors appear in it.

MacLean Progressing on *'Going Up'*

Douglas MacLean has been at work for three weeks now on the production of *'Going Up'* and will probably complete his first feature for Associated Exhibitors, and has progressed sufficiently to give a pretty clear idea of what may be expected in the finished film. Persons who have been privileged to witness the shooting of some of the scenes declare that *'Going Up'* is easily the biggest thing the popular comedian has ever attempted. Mr. MacLean himself predicts it will be everything more entertaining than *'The Hotentot'*, the Thomas H. Ince production in which he is featured.

Raymond Griffith, who wrote the scenario for *'Going Up'*, is said to have followed closely the story of the one written by the late English author, which was by Otto Harbach, with music by Louis A. Hirsch. The musical comedy, which was adapted from *'The Merry Wives of Windsor'* by William Shakespeare, was one of the biggest Broadway stage successes during the world war, 1917-1918, and contained a wealth of material easily capable of use on the screen.

**Driven** Acclaimed by Critics

**Charles J. Brabin’s Universal Jewelled Production**

"Driven," the motion picture of *Southern Mountainer’s Life*, which opened an engagement at the Criterion theatre yesterday afternoon, is being advertised everywhere, and its reviews have been shown on Broadway. Except for its ending, which is in part a concession to the popular taste for dramatic overstatement, it is completely convincing. And, most important of all, it is intensely dramatic.

Helen Gahagan of the *New York Morning Telegraph*, said:

"Without attempting to compromise with his audience, Brabin has handled his story with a sure hand. It is a picture of mountain life, a drama of mountain men and women, and it succeeds in enlisting sympathy through sheer realism, devoid of cheap sentimentality.

The cast is varied and well chosen, and in its entirety is one of the most successful ever seen in any American production. The acting is overdone in all parts, and Brabin’s handling of the situation is masterly."

The *New York Evening Telegraph* had this to say:

"Driven," a screen version of the novel of the same name, which was written by H. L. Mencken, is being advertised everywhere. And its reviews have been shown on Broadway. Except for its ending, which is in part a concession to the popular taste for dramatic overstatement, it is completely convincing. And, most important of all, it is intensely dramatic.

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Metro Cast is Selected for "Desire"

The cast for *Desire*, Louis B. Mayer, and *Desire*, the picture which will be filmed at the Metro studio, includes many well-known and capable players. For the interpretations in this story, *The Daily Tribune* has selected R. Symonds, Massey, R. Symonds, Mr. Branson has selected Marguerite De La Motte, John Ridgely, Estelle Taylor, David Butler, Walter Long, &c., in addition to Edward Connolly, No Beery, Ralph Lewis, Russell Simpson, Hark &c., who have already been chosen by the producer. Each of these players has hitherto been featured prominently in big screen productions, and their being assembled in the cast of the play is an indication of the high standard being set by Mr. Branson for this production.

"Desire" is being directed by Rowland V. Lee, and photographed by George Barnet. J. J. Hughes is art director.
Miami Swelldom Seen in "The Net"

A number of the exteriors for "The Net," the Fox special production directed by J. Gordon Edwards, to be released Feb. 25, were made in Miami, Florida. The principal scene of the Maravene Thornton story in Miami was the wed-
ing of the heroine. It was staged on the lawn of the Royal Palm Hotel, with a remarkable assembly of wedding guests.

A notice was posted in the lobby of the hotel, the day before, inviting any of the guests who might care to act as friends and acquaint-
ances of the bride to be on hand at a certain hour. Fifty regular extras had been engaged, and director Edwards was hopeful that a dozen or so of the guests of the exclusive Royal Palm might think it a task to take part in the making of a moving picture. To his surprise, over four hundred of the patrons of the hotel, properly attired, were on hand and entered into the spirit of the scene with an enthusiastic interest that delighted the director.

GUY BATES POST Signed by Lesser

Star's First Vehicle for Principal Pictures to be Story by Curwood

GUY BATES POST, one of the best known stage and screen stars, has signed a contract withSol Lesser of Principal Pictures Corporation.

The consummation of the Post-Lesser deal was brought about through the efforts of Robert T. Thornby and E, de B. Newman, executive producers of Principal Pictures Corporation. These film men will participate in the production of the initial offerings starring Mr. Post, which will be distributed on behalf of Principal Pictures Corporation.

It is understood that Mr. Post's recent contract with Richard Wal-
ton Tully during the filming of "The Masquerader" and "Omar, the Tentmaker" was in the neighbor-
hood of a fifty-fifty sharing arrangement on the profits of each production. The financial end of the Post-Lesser pact provides that Mr. Post to-
day signed with Lesser is said to equal this amount.

Still the most immediate news on the initial picture in the immediate future with Roberty Thornby directing.

One of the outstanding features in the Post-Lesser pact is the fact that Mr. Post will lay aside his costume roles and will be seen in stories of the greater variety. Lesser has acquired the rights to several of the plays which Ray has revealed that the Pilgrim Fathers production is to be a James Oliver Curwood story which the author is writing especially for Mr. Post. The title is "The Man From Ten Strike."

Kane Enthusiases Over Production

Says "Courtship of Miles Standish" Is Charles Ray's Greatest Achievement

"THE greatest achievement of Charles Ray's film career" was a phrase used this week by Arthur S. Kane, president of the Arthur S. Kane Pictures Corporation, in discussing "The Courtship of Miles Standish," on the produc-
tion of which Mr. Ray is now en-
gaged.

Mr. Ray has surrounded himself with a large cast of name parts. An exact replica of the Mayflower has been built in the Ray studio and will, of course, have a prominent place in the photoplay. The boat was christened on Foresters' Day in December last, when more than a hundred members of the Califor-
tia Society of Mayflower De-
cendants held their annual meet-
ing on its deck.

For many months the research department of Mr. Ray's organiza-
tion, reinforced by a number of special experts, devoted the entire time to a painstaking study of the history and traditions of the Mayflower adventure. The investigation disclosed that the Pilgrim Fathers overcame even more and greater difficulties than are recorded in most of the text books. Some of these details will be revealed in the picture, and already historical, genealogical and religious authorities, realizing the value of the film in contributing to general knowledge, have given an indorsement to Mr. Ray's project.

The basis of the story is Long-

towner's epic poem, with the love story—the first in American history—of John Alden and Priscilla Mullen.

The assistant director of the play, Mr. Ray por-

trait, has been a very important role. The story is the only one in Mr. Kane made clear that the picture is to be much more than a historical film or at least a great spectacular production.

Paramount Company Back in U.S.

Return From Panama Where Exteriors For "Ne'er-Do-Well" Were Made

AFTER six weeks in Panama, where interior scenes for B. E. Big Beach's "The Ne'er-Do-Well," were filmed, Thomas Meighan and a company of players under the direc-
tion of Alfred E. Green arrived in New York this week on board the S.S. Tolosa. The company will begin work immediately at the Paramount Long Island studio on the interior scenes for the picture. Scenes were filmed in Panama City, Colon, in the Canal Zone, and on the island of Tobago. Among the interesting places used were the ruins of Panama City, destroyed in 1625 by Morgan, the pirate; the old Cherokee prison, fa-

to, and early Spanish history of the country, and the famous Union Club. Scenes of the Panama Canal locks were filmed both from the air by government planes and from ships passing through the locks.

On the return trip the company spent two days in Costa Rica, visit-
ing San Jose, a mountain resort, which is said to be the most beautiful in the world; and women in the world are said to re-

side. While in Costa Rica a base-

tball team composed of members of the Paramount company with the greatest of the pitchers and the players played two games of baseball with the city team. There was a lot of friendly carry on.

In Panama the Paramount com-
pamy was so well liked that the government of the Republic, represented by Mr. Parraz, entertained the team at a San Cocho, a native festi-

val, and at the Panama race course the Thomas Meighan handicap was won, a run and a Lila Lee cup was pre-

tsented to the winning jockey.

Principal Closes Deal in Northwest

Another sales deal of importance was negotiated this week by Harry Ratham, president of Principal Pictures Corporation, ac-
cording to a telegram Eastern Man-
ger Irving Lesser received from this city. The sale is based on the road several weeks has closed several important deals. This week Miller signed a deal with Ben Friedman of Friedman Film Ex-

change of Minneapolis whereby Mr. Friedman will in the future handle the output of Principal Pictures Corporation. The first two releases include "The World's A Stage," based on Eileen Glynn, story and situation, whose services were acquired through per-

mission granted by Associated First "Spring," starring Milton Sills and Alice Lake. Friedman also purchased "Flesh and Blood," an all-star special.

The third big deal closed by Principal Pictures Corporation in as many weeks. Two weeks ago Mr. Ratham closed negotiations with the Enterprise Distributing Corporation which will handle Principal produc-

tions in the South and Southwest. Last week Mr. Ratham negotiated a deal with Harry Charnas whereby Mr. Charnas' exchanges in Pitts-

burgh, Cleveland, Cincinnati and Detroit will handle Principal Pic-

tures.

Special Press Sheet For Warner Feature

An eight page press sheet con-
taining a large number of helpful publicity and exploitation aids for exhibitors has been prepared by the Warner Brothers advertising and publicity staff in connection with the latest Warner classic, "Little Church Around the Corner," which has been adapted by Siga Printzlau from the play by Charles Brackett and the novel by Marion Russell.

The sheet is of newspaper, size, and contains all material suitable for publication. Three and one half pages have been devoted to stories concerning the production. Features yarns of length, production cuts, suggestions for a mailing campaign, program readers, advance and current reviews, and a forceful one, two and three column newspaper advertisements to be found throughout the panside press sheet.

Gilbert Again Due in Romantic Role

"Truxton King," the latest John Gilbert picture, produced by Fox Film Corporation, scheduled for February 18, gives the public an opportunity to contrast the star's performance of the romantic role of Edmund Davies in "Monte Cristo" with his acting of an up-to-date American thrown into the intrigues of a European principality and madly in love with a laval princess who appears to the Fox office. Through this romantic atmosphere John Gilbert's striking personality maintains the same magnetism and charm it displayed in the Dumas story, it is claimed.
“One Exciting Night” baffles sleuths

That professional sleuths, even to those in the United States Secret Service, are not more clever at unravelling screen mystery than the average motion-picture audience was demonstrated recently when the management of the Broadway Strand theatre, in New York, decided to post a special review of D. W. Griffith’s “One Exciting Night,” a United Artists release, a day or two before the opening of an indefinite run.

It was strictly a professional audience at the review. Men from the U. S. Secret Service were present as were members of private detective agencies. Police Commissioner Inches of Detroit, could not attend but his department was well represented. Every detective, every secret service man, and every agency operator, sat spellbound and listened to the unravelling of “One Exciting Night,” and not one of them had the mystery action solved before the last flicker of the last reel, it is said.

Paramount Stars Silk Show Feature

Leatrice Joy and Nita Naldi, two popular Paramount picture actresses, were featured at the International Silk Show last Wednesday at the Grand Central Palace. Miss Joy appeared Friday night in the Chinese costume she wore in “Jaw Head,” a Paramount picture which is being shown on Broadway now. With the Russian Symphony orchestra playing an oriental suite, Miss Joy was carried on a Chinese dais down the grand stairway to the magnificent Cortelli screen, where she received a great ovation by the throng of visitors of the Silk Show.

On Tuesday night Miss Naldi, wearing a richly draped Chinese costume, completely took the show by storm when she walked down the grand stairway while the orchestra played “The Shiek.”

Russell at Work on New Production

L. Case Russell is at work on the next Blazed Trail Productions feature, “Lost in a Big City.” The title of this special, which is scheduled to follow Blazed Trail’s present release, “Lost in a Big City,” has not been announced, but it is understood that the working title is “Power.” George Irving, who directed “Lost in a Big City,” will direct. Joseph Settle will photograph, and it is understood that Eva Le Gallienne Russell, Nitaammable opposite Mr. Lowell in this new feature.

“Darkness and Daylight” Is Completed

Albert W. Plummer, Director, has completed “Darkness and Daylight,” his first production for Bancroft Pictures Corporation. The story was taken from an old popular melodrama which played throughout America for over 30 years. Some of the finest homes in New England were used to advantage by the producers. The cast included a number of favorite screen players.

Palmer Photoplay Enters Field

The entry of the Palmer Photoplay Corporation into the production of short-length features with the promise to the public for better stories, and the removal of the barrier between gifted outside writers and the screen has brought forth from so-called “outside” writers nearly a hundred photoplays so good, so original, and so effective from the motion picture standpoint, that the final choice was a matter of exacting difficulty. Upon the foundation of this masterful story we shall build a production that has all the other advantages we can obtain for it in the entire industry.

Our policy is nothing short of a declaration of independence that may be interpreted as predicting the beginning of a new era in motion picture making. We hope to prove that the talent, train, or author is capable of supplying a fresh, vital, inspiring screen literature, a literature peculiar to the motion picture. Moreover, we are creating the precedent of paying these hitherto unrecognized authors and placing them upon the profits of the pictures.

If our success with “Out of the Night” does not measure up to our expectations, we shall not fail to admit the fact, and set ourselves to proving that our foundation is perfectly sound and that production and another, and another; the general public, our students, our other friends and the industry in general must judge us by the ensemble rather than by our first effort.

Critics Praise Laurette Taylor

Chicago Reviewers Command Star as One of Screen’s Greatest Actresses

The full praise bestowed by New York critics upon Laurette Taylor in the leading role in the stage version of "The Heart" has been repeated by the Chicago reviewers. This Metro photoplay, from J. Hartley MacDonald's stage play, scored a supreme triumph in the metropolitan, was met with the highest approval. Some of the Chicago critics were unanimous in classifying Miss Taylor as one of the screen's greatest actresses by virtue of this first screen performance.

Carl Sandberg, writing in the Chicago Daily News, says:

"Not often are we so pleasantly surprised as in the case of Laurette Taylor of the spoken play, after seeing the silent picture drama and coming across with notable, extra-
dinary pantomimic ability of the role necessary in the photoplay worth while."

Genevieve Harris writes in the Evening Post:

"Laurette Taylor as a screen debutante is really quite remarkable. Patience and taste is due to the fact that she is a mistress of pantomime. Her eyes and mouth express everything. Her movements, her gestures, are as perfectly suited to a screen role as are those of two of the veteran pictures, Mary Pickford and Mabel Normand. The picture has been beautifully photographed, with many exquisite exteriors and pleasing interior sets."

A good supporting cast aids the star.

Virginia Dale writes in the Journal:

"There she shines, there her eyes roll, her lips curl whimsically, and the very daw of youth is in her voice and the ingenuousness of Peg."

The Herald and Examiner says:

"Miss Taylor is an excellent choice for the leading role, and she is assisted by a fine supporting cast, which includes such names as Dorothy Davenport, Lillian Gish, and Esther Ralston."

Vitagraph Special Aids Benefit Fund

"My Wild Irish Rose," was the medium selected in Toledo to raise funds to equip the home of The Little Sisters of the Poor with electric lights. Through arrangements by the managing director, King Vidor, one of the most resourceful and competent men in the business. The picture was shot at the Alhambra theatre the Vitagraph special was shown for a full week, twenty per cent. of the gross receipts going to the Knights of Columbus. Monday night was set aside as Toledo Night, and each following night was named after some section of the city closing with Saturday as Interurban Night. On the Saturday before the opening there was a big parade, the marchers singing "My Wild Irish Rose," a song made famous by Chauncey Olcott and which plays an important part in the picture.

Rintintin—famous German Police Dog and world war hero, to be featured in "Wolf Fangs," a Chester M. Franklin production, to be supervised by Harry Rapf, for Warner Bros.

Toronto Aids Approval to "Robin Hood"

"Undoubtedly the biggest spectacle Douglas Fairbanks has ever done," said the critic for the Toronto Mail and Empire when "Douglas Fairbanks in Robin Hood," a United Artists release, was shown recently at the Hippodrome, Toronto, Can. "In fact, few productions that can come any where near this one ever have been placed on the screen. The scenes showing tournaments and warfare in the days of chivalry contain some of the finest photography ever seen in the movies."

"Thrill follows thrill," said the reviewer for the Evening Telegram, and Douglas Fairbanks in the stellar role much more than fulfills expectations. A magnificent spectacle, was the tour de France of Miss Hampton in the role of a 1923 vogue. The character calls for all the allure of youth and beauty and a correct taste in the matter of expensive and beautiful gowns. Miss Hampton is said to fill all three conditions with complete success.

"Does It Pay?" Due for March Release

"Does It Pay?" the Fox special featuring Hope Hampton, will be given to the public early in March. This screen drama, which handles a familiar and vital phase of modern life, is given an added interest on account of presenting Miss Hampton in the role of a 1923 vogue. The character calls for all the allure of youth and beauty and a correct taste in the matter of expensive and beautiful gowns. Miss Hampton is said to fill all three conditions with complete success.
British Like Doug’s “Robin Hood”

Newspaper Critics Are Unanimous in Acclaiming it Exceptional Production

THAT “Douglas Fairbanks in Robin Hood” is proving exceedingly popular with the British public and that there is no question this Fairbanks feature will set a new record for gross receipts for the British Isles, are statements contained in a letter just received from abroad and a representative of the Fairbanks organization.

“Fairbanks’ set as a standard in production which will be hard to follow,” said the London Evening News. “Clean, invigorating, noble in purpose and execution, it is a picture to show to young people.”

“If you want to spend a thoroughly entertaining evening, go and see this picture. You will feel better for it,” said the Star.

“It is the finest pro-English film that has been seen on this screen,” said the Sunday London Illustrated. “The picture is a tonic and, incidentally, the line boost for it.”

“It is one of the most splendid spectacles ever seen on the screen,” said the review of the London Sunday Chronicle.

“Physically gigantic, spiritually satisfying, artistically a triumph,” observed the Daily Special. “The picture is a Sunday Pictorial. “This is the finest screen romance I have yet seen,” Douglas Fairbanks in Robin Hood is unquestionably the most splendid photoplay ever made,” said the review for the London Sunday Express. “The truth is that Robin Hood is a great work of art, a new and altogether different kind of characters and plot, Fox Film Corporation has every reason to be proud of the picture.”

Arrangements are being perfected for the showing on Broadway of Fox Film Corporation’s screen version of the A. S. M. Hutchinson story “If Winter Comes”.

This “best seller” was filmed in England among the actual scenes described by the author, and to the strength of characters and plot. Fox Film Corporation has every reason to be proud of the picture, and Director Harry Millarde, who made “Over the Hill” and “The Town That Died”, has worked faithfully and well that all mere justice should be done to the picture.

With Percy Marmont in the part of Mark Sabre, Ann Forrest as Nona, and other important parts intrusted to Lily Metcalfe, Sydney Herbert, William Riley Hatch, Raymond Bloomer, Leslie King, Margaret Fielding, Gladys Leslie, Dorothy Manners, and Elsa Lanchester, the men and women of Hutchinson’s imagination became a reality on the screen.

Distribution Planned on Paramount Trailers

Paramount has made arrangements with the National Screen Service, with offices in New York and Chicago, for the distribution of the pictures to exhibitors.

The pictures are the only ones issued on “Blood and Sand,” “Paradise,” “Paradise,” “Paradise,” “Paradise,” and other pictures.

Trailers on the following productions are to be distributed under the titles “The Hypocrites,” “The Baby,” “The Covered Wagon,” “The Great Day,” “The Enemy of Women,” and “The Hypocrites.”

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1. Quality. Prints known for brilliance and clarity, expert staff, trained by years of experience, assures highest quality prints obtainable.

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3. Location. In the proper geographical location, assuring public delivery anywhere.

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American Releasing Films Commended

FOUR pictures distributed by American Releasing Corporation are picked for special mention by The National Board of Review on its January bulletin of noteworthy subjects. They are “A Man Lives,” “One Million Dollars,” “The Gypsies of The Sea,” and “Solomon in Society.”

The notation accompanying these pictures stresses their value as good entertainment suitable for the entire family.

“Outlaws of The Sea” is a John Ford production with Margaret Courtot, Pierre Gendron and Gordon Standing in the leading roles. “Wm. S. opinions in Society,” with Brenda Moore in the featured role, was produced by Cardinal Pictures and supervised by Whiteman Bennett.

Mexican Would Finance More Pictures

Fred Niblo, who has filmed the great American play, “The Famous Mrs. Fair,” for the Metro-Louis B. Mayer forces, has turned to Mexico as a locale for the filming of pictures. He has just returned to Hollywood with his wife, Enid Bennett, from a trip to Mexico City.

Mr. Niblo says that in the near future he proposes to make “The Mexican,” a new take-off of Crescost’s “Conquest of Mexico.” The Mexican government, he explains, is anxious for photoplays to be made and that means it hopes to advertise to the world that Mexico is not the arid, bandit-ridden land commonly supposed to be such. In abundance, Mr. Niblo is informed, may be obtained from the financial leaders of the country, who, he hopes, will lend the government in the desire that the beauties of Mexico be spread before the eyes of the world.

Mr. Niblo is at present cutting the completed film of “The Famous Mrs. Fair,” by James Forbes. This is the sequel of a second motion picture by Louie B. Mayer and distributed by Metro Pictures Corporation. Frances Faye stars the new adaptation. Charles J. Van Enger did the photography.

“The Hypocrites”’s “The Baby” Being Titled

Work will commence this week on the filming of “The Hypocrites” starring Wyndham Standing. Releasing arrangements are under the supervision of the American Releasing Corporation. Direction was by Charles Giblyn.

This film is made from the famous play “The Hypocrites” by Henry Arthur Jones which had a phenomenal Broadway run.
Fundamentals of Light for Understanding of Cinematography
Principles of Physics and Chemistry Intimately Related to Photography

Extracts from "Motion Picture Photography" by Carl L. Gregory, published by New York Institute of Photography
Chapter III

As the whole structure of photography rests upon the application of the science of physics and chemistry, the student of photography or cinematography can never be too well informed upon these subjects. While we shall endeavor to merely touch upon the more important principles of physics and chemistry, which are most intimately concerned in their relation to photography, it would be well for the reader, who is earnestly in search of information, to dig up his high school text-books and study the subjects of the physics of light and the chemistry of the salts of silver. If he has no such books, he will find a mine of interesting information in the public libraries, which are so numerous over the country that there are very few who do not have access to them. He who has considered these subjects dull and uninteresting will find they contain an unsuspected interest when he comes to trace their relation to and use in photography. It is not necessary to go deep into these subjects to get the simple facts upon which photography is based. When one has a clear conception of these facts, they will form a firm foundation upon which to build a sound structure of photographic knowledge. New facts acquired will then fit upon this foundation like bricks into a wall. If the student is uncertain as to what books to consult to acquire the knowledge which he wishes, he may find some assistance in consulting the bibliography or list of suitable text books given in another place in this volume.

Ideas 200 Years Ago
It is hardly two hundred years ago since people first had any adequate idea that our atmosphere exists and that we live and move about at the bottom of a sea of air—the weight of which presses upon us and all other objects about us with a pressure of approximately fourteen pounds to the square inch. With our present day knowledge gained from barometers, airships and balloons floating in the air and from hundreds of other common facts, we accept the presence of the atmosphere as a matter of course.

The existence of an all-pervading ether is, however, somewhat more difficult to grasp. Much like our knowledge of the air, its existence is only an inference from observed facts. Ether is an all-pervading medium in which the entire universe is submerged, and by means of radiation or vibration, are transmitted light, radiant heat, actinic radiation, X-rays, electromagnetic oscillations, magnetism, and Hertzian waves. Of these forms of radiant energy, light, or those radiations which enable the eye to see objects, are the only ones with which we are to deal.

Light is transmitted through the ether in straight lines, by very minute waves or vibrations, which travel with great rapidity.

Difference in Sound and Light Waves
For purposes of comparison, we often refer to the similarity of light waves to sound waves, but sound waves are carried by the atmosphere at a comparatively slow rate. It will be noted when viewing the steam emitted by a whistle at some distance from the observer that the steam is seen some little time before the sound is heard, showing that the light waves from the object travel much more quickly than the sound. Either waves do not correspond to sound waves in some other respects. For instance, sound waves are composed of alternate compressions and rarefactions, while the wave movement or displacement in light waves is from side to side at right angles to the direction in which the light is traveling.

Figure 1 is an illustration of the movement of light waves from side to side as it might appear if it were possible to magnify a ray of light and render it visible. Light itself is not visible. When we say we see a ray of light, as we sometimes do when the sunshine falls through a window or through the foliage of trees, we do not actually see the ray of light—what we see is small particles of dust floating in the atmosphere which show us where the ray of light is passing. The particles of dust reflect to our eye a small portion of the light which comes through the window or between the leaves, as the case may be. In ordinary diffused light these particles are too small to be seen, but under the strong light of the sun, each particle becomes a tiny luminous point. For an experiment to prove this, turn the light of a projection machine on in a quiet room, and if the atmosphere has not been disturbed so as to stir up dust, the path of the light will not be visible, but if we stir up a little dust, or blow a puff of smoke in front of the machine, we will see the path of the light spring out so that we can see it distinctly.

To return to the vibration of the ether waves back and forth in a ray of light, we see that in the first diagram the waves are represented as traveling like the crests and hollows of waves on water, which move forward without moving the water which composes them forward. This we know, because a boat floating upon water agitated by waves, does not move forward with the waves, but simply bobs up and down in the same spot. In the same manner light waves pass through the ether without the ether moving forward in the direction of the waves. There is a difference in the light waves and the water waves, however; for while the waves in water move up and down only, the vibrations, or waves, which occur in the ether, take place in every conceivable direction—sideways as well as up and down. Figure 2 represents a cross section of a ray of light in which may conceive that the wave or ray is vibrating back and forth in every direction within the limits of a circle.

Paths Followed by Light
Waves of light pass through any transparent medium, which may be air, glass, water, celluloid, amber or any other substance through which we can see. As long as light travels in the same substance or medium, it goes forward in a straight line, but as soon as it strikes the surface of a different medium, it is deflected or bent at a slight angle, depending upon the nature of the substance, and does not bend again until it encounters another medium. This is called the rectilinear propagation of light, which simply means, as before stated, that in any particular medium—whether air, water or glass—light always travels in straight lines.

The principal sources of light are from objects heated to a high temperature. The most common source of light is, of course, the sun, which is a heavenly body incandescently hot. In the are light, the light is emitted by the carbon tips heated to incan- (Continued on next page)
Fundamentals of Light
(Continued from preceding page)

decency by the passing of the electric current. Incandescent lights give forth light because their filaments are heated by the passing of the electric current. Ordinary kerosene

lamp flames are luminous, because of the hot particles in their flames to be heated to incandescence. There are exceptions to the rule of light being accompanied by heat, such as the glow of the glow-worm, phosphorescence of phosphorus, and light from some kinds of electric discharges. These exceptions are not very well understood and are seldom of any use in connection with photography.

In the Cooper-Hewitt lamp vapor of mercury is rendered incandescent by the passing of the electric current. A luminous body, that is, anything giving forth light, sends forth the light in all directions from itself, just as a pebble dropped on the surface of quiet water sends out ripples which leave the place where the pebble dropped in ever-widening circles. Do not become confused by the idea of the circle. Remember that any point on the crest of any of these ripples or waves has come outward from the pebble in a straight line. In a similar way, light waves move out in straight lines from their point of origin, not only in one plane, as the ripples do from the surface of the water, but in every direction. (Fig. 3)

The velocity at which light travels is 186,000 miles per second; that is, nearly eight times the distance around the earth in one second. What increases the heat in a light source, increases the amount of light from that source, so by increasing the amount of an electric light current or energy through an electric light, its brightness is increased.

Variation in Size of Light Waves

The size of the waves or vibrations of light varies as do the size of the ripples in a pond when stones of different size have been thrown in, but no matter what size these vibrations possess, they move forward at the same speed or velocity. The ether waves produced by a luminous body vary from 20,000,000,000,000 to 40,000,000,000,000,000,000 waves per second, and the wave length in ether accordingly varies from one 3,250,000th of an inch to about 1,675th of an inch. Light waves, as they travel through ether, are all alike in every respect except that of size, and in that respect they differ only in wave length and amplitude of vibration.

In Figure 1 the distance from A to B represents a ray of light traveling in the direction indicated by the arrow. The curved line represents light waves. The distance from crest to crest of a wave is the wave length. The distance from the crest and in that respect, they differ only in wave length and amplitude of the vibration.

Color Due to Length of Waves

Light waves of different lengths produce different effects when they strike a solid body. Those of the greatest wave length give the sensation of red light; as the wave length shortens, the color changes to orange-red, then to orange, and so on through orange-yellow, yellow, yellow-green, green, greenish blue, blue, blue-violet and violet. Waves of shorter lengths than these cannot be seen by the eye at all, but they are still able to produce an effect upon a photographic plate. They are called ultra-violet, or actinic waves. There is no fixed line between actinic waves and visible waves; that is, between light which we can see and light which we cannot see, but which will have an effect upon a photographic plate, because most of the light, which we can see, also has an effect upon a photographic plate.

Actinic light simply means the light which has the strongest action upon a photographic plate, whether visible or not.

Reflection Permits Photography

When light strikes an object, part of it is reflected or thrown back. It is because of this fact that we are enabled to see objects and to photograph them. The kind or quality of light reflected enables one to photograph objects. The violet light is quite active photographically, while the other end of the spectrum, red, is not.

If the object reflects all blue or violet the photographic sensitive surface will be strongly affected and the object easily photographed, but if the object reflects yellow and red waves only, the sensitive surface will be only feebly affected.

It is for this reason that photographic operations are carried on in dark rooms which are illuminated only by faint red or orange light. All dark room lights should be carefully tested by exposing a sample of the most sensitive surface that is to be worked under the light in question. For a greater period of time than such sample would be exposed under any ordinary working conditions. If on development the sample shows traces of fog, the light should be changed or its intensity decreased. When a certain color of light predominates, the unaided eye is not able to distinguish a contamination of another color, consequently wherever possible it is very desirable to make a spectroscopic examination of the light passed by screens used for dark room illumination.

From this it will be seen that much depends upon the quality of light reflected in photographic work.

Law of Light Intensity

The intensity of light diminishes in proportion to the square of the distance from its source. For instance, let us refer to Figure No. 4, which represents light rays emanating from a small source, such as an arc lamp or the flame of a candle. Let the square A represent screen one foot square placed at a distance of one foot from the light, and the square B screen placed at a distance of two feet from the light. These two squares are in a line with the light; square A exactly shades square B. If we remove square A the same amount of light which fell upon square A will now fall upon square B. Square B is twice the diameter of square A, or four times its area. Since the same amount of light which fell upon square A covers a surface four times as great as twice the distance, it follows that the intensity of the light falling upon B is only one-fourth of the intensity of light falling upon A, or conversely, the intensity of the light falling upon A is four times the intensity of light on screen B.

This law of illumination must be taken into account very particularly where artificial illumination is used, for if it takes a certain number of lights to illuminate a certain small set properly, it will require four times as many lights to properly illuminate a set which is only twice as large. Therefore it is practically impossible to artificially illuminate a very large set since the limit of the practical number of artificial lights is soon reached.
If you are interested in greater profits—fill out the coupon

If your theatre has a throw of less than 120 ft.; or a picture width of not more than 16 ft.;—and you are using carbon arcs—you can save real money each month through the use of Edison MAZDA lamps for projection.

You can get better pictures; pictures evenly illuminated, without flicker; pictures that are kind to the eye; pictures that make audiences notice the difference in projection between your theatre and the one down the block;—and at a considerably less operating cost to you.

The Edison Lamp Works maintains a staff of trained lamp engineers who know projection from A to Z. These engineers stand ready at all times to render you a free service; to advise you definitely as to whether or not incandescent lamp projection will prove profitable. In many cases they personally assist and inspect the installation of new equipment.

Edison MAZDA lamps for motion projection are handled by live distributors all over the country. There is one near you who is ready to serve you at all times and who carries complete apparatus for incandescent lamp projection. If you do not know his name, or if your present distributor or supply house does not carry Edison MAZDA lamps, write to us and we will put you in touch with our distributor in your locality.

Edison Lamp Works
of General Electric Co.
Harrison, N. J.

It costs you nothing to investigate. Why not join the ranks of hundreds of other exhibitors who are demonstrating daily that Incandescent Projection pays.

You run good pictures. You operate good machines. Why not project with the best light you can get, especially when it costs you less to run and the saving pays for the cost of the necessary new equipment in a short time.

Edison Lamp Works, Harrison, N. J.

Gentlemen:
I am interested in knowing more about incandescent lamp projection. Please send me your free booklets.

I am now using amperes.

**D.C.**

motor generator transformer rheostat

my throw is... ft., my picture is... ft. wide.

------------------------------------------------------------------

Edison Lamp Works, Harrison, N. J.
Equipment Dealers' Association Select Chicago for Annual Convention

That the Association of Motion Picture Equipment Dealers of America has made splendid progress since it was organized in Indianapolis last July, was revealed at the meeting of the directors, held at the Congress Hotel, Chicago, on February 8th and 9th.

There are now fifty-six active members in the association, out of a possible sixty eligibles. All are fully paid up and there is a substantial fund in the treasury.

During its brief existence the association has already ironed out many trade abuses and has put the supply business on a better basis, which will result in benefit to not only supply dealers but manufacturers and exhibitors as well.

At the meeting of the directors plans were made for the annual convention, which will be held at the Congress Hotel, Chicago, on July 12th, 13th and 14th, and which, according to members of the board, promises to be the most important event of its kind ever put on by Supply Dealers. Many men of national prominence in the motion picture industry, and equipment manufacturers are expected to attend and address the members.

Chic early members state that while they will not be allowed to overshadow the business meetings, some interesting social functions will also be provided.

Those present at the directors' meeting included: President Leo Dwyer, Cleveland, Ohio; Vice-President B. A. Benson, Chicago; Secretary Otto Dieckman, Cincinnati, Ohio; Joe Horstien, New York; C. E. Cornwall, Charleston, W. Va., and Harry Bogue, Cincinnati, Ohio.

Letters pledging their continued support and explaining their absences were due to illness, were received from Sid Lows, Minneapolis; Robert L. Homer, Boston; H. A. Mohrbaecker, Denver, and Henry Jay Smith, Pittsburgh.

Chaplin Installs Robert-Morton Organ

Movie fans in the country seldom realize the true character of their screen stars.

Screen action, plot, and the vehicle representing our favorite doesn't always fully interpret the temperament of the actor. It may be news to many of your readers that Charlie Chaplin is a clever musician, playing violin, piano and organ with unusual skill.

The first intimation that many of Chaplin's friends and followers knew of this musical talent was the placing of an order for a Robert-Morton organ to be installed in his new Beverly Hills home in the course of construction. This is one of the finest residences in the Hollywood district. In the music room provision was also made for an echo organ and a special role device will also be installed on the instrument.

It is expected that Charlie will "shoulder arms" over the console of the new instrument when the Pipes of Pan are playing in the springtime.

New Madison Being Constructed

Construction has been started on the new Madison Theatre, Ward avenue and Madison road, Madisonville, Ohio, and the opening will probably take place by June 1st. There will be 750 seats in the structure, which will be fireproof throughout. The front of the building will be two stories high, with two store-rooms on the first floor and space for three offices on the floor above. Rough tapestry pressed brick, with stone trim, is specified for the exterior.

Restrooms for men and women are included in the plans. The air will be changed every six minutes through the use of a modern ventilating system. Size of the plot on which the structure is being erected is 69 1-2 by 140 feet, Charles Weigel, well-known Cincinnati exhibitor, is the owner of the new theatre.

Capitol Theatre, Dallas, Texas, Opens as Twentieth Century Playhouse

With its brilliant reflection of white lights against an imposing front of the same character, the Capitol theatre, the latest trade venture to be backed by Col. Leon S. Gohman, opened at Dallas, Texas, to more than capacity business and with S. R. O. signs hanging out.

The house holds 1044 seats, all on one floor. In a building 50 feet wide, which is built of stone, brick and reinforced concrete and strictly modern, up to date and fireproof. Music consists of a Barton organ and an orchestra of six pieces. Projection is from a Proctor machine on a Minusa screen. A roomy lobby faces the street, while back of it is a foyer of agreeable proportions. One very attractive feature is the arrangement of the electric sign, which is built in a recessed position above the face of the front, over the lobby entry, and throws light out and down.

While the wall and ceiling decorations are not elaborate or of extra expensive nature, the house has an atmosphere of refinement and elegance, all appointments being in good taste.

The heating and cooling systems are of the latest patterns and guaranteed to be a warm theatre in winter and a cool one in the summer.

On the opening night the foyer was crowded with a collection of rare floral gifts, sent to the theatre by the management. A steady line of eager patrons passing through the many rows of different colored lights created a sight seldom witnessed by theatre-goers.

The Popular Amusement Company, owners of the theatre, was organized in Dallas about a year ago. Construction on the new house was started soon after the formation of the company. In operating the Capitol theatre, Leon S. Gohman has been named as general manager and L. A. Goodwin, manager.

Christian Franke will conduct the orchestra. Miss Genevieve Clements and Albert Harris are the organists. Admission prices will be 15 cents matinee and 25 cents evenings.—Noble.

San Francisco to Have Another

Alex E. Levin, well known in the San Francisco film industry, and Attorney Joseph L. Levin have purchased from Jacob Weissbein the northwest corner at Geary St. & 18th Ave. and plans have been drawn by Reid Bros., architects, for the immediate erection of a magnificent theatre to seat 2000 persons and represent an outlay of $250,000. The new theatre will be one of the finest residential theatres in America involving latest construction features, lighting and ornamentation and every known comfort. The general scheme of architecture is dignified Egyptian. No name has yet been chosen for this theatre which is to be a ground floor house with a raised section and the seats ranging along inclined tiers.

Crandall Central Installs Organ

The Robert Morton triple manual pipe organ now being installed at the Crandall Central will be in operation by the end of the week. It is understood that one of the Morton concert organists will come here from the factory to operate the organ.—Knappen.
Power's Multiple Coil Rheostat

Specially Designed for Motion Picture Projection
Eliminates Shut-Downs Due to Burnt Out Rheostats

The loss of one coil does not affect the others, and if entire capacity of rheostat is not being used, a new coil may be immediately switched in.

Coils are of special non-corrosive wire and may be replaced in a few minutes without difficulty.

Weighs less than one-third the grid type rheostat and can easily be moved by one man.

The multiple coil units carrying ten amperes each are connected across two heavy brass buss bars and the current is easily varied by means of knife switches.

Made in the following sizes
30—55 amperes 110-115 volts
40—75 amperes 220-230 volts
60—95 amperes
80—125 amperes

Extremely Light and Highly Efficient

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809 Chestnut St., Philadelphia, Pa.
Simplified Electricity for Projectionists
Mathematical Terms and Equations

Lesson I—Part I

ONFUCIUS, the great Chinese philosopher, is credited with the saying that "the most common cause for misunderstanding among men is lack of a common basis of expression." According to a more modern saying, "There is more truth in poetry than in words." Undoubtedly, the most common cause for trouble among persons working with electricity is a general misunderstanding of the expressions used in describing, and the units used in measuring, electrical effects and their causes.

Now mathematics is the very essence of electricity. Certainly no person can hope to successfully understand this very interesting subject unless he can read and speak the language in which it is written. Mathematics is truly the language of electricity. This does not necessarily mean that without an adequate education in this branch of science a study of the subject is hopeless. On the contrary, all the knowledge needed for the projectionist to obtain a fairly accurate working knowledge is to be able to read and understand this language so that when a piece of electrical apparatus does a particular thing he will know why it does it and how it happens.

Electrical engineering, like every other science, for that matter, is built on laws. Our social life is made and controlled by made laws which all of us, presumably, must obey if we wish to escape the "hoosegow." The laws of the science of electricity, however, are not man-made. Rather, some men spend a considerable part of their life conducting endless experiments in an effort to find out what these laws are. Once the law of an electrical action is found, the future behavior of the action can be easily determined.

Equations
These laws are expressed in the form of equations, which form the language of electricity. Now an equation is nothing more than an expression of equality between two or more things. In other words, it simply states that one thing is equal to another. Thus, if you thought that Tom Brown was as good a man as John Jones, you could express it by writing:

Tom Brown = John Jones

This means that Tom Brown is equal to John Jones. Every equation is made up of parts called terms and these terms are joined together by signs, or symbols. In the following equation

2 + 4 = 12 — 6

2, 4, 12 and 6 are the terms and +, =, and — are the signs. The terms tell us what quantities or amounts are being handled, and the signs what is being done with these amounts. Instead of using signs, we can use letters, as B + B = B, where B = 4, or we can condense this and say

3 × B = 12

or just

3B = 12

Letters, then, are time-savers. That is, they save time in writing and serve to condense the equation. Many different signs are used in equations, and it is quite necessary to understand them in order to be able to read equations. Some of the most common signs are as follows:

+ (plus) means to add

× (times) means to multiply

= (equals) means to divide

or simply

AB = 0

or

A = B

Subscripts, or markings, are used to distinguish one like term from another. It is common practice to use a particular letter always for the same thing. Thus, "I" usually means "electric current." But in equations where many different electrical currents are used some means of telling which currents are meant is necessary, as for instance, 1 ampere + 4 amperes + 7 amperes = 12 amperes. This can also be written

I + I + I = 9

or

I + I + I = I, = 9

There are many ways of distinguishing between the individual currents, as a matter of fact.

When terms are enclosed by these marks ( ), called brackets, it means that the terms so enclosed are to be treated together. Thus if we saw

2(4 + 7) = 32

We know that what is meant is

2 × 11 = 22

Keep For Reference

THIS article on Mathematical Terms and Equations, the first of a series dealing with Simplified Electricity for Projectionists, should be given special attention in that it takes up the fundamentals of mathematics which are essential for an intelligent understanding of electricity. As this series of articles will take up in detail a great many phases of electricity which are of particular interest to projectionists, it is recommended that the issues of the NEWS carrying these articles be filed or else the articles cut from the magazine and bound.

Any comments or questions which the projectionist wishes to make concerning the various subjects treated through these articles will be gladly considered by the editor.

or the terms enclosed by the brackets are to be operated on first.

Exponents and Roots
We now come to something a little more difficult. Consider the equation shown below:

A = 16

This means that a certain number multiplied by itself equals 16. The number obviously is 4. However, we can write this a different way, as

A = 16

Here the smaller number 2 is called an exponent (Ex-po-nent) and means that the number before it is to be multiplied by itself as many times as the exponent calls for. Thus

A = 16

B = B × B × B × B

Suppose, however, that we wish to reverse this process and, having the exponential value of A, wish to write the value for A alone. We would write

A = √A

Squares and square roots are used in writing in figuring alternating current circuits so the idea should be well grasped. The sign √ is called a "square root" sign and means just the reverse of the exponent. If the exponent had been 3 the sign would have been 3√ (cubed root); or if 4, 4√ (fourth root). The process of finding the value of such a term is called "extracting the root."

Simplifying Equations
Equations, however, are not always so simple in form as those shown above. Indeed many of them become so long and complicated that it is necessary to simplify and condense them in order to effect a solution. One of the most common methods of simplifying equations is to transpose and cancel like terms. Thus,

y + 2 = 6

This really means

y = 6 — 2

We can also write this

y = 6

Now in order to find what y is we must "juggle" the equation, so to speak, so that y stands alone on one side of the equation. In order to do this in the above case we must move the figure 2" to the other side of the equation. This can be done by multiplying each side by 2. Thus

2 × y = 2 × 6

But on the left hand side of the equation it will be seen that y is multiplied by 2 and also divided by 2. These two operations are just the reverse of each other and one nullifies or cancels the other. In other words the value of y is not changed. If you give two dollars to one person and another person gives you two dollars you have the same amount of money you first had. So these two operations cancel each other and this leaves the equation as follows:

y = 12

(Continued on page 965)
Variable Light Control

FOR dense or light films, the carbon arc is depended upon to deliver the proper amount of light necessary to project the picture.

The Carbon Arc with Columbia Projector Carbons
produces the steadiest, most brilliant, and dependable light obtainable

—inquiries cheerfully answered with full information

NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio

San Francisco, Cal.
Simplified Electricity for Projectionists

(Continued from page 964)

In common practice we do not really multiply each side (or member) by 2, but merely move the number in question from one side of the equation to the other, as

\[
\frac{y}{2} = 6 \quad 2 = 2 \times 6
\]

Fractions

Fractions are quite puzzling to some people, yet when once the principle is grasped there is nothing more simple. Now a fraction is nothing more than some part of a whole number; 1 (one) is a whole number, such as also are 2, 3, 4, 5, etc. Fractional values can really be expressed in two ways. One is commonly called the true fractional value and the other the decimal value. These two are readily interchangeable and it is fortunate that this is so because the decimal value is far more convenient to handle than the true fraction.

Suppose we start out with 1 (one) dollar. Now one dollar is divided into 100 cents. We can express any part of a dollar as a fraction or a decimal. Thus a half a dollar can be written either as \( \frac{1}{2} \) or \( 0.50 \) (50¢) of a dollar. Similarly 25 cents is either \( \frac{1}{4} \) dollar or \( 0.25 \) (25¢) also \( \frac{1}{8} \) dollar = $1.25, 1/16 dollar = \$0.0625, etc.

Fractions can be added, subtracted, multiplied, divided, etc., just as any other number. When adding or subtracting, however, it is necessary that the two bottom numbers of the fractions be of the same figure. Thus when adding \( \frac{1}{2} \) to \( \frac{1}{4} \) we would change the \( \frac{1}{4} \) to eightths and then add the two top figures, as

\[
\frac{1}{2} + \frac{1}{4} = \frac{3}{4}
\]

Similarly when adding \( \frac{1}{2} \) to \( \frac{1}{4} \) we would choose the smallest number into which 3 and 4, both, could be divided. This is obviously 12. We would then divide 3 into 12 and get 4 for the top figure of one fraction. Then we would divide 4 into 12 and get 3 for the other top figure. These two fractions would then appear as follows:

\[
\frac{1}{3} + \frac{1}{4} = \frac{1}{12} + \frac{1}{12} = \frac{1}{7}
\]

When multiplying and dividing, however, a different method is used. If we wished to multiply \( \frac{3}{7} \) by \( \frac{2}{3} \) we would proceed as follows: Multiply the two top numbers by each other and then multiply the two bottom numbers by each other. These two numbers give the top and bottom figures of the new fraction. Thus

\[
\frac{3}{7} \times \frac{2}{3} = \frac{6}{21} = \frac{2}{7}
\]

Reducing the numbers of the fraction so that it contains the smallest possible figures is called simplifying the fraction.

Reciprocals

Reciprocals (re-cip-ro-cals) are nothing more than simple fractions. The top number is always the figure (1) and the bottom number any designated figure. The reciprocal of a number is a number divided into one (1). Thus, the reciprocal of 4 is 1/4; of 3 is 1/3; of 18 is 1/18. Reciprocals are much used in figuring the combined value of electrical resistances in parallel and in lens problems. Hence it is important that they be well understood at this time. It can be seen from what has been said concerning fractions that reciprocals can also be expressed as decimals. Thus

\[
\frac{1}{3} = 0.3333333333\ldots
\]

1/8 is 1 divided by 8, or .0125. It is very convenient, when handling reciprocals, to convert them to decimal values. They can then be easily added and subtracted, etc. Suppose we wish to add 1/6 and 1/9. First find the decimal value of 1/6, which is 0.1666666666..., and then find the decimal value of 1/9, which is 0.11111111111.... Adding these two numbers, we get .278.

A table showing the values of squares, cubes, square roots, cube roots, and reciprocals is shown in Table I. Use the table as follows: For example, opposite the figure 8 in the first column is found the square of the number (64), in the next column the cube root (512), in the following column the square root (2.828), then the cube root (2.00), and last the reciprocal (.125).

(Next week's issue will be devoted to electrical units and their definitions.)

**Table I**

<table>
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</table>

Send in Questions on these Articles

National Anti-Misframe League Pledge

As a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practiced in the projection-room, I promise that I will do to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when so instructed by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

New applicants when sending in blanks for membership in the N. A. M. please enclose twenty-five cents for a membership button.
If it is in the negative, you will get it in the print, on

EASTMAN
POSITIVE FILM

Detail in highest highlight or deepest shadow, with every step of gradation in between,—Eastman Positive Film reproduces it all and carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
New Utah House Challenges Comparison With Any in State

LOGAN, Utah, has a new motion picture theatre which challenges comparison with any theatre in the United States. It is the Capitol theatre, with B. O. Thatcher as manager. It will open in a few weeks.

It is built of structural steel and reinforced concrete with a Johns-Manville asbestos roof. It is fireproof in every way. The entrance is 30 by 114 feet. The building is 70 feet wide and 165 feet long.

The plaster work of the interior is in the style of the Italian and French Renaissance. This is beautifully painted in oils in colors to harmonize with the draperies, which are in old rose, French grays and taupes. The carpeting will be luxuriously rich and in old rose and black to harmonize with the draperies and walls.

The overhead pressure system of ventilation has been installed and not only keeps the place filled with fresh air but maintains an even temperature the year round. The air is changed every two minutes.

The ticket office in the center of the entrance is made of marble and plate glass. The lobby is attractively decorated. There is a baby carriage garage and a well appointed smoking and rest room for men. In the foyer are roomy divans and arm chairs upholstered in old rose. Everything has been arranged to give the feeling of rest and comfort. Running off from the foyer on the right is a ramp which rises at an easy incline, to the mezzanine floor, the ladies' rest room and the loges. An ample check room is next to the ramp on the right. Off from the left a broad stairway leads to the mezzanine, the rest room and the loges.

The foyer opens directly by means of two large entrances into the body of the house. Two spacious aisles run down from these entrances to the stage. Other aisles at the back of the side sections and along the side walls make every seat easily accessible. Nearly nine hundred seats, all giving a full view of the stage, are placed on the main floor. These seats are all wide and roomy. They are fully sprung and upholstered in a heavy old rose velour. The woodwork is in French grey.

At the rear of the right hand section of the seats on the main floor is a nursery designed especially for the use of mothers with babes in arms. It is unique and consists of a roomy section, seated with the finest of upholstered chairs and separated from the rest of the auditorium by a low wall, above which, running to the ceiling, is a partition of heavy plate glass. Through this plate partition an excellent view of the stage can be secured. The room is soundproof, and thus crying children will in no way bother patrons of the theatre.

The mezzanine floor is roomy and furnished with easy divans and upholstered chairs which match the drapery. Off this floor is a carefully appointed ladies' rest room, fitted up with complete lavatory equipment and a drinking fountain.

From the mezzanine floor, entrances on either side of the house lead to the seven loges, where 116 people can be seated. These loges all command excellent views of the stage and of a large section of the orchestra floor. They are fitted with comfortable, roomy chairs, upholstered in old rose.

A short ramp on the right and an easy stairway on the left lead from the mezzanine floor to the balcony. In the front balcony are seats for 186 people. The two front rows are furnished with the same wide, upholstered chairs that are found in the loges and downstair.

Above the balcony is gallery, where between 350 and 400 seats will be kept for general admission.

The projection room is ingeniously placed above the ceiling of the main floor and under the floor of the front balcony. The machines project through the front of the balcony. The room is really a huge concrete box, thus shutting all films and projecting machines off from the rest of the building in a fire-proof enclosure.

The lighting system is one designed to bring out the greatest beauty of the house and one that can be used to produce in the auditorium the same atmosphere that is produced in the picture on the screen or in the setting on the stage. It is known as the semi-direct system, and was devised by Thatcher after a close study of daylight lighting systems in Europe. Placed on the ceiling of the auditorium and forming an integral part of the decorations will be large shades, behind each of which will be a powerful reflector. These shades will be in various colors. Hundreds of them will cast a glowing white light, some will be blue, red or amber. They will be fitted with dimmers, and thus can be used in varying intensity. By using part of these lights or by using them in various combinations and intensities, different lighting effects can be produced in the body of the theatre.

An entire orchestra of fifty pieces can be placed in the pit. To accomplish this the pit extends in steps back under the stage for several feet. At the back of the orchestra pit and therefore farther under the stage is the organ pit, where a large pipe organ will be installed. Special planning has made it possible to secure ample room for the organ pipes, a thing not possible in the ordinary playhouse.

The stage is one of the largest in the state. It is 36 feet deep and 70 feet wide. The height is 65 feet to the gridiron, above which is ample space for the stage hands to stand upright in arranging settings. There are 40 lines, taking in all four miles of rope, used in hanging the scenery.

The proscenium opening measures 36 feet wide by 28 feet high. At either side of the opening, between the stage and the audience, are artificially arranged flower gardens where colored lights will play. The curtain is of the heaviest asbestos. With its counter weights it will weigh from 1,500 to 2,000 pounds.

The system of stage lighting installed is in advance of anything in the West, which allows for the setting up, in advance, of two preselctions. This means that, before any show begins, switches can be set for two completely different lighting effects to be used with two different sets or to give atmosphere to two different parts of a picture. These effects can then be produced by the closing of a single switch.—Hunt.

IOWA

Clinton—J. C. Wood Company, local architects, have completed plans and are ready to receive bids for a new Municipal Coliseum to be erected at 13th Avenue.
Little Stories of

Successful Exhibitors No. 6
Harry M. Crandall

Harry M. Crandall, at the age of 42, is a living example of the real opportunities in the exhibiting field. And like so many other big men, Mr. Crandall had no easy start. He was born in Washington, D.C., and at the age of 12 he left school to work in a grocery at $1.50 per week. By turns he was telegraph boy and telephone operator. While in this latter position he married at the age of 19 on a salary of $8 per week.

Not long after, he established a livery and stable business, after which Mr. Crandall entered his present field in 1907 when he opened the Casino with 80 seats and a ten minute 5-cent show. From this humble beginning has grown the Crandall Circuit of 15 theatres, 10 of which are in the city of Washington and the balance in Virginia, West Virginia and Maryland.

Mr. Crandall, who is president of the Motion Picture Exhibitors League of the District of Columbia, could have used a GOLD SEAL Automatic Ticket Register to advantage in his first 80-seat Casino, had they been manufactured at that time. He now uses them in all the theatres on his circuit. The GOLD SEAL is a proven necessity for the smallest houses as well as the biggest. And the low cost and convenient terms make it so easy to buy that you need delay no longer.

You are in business to make money. So protect your profits with an easy-to-buy GOLD SEAL. Write for prices today.

Automatic Ticket Register Corporation

Largest in the World

1782 Broadway, New York City

NOTE: — Distributors in principal cities. Write for name of nearest one.

TICKETS

We print 25,000 miles of tickets every year, for both machine and hand sale.
Write for our low prices.

RAVEN HAFTONE SCREEN

Used in the Capitol Theatre, N.Y. and other representative American houses, is also ideal for travelling shows.

It is absolutely opaque, can be packed small and light, stands rough handling, and is washable. Easily installed.

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97 Years’ Experience

Behind this Line

Nearly a century’s experience in building fine furniture enables Heywood-Wakefield to offer theatre chairs of proven quality. Among theatres now using Heywood-Wakefield chairs are:

Saxe’s Kenosha Orpheum
Grand Central Theatre
Blue Mouse Theatre
Blackstone Theatre
Strand Theatre
Codman Sq. Theatre
Kelley Theatre
Ria Theatre
Metropolitan Theatre
Liberty Theatre

Kenosha, Wis.
St. Louis, Mo.
Astoria, Ore.
Chicago, Ill.
Brownsville, Pa.
Dorchester, Mass.
Iola, Kan.
New York City
Baltimore, Md.
Corning, N.Y.

Write for New Catalogue and Price List

Heywood-Wakefield Company

Baltimore, Md. Los Angeles, Cal.
Buffalo, N.Y. New York, N.Y.
Chicago, Ill. St. Louis, Mo.
Kansas City, Mo. Winter Hill, Mass.
Portland, Ore.
New National Theatre, Richmond, Va., to Have Excellent Ventilation

Work is progressing rapidly on the construction of the new National theatre in Richmond, Va. All signs point to completion by June 1st.

Built by the First National Amusement Company, the National will be under the same management as the Broadway theatre of Richmond, and controlled by Frank Ferrandini and Pryor Bros. The cost, running well into the half-million-dollar mark, assumes that this magnificent new motion picture palace will be one of the finest and most attractive in the entire south.

Naturally enough, the first consideration throughout is the comfort of the public. The most careful attention is being paid to projection, to seats and to atmospheric conditions. In winter an abundance of fresh air will be supplied to meet the most exacting ventilation requirements, but before it is passed into the theatre it will be warmed to a comfortable temperature so as to insure entire absence of drafts. Two 8-foot Typhoons are used for this operation, and their work in similar installations all over the country assures full air supply and silence.

In summer—in the very hottest weather—the patrons of the National theatre will be able to enjoy the shows in absolute comfort. Nothing has been left undone to make the National theatre one of the best ventilated and coolest theatres in the country. The engineers of the Typhoon Fan Company were given carte blanche in the designing of a Typhoon system that would be the acme of cooling perfection.

The scheme used in the one found to be most effective by Typhoon engineers in their long and varied experience is cooling and ventilating thousands of theatres throughout the United States. Breezes—pine and refreshing—cool and delightful—all over the house, is the result that will be produced.

Between the roof and ceiling five immense Typhoon breeze makers will be placed—four of them nine feet in diameter and one of them eight feet. When going at full capacity, which would be only be in extremely warm summer weather, they will blow in a total of 385,000 cubic feet of fresh, wholesome air per minute. And this would be further augmented by the two heating Typhoons in the basement with an additional 130,000 cubic feet per minute—making a total of nearly 31,000,000 cubic feet per hour.

To assist in a better distribution of the cooling breezes, two two and one-half-foot Typhoons will be located advantageously in the foyer.

Community Theatre for the Oranges

The Prospect Theatre Company incorporated recently for the purpose of building a community theatre to be operated by the residents of the Oranges, New Jersey. The Prospect Theatre Company has its offices at 539 Main street, East Orange, N. J. The "Prospect" is situated in the heart of the Brick Church section of East Orange on Prospect Place, convenient to transportation. The building will be of fireproof construction throughout, with the most modern electric, heating and ventilating systems. Seating capacity will provide for 1,600. The management of the theatre will be under the personal direction of Richard A. Reilly, former manager of the Palace, Lyceum and Colonial, and secretary of the Prospect Theatre Company.

New Norwich Palace Progressing

Contract for general construction of the new $150,000 Playhouse of the Palace Theatre Corporation of Norwich, Ct., was last week let to the H. Wales Lines Company of Meriden, Ct. Other contracts, such as heating, interior decorating, organ and other equipment, have yet to be awarded. Work on the new theatre will be inaugurated as soon as machinery arrives and weather permits. The contract states that work is to be completed by Aug. 1, 1923. It is stated that the theatre will be one of the best equipped and safest in Connecticut, being, what is called, a strictly ground-floor house with a number of exits.

E. H. Adams Building in Newmarket

E. H. Adams, of Newmarket, Ontario, a town about twenty miles north of Toronto, has started the construction of a brand new picture theatre. Mr. Adams has been a barber in Newmarket for a number of years, but has now branched out into the moving picture business. His new house, which is of solid brick and stone.

S. M. P. E. Spring Convention Scheduled for Atlantic City May 7-8-9-10

The dates for the Spring Convention of the Society of Motion Picture Engineers have been set for May 7, 8, 9 and 10th, to be held at Atlantic City, N. J. The Hotel Traymore, located on the beach front, will be the headquarters and meeting place for the Society during this convention. This meeting will mark the sixteenth convention of the Society which was founded on July 24, 1916. During the past few years, the popularity and membership of the Society of Motion Picture Engineers has been increasing by leaps and bounds as the importance of the Society to the industry is more fully realized. The great percentage of leading engineers of all the various technical branches of the motion picture industry are affiliated with the Society of Motion Picture Engineers who present during the semianual conventions papers on the advancement and standard practices of motion picture engineering. There is no source of information to which the person interested in motion pictures may turn which equals that presented through the various papers of the Society of Motion Picture Engineers.

Every indication points to an exceedingly interesting and heavily attended meeting at Atlantic City. There are several subjects which will be treated that will be of unusual interest to this industry. There is also no denying that the location selected for this convention will aid in lending to the development.

Everyone in the motion picture industry who is desirous of advancing in his profession should be a member of this Society in that it offers the means of personal acquaintances with those best informed in the various lines of motion picture engineering, and also permits the most advanced and scientific methods pertaining to motion picture engineering. Detailed information may be secured from the office of the Secretary, Room 402, 729 7th Ave., New York City.
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Also Builders of Famous Marr & Colton Concert Organ

PROJECTION MACHINES OVERHAULED AND REPAIRED

Simplex, Powers, Muybridge, Edison and all other makes.

Best equipped machine shop; expert mechanics.

We can repair your old machine and make it as good as new.

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Expert Work • • •

Note:—To get the best and most satisfactory service from your projection machines, have them overhauled at least once every two years.

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M. AM. SOC. C. E.

THEATRE ENGINEERS AND ARCHITECTS

Plans and Specifications
Assistance in Financing

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NEW YORK

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Rochester, N. Y.

The ideal pipe organ for the exhibitor who seeks for the maximum value obtainable in a small pipe organ at a reasonable price. Can be placed in the orchestra pit or in an organ chamber.

(Written for Interesting Literature)

EVERYTHING MUSICAL

WARSAW, N. Y.

Information or advice concerning equipment for the Theatre is furnished gratis by the Technical Department of the Motion Picture News.
News from Washington, D. C.

The Department of Agriculture, Washington, D. C., is to occupy its new motion picture and photographic laboratories on C street, near 14th St., S. W., in a few days. On the top floor is a fine sky-lighted studio, well lighted by day, and to be equipped later with Cooper-Hewitts for night work. In effect the building is exchange, production unit, studio, laboratory and storage center. Drying rooms, inspection rooms, six large vaults, all-steel, projection room and booth, basement storage space, office rooms, developing rooms, laboratory, etc., are all of fire proof concrete and steel construction. Director Perkins feels that he now has the best plant in the East, South of New York.

The War Department theaters office here is gathering and testing optical lenses and condensers from all co-operating domestic and foreign manufacturers and it is said that they plan to do a little research in manufacture of projection supplies, for their own houses only.

The National Literary Society is to establish a "Temple of Literature" here, says its founder, Dr. H. Harrison. The three story structure will have fifty columns to represent the States, Alaska, and the District. Two theatres will be features of the building, one to be a model theatre, and the smaller one to be a children's theatre. Of the seven busts in the rotunda one is to represent drama. Each bust is to be of some American or foreign leader in that line.

Hudson Falls Adds Another

The Hudson Falls Theatre Corporation recently opened their new theatre, The Strand, which gives Hudson Falls' visitors and natives another attraction to gaze upon. The Hudson Falls Theatre Corporation's officers are L. J. Shearer, President and Treasurer L. A. Buettner, Vice President and General Manager and C. J. Carroll, Secretary and Assistant Treasurer.

Associated Theatres, Inc., Building

The Lock City theatre which is being built by Associated Theatres, Inc., in Lockport, N. Y. will be opened in the fall. It will cost $225,000, and seat 1800. The same organization is building a 1,000 seat house in Bath, N. Y. The new Capitol in Newark, N. Y. will open May 1. Harold P. Dygert of East Rochester, N. Y. is head of Associated Theatres. Mr. Dygert says that his company will soon have 12 houses in its chain. Mayor James MacFarlane of Canandaigua, N. Y., is vice-president of Associated.
### FEATURE RELEASE CHART

Productions are listed alphabetically and by months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

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**January**

**Motion Picture News**

**Feature STAR Distributed by Length Reviewed**

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<td><strong>Scarlet Car, The</strong></td>
<td>Herbert Kawlyn, Universal</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Sister Against Sister</strong></td>
<td>Marie Doro, Lee-Bradbunianan-S. R.</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Third Alarm, The</strong></td>
<td>Ralph Lewis, Film Book Offices.</td>
<td>reels.</td>
</tr>
<tr>
<td><strong>Thirty Days</strong></td>
<td>Wallace Reid, Paramount</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Three Words</strong></td>
<td>Special Cast</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Vengeance of the Deep</strong></td>
<td>Special Cast</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Village Bluff</strong></td>
<td>Special Cast</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Voice from the Mirror, Norma Talmadge</strong></td>
<td>5 reels.</td>
<td></td>
</tr>
<tr>
<td><strong>Wheel of Fortune, The</strong></td>
<td>Grace Darmond, Special Cast</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>White Path</strong></td>
<td>Special Cast</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>World's Applause</strong></td>
<td>The, Bebe Daniels, Paramount</td>
<td>reel.</td>
</tr>
</tbody>
</table>

**February**

**Feature STAR Distributed by Length Reviewed**

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Breaks</strong></td>
<td>Monty Blue, Warner Bros.</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Buster, The</strong></td>
<td>Dustin Farnum, Fox</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Daddy's Girl</strong></td>
<td>Douglas Maclean, Paramount</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Dark Secrets</strong></td>
<td>Dorothy Dalton, Paramount</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Drums of Praise</strong></td>
<td>Mary M. Minter, Paramount</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>First Degree</strong></td>
<td>Special Cast</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Flame of Life, The</strong></td>
<td>Priscilla Dean, Universal</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Gentlemen Prefer Blondes</strong></td>
<td>Special Cast</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Girl I Loved, The</strong></td>
<td>Charles Ray, United Artists, Paramount</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Java Heat</strong></td>
<td>Special Cast</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Lap of Luxury</strong></td>
<td>Glenn Heiner, Hodkinson</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Look Young</strong></td>
<td>Special Cast</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Love Letter, The</strong></td>
<td>Gladys Walton, Universal</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Man Alone</strong></td>
<td>Special Cast</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Man of Action, A</strong></td>
<td>Douglas Maclean, First National</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Mighty Like a Rose</strong></td>
<td>Mabel Mercer, First National</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Modern Marriage</strong></td>
<td>Norma Moore, Paramount</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>My American Wife</strong></td>
<td>Swanson, Paramount</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Net, The</strong></td>
<td>Special Cast</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Nobody's Money</strong></td>
<td>Jack Holt, Paramount</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Pilgrim, The</strong></td>
<td>Charles Chaplin, First National</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Piper and the Men's Wives</strong></td>
<td>Special Cast</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Rejuvenation</strong></td>
<td>Special Cast</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Town That Forgot God</strong></td>
<td>Special Cast</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Web of the Law, The</strong></td>
<td>Special Cast</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>When Kindness Was</strong></td>
<td>Special Cast</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Wife in Name Only</strong></td>
<td>Special Cast</td>
<td>reel.</td>
</tr>
</tbody>
</table>

**March**

**Feature STAR Distributed by Length Reviewed**

<table>
<thead>
<tr>
<th>Title</th>
<th>Special Cast</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Adam and Eva</strong></td>
<td>Marion Davies, Paramount</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Are You a Failure?</strong></td>
<td>Special Cast</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Covered Wagon, The</strong></td>
<td>Special Cast</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Driven</strong></td>
<td>Special Cast</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>The Great Love Story</strong></td>
<td>Special Cast</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Leonard, The</strong></td>
<td>Alice Brady, Paramount</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Loretta of the Corner</strong></td>
<td>Claire Windsor, Warner Bros.-S. R.</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Main Street</strong></td>
<td>Special Cast</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Love's Domains</strong></td>
<td>Special Cast</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Ninth Commandment, The</strong></td>
<td>Special Cast</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>Rupert of Hentzau</strong></td>
<td>Special Cast</td>
<td>reel.</td>
</tr>
<tr>
<td><strong>White Flower, The</strong></td>
<td>Betty Compson, Paramount</td>
<td>reel.</td>
</tr>
</tbody>
</table>

**Comedy Releases**

- Accidental Wealth: Neely Edwards, Universal, 1 reel.
- Agent, The: Larry Semon, Vitagraph, 1 reel.
- All At Sea: Smith-Williams, C. B. C. S. R., 2 reels.
- Alas, Alas: Smith-Williams, Universal, 2 reels.
- Alm: St. John, Fox, 2 reels.
- American Plan: Lee Moran, Universal, 2 reels.
- B killer's FBI: Neely Edwards, National, 2 reels.
- Best Cellar, The: Neely Edwards, Educational, 2 reels.
- Be Yourself: Neely Edwards, Educational, 2 reels.
- Big Scoop, The: Johnny Jones, Pathe, 2 reels.
- Blazes: Lige Conley, Educational, 2 reels.
- Bow Wow: Louise Pannida, Universal, 2 reels.
- Buddy Messenger: Universal, 2 reels.
- Bully Pair, A: Molina, Universal, 1 reel.
- Bully Pair, B: Molina, Universal, 1 reel.
- Cabin Season: Lora Reine-Maude, Universal, 1 reel.
- Champion, The: Children, Pathé, 1 reel.
- Chester, The: Hello Boys, Universal, 2 reels.
- Cheating the Chester: Asop Paltes, Pathé, 1 reel.
- Chester: The: Hello Boys, Universal, 1 reel.
- Church Parade, The: Jimmy Hardin, Vitagraph, 1 reel.
- Chop Suey: Dorothy Devore, Educational, 2 reels.
- City Chap, The: Al. Smith, John, 1 reel.
- Cobbler, The: Children, Pathé, 1 reel.
- Cock Robin: H. B. Urban, Pathé, 1 reel.
- Cold Turkey: Mutt & Jeff, Fox, 1 reel.
- Court Plastered: Mutt & Jeff, Fox, 1 reel.
- Crash: Jimmie Adams, Educational, 1 reel.
- Cured: Queenie (herself), Universal, 2 reels.
- Dandy Dan: Universal, 1 reel.
- Dead End Kids, The: Universal, 1 reel.
- Devilish Dragon, The: R. C. Spivey, Pathé, 1 reel.
- Dick Bobs: Universal, 1 reel.
- Dig Up: Universal, 1 reel.
- Dog Gone Day, A: Lewis Barent, Universal, 1 reel.
- Doing 'Em Good: Neely Edwards, Universal, 1 reel.
- Double Trouble: Lee Kids, Fox, 1 reel.
- Easy Pickings: Jack Richey, Coast-S. R., 2 reels.
- Educator, The: Lloyd Hamilton, Educational, 2 reels.
- Electric Horse, The: Buster Keaton, First National, 2 reels.
- Elephant's Trunk, The: Aesop's Fables, Pathé, 2/3 reels.
- Entertaining the Boss: Carter Delavens, Film Book Offices, 2 reels.
- Face the Camera: Paul Parrott, Pathé, 1 reel.
- Fair Week: McKee, 1 reel.
- Fallen Archers: Mutt & Jeff, Fox, 1 reel.
- Farm Boy: Universal, 1 reel.
- Fire Flight, The: Dan Mason, Film Book Offices, 2 reels.
- Fire Fighters: Children, Pathé, 1 reel.
Short Subjects

Abraham Lincoln (Urban Classics) Vitagraph 1 reel.
Alphabetical Zoo, The (Urban Classics) Vitagraph 1 reel.
Ancient Rome, The... Universal 2 reels.
Bar Cross War, The (Drama), Leo Maloney Pathé 2 reels. Dec. 2.
Bare Faced Bandits (Urban Classics) Vitagraph 1 reel.
Bending the Twig (Urban Classics) Vitagraph.
Better Milk (Urban Classics) Vitagraph.
Bird Life, The... Universal.
Bucking Cents, The... Metro 2 reels.
Blanket Stiff, The (Wilderness Tales) Educational.
Blue Blood and Red Drama (Drama), Roy Stewart Universal.
Border Law (Drama), Leo Maloney... Pathé 1 reel. Jan. 20.
By the Still Waters (Travelogue) Lee-Bradford & R. R. 1 reel.
Car Mirror... Pathé 1 reel.
Cay and the Rat, The (Urban Classics) Vitagraph.
Chickens and Egg (Humor) Vitagraph.
Children of the Night, A... Universal.
Church Bells (Drama)... Universal.
Citizens of the Same Country... Universal.
Clothes of the Modern Day... Universal.
Columbia Pictures... Universal.
Congo Frontier, The... Universal.
Dancing Days, The... Universal.
Dancing Days, The... Universal.
Dead Men Tell No Tales (Drama)... Universal.
Death in the Country (Drama)... Universal.
Department Store, The (Drama)... Universal.
Diplomocracy (Drama)... Universal.
Diplomocracy (Drama)... Universal.
Dreams of the Wild (Drama)... Universal.
Duck Soup, The... Vitagraph.
Dude Rides... Vitagraph.
Dumb Question, The... Vitagraph.
East of the Border (Drama)... Universal.
Eden's Children, The... Vitagraph.
Eldorado, The... Vitagraph.
Eldorado, The... Vitagraph.
Enoch Arden's (Drama).... Universal.
Eugene the Equestrian (Drama)... Universal.
Fair Weathering (Drama)... Universal.
Fatherland, The... Vitagraph.
Fathers of the Church, The... Universal.
Friendly Ground, The... Universal.
Frontier Life (Drama) Universal.
Frigate, The, The... Universal.
Fringes of the Law... Universal.
Gentle Stranger, The... Vitagraph.
Girl Impostor, The... Universal.
Girl on Second, The... Vitagraph.
Girl of the Barrio (Drama)... Universal.
Girl of the Streets (Drama)... Universal.
Good Ship, The... Universal.
Great Horse Race, The... Universal.
Great Horse Race, The... Universal.
Great Horse Race, The... Universal.
Great Horse Race, The... Universal.
Great Horse Race, The... Universal.
Great Horse Race, The... Universal.
Great Horse Race, The... Universal.
Great Horse Race, The... Universal.
Cruze of the Princess Macucena (Travelogue)...
Dangers of the Water (Drama), Jack Malan...
Determined (Drama), Loo Malan...
Deserted (Drama), Roy Stewart...
Double Entry, The (Tenement Tales)...
Duplex, The (Drama), Loo Malan...
Debbor, The (Tenement Tales)...
Dirt, The (Wilderness Tales)...
Daisy First, The (Tenement Tales)...
Dwellers of the Deep (Urban Classic)...
Dusky House, The (Drama), Emil Norwood...
Enchanted City, The...
Famous Northwest Mounted (Sport Review)...
Fright in the Fog, The (Drama), Jack Malan...
Fueled, For Gold (Artistic), Pathe...
Foul Four, Caliber Mystery (Drama), The...
Fruit of the Pepper (Travelogue)...
Pam From the Press, The...
Gambling With Gulf Stream, The...
Game of Death, A (Drama), Edmund Lowe...
Giants of the Cruise (Drama), Roy Stewart...
Giants of the Deep (Drama)...
Gladys of the Gulf (Serial)...
Golden Bullet, The (Drama), Harry Carey...
Goose Safari on Lower Mississippi...
Grandfather's Clock (Urban Classic)...
Great Trail, The, (Drama), Art Acord...
Hair Trigger Burke (Drama), Hardy Carey...
Hansel and Gretel, Baby Peggy...
Heart of a Baby (Travelogue)...
Hearst of Oak (Drama), Roy Stewart...
Hebrew the Ancient (Holy Land Series)...
He Raised a Rake (Leather Pussers)...
Here's Your Man (Drama), Leo Malan...
His Enemy's Friend, Leo Malany...
His Last Case (Tenement Tales)...
His Own Life (Drama), Leo Malany...
Hook, Line, and Sinker...
Hot Shots (Jimmy Howard)...
Hunting Ground (I. H. A.): The Toll of the Tower...
In the Days of Buffalo Bill (Serial)...
Jack and the Beansstalk, Roy Peggy...
Joan of New York (Leather Pussers)...
King of the Range (Drama)...
King Winter (Leone)...
Kite's Point (Travelogue)...
Labour of Love, The...
Last Call, The (Drama), Edward Lowe...
Law of the Sea (Drama), Jack Malan...
Little Knight of the Arcadia, The, (Travelogue)...
Little Red Riding Hood, Baby Peggy...
Lost, Stolen, or Wasted, Leo Malany...
Low, Low, Low (Drama), Artist's Triangle...
Madonna of the Chair (Novelty)...
Mad for May (Serial)...
Mass Play (Sport Review)...
Millionaires Without a Cent (Travelogue)...
Mirror, The...
Moosakeek Riding on the Camas...
Mural Decorations of St. John's Chapel...
Mystery Box, The...
Natural Born Liar, The (Travelogue)...
Nature and Port (Urban Classic)...
Nature's Wild Babies (Urban Classic)...
Naval Review (Tenement Tales)...
One Jump Ahead (Drama), Leo Malany...
On Leave: A Romance (Travelogue)...
On the Road to Bethlehem (Holy Land)...
O'Ryan of the Hoosiers (Tenement Tales)...
Pagan Romance, The (Tenement Tales)...
Pekin Ducks...
Pat of the Air (Urban Classic)...
Pirates of the Air (Urban Classic)...

Pirates of the Deep (Drama), Jack Malan... 2 reels.
Plunder (Serial)...
Pineapple (Serial)...
Prickly Conscience (Roy, Bruce)...
Private School, The (Drama) (Ella Norwood)...
Quail, The...
Radio King, The (Serial)...
Redhedded Lotta, The (Ella Norwood)...
Redeciphering French River (Travelogue)...
Rendezvous, The (Ella Norwood)...
Road to Jericho (Holy Land Series)...
Rooft' Fool, A...
Roof Goon (Drama), Leo Malan...
Roving Thomas in the Northwest (Drama)...
Roving Thomas on an Aeroplane (Drama)...
Roving Thomas on Fishing Trip (Drama)...
Royal Chinkoos, The (Artistic)...
Sailing for New Scotas (Drama)...
Skept of the Range (Drama)...
Sky Splitter, The...
Smoke Out of Drama, Leo Malany...
Social Buccaneer, The (Serial)...
Sorcerer's (Drama)...
Soul Heerder, The (Drama), Hardy Carey...
Speed (Serial)...
Spending Six Million Dollars a Day (Drama)...
Spirit of Evil, The (Drama), Edmund Lowe...
Split with the 49ers (Serial)...
Staff of Life, The (Urban Classic)...
Stillwater, The Reviewer...
Strike Father, Strike Son (Leather Pussers)...
Such Is Life Among Idfards in Paris...
Such Is Life in the Riviers...
Sultans of the Redwoods, Roy Stewart...
Sure Shot Morgan (Drama), Hardy Carey...
Taking to Town Timbers (Travelogue)...
Texas Sphinx, The (Drama), Hardy Carey...
Thrills and Spills...
Tiger of San Pedro (Drama), Ella Norwood...
Time Bandits (Serial)...
Timers (Drama), Harry Carey...
Timber Queen, The (Serial)...
Under Suspicion, Leo Malany...
Unseen Foe (Drama), Edmund Lowe...
Vacation Cocktail, A (Serial Review)...
Valley of the Giants (Holy Land Series)...
Vendetta De Luxe (Travelogue)...
Wealth of the Range, The (Drama)...
Without Evidence (Tenement Tales)...
Wrong Man, The (Drama), Harry Carey...
Young King Cole (Leather Pussers)...

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GRACE DARMON

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