A love story as old as the ages and as fresh as youth itself.

VIOLA DANA

in LUTHER REED'S

CINDERELLA'S TWIN

Directed by
Dallas M. Fitzgerald

M I T R O
PICTURES CORPORATION

J U R Y  I M P E R I A L  P I C T U R E S  L I M I T E D
Exclusive Distributors throughout Great Britain, Sir William Jury - Managing Director -
The Cold Shoulder and the Haughty Stare—

Really he was the college football hero, but in her presence he was a frozen worm!

Mother was a social climber who had taught "the snob" to raise her shoulder at persons like waiters—and our hero certainly was a waiter!

But she had a lesson coming to her—and she got it—in that laugh-stocked comedy of genuine American youth and love and college life:

"THE SNOB"

A Realart Star Franchise Picture Featuring Wanda Hawley.

It gets you, this picture, like the three-long-'rahs-and-a-tiger at a football game. And it stirs something deeper than just enthusiasm over the game—it makes you mighty proud to be an American in America, where snobbery just can’t get by. That’s the idea! "The Snob," adapted from a story by William J. Neidig, is as American as the Statue of Liberty.

It will shake your theatre roof with cheers. It is exactly 100 per cent entertainment.

Directed by Sam Wood

Photoplay by Alice Eyton

Realart Pictures Corporation, 469 Fifth Avenue, New York
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News of the Week
in Headlines

Monday

“Passion” nets $100,000 in two weeks at the Capitol, New York.

Joseph Conrad, English author to write original stories for Paramount.

American Film Co. of Chicago to state right films made by Chicago Tribune in Ireland.

Tuesday

“Lye” to be produced. Ashley Miller interested.


Perry Plays, Inc., to make four a year. Robert Z. Leonard to make the first.

Wednesday

German U. F. A. and Decla Bioscop merge. Ben Blumenthal signs Ernest Lubitsch, director of “Passion.”

W. A. Steffes, M. P. T. O. states producers have agreed to abolish advance deposits and adopt uniform contracts.

Associated Prod. sell Australian rights to Australasian Films, Ltd.

A. M. P. A. to hold gridiron dinner in February.

Thursday

Secretary of Lord’s Day Alliance threatens action unless Pathe eliminates certain scenes in Pathe News No. 101.

Ontario Caesar Board appointed. No film man on it.

Irish films to have two weeks’ engagement at Lexington theater, N. Y.

Hoover committee arranging special stunts to raise funds.

Friday

Associated Producers and United Artists reported in possible merger.

Dustin Farnum reported signed by Harry Sherman.

1,500 expected to attend theater owners ball at Astor, New York, on Jan. 5.

Robertson Cole buys “One Man in a Million.”

Saturday

Saturday, New Year’s Day, there was no issue of this publication.

“Pardoning the bad is injuring the good” — Benjamin Franklin.
Charles Ray Pleasing as Usual in Role a Little Different

Arthur S. Kane presents
Charles Ray in
“NINETEEN AND PHYLLIS”
Ray—First National

DIRECTOR .................. Joseph De Grasse
AUTHOR ..................... Frederick Stowers
SCENARIO BY .............. Bernard McConville
CAMERAMAN ................ Chester Lyons

AS A WHOLE........... Fine entertainment; delightful

Charlie seen out of his usual character but is just as pleasing

STORY...........Gives star a change but affords him same opportunities of which he makes the best use

DIRECTION...........First rate for the most part; many individually good bits

PHOTOGRAPHY ............. Good
LIGHTINGS ................. Some night scenes good
CAMERA WORK ............ All right

STAR ..................... The Same Charles Ray

SUPPORT .......... Clara Horton Ray’s leading lady this time; others all do well

EXTERIORS ................. Correct
INTERIORS .................. Good

DETAIL ..................... Very good

CHARACTER OF STORY..... Ambitious youth with beer pocketbook and champagne taste finds it difficult to combat with his rich rival

LENGTH OF PRODUCTION .... 5,744 feet

The first and most important thing about “Nineteen and Phyllis” is that Charles Ray plays the part of a young dandy instead of the awkward country boy. But even with this change Charlie is the same Charlie, and the same mannerisms peep out from under his slick regalia. He’s an ambitious young fellow in the kind of town where “dances” are the rage with the younger set. Charlie has two passions—clothes and Phyllis—and both come near ruining him.

For the most part the direction is very good. There are one or two places where the interests threaten to slacken but generally speaking this isn’t noticeable enough to worry about. Many little things, well done, are bound to meet with approval. For instance, hero Charlie has practically mortgaged his soul to buy a dress suit and in the midst of his anticipated debut in it, he drops the silk hat and his genuine fright at the headgear’s near destruction is great. There is another good bit when, all dressed up, he tries to “sneak” out to the dance but his uncle is standing guard at the foot of the stairs. His various ruses to dislodge the uncle from the guard post are really funny.

When Phyllis’ uncle gets inquisitive as to how much Charlie makes a week he says $18 very bodily but the scant sum is such a shock the uncle asks him to repeat it. This time, a wiggly $18 on the screen indicates hero’s courage is weakening. Many similar bits all register effectively.

Charlie is just a poor clerk working for $18 a week which isn’t enough to even pay the war tax on the two greatest things in life for him—Phyllis and “snappy” clothes. Jimmie Long, a rich fellow with a car, is also in love with Phyllis and it’s this awful circumstance that causes Charlie so much worry.

At a dance Charlie asks Phyllis to marry him. She says they are too young but they agree to become engaged. Then comes a shock. Charlie has no ring and the one Phyllis selects costs $500. He pays a deposit on it. Then hero decides to startle the town and appear in a dress suit. This he does and figures he should be out of debt by 1940. In the meantime Jimmy has paid cash for the ring and intends giving it to Phyllis.

In the same meantime Charlie hits upon a way to pay his bills. All he has to do is capture the burglar who is cleaning up the town and claim $1000 reward. How Charlie accidentally lands the burglar, gets the thousand and wins the girl is for you to see.

Say the Star is a Small Town Beau Brummel in this One

Box Office Analysis for the Exhibitor

In announcing Ray’s next attraction “Nineteen and Phyllis” be sure to tell them they’re going to see him in a role a little different than those he has had most recently. Instead of his customary country boy clothes, he’s a regular “slicker”—white flannels, sport shoes, cane, ‘n everything. You can make promises for the comedy business contained in it and tell them not to miss seeing Ray as a “dandy” in “Nineteen and Phyllis.”

You can tell them it’s a story of puppy love and if you want to give an idea of the story catchlines should help you out. You shouldn’t have to work to get them in to see this. Mention of the star’s name should be sufficient. You might say that Clara Horton plays opposite in this. Charlie’s sure to make the young girls’ hearts tingle when they see him dance like a regular Princeton stepper. Stills can be used advantageously.
Splendid Production and Attractive Backgrounds But Story is Weak

"TO PLEASE ONE WOMAN"
Lois Weber Prod.—Paramount

DIRECTOR ......................... Lois Weber
AUTHOR ............................ Lois Weber
SCENARIO BY ....................... Lois Weber
CAMERAMAN ....................... William Foster
AS A WHOLE......Beautiful production, artistic backgrounds always and several pleasing personalities among players
STORY......Deals with rather familiar type of woman although character here is overplayed by Mona Lisa
DIRECTION ........................ Very effective
PHOTOGRAPHY ..................... Excellent
LIGHTINGS .......................... Good
CAMERA WORK ..................... Very good
PLAYERS......Claire Windsor pretty and pleasing; Edward Burns the good looking doctor and others all well suited
EXTERIORS ......................... Many very pretty shots
INTERIORS ......................... Some lavish
DETAIL ............................... Correct
CHARACTER OF STORY......Selfish woman who wrecks romance and is the cause of a little boy's death
LENGTH OF PRODUCTION .......... 6,086 feet

Lois Weber is credited with the authorship of "To Please One Woman," although the screen caption acknowledges the idea was conceived from a story by Marion Orth. At any rate the real story of the selfish woman contains little very new. There are the usual familiar characters all obviously labeled as to their respective parts in the plot, but despite this, Lois Weber has made a picture attractive to the eye.

The backgrounds in every scene provide splendid atmosphere and then too there are some effective touches that help make up for the story's shortcomings. For instance, there's the silly young girl who decides to elope with the first grown man that smiles at her and who wants to smoke cigarettes like the "selfish" woman. There's also a bit of pathos toward the end when the little boy dies as a result of the woman's whim.

Claire Windsor as the grown-up sister represents a wholesome type of girlhood, while Edith Kessler is the silly young sister. Edward Burns is the handsome young doctor and L. C. Shumway "the other man" in the case. All these players do very good work. Mona Lisa plays the part of the "selfish woman" and her acting is about the weakest thing in the picture. Her work is forced and she never misses an opportunity to take advantage of the boudoir set to display the latest in decollette.

Alice Granville is very happy in her love for Dr. Ransome, until she has reason to believe that his visits to the mansion known as the "mystery house" are other than professional. Leila, the mistress of the mansion, is the woman whom her husband cannot please and so she lives alone in the big house and having taken a fancy for the handsome young doctor she finds it convenient to be ill quite often. The doctor makes his visits frequently, but it is not until after Alice refuses to have anything further to do with him that he succumbs to the "vamp."

Lucien Wainwright, another admirer of Leila, arrives aboard his yacht in answer to Leila's urgent telegram. He, however, interests himself in Alice whom he meets and although they are friendly Alice can't forget her old sweetheart. Alice's small brother Bobbie is seriously ill as a result of running for Dr. Ransome when Leila's phone message said she was dying and needed him at once.

The boy dies and that same night Leila's husband arrives at the mansion and kills himself. Then Leila begs Wainwright to take her away with him but he calmly admits that he has "lost his taste for her," whereupon, she exits from the story to parts unknown and after a time Alice and the doctor have a reconciliation.

Use the Producer's Name and Say the Picture is Good to Look At

Box Office Analysis for the Exhibitor

In announcing the showing of Lois Weber's latest production "To Please One Woman," it will probably be better to confine your promises to the production. Tell them Miss Weber has provided an attractive atmosphere for her story and that there are many beautiful backgrounds in the picture. You can talk about the character of the sweet young girl, her romance with the doctor. It might attract to mention the silly little girl who wanted to smoke cigarettes like the mistress of the "mystery house."

This is Lois Weber's first release for Paramount and you can talk about her as being the most important woman director in the business. Catchlines could be used of her understanding of women and her treatment of a theme wherein women are concerned with a full appreciation and understanding of a woman's viewpoint.
Tom Moore
As
Canavan, Himself
in a delightful comedy from the famous Saturday Evening Post story.
by Rupert Hughes

This character head of Tom Moore will make an excellent cut-out or window card.

GOLDWYN PICTURES CORPORATION
Betty Compson

The rapture of first-love; the agony of disillusion; the peace that is bred of pain—all these are blended in Betty Compson's marvelous performance of the beautiful Blanche Davis in "Prisoners of Love".

"Prisoners of Love"

by

Catherine Henry

Personally Produced by

Betty Compson

Directed by

Arthur Rosson

Distributed by

GOLDWYN
What was the price Blanche Davis paid for her gift of glorious physical beauty.
Poor Direction and Slow Start Make This a Weak Offering

June Caprice & George B. Seitz in
"ROGUES AND ROMANCE"
Pathe

DIRECTOR .................. George B. Seitz
AUTHOR .................... George B. Seitz
SCENARIO BY ............... George B. Seitz
CAMERAMAN ................ Harry Wood
AS A WHOLE......Very slow in getting started.
Not enough material in only moderately interesting sequences

STORY......Weak plot. Lots of action but nothing decisive occurs

DIRECTION .................. Fair
PHOTOGRAPHY ................ Fair
LIGHTINGS ................... Fair
CAMERA WORK ............... Average
STARS.......June Caprice looks rather attractive.
George Seitz does nothing unusual

SUPPORT.......Marguerite Courtot makes a good Senorita, and Harry Semels is a good villain

EXTERIORS ............... Some good shots

INTERIORS .............. All right

DETAIL ............... Sub-titles insipid

CHARACTER OF STORY......American saves his sweetheart from Spanish revolutionists

LENGTH OF PRODUCTION ...... 5,827 feet

The main trouble with "Rogues and Romance," is that a weak plot, shy on incident, has been padded through a lot of footage to make it cover the distance for a six reel feature. The story is much too slow in getting started, and nothing particularly interesting happens until the middle of the third reel.

Material leading up to the only important happening in the picture, is spread out through these two and a half reels, when it could very easily be told in one. For that reason an audience may be pretty well discouraged by the time the action starts.

In the last half of the picture things move rapidly, and there are a couple of good hand to hand fights, and a well done skirmish between Spanish soldiers and revolutionists.

The direction, with the exception of this last scene is only fair. It would have been possible to make a much more interesting picture in spite of the fact that the material lacks, by elaborating more skillfully on the bare plot.

The players are all adequate, but Mr. Seitz and Miss Caprice do not have their ability taxed in the least. There isn't enough to either character to bring out much acting.

The action takes place in Spain, where Sylvia, an American girl, is infatuated with Pedro Pezet, a brigand, and leader of the Spanish revolutionists. She is engaged to Reginald Harding, an American, but when he arrives the girl breaks the engagement.

The day of the review of the troops by the governor is chosen by Pezet as the moment for bringing the revolution to a head, but his plans are ruined by Carmelita, a Spanish dancing girl, who is in love with the bandit chief, and who now betrays him because of his attentions to the American girl.

Reggie unwittingly helps Pezet escape to the hills. There they find Sylvia, who claims Pezet as the man she loves, and is going to marry. Pezet takes the girl to the revolutionist headquarters, where it develops that he is merely holding her captive for ransom from her wealthy father.

Reggie follows closely, and bluffs and fights his way through the guards to the now penitent Sylvia. He has a single handed fight with most of the revolutionary army, and he and Sylvia are saved in the nick of time by the Spanish soldiers.

Stars May Draw Some But Go Slow On Promises

Box Office Analysis for the Exhibitor

You can't afford to make any large statements about this. You can use the names of George Seitz and June Caprice to advantage, particularly if their work in serials has been popular in your neighborhood. You can also feature the fact that part of the picture was made in Spain, and talk about the thrills in the fight between the revolutionists and the government soldiers.

The best thing to do, however, if you show this, is to ease it by quietly. Let the title and the names of the stars get them in.
Have You Been Seeing Selznick Pictures Lately?

The Selznick organization has struck its stride. It’s the talk of the trade.

Three studios in Fort Lee are working with a degree of efficiency seldom, if ever, before attained in the motion picture industry.

Selznick Pictures a-plenty are being produced—and they’re good pictures, each one better than its predecessor. They’re being completed on time and prints are available in the territory on the date they are promised, providing a service for exhibitors which saves them time and worry and adds greatly to their boxoffice receipts.

Conway Tearle and Martha Mansfield have been added to the list of stars as worthy running mates for Elaine Hammerstein, Eugene O’Brien, and Owen Moore.

We Invite Your Most Critical Inspection of:

ELAINE HAMMERSTEIN in “Pleasure Seekers”

WILLIAM FAVERSHAM in “The Sin That Was His”

A Hobart Henley Production

By FRANK L. PACKARD

EUGENE O’BRIEN in “Broadway & Home”

MARTHA MANSFIELD in Her First Star Series Productions (In Preparation)

OWEN MOORE in “The Chicken in the Case”

CONWAY TEARLE in “Society Snobs”

A Hobart Henley Production
Very Weak Story and a Production That Can't Be Boasted Of

Billie Burke in
"THE FRISKY MRS. JOHNSON"
Paramount

DIRECTOR ..................... Edward Dillon
AUTHOR ......................... Clyde Fitch
SCENARIO BY .................. Lawrence McClosky
CAMERAMAN ................... George Folsey
AS A WHOLE......Below the average of program
offering; star pleasing but she has so little to
do that her appearance can't help it much
STORY......Exceedingly weak material and very
little of it and that little isn’t new
DIRECTION ..................... Very ordinary
PHOTOGRAVHY ................... Good
LIGHTINGS ....................... All right
CAMERA WORK .................. Average
STAR........Greatly handicapped by lack of oppor-
tunity
SUPPORT...Go through their parts well enough
but haven’t anything very much to do; no one
given credit on the screen
EXTERIORS ...................... None
INTERIORS ..................... Satisfactory studio sets
DETAIL ......................... Very little of anything else
CHARACTER OF STORY......Young widow in-
curs her brother-in-law’s malice in trying to pro-
tect her unhappy sister, his wife
LENGTH OF PRODUCTION ...... 5,536 feet

Billie Burke’s latest doesn’t come up to the satisfac-
tion mark of the productions being turned out by this
company. In the first place the story is really worth
about two reels for it certainly doesn’t contain enough
material for the footage accorded it. And so “The
Frisky Mrs. Johnson” turns out to be a long series of
scenes of which about half contain no action at all.
The action is supposedly laid in France, but there
is nothing to indicate it except that the art titles con-
sist of various familiar French scenes. There are no
exterior shots which makes it difficult at times to
know just where the characters are and in whose
home. There are two homes in which the story takes
place but as the players are never seen going or com-
ing, it’s hard to tell just what’s what.

There is one set supposed to be a street scene but
everyone will know it’s studio stuff. Billie Burke is
pleasing in herself, but she has so little opportunity
in the role of Mrs. Johnson that even her appearance
doesn’t help this very poor story. There is some
nonsense provided by the character of a French ad-
mirer of the widow who flies around getting her
powder puffs, etc., but doesn’t add any entertainment
to the producton.

Mrs. Johnson is credited with being a frisky widow
although as far as the audience is concerned, she does-
’t seem to have more than an ordinary amount of
“frisk.” Mrs. Johnson has a married sister who is
unhappy and is carrying on a love affair with Sir
Lionel Heathcote, while Mrs. Johnson does her best
to keep the two apart because she fears for her sis-
ter’s reputation.

Frank Morley, a brother of the sister’s husband
returns and having loved Mrs. Johnson before her
marriage, it doesn’t take him long to fall for her again
and they plan to elope. At the same time the sister
is planning to run away with Heathcote and a note
sent to her is found by her husband who follows his
wife to Heathcote’s apartment. But in the meantime,
Mrs. Johnson has heard of her sister’s intention and
reaches Heathcote’s apartment before her brother-
in-law.

Mrs. Johnson makes it appear that the note was in-
tended for her and so she saves her sister, but when
Frank hears of the affair he will have nothing to do
with her. But eventually the sister decides that she
cannot let the widow sacrifice her happiness for her
so she tells her husband the truth, Frank goes back
to Mrs. Johnson and the sister decides to divorce her
husband and marry Heathcote.

If the Star Is Well Liked It May Get By

Box Office Analysis for the Exhibitor

This is a very weak one, but if Billie Burke is pop-
ular with your patrons perhaps her appearance will
satisfy them, although she has been provided with a
very weak story in “The Frisky Mrs. Johnson.” It
wouldn’t be well to do any promising in connection
with the picture so you might confine your announce-
ment to catchlines such as: “If you had a sister who
was risking her reputation would you sacrifice your
own happiness to save her?” Or, “She was called
‘Frisky Mrs. Johnson’ but see how she nearly lost her
lover in an effort to save her sister’s reputation.”

Perhaps the fact that Clyde Fitch is the author may
interest them so you might mention it. The support-
ing cast doesn’t contain any particularly well-known
names so confine your names to the star’s.
"Believe Me, Sidney!"

COURT THEATRE
D. M. BESTOR, MANAGER
KANKAKEE, ILL.
December 19th, 1920

Mr. Sidney Goldman,
c/o Associated Producers, Inc.,
608 South Halsted Av.,
Chicago, Ill.

My dear Sidney:

Just a few words in regard to the way in which I have put over the Maurice Tourneur production, "The Last of the Mohicans".

First allow me to thank you for writing our Superintendent of schools here and for sending me a copy of your letter to him. That gave me a "lead off" and if you don't think I took advantage of it you should have seen my business on the opening, yesterday. Also allow me to thank you for sending me the print three days in advance so that I could get an advance showing.

When the print arrived I got busy and phoned the leaders of the following: The Ministerial Alliance, Women's Club, Y.W.C.A., Y.M.C.A. Schools, City Officials, Board of Education, Public Library and St. Victor's College. They all responded at the private showing and when the picture had finished I merely handed them the enclosed card which I had printed for the occasion. Within twenty four hours they all had returned their cards with this opinion written on it. That was all I needed-- I went from there! Heavy on the newspapers, my screen and lobby. The results were wonderful.

Friendly competitors told me to lay off of 'Last of the Mohicans', in fact I was skeptical myself but I knew from criticisms that the production was there and also knew if I could get the folks interested in the education of the community boys, that the picture would please and believe me, Sidney, that's the answer! It did please them and it pleased the kids that crave "INJUN PITCHERS" too.

Show this letter to exhibitors and they can use the same ideas and clean up the same as I have. Much success to you.

Sincerely,

[Signature]

MAURICE TOURNEUR

presents

The Last of the Mohicans

An American Drama Eternal

By James Fenimore Cooper

Directed by MAURICE TOURNEUR and CLARENCE L. BROWN

J. PARKER READ JR. - MACK SENNETT - MARSHALL NEILAN - ALLAN DWAN

GEORGE LOANE TUCKER - MAURICE TOURNEUR - THOMAS H. INCE - C. GARDNER SULLIVAN

Associated Producers Inc.

HOME OFFICES: 728 SEVENTH AVE. NEW YORK CITY
Really Pleasing Picture With Carey in a Role Out of the Ordinary

Harry Carey in
"HEARTS UP"
Universal

DIRECTOR ..................... Val Paul
AUTHOR ....................... Harry Carey
SCENARIO BY ................. Val Paul
CAMERAMAN .................. H. Fowler

AS A WHOLE......Thoroughly satisfactory pro-
gram picture; clean cut production and a
smooth continuity obvious

STORY.....Pleasing human interest theme gives
star the sort of material that suits him best

DIRECTION......Very good all the way; several
good effects

PHOTOGRAPHY .............. Very good
LIGHTINGS ................... Clear
CAMERA WORK .............. Well judged

STAR ...... Has less of the cowboy spirit in this

SUPPORT......Migonne Golden a pleasing little
lady; others good

EXTERIORS .................. Good

INTERIORS ................. Look like the real thing

DETAIL ....................... All right

CHARACTER OF STORY.....Bachelor ranch
owner suddenly finds himself playing father to
a girl he loves

LENGTH OF PRODUCTION ...... 4,782 feet

In "Hearts Up," Harry Carey's latest Universal pro-
duction, the cowboy star is seen in a role with less
of the cowboy trimmings' and for the sake of variety
alone, the offering is a pleasing diversion from the
type of picture in which this star is usually seen.

Carey is credited with writing the story so it must be
that he doesn't aim to confine his efforts altogether

to the sombrero and saddle.

The story has a real human interest appeal and the
production end of it has been really well taken care of

by Val Paul, who has injected many very fine touches.

Some scenes taken aboard a moving train are good and
there's a splendid fire scene. In this bit there is a very
effective bit of photography in the way of a double
exposure. Carey has just rescued from the burning
building, a man who had once saved his life. The
double exposure shows the man saving Carey from
drowning.

There is just one thing that may be criticised and
that is the fact that it isn't quite comprehensive that
a man as old as the hero is supposed to be, would be

in love with a child such as played by Mignonne

Golden. The lady is pleasing but a little older looking
girl would have made Carey's falling in love much

more plausible.

Jim Drew, a squaw man, receives word that his

wife whom he had long before deserted, has died and

that his daughter is coming to live with him. But

before the girl arrives Drew is injured when his cabin

is burned and dies just as David Brent (Carey), ar-

rives to pay back a debt of gratitude. He has the
girl's letter saying she will meet her father in San

Francisco.

Thinking to repay his dead friend, Brent decides to

meet the girl and tell her her father is dead. But

Lorelei believes Carey is her father and she is so

happy with her beautiful home and the kindness of

Brent, that he can't bring himself to tell her the truth.

On the train Lorelei had met Gordon Swayne, a sur-

veyor, whose friendship she retains and Brent, real-

izing he loves Lorelei is unhappy.

Eventually Gordon learns that Brent is not Lorelei's

father and he threatens the ranchman, 'Finally when

Lorelei learns the truth Brent decides to go away and

leave the girl mistress of his home.' Lorelei stops him

and tells him she loves him only.

Should Give General Satisfaction Especially to Carey Fans

Box Office Analysis for the Exhibitor

If you have Harry Carey fans among your clientele
be sure to get this for them. It shows the star in a
role somewhat different from that in which they are
accustomed to seeing him and it gives him a chance
to show what he can do minus the sombrero and other
cowboy paraphernalia. You can talk about the human
interest theme, tell them how the star plays "Daddy"
to a little girl although he loves her as a woman.

Say that Carey also wrote the story. That should
interest them. Val Paul deserves mention for his
splendid direction and you can link up the title with
catchlines effectively. "If a little orphan girl was
happy in the thought that you were her father, would
you tell her the truth?" Or, "She loved him as a
father, but he loved her as a woman. See how it
worked out in 'Hearts Up,' Harry Carey's latest Un-
iversal production."
GEORGE ARCHAINBAUD
DIRECTOR

“The Pleasure Seekers”
with Elaine Hammerstein
General Release December 30

Now in Production
“The Girl from Nowhere”
with Elaine Hammerstein
Star Puts Over Ordinary Material Which Lacks Originality

Buck Jones in
“TWO MOONS”
Fox

DIRECTOR .................... Edward J. LaSaint
AUTHOR .................... Robert Welles Ritchie
SCENARIO BY ............... Edward J. LeSaint
CAMERAMAN ................ Friend F. Baker

AS A WHOLE........... Typical Western, makes fairly

good entertainment but lacks originality

STORY....... Ordinary frontier characterizations,

with a few unusual touches. Gets over, but

not big

DIRECTION.... Good Western atmosphere, fight

scenes well handled

PHOTOGRAPHY ................. Satisfactory
LIGHTINGS .......................... Clear
CAMERA WORK ................... All right
STAR....... A likeable personality, nothing unusual

required of him

SUPPORT........... Carol Holloway gives a very enjoy-

able performance as the sheep herder’s daughter.

Balance of cast adequate

EXTERIORS .................... Good Western stuff
INTERIORS ........................ All right
DETAIL .......................... Fair
CHARACTER OF STORY....... Cowboy captures
cattle rustler and wins girl who thought she

hated him

LENGTH OF PRODUCTION..... About 5,000 feet

Buck Jones makes a good type of cowboy hero, and
his personality and the work of Carol Holloway as
the fiery little mountain girl, put over an otherwise
very ordinary western. There is plenty of gunplay
by everyone in the cast, and that’s what most West-
ern fans want. The story in its main plot is the
regulation theme of the good Westerner who defeats
all the bad Westerners, but some unusual twists have
been given here and there which help for some
originality.

It has been well directed, the fight scenes, both fist
and gun, being especially good. The action is fast
and runs smoothly, and on the whole it makes very
fair entertainment for lovers of Westerns. The scenes
between Bill Blunt and Hilma are especially good, and
Carol Holloway does an intelligent and spirited char-
acterization of Hilma.

The story is laid in the time when the cattlemen
and the sheep herders of the West were continually
at swords points, for control of the grazing lands.
Bill Blunt (Buck Jones), on a tour of inspection for
the cattlemen whose interests he protects, finds some
steers in the corral of Old Man Ring, a sheep herder.
Hilma Ring, his daughter hates everything pertaining
to cattle, and tries to shoot Bill. Old man Ring is
murdered by the mysterious “Killer,” thought to be
employed by the cattlemen. Zang Whistler then
tries to carry off Hilma. Bill appears on the scene to
arrest Zang for cattle rustling, and Zang and Hilma
escape after wounding Bill. The “Killer” is cap-
tured and brought to jail by Zang and Hilma, where
he confesses that he was employed by the cattlemen
to clean out the sheep herders. The sheep men storm
the jail for the killer, and the cattlemen for Zang.
The latter and Hilma escape but are pursued and cap-
tured by Bill. Barricaded in a cabin Bill holds out
against the whole gang of cattle rustlers, and when
he is wounded Hilma rushes to his aid. Zang drags
her to the door but she breaks away, barricades her-
self inside and soon discovers that she is in love with
Bill, whom she had hated and attempted to kill.

Boost the Star and Promise Them Lots of Shooting

Box Office Analysis for the Exhibitor

The best bet on this one is to appeal strongly to the
lovers of biff-bang gun play. You can promise them
as much of that as you wish. If Buck Jones is pop-
ular with your patrons you can assure them a good
performance by the star. If you talk about the story,
play up the feature of the mysterious “Killer” who
terrorized the district with his murders. Also tell
them it is the story of the taming of a fiery little
Western “shrew.” Your best points are the star and
the thrills, because of the lack of originality in the
theme. If you want catch lines you can say: “See
how the girl tried to kill Bill Blunt, and then married
him, in ‘Two Moons.’”
Adaptation of French Play Provides Entertaining Farce

Wanda Hawley in
"HER BELOVED VILLAIN"
Realart

DIRECTOR ...................... Sam Wood
AUTHOR .................. Alexandre Bisson & Albert Carre
SCENARIO BY ................. Alice Eyton
CAMERAMAN .................. Alfred Gilks
AS A WHOLE ...... Good entertainment, lively comedy, well produced
STORY ...... Clean farce, with situations coherently developed, and interest sustained by sufficiently fast action
DIRECTION ...... Beginning might move swifter, rest adequate
PHOTOGRAPHY .................. Fair
LIGHTINGS .................. Fair
CAMERA WORK ................. Satisfactory
STAR ...... Attractive and pleasing. Comedy work overshadowed by support
SUPPORT ...... Tully Marshall carries off comedy honors
EXTERIORS .................. Few of them
INTERIORS ................. All right
DETAIL ......................... Satisfactory
CHARACTER OF STORY ...... Man deceives girl’s suitor in order to marry her himself, then has trouble explaining the deceit
LENGTH OF PRODUCTION ....... 4,646 feet

In “Her Beloved Villain,” Wanda Hawley has been given an adaptation of the French play “La Veglione,” by Bisson and Carre, and while the production provides good entertainment, it is not overly due to the work of the star. The picture starts out as straight drama, but quickly assumes all the earmarks of a farce. It is an amusing farce too, with enough variation from the standard one or two plots common to this type of picture, to make the theme novel. Although Miss Hawley offers one or two bits of real comedy, she is somewhat thrust into the background by Tully Marshall, who easily dominates the piece, with a very amusing performance. The director has pretty well exhausted the comedy of the original, developing each situation to the fullest extent. The balance of the cast including, Templer Powell, Ramsey Wallace, and Lillian Leighton, all fit in well.

The scene of the story is laid in France. Louis Martinot is in love with Susanne Bergomat (Wanda Hawley), and upon being hastily summoned to America, requests his friend Dr. Blythe, to investigate her family, and report. Blythe, falling in love with the girl himself, reports that her father is a drunkard and her mother a cabaret singer; and then marries her himself. Martinot appears sometime later, ignorant of Blythe’s marriage, and Blythe is at a loss as to how he can keep his wife and Martinot apart. Blythe persuades his partner, Dr. Poulard (Tully Marshall), to take Susanne to her mother in a neighboring town. Instead of going home Susanne drags the erstwhile staid doctor to the carnival at Nice, where he shows his first excessive liking for champagne. Their arrival home the next morning discloses the fact that they have not been to “mother’s,” resulting in near tragic domestic trouble in both families. Affairs are finally untangled when Dr. Blythe confesses that he deceived Martinot, and Susanne in turn confesses that her escape was only to teach her husband a lesson. Martinot gracefully accepts the situation, and Susanne’s parents are convinced that no one thinks they are drunkards, and the whole party joyfully celebrates the Blythes’ first wedding anniversary.

Promise Them a Clever French Farce and Use Star’s Name

Box Office Analysis for the Exhibitor

Notwithstanding that Wanda Hawley’s is not the best performance in the production, you can use her name to advantage. You can also use Tully Marshall, commenting on the comedy merit of his work, as his ability has been widely demonstrated. Play up the fact that this is a real French farce.

Don’t fail to emphasize the novelty of its situations, and the abundance of humor in each. You can make good use of the title in teasers and you can build innumerable catch lines about it. The theme of the picture offers many possibilities for a catchy and amusing exploitation. Catch lines on this order might be used: “One man told the other that her parents were drunkards—and then married her himself. See what happened then in “Her Beloved Villain.”
Unique and Strongly Dramatic From Plot Angle

"MR. WU" is undoubtedly one of the strongest dramatic stories ever presented on either the screen or stage, and as such is entitled to all the praise that it received when used as a stage starring vehicle for Walker Whiteside some years ago.

As a picture, however, it runs rather contrary to the rule in that its villain has the most important role and its love story ends, unhappily too, in the early reels. After this the story is one of Chinese revenge, unique, logical and carefully built, a revenge that fails only because fate decrees that "Mr. Wu" drink the poisoned tea instead of the woman on whom the crafty Oriental had planned to wreak his vengeance.

Sumptuous sets showing the interior of "Mr. Wu's" Chinese home, beautiful scenic locations and a careful attention to detail add to the dramatic qualities the feature possesses. Matheson Lang plays "Wu" with extreme skill. He is supported by a competent cast with which no fault can be found unless it is that most of them who play Chinese characters are not especially good types for Oriental roles.

It is, however, in the actual plot that "Mr. Wu" possesses greatest strength. For audiences which appreciate the unusual, the something different, the picture should prove a hit. Those who insist on the sugar coated live happy after offering will probably object to its lack of romance and its reversal of motion picture tradition. Therefore, the subject of whether or not it should be booked resolves itself into an individual problem to be decided by the audience which each exhibitor may have.

Length, 6 reels.—J. S. Dickerson.
-says of

"SQUANDERED LIVES"

"Squandered Lives"
Stoll Film Corporation's First Offering a Screen Version of Cosmo Hamilton's "Duke's Son" in Six Reels

Reviewed by Epes W. Sargeant

Interesting, from many angles, is the first offering of the Stoll Film Corporation, which is about to enter the American market with a weekly release. This is the first endeavor of the British producers to make a regular release since the days when Pathe, Urban and Gaumont were components of the old Motion Picture Patents Company, and the first offering naturally interests quite apart from its entertainment value.

In point of acting, the production compares very favorably with the work of the American companies. Ivy Duke, the starred player, and Guy Newall, her featured support, are but two of a cast of unusual excellence. Hugh C. Buckler and C. Lawford Davidson also show prominently and the lesser members of the cast are all competent. They are good judges of tempo, are excellent in the pantomimic registration of their thoughts and they look the parts they play.

Technically the production shows imperfections of lighting and some of the settings are cramped, though others, apart from the lack of illumination, will compare very favorably with the best in cinematographic architecture, notably the ballroom scenes near the close of the picture and the earlier hallway of an old castle at which the players are guests. In the matter of exteriors a different story may be told, for there is a fine country seat and some shots of a Thames houseboat with a natural background of unusual beauty.

The story is primarily propaganda for and a defense of the younger sons of titled families. This is a matter which does not concern American audiences, but the natural narrative value of the story, apart from this propaganda, is decidedly good and the sincerity of the players adds interest apart from the work of the author. There are one or two uncovered time jumps, but the continuity is kept well in hand, and the interest sustained past the climax. If succeeding subjects are equal in value to the first offering, the long-threatened English invasion should become a successful fact; not that the presentation equals in all respects the best of our native work, but because it stands up well and offers variety in stars and treatment.

STOLL FILM CORPORATION OF AMERICA

GEORGE KING President
130 West Forty-sixth Street N.Y.C.
DISTRIBUTED BY PATHE
Re-titled This Will Have A Much Better Chance

Peggy Hyland in
THE PRICE OF SILENCE
Sunrise Pictures Corp.—State Rights
DIRECTOR .................. Fred Leroy Granville
AUTHOR .................. Augusta J. Evans Wilson
SCENARIO BY .................. Not credited
CAMERAMAN .................. Leland Landcaster
AS A WHOLE.............. Fair state rights offering; no obvious relief to melancholy trend which dominates the entire picture

STORY..... Adapted from story, “At the Mercy of Tiberius”; some effective suspense
DIRECTION..... Only fair; sometimes very amateurish
PHOTOGRAPHY .................. All right
LIGHTINGS .................. Usually good
CAMERA WORK .................. Average
STAR..... Sincere in her effort, but handicapped greatly by “suffering” role
SUPPORT..... Tom Chatterton plays the male lead, others satisfactory
EXTERIORS .................. Not very many
INTERIORS .................. Adequate
DETAIL .................. Not always good
CHARACTER OF STORY.... Heroine who suffers imprisonment to save her brother, whom she believes guilty of murder
LENGTH OF PRODUCTION..... About 6,000 feet

This new offering on the state rights market will probably get over in a fairly satisfactory way because of some rather effective suspense which is injected from time to time. But taken from a standpoint of production, the picture is quite amateurish. The direction at times is very bad and a continuity that jumps the action and the players all over the place has been provided, perhaps in the thought of getting the desired suspense.

In the first place the heroine sets out to ask a loan from her grandfather who had cast her mother out of his life. The mother is supposed to be dying, but the daughter goes for the money, is accused of murder and apparently is some time in jail before a telegram announces the mother’s death. Again, there is a character mentioned named Frank, the titles keep referring to “Frank,” but it isn’t until practically the last reel until the character makes his appearance, then a title says he’s been in Europe. Why not have said so in the first place? The picture’s main fault is extremely badly written titles of which there are twice as many as there should be. Re-titling would be the biggest help the picture could be given.

Miss Hyland is sincere as the heroine, but is handicapped by a role that calls for nothing but gloom. A little sunshine here and there would be a happy relief to the star’s long suffering. Campbell Gullan, who plays the old grandfather, wears a very poor “old man” makeup. Tom Chatterton is the leading male character, who does what is required of him.

Beryl Brentano is accused of the murder of her grandfather whom she visited to borrow money for her dying mother. The girl can prove her own innocence but fearing that her wayward brother may have killed the old man she refuses to say the word and goes to jail. Lennox, the district attorney, presses the case against the girl, but soon is convinced of her innocence and her devotion to the one she is shielding. He is left in a sorry plight when he realizes that the hero’s true love is his sister, who is now a priest. Eventually the brother proves that he did go to his grandfather’s home the night of the murder, but while he was there a storm broke and the old man was killed by lightning.

Star’s Name and Some Good Suspense Can Be Talked About
Box Office Analysis for the Exhibitor

As a state rights offering of average calibre you can probably book “The Price of Silence” and give fair satisfaction. If, however, your audience is accustomed to the better grade program or special release production they will not be satisfied with this one. Your talking point will be with regard to the suspense created as to the real murderer of the old man.

It may be that Peggy Hyland still has a following among your patrons, in which case make good use of her name and tell them something about the story. You could use the line: “If you were accused of murder and you had promised your dying mother to shield your weakling brother, would you accept the blame if you thought him guilty?”
The Most Amazing American Melodrama ever Screened...

NOW!

Carl Laemmle announces the release of
The New UNIVERSAL JEWEL Production de Luxe

"OUTSIDE THE LAW!"

TOD BROWNING'S TREMENDOUS THRILLER

starring

PRISCILLA DEAN

Supported by LON CHANEY
A Charming Star and Popular Appeal in This

Madge Kennedy in
"THE GIRL WITH THE JAZZ HEART"
Goldwyn

DIRECTOR .................... Lawrence Windom
AUTHOR ....................... Robert Shannon
SCENARIO BY ... Geo. Mooser and Philip Lonergan
CAMERAMAN .................... George Peters

AS A WHOLE......Really pleasing entertainment
              due to good direction and delightful personality
              of star

STORY......Not unusual dual role theme but gives
           star splendid opportunities

DIRECTION......Has done very well with fairly
                trite plot; gets the most out of it

PHOTOGRAPHY ................ Very good
LIGHTINGS ..................... Good
CAMERA WORK......Some of the best double ex-
                posure yet seen

STAR......Inimitable Madge charming as ever

SUPPORT ..................... Good
EXTERIORS .................... Very few
INTERIORS ................. Many of them the real thing
DETAIL ....................... Quite all right

CHARACTER OF STORY......Quaker girl comes
to New York to marry a rich man but gets
"cold feet" and has a telephone girl imperson-ate her

LENGTH OF PRODUCTION ...... 3,966 feet

Madge Kennedy in "The Girl with the Jazz Heart" seems to have been a long time on the Goldwyn release schedule but now that it's here, it's a really very pleasant picture and satisfies despite it's being about one reel shorter than the usual feature length. But better quality than quantity, and that's just what happens here. Evidently the picture was originally much longer, but whoever took the scissors to it knew how to do it and with the assistance of the title writer "The Girl With the Jazz Heart" comes through the operation successfully.

And Madge Kennedy—well, she's her usual charming self and even a little more charming. Her individuality is sure to appeal. She takes the part of a gum chewing, jazz loving telephone operator and also that of the quiet Quaker girl who comes to the city to meet her husband-to-be. Miss Kennedy handles this former part so well that she should be given more opportunities like this.

The camera work in this is really great. The double exposures are perhaps some of the best yet seen and where a double is used for the star it is so well done that it's almost remarkable.

Miriam Smith, Quaker girl, is being forced into a marriage by her uncle who fears she might squander her fortune, so he arranges her marriage to a country swain. Miriam answers an ad in a matrimonial paper and later goes to New York to meet her husband-to-be. At the hotel she weakens and takes the telephone girl Kitty, into her confidence. Kitty thinks it a "swell" chance to grab herself a man so she agrees to change places with Miriam.

The husband-to-be arrives and there is a mutual disappointment. Miriam really likes him and he doesn't like Kitty and her common ways. However, Miriam decides to go through with the deception and the three go to a cabaret, Kitty dressed in pretty clothes Miriam had bought to meet the man. Kitty does the ordering and superintends the party generally.

Then she gets into trouble by dancing with a professional dancer. His wife objects. After this argument is settled, a detective arrives and demands that Miriam Smith return to her home. Then the truth comes out, and Miriam is escorted back to her Pennsylvania home where her uncle resumes plans for her immediate marriage. That night, however, the former husband-to-be arrives to claim his bride and they live happy, etc.

A Jazz Campaign Ought to Get This Over Big
Box Office Analysis for the Exhibitor

Madge Kennedy is a favorite in a number of theaters, and even though she doesn't appear at great frequency, that should be all the more reason for them to want to see her when she does. "The Girl With a Jazz Heart" touches a rather incurable sentiment of the present day generation so the title should attract them.

Tell them some of the scenes show the lobby of the Hotel Belmont in New York and then another shot taken in a well known New York cabaret and that part of the show is in the picture. Gilda Gray, the shimmy dancer, performs under a spot light and incidentally there is a very good effect here. The actual colors have been put in the film. Catchlines should get them. Say "Want to learn New York's latest dance steps. Let 'The Girl With the Jazz Heart' show you. Madge Kennedy in her most recent Goldwyn picture is at the blank theater."
STOP!  LOOK!  LISTEN!

MAKE REAL MONEY!
By Coming to See Our Show.

$7,800.00
Given Away in Cash Prizes.

IN THE GREAT TITLE CONTEST
ON THE NEW TWO-REEL
"TOP NOTCH" COMEDIES
FEATURING
Miss BESSIE EYTON
COME TO SEE THE PICTURE AND WIN ONE OF THE THREE

$100.00 Cash Prizes

ON EACH "TOP NOTCH" COMEDY
ONE EVERY SECOND WEEK.

THIS IS THE FIRST TITLE CONTEST IN THE HISTORY OF MOTION PICTURES

NOTE: Three $100.00 Prizes Given Away
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Every "TOP NOTCH" Comedy. One Every
Second Week; Altogether (26) Comedies
In One Year. Seventy-Eight $100.00 Cash
Prizes Will Be Paid to the Winners.

BE A WINNER

TOP NOTCH
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Every "TOP NOTCH" Comedy Will Be
Shown Under a Temporary Title.
Come to See Each One and After
Deciding on the Most Appropriate
Title for Each Particular Comedy,
Send Your Title on a Postal Card
to.

This Announcement is Now Appearing in Hundreds of Sunday Papers
And Dozens of Magazines Throughout the United States.
Well Made Production Helps Plot Lacking Originality

“THE HUNDREDTH CHANCE”
Stoll Film—Pathé

DIRECTOR ......................... Maurice Elvey
AUTHOR ............................ Ethel M. Dell
CAMERAMAN ........................ Sinclair Hill
SCENARIO BY ....................... Paul Burger

AS A WHOLE......Carefully made production, splendid atmosphere in settings. Well acted, but a somewhat time worn theme

STORY......English novel adaptation providing good but not new screen material

DIRECTION......Especially good as regards settings and detail

PHOTOGRAPHY ........................ Good
LIGHTINGS ............................ All right
CAMERA WORK ........................ Satisfactory
PLAYERS......Mary Glynne, Sidney Seaward, and Dennis Terry handle principal parts effectively

EXTERIORS ................. Good race scenes
INTERIORS ......................... Carefully done

DETAIL .............................. Nothing lacking

CHARACTER OF STORY......Struggle of English nobleman and his groom for the love of a girl nobly born

Mary Glynne, as the haughty patrician girl, gives a very intelligent portrayal, and keeps her audience in doubt as to whether she will hold out against the love protestations of the villainous Lord Saltash up to the very moment when one would expect her to decide for the right. Sidney Seaward, as her “common” husband has the full sympathy of the spectator, and makes of the part a strong and forceful character. Dennis Terry, who is a son of the famous Ellen Terry, is convincing as Lord Saltash, but he is a trifle light for a plotting villain. However, he is a good actor.

The fault that some audiences will probably find is that the picture reminds them of others they have seen, because the general idea is one that has been the subject of many stories.

Jack Bolton is the genius of the racing stable of Lord Saltash. He falls in love with Maud Brian, daughter of Lady Bernard Brian, who is married to an inn keeper, Giles Sheppard.

Maud realizes Bolton’s love for her but she is half in love with Lord Saltash of Burchester Castle, and she does not love Bolton.

The brutality of Giles Sheppard to Bunny, her little crippled brother, makes her hesitate. She contemplates marrying Bolton to protect her brother, and then Bolton takes “the hundredth chance,” and asks her to marry him for Bunny’s sake hoping love will come later. Maud marries him and then Saltash, desiring his trainer’s wife, tries to entice her from her husband. He traps her in his castle and tries to compromise her.

The same day Saltash’s horse, “The Hundredth Chance” wins a big race, and Bolton a fortune. That day Bolton, too, wins his wife’s love by his trust of her in the apparently damming circumstances created by Saltash. The villainous lord receives a beating from the husband, and Maud, who has been his wife in name only, becomes his wife in fact.

Use Title and Horse Race Angle, Promise a Fine Production

Box Office Analysis for the Exhibitor

“The Hundredth Chance” offers in its title an alluring and interest commanding phrase, and presents a number of possibilities for exploitation. Linked up with the horse racing feature of the picture it gives promise of excitement and a “long shot” which carries an appeal to nearly everybody. Play up these two points as the big features in your advertising.

You can also safely promise a really fine production. Comment on the excellent atmosphere and the care with which the settings have been made. The fact that Ellen Terry’s son plays one of the principal parts might prove an attraction to some. For a catch line you can use: “The battle of a nobleman and a groom for the love of a girl.”
Scenic Beauty a Feature of This Latest Blanche Sweet Picture

Blanche Sweet in
"THAT GIRL MONTANA"
Jesse D. Hampton Prod.—Pathe

DIRECTOR .................................................. Robert Thornby
AUTHOR ................................................... Marah Ellis Ryan
SCENARIO BY .............................................. George H. Plympton
CAMERAMAN .............................................. Lucien Andriot
AS A WHOLE ...... Beautiful exterior locations its
big feature; work of players and one or two
good fight scenes help

STORY ...... Sequences rather loosely put together
with some situations lacking conviction; makes
adequate program material

DIRECTION ...... Seems to have given main atten-
tion to locations and scenic beauty

PHOTOGRAPHY .......................... Excellent
LIGHTINGS ................................. Good
CAMERA WORK .............. Particularly well judged
STAR ........ Dressed as boy in opening reel; is quite
pleasing

SUPPORT ...... Mahlon Hamilton's appearance a
good help; others good except for Indian

EXTERIORS .......................... All beautiful
INTERIORS .......................... Few
DETAIL ................................. All right

CHARACTER OF STORY ...... Girl forced to mas-
quarade as boy later finds happiness with a man
who had taken her from the Indians

LENGTH OF PRODUCTION ...... About 5'000 feet

Blanche Sweet's latest production made by Jesse D.
Hampton offers a first rate program attraction if for
nothing but its scenic beauty. In fact the director's
main attention seems to have been given over to the
selection of locations but in this at least he has cer-
tainly been successful. Practically the entire action
is in the out-of-doors and there are a continuous series
of shots of mountain country that will run some of the
nature scenics a close second.

The story which has been adapted from the novel
by Marah Ellis Ryan provides attractive roles for the
principals but other than that it doesn't boast of un-
usual strength. It is a western of the dance hall—
gold rush type with its sequences rather loosely con-
ected, and its situations based on rather weak and un-
convincing circumstances. For instance Hamilton
takes the little girl from the Indians because it isn't
good for her to be with them and evidently he pro-
vides for her thereafter although he has no reason for
doing so except that perhaps he has fallen in love with
her. But they fail to have him indicate the fact to
a very great extent.

The camera work and photography generally is a
big thing in "That Girl Montana." And Lucien An-
driot, the cameraman, deserves a good share of the
credit for any success that the picture may attain.

Montana Rivers finally escapes from her father who
had forced her to wear boy's clothing and aid him in
his robbing and cheating. The girl is taken in by
friendly Indians who allow her to remain in their
camp until Akkomi, the chief, asks his white friend
Dan Overton to take the girl away because it is not
good for her to remain in the Indian camp.

Dan provides for Tana and falls in love with her
but because of her past life the girl keeps him at a
distance. Then comes Jim Harris who recognizes
Tana as the boy robber and when he attempts to
blacken her past Dan gives him a beating which par-
alyses him. Jim stays on with Dan who regrets his
hastiness. Eventually Tana's father again appears
and demands that the girl go away with him. She
refuses but also hesitates to tell Dan of her trouble.

In the meantime Jim has waited to avenge himself
against Tana's father because long ago he had run
away with his wife and baby. So when the outlaw
came, Jim, whose arms were still strong, strangled
the man and then told Tana that she was his daughter,
the child of the wife whom the outlaw had run away
with. Then the clinch between Dan and Tana.

Catchlines and Stills in the Lobby Will Attract

Box Office Analysis for the Exhibitor

If you are looking for a satisfactory program pic-
ture with an attractive atmosphere and one that's good
to look at because of its scenery, then "That Girl Mon-
tana" will fit in nicely. The story is an adequate one
of its kind and the fact that some things in it aren't
quite convincing perhaps won't make a great deal of
difference. There is some good fight stuff that will
attract and it's several good bits help cover up the bad.

Play up the star's name and show some stills of her
in boy's clothes. You can also use Mahlon Hamilton's
name to good advantage. Should you want to make
known the character of the story you could say some-
thing about the gold rush days in Montana or you can
go after it from the other angle—that of a girl who
was forced to dress as a boy and become a robber.
Good Production and Photography Help Make Up What Story Lacks

Eva Novak in “THE TORRENT” Universal

DIRECTOR ..................... Stuart Paton
AUTHOR ........................ George Rix
SCENARIO BY ............. Charles Hurn and Wallace Clifton
CAMERAMAN ....................... Herbert Glennon
AS A WHOLE ........ Unusually well made picture for program type of story; water stuff especially very good

STORY......Nothing very new; old desert island hero and heroine idea but production is interesting

DIRECTION......Handles familiar story material in first rate fashion; allows players to overact once or twice

PHOTOGRAPHY ................. Very good

LIGHTINGS......Many night scenes particularly effective

CAMERA WORK .................. First rate

STAR ..................... Certainly earns her money in this

SUPPORT.......L. C. Shumway overacts; Jack Perrin good hero; others all right

EXTERIORS .................. Mostly on island

INTERIORS .................... Good

DETAIL ...................... Usually all right

CHARACTER OF STORY......Unhappy wife cast on desert island finds her real mate there and is happy with him when hubby drinks himself to death

LENGTH OF PRODUCTION ........ 4,855 feet

Universal has taken a time worn story and through the efforts of the director and those in charge of the production generally, has come through with a program picture, that while not “big” offers satisfaction through its production value. There is some very good water stuff and the usual desert island ingredients—all very well done.

Use the Star’s Name and Tell Them About the Desert Island Action

Box Office Analysis for the Exhibitor

You can book this picture and most likely give adequate satisfaction with it. The production provided helps in no small way to cover up the familiar situations which comprise this story adapted from George Rix’s “Out of the Sunset.” Talk about the production and tell them there are many interesting bits that take place on the island.

You might also mention some very good night stuff. It is really very good. Use the name of the new Universal star and you can attract with catchlines such as: “If you believed your husband dead and returned to your home with a new found love and then was greeted by a husband who had never respected you and was now a cripple, what would you do? That is the situation faced by Eva Novak in ‘The Torrent,’ her latest Universal picture.”
To the Motion Picture Industry!
and This Means Every Man Jack of You

Producers
Exhibitors
Advertising Men
Publicity Men
Exchangemen
Salesmen
Ticket-Sellers
Ticket-Takers
Operators
Ushers
EVERYBODY

Put Your Shoulder to the Wheel!
There's a Task to Be Done!

THIS MESSAGE CALLS FOR ACTION —
READ—THEN SIGN ON THE DOTTED LINE!
HERBERT HOOVER
Humanitarian,
International Statesman,
Has asked the Motion Picture Industry
To Save
250,000
STARVING CHILDREN

THE HON. FRANKLIN K. LANE
Proven Friend of the
Motion Picture Industry, Is
TREASURER OF THE HOOVER MOVEMENT

From the fullness of his knowledge, resulting from im-
portant service abroad during the late World War, Mr.
Hoover is passing on to the American public the grave
necessity of stretching out a helping hand to innocent
sufferers from the Holocaust of Hate.

He pleads in the name of charity first. Three million, five
hundred lives will be snuffed out before another harvest is
garnered unless aid is rushed. Ten Dollars will save a
life!

The movement is of almost equal importance because of
its relation to international affairs. Starving millions on
one side of the Atlantic mean disordered millions on the
other.

Think of this as a charity of necessity!

THIS MESSAGE CALLS FOR ACTION —
READ—THEN SIGN ON THE DOTTED LINE!
THE INDUSTRY HAS PLEDGED ITSELF,

The National Association of the Motion Picture Industry and Motion Picture Theatre Owners of America Acting as Spokesmen.

JANUARY 26th

Has Been Designated

MOTION PICTURE DAY

NINE BIG WELFARE ORGANIZATIONS
Covering Every Community in the Country
WILL HEARTILY CO-OPERATE

The American Relief Administration, the American Red Cross, the American Friends' Service Committee, the Jewish Joint Distribution Committee, the Federal Council of Churches of Christ in America, the Knights of Columbus, the Young Men's Christian Association, the Young Women's Christian Association, and the Literary Digest Appeal have been enlisted in the tremendous drive for funds which is to be made on Motion Picture Day.

These organizations will work out the details for the work of mercy in conjunction with each and every motion picture man who gets in touch with them.

There will be speakers of prominence to help arouse interest. There will be a general plan of operation suggested in Motion Picture Trade Papers later. Any plan which may be devised to collect plenty of money will be considered a good plan.

There are 250,000 Lives to Save. There Must Be Ten Dollars for Every Life. Our Goal Is Two Million, Five Hundred Thousand Dollars.

THIS MESSAGE CALLS FOR ACTION — READ — THEN SIGN ON THE DOTTED LINE!
The Motion Picture Industry is essentially “of the people”—or of the masses. Figuring only in the most practical and sordid way, it would be good business for the motion picture industry to spend Ten Dollars to save the life of any child. The per capita expenditure for motion pictures these days is a lot higher than Ten Dollars in seventy years, the normal lifetime.

In a higher plane, what industry owes more to the people—and to the children? It’s the genuine heart-tug between motion pictures and the people that has resulted in the tremendous development of our business. We’re the people’s dearest friend—it’s their right to come to us for help.

And from still another angle—and you motion picture folks everywhere ought to give this a lot of thought:—The time is at hand when the motion picture industry ought to welcome any opportunity to prove its tremendous strength, either for public welfare or for its own protection.

(Signed) WILLIAM A. BRADY,
President, N. A. M. P. I.

We’re with you in the drive for the Starving Children of Europe and the honor of our industry. Count on us for full support.

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is an interesting, entertaining, and highly convincing tabloid feature (150 feet in length), which has been prepared for use in motion picture theatres to tell the Starving Children story to the public. Prints are available through the various distributing companies for the territories designated:

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Emergency Prints at the Following Cities:—Butte, Spokane, Wichita, Sioux Falls, Fort Smith, Memphis—from the Universal Film Mfg. Co.

Get a Print Now and Run It at Every Show From Now Until January 26.
Some Short Reels

“The Saddle King”—Universal
Type of production...........................................2 reel Western

Ed. (Hoot) Gibson is starred in this. It is a very conventional Western story, with a villainous ranch foreman, cowboy hero and plot to steal the pay roll, but it is pretty good entertainment nevertheless. Gibson does some very creditable rough riding, and the action moves along at a good clip. The story is about a roving cowboy who gets a job “busing” bronchos on a ranch where lives a beautiful girl. He succeeds in riding a horse that no one else can master, thus winning the admiration of the girl. The foreman is in league with a gang of cattle rustlers, one of them confesses, and the foreman is about to steal the ranch payroll and decamp when caught by Gibson. There is nothing original in the development, but for a short offering it is all right. The western atmosphere is good, Gibson has a pleasing personality, and it should go over where they like this type of picture.

“His Day of Rest”—Universal
Type of production...........................................1 reel comedy

Joe Martin, the trained Chimpanzee is the featured performer of this, and the monk gets a lot of laughs out of the reel. He pulls some remarkably human stunts and his antics are bound to be amusing to almost any audience. The picture, supposedly shows Joe enjoying a day of rest from his labors in the pictures. He escorts a couple of youngsters around Universal City, performing the duties of a first class nurse maid. There isn’t much to the picture besides Joe, but he keeps it going, and makes it an entertaining reel.

“Pals And Papas”—Chester-Educational
Type of production...........................................1 reel scenic

The cameraman has gone into the South sea for these views, and some very interesting glimpses of the Maori tribes, inhabitants of New Zealand, are the result. The reel starts off with a journey up one of the principal rivers of New Zealand, displaying the thick tropical vegetation of the country, and making an artistic bit of footage. Arriving several miles up the stream, the spectator finds himself outside the walls of a Maori village. The natives are then shown in all the occupations common to their everyday life. The carving of wooden images is shown, several grotesque and interesting native dances, of which the strangest is the Poi dance, executed by the women. The tribe has performed for the camera, showing their method of meeting an attack. The facial contortions which the natives go through to work themselves into a rage, are highly amusing. It is a very good reel from start to finish, and will make a first class scenic number. The titles are by William Henry Wright.

“Fresh from the Country”—Universal
Type of production...........................................1 reel comedy

This is a fairly funny situation comedy, featuring Dorothy Wolfert and a little curly haired kid. There are no really big laughs in it, but it gets over pretty well on continuous mild amusement. Miss Wolfert presents a sufficiently terrible appearance to make it humorous to consider her as a bride, and the little kid is cute and amusing. The plot is about a country cousin who comes to town and falls, in love with a wealthy man; a fond mother has selected for her daughter. Daughter has a sweetie of her own choice, and they cook up a scheme whereby they all disguise themselves double wedding, and everybody is happy except mother. It runs along pretty fast.

“His Four Fathers”—Educational
Type of production..............................1 reel comedy

This is one of the series released under the Vanity brand, featuring Neal Burns, Irene Dalton, and Laura LaPlante. A good comedy situation has been chosen for the basis of the reel and Burns and the two young ladies do fairly good work in extracting the humor of it. No big laughs, but it’s a little better than average amusement all the way through. The girl’s father an insulting letter and the latter kicks the boy out talent. The story is about a young man who loves the daughter of his father’s enemy. The boy’s father sends the girl’s father an insulting letter and the latter kicks the boy out until his father shall apologize. The comedy results when the girl’s chum and the boy both disguise as the boy’s father and comes to apologise. It’s a fast reel and will prove a satisfactory filler.

“A Desperate Tenderfoot”—C. B. C. Film Corp.
Type of production..............................2 reel western

This is a Star Ranch brand offering without any featured performers, and presenting two reels of just fair entertainment of the typical western type. There is an air of mystery created by the question of who the tenderfoot is, that adds something in keeping interest alive, but the stereotyped plot prevents considering it anything more than average. However, if your audiences are western fans you can probably get it across, as there is quite a lot of shooting, a villainous train robber, and except for a slow start, the action is speedy. The story is about a mysterious tenderfoot who comes into the town of “Pot Luck,” where the heroine runs the saloon and gambling hall. He is picked on by all the “hard guys” and appears very timid, thus disgusting the girl. After getting into a poker game with the train robber gang, it turns out that he is a government detective. He catches the gang and wins the girl.

“Christmas Thoughts”—Goldwyn
Type of production..............................1 reel magazine

Some very worth while Christmas thoughts are brought out in this number of the Ford series, which make it a very timely and bright reel that should find a spot on many Christmas bills. The “Good Fellows” club of any city is shown convening the night before Christmas, talking over the most enjoyable way to spend Christmas day. They arrange to meet Christmas morning at a charitable institution, and there they secure the names of numbers of poor families. The balance of the reel then shows the unlimited joy they bring to homes where Christmas day would otherwise have been empty. One of the “Good Fellows” is seen bringing a heaping basket of provisions and gifts to a starving family, and the happiness he creates is well told in the picture. It fulfills its purpose nicely, and will not be amiss on any program during the Christmas season.

“Roll Your Own”—Goldwyn
Type of production..............................1 reel animated cartoon

This is the funniest Happy Hooligan reel in some time, although quite short. Happy is in Mexico painting signs, and he falls for a senorita whose father runs the bull fights. The bull dies before the performance, and Happy takes his place, disguised in a cow hide. He vanquishes the tough bull fighter and wins the senorita. There are more than the average number of laughs in this one, and it will make a good filler where a cartoon is wanted.
Short Reels

Type of production...............................2 reel comedy

This is a Hallroom Boys comedy with Hugh Fay and Harry McCoy as Percy and Ferdie. Polly Moran is also featured in the cast. There isn't much good stuff in this one, and the laughs are so few and the action so obvious that it falls flat except in a small portion of the footage in the second reel. The boys are seen at their start, in their hall bedroom, from which they have difficulty in escaping, on account of the watchful landlady. Finally making their getaway, they ruin their clothing and are chased by a bull immediately and the apparel of a shining minister and his companion, who are in swimming. The two boys follow directions of a letter in the pockets, and call on a wealthy young lady who is desirous of learning the shrinny. There is some fair business in this part of the piece, but it doesn't last long. Most of the gags are old stuff, and the picture will prove disappointing after the last of the series which held a lot of real comedy.

"Screen Snapshots"—No. 15—C. B. C. Sales Corp.

Type of production...............................1 reel fan magazine

This series of peeps into the private affairs of people prominent in the screen world starts off with a few views of Marion Davies making "silent" for advertising purposes. Charles Hutchinson, the thrill maker, is next seen making a fight scene in a serial. There is also a short shot of Hutchinson and Josie Sedgwick arguing with their director. Teddy, the Mack Sennett dog, is seen next with his real owner enjoying a day off, and performing a few tricks. Anetha Getwell is shown driving an army tank over some rough country, in a very professional manner. Doralinda, the dancer, next insures her limbs before the camera, with a close up study of the much touted members. Frank Borzage, who directed "Humoresque," is seen at work directing an exterior scene, and the reel concludes with several shots of the Bushman family, Francis X., Beverly Bayne, son, Ralph, and the baby. This reel should prove as interesting as the others of the series to your fans who crave intimacy with the stars.

"All Stuck Up"—Fox

Type of production...............................1 reel animated cartoon

Mutt and Jeff take to the wild west, in this one, to sell the stickiest brand of flypaper in the world. Jeff does a little demonstrating of its power by walking around the ceiling on it. Beautiful Nell rushes in to escape from a bad gunman. Mutt off in the desert and man comes in very tough, Mutt loses his nerve, and the gunman shoots off all his clothes. Jeff turns the trick by tripping the bad man into a batch of flypaper and wins the girl. There are about the usual laughs in the reel, which is on the whole, more amusing than the average of the series.

"All Wrong"—Fox

Type of production...............................2 reel comedy

Clyde Cook is in this speedy and very unnatural picture of army life, and it provides good material for this recent addition to comedy stardom. Cook, although he uses familiar methods, and make-up, including the much worked trick mustache, is able to get results out of even old gags, and puts over some new ones for several big laughs. The limber comedian makes full use of his contortions as ability in this number, and makes both reels hold up well by fast work all the way through. It starts out with a company drill, and Cook, as Private Wright, is always wrong in the maneuvers. This provides some very funny business for a while, but is kept up too long and finally gets monotonous. The company is put on guard duty at the Mexican border, and Cook gets a lot of good stuff in with the border line. He gets a fill of whiskey smugglers. The second reel finds Private Wright doing secret service duty in plain clothes, and includes several good bits in a tough bootlegging saloon. Cook has a terrible time chasing the girl, and finally gets the company's Captain's daughter from the villains. It is almost all good stuff, and the piece should make a very good comedy offering. Jack Blystone directed.

Type of production...............................1 reel comedy

This starts off with some artistically tinted views of Nikko, Japan, in winter. A Japanese lady is seen leaving her home to attend services in the temple. Some views of the temple itself are shown, and a part of the religious rites. Then there is the next subject, which is a few shots of a sausage factory, showing how link "dogs" are made. Following this is a view of the farm at the junction of Riverside Drive and Broadway, and a shot of the Victoria Glacier. The Hy Mayer Travelogue is the next thing in the reel, and this one shows the city of Provincetown, on Cape Cod. Some fishing scenes, a view of the town square, and a relic of the past in the form of the town crier are shown. The reel concludes with a unique shot of an ancient belury in Seville, Spain, showing the bell ringers swinging from the huge bell ropes. Of average interest with nothing of particular importance.

The Sleepyhead"—Pathe

Type of production...............................1 reel comedy

Eddie Boland and the Vanity Fair Girls are seen in this, which shows through all right, as it isn't a lot to it. It's faster than some of the previous ones of this series, and while the girls are not as much in evidence as before, they look very attractive when they are in front of the camera. The scene of this reel is set in a small room, and all the events are laid half dead old men. Boland is the doctor's assistant, and the Doc puts him in full charge. Eddie fires the homely nurses and gets a bunch of stranded show girls in their place. The girls do wonderful things to the morale of the old men. Incidentally Eddie gets his grip mixed with that of a prominent safe blower, and has difficulty getting his own back. The reel is shy on laughs, but moderately amusing all through. It is snappy, and should prove a satisfactory filler.

"A Tale of the Far North"—Educational

Type of production...............................1 reel travelogue

This is one of the Hudson's Bay Travel Series, and comprises a familiar study of the everyday life of the Eskimos who inhabit the Baffin Bay region. The picture is presented in a novel manner which makes even more interesting, a very good travel reel. It is offered as the life story of one of the tribe, who is seen telling it to the white man over a camp fire. The customs of the people of the far north are little known, and they are explained, and their mode of existence pictured in a highly entertaining way through the story of this one native's life. The picture follows him from the time he is a baby, still in his marriage, and all the events in the life of the man have been act out by Eskimos. They are shown engaging in peculiar wrestling games, seal fishing, canoe racing, and preparing the furs they have gathered for the Southern market. The entire footage of this one is good stuff, bound to be interesting to almost any audience, and the picture is an exceptionally good offering of its type.

"No Hope For The Drys"—Chester—Educational

Type of production...............................1 reel scenic and fish study

The first half of this Chester "Screenic" is devoted to a study of various sea fish. The Seal, Anemone, Sea Urchin, and others are shown at close range, and some of them prove interesting specimens. A community of sea gulls is photographed, showing the mother birds and young. A flock of pelicans offers several comical glimpses of the solemn faced birds. The last half of the reel, and by far the best part, is made up of some really beautiful shots of the Canadian Rockies. Most of the scenes are on the shores of Lake Louise, and the cinematographer has done some marvelous work to bring out the beauty of that country. The scenes are brought out better in this short bit of film, than in the average scenic. This part has been titled, "Silver Silences," and in addition to the above, some very fine pictures of the Victoria Glacier, bringing out the hugeness of the ice formations are presented. This part of the reel makes it an attractive offering, and the balance is interesting enough to carry it over as a good filler.
HARRY MYERS

AS

"SIR BOSS"

IN

Mark Twain's

"A Connecticut Yankee

in King Arthur's Court"
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THE FOLKS FROM WAY DOWN EAST
BILLY RUGE COMEDIES — TOPICAL TIPS
HIS ENEMY'S DAUGHTER

JOY FILM CO., 117 W. 46th St., N. Y. Phone Bryant 0248
Gish Production
Interest as to What Will Become of the Feature Now About Half Completed

Considerable interest has been aroused in film circles over what will happen to the partially completed production which Lillian Gish was making as her first feature for Frohman Amusement Co. which, as noted on Friday, has passed into the hands of receivers.

It is known that several producers and distributors have been approached with a view to taking over the production and completing it. It is also known that efforts have been made to interest D. W. Griffith to take a hand and complete it. And it is not at all impossible that this may happen.

Albert W. Grey, general manager of D. W. Griffith, Inc., stated that the Griffith organization had no intention of taking over the Gish picture at the present time.

When Miss Gish left the Griffith, held to take up the contract offered by Wm. L. Sherrill there was much speculation as to how the venture would develop. The contract, for three years, called for a total of nearly $40,000. Up to the present about $4,000 has been spent on the production, and talk in film circles is to the effect that if Sherrill could have raised an additional $50,000 the production could have been completed.

The assets of the corporation are given as $240,000, including a valuation on negatives of $157,000. They also include unpaid stock subscriptions amounting to $10,000.

Dillon to Direct Barthelmess
Jack Dillon, who has just completed two pictures for Realart with Justine Johnstone starred, will direct Dick Barthelmess in his first starring picture for D. W. Griffith, Inc. The company will start work in about a week at the Mamaroneck studios on a story by Joseph Hergesheimer. Nothing has been decided upon relative to distribution.

Promise Films Free
There was a mass meeting held Friday morning of exhibitors and exchange agents at the 48th St. theater to complete plans for the Hoover relief fund. The F. I. L. M. Club members promised to donate free of charge the pictures which will be used at the special children's performance on the morning of Jan. 29.

A Few of 'Em

Thomas H. Ince personally has made or been present at the making of every one of the hundred big "punch" scenes in "Lying Lips," his second Associated Producers' production with House Peters, Florence Vidor and an all-star cast. Released January 30.—Advt.

News Reel Combine
Effect by Educational, Who Will Release It as a "Super Kinogram"

Earl W. Hammont of Educational has just completed a merger of several of the news weekly organizations. Beginning immediately the reel will be shown as a Super Kinogram, and will contain not only the Kinograms, but the best of the news weekly material forwarded from Gaumont and another weekly.

It is understood that the U. B. O. has already contracted for the reel for their entire list of houses, a contract involving a very large sum of money.

Metro Film for Rivoli
Hugo Riesenfeld has booked "Polly With a Fast," starring Ina Claire, for the Rivoli beginning on Sunday. It is a Metro special.

Prizma Tie-Up
Company Plans to Allow "Black and White" Producers to Use Color Process

Prizma, Inc., plans to work in conjunction with the so-called "black and white" producers whereby the latter will have available the Prizma color process for the day, and it is said that a number of companies are considering the possibility of entering into a tie-up with the Prizma organization.

Carroll H. Dunning, vice-president of Prizma, in speaking of the plan stated that his company did not intend retaining for its exclusive use the color process which it owns. He stated that production plans would continue as in the past with a possi- ble increased output. In connection he stated that Prizma had completed two short subjects in which Madge Evans appears and that some of the smaller supply of longer subjects would be maintained.

Paramount arranged with Prizma for the insertion of a colored strip in "The Painted Lily," a new Mac Mur- ray-Robert Z. Leonard picture. Prizma titled "Passion" for First Na- tional and has arranged for the pro- duction which precedes "The Last of the Mohicans" this week at the New York and Brooklyn Strands. It would not prove surprising if, in the future, Prizma developed the graphic idea extensively, since it has available an extensive library from which to draw suitable material.
CHRISTIE COMEDIES

Studios will be seen from the air in the latest Christie mirth film called "Movie Mad," released through Educational—Adv.

That Ball

More than 1200 tickets have been sold for the grand ball and festival to be held Wednesday evening under the auspices of the Theater Owners Chamber of Commerce.

Every one of the big producing and distributing concerns has purchased box seats. Paramount, Fox, Selznick, Universal, Metro, Vitagraph, United Artists, First National, Realart, have all purchased two boxes. Every prominent player in the East has bought one or more tickets. A party of 35 from Chicago, another of 51 from Boston and Connecticut points, and 28 from Philadelphia have been arranged and will be in attendance.

McGrath Joins Stoll

William J. McGrath, for the past two years assistant publicity and advertising director at Vitagraph, has resigned to join the publicity staff of Stoll Film. James Englander, who has been his assistant at Vitagraph, will go with him to Stoll.

Convention Put Off

(Special to WID'S DAILY)

The convention of the Virginia Exhibitors' League, which was scheduled to be held in Washington on Jan. 12 and 13, has been postponed until Jan. 26 and 27 in order to hold a joint meeting with the exhibitor leagues of Maryland and the District of Columbia.

'Changes Combine in Denver

Denver, Col.—Merit Film Co. here has purchased Quality Pictures Corp. Merit purchased the Mid-West Greater Features Co. in November. The three have been combined under the firm name of Merit Film Co., with Max Schwartz as general manager.

Bebe Daniels in Texas

Dallas—Bebe Daniels is spending the holidays here. Upon her return to the Realart studios she will start work on an adaptation of a Saturday Evening Post story by Nina Wilcox Putnam.

On Broadway

Broadhurst—"Over the Hill,"

Broadway—"813."

Brooklyn Strand—"The Last of the Mohicans."

Capitol—"Bunny Pulls the Strings."

Criterion—"Midsummer Madness."

44th St. —"Way Down East."

Rialto—Hope Hampton in "The Bait."

Rivoli—"The Passionate Pilgrim."

Strand—"The Last of the Mohicans."

Next Week

Broadhurst—"Over the Hill."

Broadway—"The Comity Fair."

Brooklyn Strand—Pola Negri in "Passion."

Capitol—Mary Pickford in "The Love Night."

Criterion—"The Inside of the Cup" (tentative attraction).

44th St. —"Way Down East."

Rialto—Thomas Meighan in "The Frontier of the Stars."

Rivoli—Ina Claire in "Polly With a Past."

Strand—Lionel Barrymore in "The Great Adventure."

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Using 1,500 Prints

The motion picture committee of the European Relief Council, of which Herbert Hoover is the leading spirit, has arranged for the national distribution of 1,500 prints of the special short reel subject, "The Invisible Guest," which is being offered to exhibitors free of charge, in order to further the drive for $2,500,000 which the industry has pledged itself to raise.

The plan as worked out includes 30 exchanges of 12 national distributing organizations. The following is the list of the companies and the cities from which they will feed their territory:

Famous Players—New York, Des Moines and Atlanta.
First National—Chicago, Minneapolis and New Orleans.
Fox—Cincinnati and Indianapolis.
Goldwyn—Detroit and Omaha. 
Metro—St. Louis and Washington, D. C.
Pathé—Pittsburgh, San Francisco and Portland, Ore.
Realart—Cleveland and Seattle.
Robertson-Cole—Albany, Kansas City and Milwaukee.
Select—Boston, Charlotte, N. C., and New Haven.
United Artists—Denver and Philadelphia.
Universal—Los Angeles and Oklahoma City.
Vitagraph—Buffalo, Dallas and Salt Lake City.

Foreign Deal

Brookwell Productions, Inc., producers of the Nick Carter series announces the signing of contracts with the Apollo Trading Corp., for the entire world, exclusive of the United States and Canada, which territory is controlled by Pioneer.

The deal was handled on behalf of Brookwell by George Callaghan, and by “Bobby” North an behalf of Apollo.

Stevenson Gets “The County Fair”

Charles L. Stevenson has just closed a deal securing “The County Fair” for Canada. Stevenson handled “The Whip,” “Mickey” and other big specials in Canada. His record on “Mickey” was one of the sensations of Canadian picture business.

Levey Showing on Jan. 12

Harry Levey has secured the Strand for the morning of the 12th, at which time he will give a special showing of “The Porcelain Lamp,” a feature dealing with the evolution of travel.

Universal has been designed to act in case of emergencies out of the following points: Butte, Spokane, Wichita, Sioux Falls, Fort Smith, Ark., and Memphis.

Locally, Famous Players will distribute the Hoover film. Fifty-seven prints have been assigned to this territory.

**THE greatest legitimate dramatic production the screen has ever seen.**

—Arthur James in an unsolicited editorial in the Moving Picture World

"In story, direction and acting the nearest to a perfect production the screen has ever held"—Evening Telegram.

"The photoplay of the future".

William A. Johnston in an unsolicited editorial in the Motion Picture News.

Jesse L. Lasky presents

**WILLIAM DE MILLE’S production**

**“MIDSUMMER MADNESS”**

with Lois Wilson, Lila Lee, Jack Holt and Conrad Nagel

From the novel “His Friend and His Wife,” by Cosmo Hamilton

Scenario by Olga Printzau

**A Paramount Picture**

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EDWARD SLOMAN

Photographed by Tony Gaudio

The first of which is from Norah Davis’ novel

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Aggie Herring

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J. L. FROTHINGHAM PRODUCTIONS

4341 Melrose Avenue, Hollywood, Cal.
A Few of 'Em

(Continued from Page 1)


ANOTHER OF THE MODEST


"—STRANGER THAN FICTION—"

You bet that’s right. Ask Gustavus R. Rogers. GR and brother Saul handle Bill Fox's legal affairs, y'know. GR dropped into see "Way Down East" the other night. Picked up the program. Saw a note under the foreword. About mock marriages. Where Robert Edgar long cited as one case that of H. vs. H. in Vol 18 of Abbott's Digest of Court Cases in New York. Happened back in 1904. GR was the attorney. He won. Out flash from the past. You know the old line? About truth being stranger than fiction. GR’s all sold on it now.

BEHIND THE SCENES


WHAT’S EVE UNSELL DOING?

Lot of typewriters clicking. Lot of office space. Lot of people. Right down the street from WID’S. Eve Unsell’s new quarters. Eve is the lady who was selected to organize the scenario department in England. For Famous Players. Talks about a new idea in story preparation. All smiles. Looks wise. Says, “wait a few days.” Whassit all about, anyway?

SYMPATHY FOR SHERRILL

"Pop" Sherrill gave up the fight. Just couldn’t finance. That’s all. But it’s enough. So the Lillian Gish feature goes—Where? Not an astronomer. Can’t read stars. Or producers. But this is sure: "Bill" Sherrill’s getting a lot of sympathy. They say it’s tough times. But that’s the way it goes. Now “Bill” must start all over. Good weather to it. Fresh slate. New Year. All that sort of thing. Griff may finish the production. Just possible. "Jerry" Storm may start his own company. Sooner than he expected. That’s the way it goes.

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Going Strong
"Way Down East" Does $5,327.75 on New Year's Eve—$21,373.50 for Week Ending Saturday

"Way Down East" grossed $5,327.75 in two performances on New Year's Eve at the 44th St. theater. The gross business for the week ending on Saturday, the 19th of the picture's run on Broadway, was $21,373.50.

For the same period the picture, playing at the VOX in Chicago, did a gross business of $22,347. In Pittsburgh at the Sam S. Shubert theater it did a total business of $21,346.

Back from Coast
John Emerson, Anita Loos and James Creelman have arrived in New York from the coast where they saw the Emerson-Loos special, "Wife Insurance" placed in production.

Almost a New Record
"The Last of the Mohicans" business on Sunday fell a few dollars short of the Strand record which is held by "Kismet." The crowds at the theater were very large.

Jesse Lasky Here
Jesse L. Lasky upset everybody's calculations at the Paramount offices by arriving in New York from the coast on Saturday instead of yesterday as planned originally.

Sunday Showings for Pathé Film
Beginning on Sunday, Pathé will give a series of Sunday exhibitions at the Apollo theater of a hand-colored feature called "Behold the Man" a story dealing with the life of Christ. The picture is understood, was made in Europe.

The Big Five
A dinner was tendered at the Hotel Astor last night to the editors of the trade press by those interested in the Big Five.

A widespread advertising campaign regarding the plans of this company has been waged in the past few weeks.

Among those who were present besides the trade paper editors were C. L. Yearsley, Earl J. Hudson and Horace Judge of Associated First National.

With "Griff" Again?

Mae Marsh May Appear in the Next Picture for D. W.—Made Two for Robertson-Cole

Mae Marsh may appear in the next production to be made by D. W. Griffith. Albert L. Grey, Mr. Griffith's general manager, admitted yesterday that there was some talk of this, but that nothing definite had been decided upon.

At the same time Mr. Grey denied that Miss Marsh would return to the Griffith management and make a series for "D. W. Griffith, Inc." under the same arrangement the producer has with Dorothy Gish. The report emanated from the coast.

It was learned yesterday that Miss Marsh who was originally scheduled to make four a year for Robertson-Cole would in all probability only appear in two pictures for that company. One of these, "The Little Fraid Lady," has been released and the second is finished but not titled. The Robertson-Cole offices did not care to make any comment yesterday on the report.

(Special to WID'S DAILY)

Los Angeles—Mae Marsh is quoted locally as stating that she has formed her own producing company and that she has already secured a vehicle for her first story. Production will probably be in the East.

Miss Marsh's name and that of D. W. Griffith are being linked together in connection with future production. Nothing definite can be learned here, however.

Visitors
E. R. Rogers, and Frank Dowler of the Signal Amusement Co. Chattanooga, are in New York in connection with their new $1,000,000 Capitol theater in Chattanooga. The house opens in about a month. They are Associated Exhibitor franchise holders.

E. C. Bostick of the Saxe theatrical enterprises of Milwaukee, also an Associated Exhibitor member is visiting, too.

J. F. Cubberley, First National manager at Minneapolis is here for a few days.

From 95 to 40

Extreme Levels of F. P. Common—Closed at 47½—Loew, 36 to 14½

Famous Players-Lasky common stock, in the year just closed, registered a high mark of 95 and a low level of 40. The high mark was reached on Jan. 5 and the low level on Dec. 20. The closing price on Friday, the last business day of the past year, was 47½. In the 12-month period a total number of 508,200 shares changed hands.

The securities listed on the New York Stock Exchange are Eastman Kodak, Famous Players and Loew, Inc. Fluctuations of these issues during the year were as follows:

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<thead>
<tr>
<th></th>
<th>High</th>
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<th>Sales</th>
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<tbody>
<tr>
<td>Famous Players</td>
<td>95</td>
<td>Jan. 5</td>
<td>40</td>
<td>Dec. 20</td>
<td>47½</td>
<td>508,200</td>
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<td>do pid.</td>
<td>91½</td>
<td>Apr. 16</td>
<td>69</td>
<td>Dec. 20</td>
<td>74</td>
<td>83,262</td>
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<tr>
<td>Loew's, Inc.</td>
<td>36</td>
<td>Apr. 12</td>
<td>14½</td>
<td>Dec. 22</td>
<td>13½</td>
<td>803,286</td>
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<tr>
<td>Eastman Kodak</td>
<td>12¾</td>
<td>Aug. 12</td>
<td>12</td>
<td>Aug. 12</td>
<td>12½</td>
<td>1,400</td>
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Big Business

Despite the spring-like weather in New York on Sunday, Broadway theaters did the best business they have experienced in some weeks past.

At 8:30 on Sunday night there were crowds waiting to buy tickets at all the Broadway houses, including Loew's New York, where Douglas Fairbanks in "The Mark of Zorro" was playing to a second run on Broadway. The Strand had the biggest line waiting.

"First Born" for Strand

"The First Born," the first of Ses-sue Hayakawa's specials under his new Robertson-Cole contract, will play the Strand the last week of this month.
Big Tie-Up

B. B. Hampton and Pictorial Review for Better Pictures—Circularizing English Speaking Lands

Benjamin B. Hampton, who is at present producing features for Pathé and Hodkinson distribution, has perfected a tie-up with the Pictorial Review which is said to be one of the most important ever arranged in the business.

Hampton in the February issue of the publication, out Jan. 14, has an article titled, “Too Much Sex Stuff in the Movies,” which is designed to be the opening shot in a campaign for better pictures. Hampton will write a series of articles and in this connection Pictorial Review is launching a tremendous exploitation campaign in English speaking lands. One hundred thousand cards are being mailed to clergymen in the U.S., Canada and Australia enlisting their aid in the move; 21,000 cards of a different nature are being mailed to exhibitors in the U.S., Great Britain, Canada and Australia; those in the professional and business end of the industry to the number of 15,000 are included in another series, as are 50,000 club women scattered in this country and all English speaking sections of the world. The support of 50,000 school teachers is likewise being sought in this connection.

These communications are not being sent broadcast by the Hampton organization but emanate from the office of Arthur T. Vance, editor of the Pictorial Review. The publication has set aside a fund of $75,000 to advertise the first of the Hampton articles. Thirty thousand postcards in two colors are to be supplied to the newsstands.

The field force of the magazine will be instructed to secure endorsements from prominent people for the Hampton movement. In his article Hampton will point out that the curse for poor pictures rests with the public.

Beecroft Back

Chester Beecroft, exporter and importer of pictures, is the latest man to return from a buying trip in Europe. He has secured 40 European pictures, gathered in Italy, Germany, France, Norway and Sweden, and all of them made since the war.

He has as yet made no arrangements for the release of the pictures which he has purchased for this country.

Special Showing at Rivoli

Hugo Riesenfeld will give a private showing of pictures taken in East Africa and Uganda by the Vandenburgh-Paramount Expedition at the Rivoli Thursday morning. Dr. Vandenburgh will tell the story of his expedition.

The first public showing will be at the Rivoli on Sunday, when the first of a series of four parts will be presented.

Discuss Hoover Fund

A meeting relative to the Hoover relief fund was held in the rooms of the National Association yesterday morning.

Now It’s Official

Goldwyn officially announced yesterday the signing of Rita Wilma, Katherine Newlin Burt and Alice Dier Miller to write original stories for the screen. WID’S DAILY states so a few weeks ago.

New Film for Criterion

“Midsummer Madness,” is now on fifth and final week at the Criterion. As noted, “The Inside of the Cup,” will replace it.

Accord in Universal Serial

Art Acord, Universal stated yesterday is to star in a new serial. Accord, according to announcements made by Special Pictures, was to star in a series of two reel westerns.

Joe Brandt Back

Joe Brandt of the C. B. C. Film Sales Corp. returned to New York yesterday from a tour of the country in the interest of “Isobel.” He reports the sale of the picture for all territories with the exception of one spot in the South. He stated that business generally speaking was good and that he found exhibitors more concerned with mapping out their bookings for 1921 than with concern over any slump in receipts.

FOR SALE

Spectacular Six Reel Negative, a former First National Release-Chap.

H. A. SPANUTH

220 S. State St., Chicago, Ill.

FOR SALE! CASH ONLY!

“THE MYSTERIES OF CHINATOWN”

— the rise and fall of a crooked Mayor.

Hop Dens—Gambling Houses—Underground resorts—MYSTERY.

A wonderful opportunity for special exploitation.

SIX REELS

Need some quick cash? Unless you have ready money don’t become interested.

Apply to Box B-10, Wid’s Daily

Every particle of advertising force that can be put into a poster is put into the RITCHIEY poster. That is why it always has a positive box-office value!

RITCHIEY—LITHO. CORP.

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We still have some territory on our high class one and five reel subjects.

PACIFIC FILM COMPANY

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Los Angeles, Cal.

T. E. Hancock  John J. Hayes
**Newspaper Opinions**

**Bunty Pulls the Strings**—Goldwyn Capitol

**HERALD**—Reginald Barker has converted Graham Moffatt's stage success to the screen with commendable success.

**WORLD**—There is beauty in the production.

**TELEGRAPH**—It is a picture blessed with a unusually large number of qualities to recommend it to the public—drama, atmosphere, novelty, pathos and suspense.

**POST**—Mr. Barker has contributed a picture of charm and gentle distinction, one that had both.

**Globe**—"Bunty" is really a droll little lan, and Leatrice Joy puts up a pleasantly quaint humor into the title role. The entire story, however—action, authors and atmosphere—ought not to have that much more spryly or three reels than five.

**SUN**—Reginald Barker has achieved something in the way of an intimate picture or Goldwyn.


---

**The Passionate Pilgrim**—F. P. L. Rivoli

**AMERICAN**—Altogether, "The Passionate Pilgrim" proved to be one of those rare films that enlist not only the sympathies but the interest. It seemed to be true to life.

**TIMES**—Mr. Vignola's treatment of this part of the story is cinematographically good. Particularly his use of the cuts, though simple and obvious, is effective. The settings are excellent.

**HERALD**—The intricacies of the story have been well handled by George Du Bois. Producer, scenario writer, and it holds the interest with at exceptionally plausible development.

**WORLD**—A mixture of love and big business, through which Robert G. Vignola, as director, has woven a gripping thread of interest, this photoplay ranks with the finest presented in recent weeks.

---

**Journal**—In fact, it is one of the best newspaper features ever produced.

**Mail**—The picture suffers somewhat from a lack of facile action and depends too largely upon its sub-titles to tell its story, but is interesting nevertheless.

**Globe**—It has one remarkable feature. The newspaper stories are real.

**Sun**—It is a story of love and big business, a combination that makes a romantic drama of more than usual quality.

Sunday News, Tribune, Telegram, Post and Evening World made no comment.

---

"The Last of the Mohicans"—A. P. Strand

**TIMES**—Mr. Tourneur has made an extraordinary picture seriously marred in one particular.

**HERALD**—"Last of Mohicans" is thrilling story as told in movies.

**World**—It must have cost a small fortune to put J. Fenimore Cooper's book into the film. Hundreds of Indians and soldiers and horses, and dozens of "sets" are employed, and throughout there is the evidence of expert direction.

**Daily News**—One comes away from the Strand with the memory of beautiful pictures—photography combining imagination and beauty of lighting, posture and grouping, to the intense satisfaction of the spectator. So far as picturization goes, "The Last of the Mohicans" is a work of art.

**TRIBUNE**—There are some perfectly hair-raising rides.

**Mail**—At all too rare intervals, certainly not more than once or twice a year, a picture is flashed on the screen for which the only just appellation is "Perfect." Such a masterpiece is Maurice Tourneur's magnificent screening of "The Last of the Mohicans." At the outset of the new year Tourneur's production is a challenge to directors of any company. It will be difficult to equal, practically impossible to surpass. The photography is perfect, and the continuity unimpeachable, the playing flawless, the locations magnificent, the direction unsurpassed. The picture is one which a Griffith could not improve upon.

(Continued on Page 4)

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**Wants Katherine MacDonald Productions Every Week**

Exhibitor Says Name Fills Theatre Every Time—What They Think of Other First National Stars and Pictures

---

**PASSION'S PLAYGROUND**

"A great picture. We would like to get Katherine MacDonald every week, as she gets the business when you put her name in front of the theatre. The say here that she is the greatest star in world."—William G. Atkinson, Star Theatre, Rockingham, N. C.

**IN SEARCH OF A SINNER**

"This picture broke box office records here. Connie pleased my patrons. Book this one if you want to stand them up."—Paul L. Turgeon, Rex Theatre, Green River, Wyo.

---

**THE FAMILY HONOR**

"King Vidor's production is a good, interesting program picture."—W. H. Creal, Suburban Theatre, Omaha, Neb.

---

**THE BRANDED WOMAN**

"A 100% entertainment. Very good business. Boost it strong as it will satisfy practically all."—George O. Monroe, Gilbert Theatre, Beatrice, Neb.

---

**45 MINUTES FROM BROADWAY**

"Played this picture to increased admission during poor weather, and we did extra business on it. It's a good, clean picture that will take everywhere."—C. E. Power, Power's Theatre, North Branch, Minn.

---

**DON'T EVER MARRY**

"Blow up this Marshall Neilan production. Big business. Everyone pleased with it."—John Steichen, Aurora Theatre, White Lake, S. D.

---

**IN SEARCH OF A SINNER**

"A happy version of a clever story. Constance Talmadge is there and gets the laughs. They all said they liked it, and some came back for a second time. We're glad she is going to be with us for four years more."—H. P. Thompson, Liberty, Theatre, Pardeeville, Wis.

---

**THE RIVER'S END**

"Pleased 100 per cent. Good puller, and good enough for some to see it a second time."—Will F. Taddiken, Elite Theatre, Morganville, Kans.

---

**First National Attractions**

There'll be a Franchise everywhere

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The words

**"EASTMAN"**

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**"KODAK"**

are stenciled in the film margin so that all Eastman Film may be instantly identified.

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**Eastman Kodak Company**

ROCHESTER, N. Y.
Nothing on the Shelf—

PAUL SCARDON

Has directed Forty-two Features
All Released and Proven
Box Office Successes

To Be Released
"HER UNWILLING HUSBAND"
With BLANCHE SWEET
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"THE BROKEN GATE"
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For Stage or Screen

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CONTINUITY that COUNTS

Paul Schofield
Free Lance
Adaptations: Editing

CURRENT RELEASES:
"Rose of Nome"—Fox (West Coast)
"Smillin All the Way"—David Butler
"Girls Don't Gamble"—David Butler
"Tiger's Coat"—Hodkinson—All Star
"Just Pals"—Fox (West Coast).

IN PRODUCTION:
"The Quarry"—Meighan—Famous Players

HOLLYWOOD HOTEL
Hollywood, Calif.

CREATIVE CONTINUITY

In the Courts

The Selznick Studios, Inc., has sued Feinleib Bros. in the Supreme Court through Konita, Kirchwey, Franc & Michael for $28,000. The cause of the suit is not stated.

The Estee Studios and Laboratories, Inc., have sued the International Film Service for $5,000 rent due up to Sept. 1 at $2,500 a month.

Supreme Court Justice McCoak has dismissed the suit of the Educational Films against Globe Indemnity Company to recover $3,574 for breach of contract by the Lincoln & Parker Co., for which the Globe acted as surety. The defendant contended that the plaintiff failed to give proper notice that the Lincoln & Parker Co. had defaulted on the contract.

On an assigne claim of the Froomman Amusement Corp. suit has filed in the Supreme Court by the Commonwealth Film Corp. against J. Frank Brockiss, Inc. It is alleged that the defendant bought the world rights excepting the U.S., Canada, and Alaska for "The Invisible Ray," a serial, which was completed May 16 last, and the defendant agreed to pay 70% of the gross and to pay at least $45,000 in six months, but up to date has paid only $32,500.

William Faversham has filed an answer in the Supreme Court to a suit by Joseph P. Buckister, Jr., a lawyer, to recover under an alleged contract by which he was to get 10% of sums received by the actor. The answer alleges that on Feb. 29 last Faversham employed Buckister to help negotiate a film contract with Lewis J. Selznick and that the plaintiff didn't advise him that he was acting also for Selznick.

Kansas City, Mo.—E. W. McAvoy has been appointed manager of the Fox exchange.

New Unit in Spokane

Spokane, Wash.—Incorporation papers have been filed here by O. D. Woodward, a theater manager, and a group of associates for the organization of the Woodward Enterprises, Inc., capitalized at $1,000,000 to engage in the motion picture business. It was announced the company would take over the Enwood M. F. C. of Denver and the General Film Co. of Portland and has rented a studio here for the production of pictures.


Newspaper Opinions

(Continued from Page 3)

TELEGRAM.——** * Done with extraordinary skill.

POST.——The director has lopped away everything but the sensational, and the sum of that is nothing but a melodrama of the old school variety. Mr. Feeney has staged some sequences of rare, even breathless beauty, pictures that have the quality of the best of that old English wall paper depicting Sylvia van Cortlandt and all pictures that are sometimes suggestive of Claude de Lorrain.

SUN.——** * This French producer has set a fashion that American directors might well follow, especially with his beautifully photographed outdoor scenes, which make nature almost as grand as Cooper described it. American, Journal, Grade and Evening World made no comment.

"The Bait"—F. P.-L.

Rialto

WORLD.—Purely as an interesting cinema play, "The Bait," Mr. Feeney's other production at the Rialto, surpassed the larger and more expensive one.

TRIBUNE.—It is principally because Miss Hampton that we liked the picture. ** * We fancy that Miss Hamilton could do marvelous things with a polite comedy. She has no talent and charm and, best of all, sincerity. Somehow we fancy that she would need very little direction.

TELEGRAM.—Like the original, the play has many thrills. ** * There is enough action in this fine reel picture to make a novel-serial picture.

SUN. — There is plenty of action in this five reel picture.


A DAVID G. FISCHER PRODUCTION

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OF THE TRADE
A RELIABLE GUIDE FOR READY REFERENCES

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STUDIOS
ESTRO & CO., INC.
154 W. 31st St.

STUDIO EQUIPMENT
CINEMA SUPPLY CO., INC.
154 W. 31st St.

Tuesday, January 4, 1921
**Receiver Named**

For Wark Producing Corp., a Griffith Subsidiary—Company Made "Intolerance"

A petition in bankruptcy has been filed against the Wark Producing Corp. with headquarters at 1476 Broadway. The creditors named in the petition are the D. W. G. Corp., $10,000; Harry Wolfe, $4,000, and S. Meyer, $400.

It is alleged, that the liabilities of the company are $300,000 and the assets, consisting of cash and rights to films, $100,000. It is claimed that the company was formed for the purpose of producing and exploiting "Intolerance," which was personally directed by David W. Griffith, and that on or about Dec. 28, 1915, the company borrowed money from various individuals and that certificates of indebtedness were issued covering these loans to the extent of $300,000, of which it is said 55 per cent, has been paid off. The balance, $135,000, it is claimed became due on Jan. 1, 1921, and that the company is financially unable to meet its obligations.

It is for this reason and because it is thought the receiver will manage the affairs of the company so as to meet its obligations that the petition was filed. The receiver named by Judge Knox is Walter N. Seligsberg of Seligsberg, Lewis and Strouse.

Albert L. Grey of the Griffith offices when asked for a statement yesterday said he had no comment to make. Mr. Seligsberg, the receiver, stated that he expected to meet the full demands of the creditors and that he hoped to have matters straightened out in about ten days.

**Reichenbach Handling Dean Film**

Harry Reichenbach has been engaged by Universal to handle special exploitation for Friscilla Dean's new picture, "Outside the Law."

386,311 Paid Admissions

In an advertisement in local morning papers, it was stated that 386,311 persons paid their way into to see "Over the Hill" since its Broadway run opened.

The picture is now playing its 16th week on Broadway.

**Moore and Schertzinger Here**

Tom Moore and his director, Victor Schertzinger are in New York from the coast. It is understood that they will make a picture for Goldwyn here.

**The “Big Five”**

Proves to Be Just a Very Clever Publicity Stunt for First Nat'l

The "Big 5" secret is out.

The "Big 5" is not a new distributing organization. Neither is it a new producing organization. It hasn't any room for directors, sales managers or office help of any kind.

(Continued on Page 3)

**Adolphe Osses Here**

Adolphe Osses returned to New York from Paris yesterday on the Lorraine. This is his first visit here in some months, his business affairs having kept him in Paris.

**Buy Two Stories for Lytell**

Metro announced yesterday the purchase of two stories for Bert Lytell. One is "Peace and Quiet," by Edwin Milton Royle, author of "The Squaw Man," and the other "Junk" by Kenneth Harris, which appeared in the Saturday Evening Post. Maxwell Kargil will direct Lytell in both pictures.

**Saxe in Chicago**

Buys Out Harry Moir Interests—All Three Houses First Runs

(Special to WID'S DAILY)

Chicago—Tom Saxe of the Saxe Amusement Enterprises, Milwaukee, has purchased the theatre interests of Harry Moir here and by virtue of the deal now controls three first run picture houses here, the Rose, the Alazar and the Boston. This is Saxe's first venture in the Chicago theatrical field.

E. C. Bostick, general manager of the Saxe Amusement Enterprises who is in New York stated yesterday that Harry Hart, now with the Saxe theaters in Milwaukee would probably be placed in charge of the Chicago houses. Bostick also stated that Saxe's interest in Chicago would in all probability end with the taking over of the Moir theaters.

**Pola Negri to F.P.-L.**

To Receive $250,000 a Year for Three Years—Will Make Six a Year—Record for European Actress

(Special to WID'S DAILY)

The Hague, Holland—The Kunst Amusement reprints an article which appeared in the Berliner Zeitung, am Mittag, regarding the signing of Pola Negri by Famed Players.

The article states that Pola Negri, the famous star of "Passion," has a contract with Ben Blumenthal and Samuel Rachman on behalf of Famous Players for three years. The terms of the contract call for a payment of $250,000 a year to the star, or $3,750,000, marks a year, the greatest sum ever paid to an actress for services in Germany or in Europe.

The contract calls for six pictures a year, three to be made in America. The terms of the agreement provide for the free passage to and from Germany to this country of the star, who is to have her wardrobe provided and who is to receive $500 a week in addition to her salary for each week she is in America.

**Dye On Monday**

Ben Blumenthal and Samuel Rachman are due in New York on Monday from Liverpool. They are returning on the S. S. Auguste Victoria.

**Ziehm Back**

Arthur Ziehm, foreign manager for Goldwyn has returned from abroad where he spent five months in studying conditions.

**Ball Tonight**

The much discussed ball of the Theater Owners Chamber of Commerce will be held at the Astor to-night. Are you going to be there, aren’t you?

**Moving the End of the Week**

The Robertson-Cole offices will be transferred from 1600 Broadway to the new building at 46th St. and 7th Ave. where the company will occupy the 8th, 10th, 11th and 12th floors as well as the projection rooms on the roof. The remainder of the 12 story building will be leased to other companies.

**Miller Elected**

Charles F. Miller was elected director (president), of the M. P. D. A., at a meeting held last night.
At Broadway Theaters

Capitol

The first number presents the finale from the second act of "Aida." The soloists are by Bertram Peace on as a partner to the fur.

Rialto

The Rialto is celebrating its third anniversary this week. The overture is from the movie "Ramin." The orchestra is by Bela Nary. The Pictorial contains a page of special interest and a special section of the program.

Rivoli

The Rivoli celebrates its third anniversary this week. The overture is from the movie "Ramin." The orchestra is conducted by Grace Elman. The Pictorial contains a special section of the program.

Strand

The Strand opens its season with selections from Victor Herbert's "Natoma." Then comes the Topical Review. The production of "The Pillow" is by the Tocra.

Dalton in New Company

(Special to WID'S DAILY)

Los Angeles—Emmett Dalton is one of the incorporators of the Standard Pictures Corp., a new company formed here. Associated with him are M. J. Grace and A. C. Webb. Dalton a few weeks ago stated that he is entering re-entering the production field.

Curb Stock Levels

In the year just closed, the motion picture issues listed on the New York Curb Market experienced a number of rather radical changes, as far as price values are concerned.

The most noteworthy change was in the Goldwyn issue, which reached a high level of 34 during the year, but closed at 4. The following table gives the issues, the total number of shares that changed hands and the high, low and closing prices:

<table>
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Maughan Signed

W. Somerset Maughan, the English author, has signed by Famous Players to write original stories for the screen. The fact that Maughan stated very emphatically a few weeks ago that he would do so nothing.

New Floor for Levey Studios

Work has been begun on the enlargement of the Harry Levey Studios at Hollywood. An entire new building is being added to include executive offices, production department offices, cutting rooms, editing department rooms and rest rooms.

"Never Were Partners"—Callaghan

(Special to WID'S DAILY)

Los Angeles—Andrew J. Callaghan denies an article recently published in WID'S DAILY to the effect that he and Harry Leonhardt had recently dissolved partnership. He stated that he and Leonhardt have never had a partnership agreement but that they had a working agreement on "The Devil," recently completed with George Arliss.

INSURANCE EXPERTS

TO THE THEATRICAL AND MOTION PICTURE INDUSTRY FOR THE 20 YEARS. "ASK ANY PRODUCER." Did you ever hear of "Insurance Service"? Well, that's what we have to offer. May we explain further how we can serve you—

THE GREATEST STORY OF MARRIED LIFE EVER WRITTEN

"Forbidden Fruit"

By Jeanie MacPherson

A Paramount Picture

Delt, Marquette Opens

(Special to WID'S DAILY)

Marquette, Mich.—The Delft theater, operated by Delft Theaters, Inc., who run the Opera House, Marquette, Delft, Escanaba; Strand, Escanaba and Delit, Munising has opened.

The government will benefit greatly from the fact that RITCHEY postcards were so generally used in the theaters last year. Their use made a most appreciable increase in the exhibitor's income tax returns.

RITCHEY

LITHO. CORP.

406 W. 31st St., N.Y. Phone Chelsea 3868

"MAD LOVE"

Pulsations with Sym,

pathy, Sentiment and

Success.

THE GREATEST

STORY OF

MARRIED LIFE

EVER WRITTEN

"Forbidden Fruit"

By Jeanie MacPherson

A Paramount Picture

The greatest production ever made by

Cecil B. DeMille
PathéNews

No. 2

HARLESTON, S. C. (Except Oklahoma City)—Grim ship of war rings with kiddie's siren voices. Sailors are hosts to orphan children aboard the S. S. S. Bridgeport.

NEW YORK CITY—Mrs. MacSweny sails. Before departing, widow of Irish martyr pays last visit to the City Hall where her husband received key to the City.

NEWBURG, N. Y.—Runners on narrow blades vie for speed supremacy. Exerted iceskaters compete in National Outdoor Championship.

JUNE—"Stay with us, D'Annunzio"—cry citizens of Fiume in plea to their post-comander as the Italian army marches on the city.

HILADELPHIA, PA.—The mummers Parke—more gorgeous, more bizarre, more extravagant than ever. Lavish and humorous costumes mark Quaker City's annual pageant.

THE LIMELIGHT—De Valera in Erin. President of Irish Republic is said to have returned to Ireland from America, without knowledge of the British government.

ING IN THE NEW—The Old Year is ushered out with din and hilarity by frolickers along gay Broadway. Exclusive views of New Year's Eve festivities in New York illuminated by sunlight lamps.

today

Vitagraph Showing Today

Vitagraph will give a special showing of "Black Beauty," in the Grand ball room of the Astor hotel this afternoon at 2:30.

Buchanan Signed by Lasky

Los Angeles—Thompson Buchanan, who recently left the Goldwyn scenario department, has been appointed associate supervisory director of the Lasky studio. He will work with Frank E. Woods.

Object to Censors

Exchangemans in Kansas City Forward Letter to Gov. Allen of Kansas Citing Grievances

(Continued from Page 1)

Kansas City—The local exchange managers, representing all of the important companies have prepared a joint letter which has been forwarded to Governor Henry J. Allen of Kansas.

In the letter the exchangemans outlined a number of grievances which they profess to hold against the Kansas Board of Censors and which they state are interfering with the operation of their business in that state.

Two Exchanges for Sunrise

The two first links in the contemplated series of exchange centers to be opened by Sunrise Pictures in the larger territories have been established with the appointment of S. P. Funsten as manager of New York and Northern New Jersey and Ben Abrams for Baltimore and Washington. Abrams' headquarters are at 420 E. Lexington St., Baltimore.

Weiss Still Buying

Chicago—Harry Weiss has purchased for the Superior Screen Service for Illinois and Indiana "Madonna and Me" and a series of 12 two reel Perry Comedies starring Mack Swain.

No Depression, Says Rogers

"First of all, I found that conditions were satisfactory and that any lull the exchangers were having was on account of the holiday season. If the exhibitor really analyzed his business and looked back at his receipts a year ago, he was rather surprised to find there was no real depression." Thus Charles Rogers, sales manager of Selznick, summarized his observations upon returning from a tour through the important sections of the country.

Changes in Chicago Branches

(Exclusive to WID'S DAILY)

Chicago—The past week has been marked by several changes in the exchanges in Chicago. Pat Dillon has resigned as manager of the Comedy art exchange; George Weinberg has left the sales force of Masterpiece Film, and Joe Smith has left Comedy art. Ben Weissbach has left the Kline Film Co. to join Celebrated Players.

John E. Maple, general manager of the Northwestern Film Corp. of Sheridan, Wyo., is visiting.

Webster Campbell is now directing Corinne Griffith in "The Correspondent" for Vitagraph with Percy Marmon as leading man.

The "Big Five"

The "Big 5," an advertising campaign regarding which has been in the making for the past six weeks, is the grouping of five big productions by Associated First National Pictures, Inc.


It is announced that other groups are to follow.

All of these pictures will be shown to a special gathering of exhibitors to be held in Chicago early next week for the first time, excepting "Passion," which has appeared in several cities.

Tri-Star Pictures Formed

Tri-Star Pictures Corp., with offices in the Hooven Bldg., has been in- ed. C. H. Rosenfeld and M. F. Beier are interested in the new company operating in the state right field.

No Shows in Ilion, N. Y.

Ilion, N. Y.—The Ilion board of trustees has decided against Sunday picture show. The vote was taken after a petition bearing 1,000 names and one bearing 2,440 were presented.

For Sale! Cash Only!

Negative and world's rights to "THE MYSTERIES OF CHINATOWN"

OR "The Invisible Government"

—the rise and fall of a crooked Mayor Hop Dens—Gambling Houses—Underworld Resorts—Police Intrigue—MYSTERY

A wonderful opportunity for special exploitation

SIX REELS

Need some quick cash. Unless you have ready money don't become interested.

Apply to Box B-10, Wid's Daily

FOR SALE

Spectacular Six Reel Negative, a former First National Release—Cheap.

H. A. SPANUTH

220 S. State St., Chicago, Ill.
EDNA SCHLEY PRODUCTIONS, Inc.

Have completed three of the famous SCATTERGOOD STORIES, by Clarence Budington Kelland, which have appeared in the Saturday Evening Post, the Cosmopolitan and the American Magazine, and shortly to be published in book form by Harper Brothers Company.

Titles: "Scattergood Makes a Match" "Soothing Syrup" "Down the Line"

Directed by ALFRED McKINNON and featuring WILLIAM H. BROWN

There will be thirteen Scattergood stories in this series and announcement of release will soon be made.

Back to One Reelers

Eddie Lyons and Lee Moran are again to make one reelers for United Pictures features for that company among them being "Everything But the Truth," "La Luette," and "Once a Plumber." These pictures were part of a proposed series of eight features starring the team.

Universal offers six star series, being removed from all classification leaves as stars Gladys Walton, Carmel Myers, Edwin Layton, Vesta Vavak and Harry Carey, who later in the year switches to Jewell Productions.

Hoot Gibson in a new addition to the "special attraction" listing.

Stock Sold at Auction

The following securities have been sold at auction:

200 shares Mirror Film preferred, $20 each.
95 shares Mirror Film common, $20 each.
65 shares Mutual Film preferred, $20 each.
100 shares Mirror Film preferred, $20 each.
57 shares Prizma 2nd preferred, $30 each.
12 shares Prizma common, $5 lot.

More Bookings for "The Devil"

"The Devil," will be exhibited in the following theaters controlled by the Mark Strand interests, The Strand, Brooklyn; Strand, Worcester; Mark Strand, Lynn; Rialto, Newark; Strand, Syracuse; Mark Strand, Albany.

Fisher Here from Coast

Victor B. Fisher, secretary and treasurer of the Associated Photographs, Inc., is in New York from the West Coast. The company has permanent headquarters in the old Blackton offices at 25 W. 45th St., where Fisher will be in charge.

Cameramen Get Quarters

The newly formed M. P. Photographers Ass'n has secured offices in the Candler Eldig, suite 205, New York. Mr. Varen is president of the organization, which is similar to the American Society of Cinematographers on the coast.

Peacock Prod. Move

Kansas City, Mo.—The executive office of Peacock Prod., Inc. covering branches in Dallas, Oklahoma City, Kansas City and St. Louis, are being transferred from Tulsa to the Film Exchange Building in this city.

Executives to Meet

Indianaana, C. G. Schmidt, president of the M. P. T. O of Indiana, has announced that a meeting of the executive committee of the organization will be held after the holidays in Indianapolis to determine methods of obtaining a full membership in the community.

Says Ruin Faces Him

Minneapolis—In a complaint lodged in the United Th eological Library of the Colonial theater of Watertown, S. D., states that the Watertown legitimate picture business is being ruined by distribution of free shows, community films, and church entertainments given by the Methodist Church in that place. Various film features have been shown, with no admission fee save a voluntary offering, and these have drawn the greater part of the attendance from the picture theaters.

W. A. Stetson, president of the league, says that the league is taking firm steps prevent release of such pictures unless previously shown at theaters, or unless they are strictly educational films.

Battle Coming Over Sunday Shows

Defendants, O. M. N. S. B. F. A., in the war on Sunday shows is expected here. Several ministers are cooperating in a campaign with Rev. H. A. Stinson, secretary of the Lord's Day Alliance, to close Sunday picture shows, and opposing them are the stockholders of the Citizens Opera House, surrendering several manuf acturing institutions, who desire Sunday shows for their hundreds of workers.

Makes Two Reel Westerns

Los Angeles—Molina Film Co., backed by General R. A. Royer, has completed the distribution of 26 Star Ranch two reel westerns on the General's ranch near Anaheim. Henrique Molina will star and John Hovenest will direct.

Crescent Buys "Yankee Doodle"

(Special to WID'S DAILY)

St. Louis—The Crescent Film Co. has taken over the distribution of "Yankee Doodle in Berlin" for Kansas and Western Missouri. They have also closed for the distribution of 26 Star Ranch two reel westerns to be released bi-monthly, beginning Dec. 1.

Bill to Abolish Censor Board

Columbus, O.—A bill is now being drafted, it is reported, looking to the elimination of the board of censors, which will be presented to the general assembly in January. Who the authors are is not disclosed but its sponsors push it vigorously.

Two More Finished

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Los Angeles—"Movie Mad" and "Scrapily Married" have just been completed at the Christie studios for release through Educational in January.

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Down in Cuba

A. Alperstein and J. A. Goldin write jointly from Havana, Cuba that it's a great place and that they expect to see a picture in Havana in the near future.

More Sales

The new series of Hallroom Boy comedies has been bought by Bron berg Attractions, Atlanta, for Georgia, Florida, Alabama and Tennessee North and South Carolina have been bought by Premiere Picture Corp. of Charlotte, N. C. Sold by C. B. C. Film Sales.
Film City in Florida
Murray W. Garsson Buys Old Army Site Near Jacksonville—Plans Extensive Production
(Special to WID’S DAILY)
Jacksonville, Fla.—As the result of negotiations completed last week what papers here describe as the “largest motion picture production center in the world” will soon be under way at Camp Joseph E. Johnston, at Black Point.

It is on more than 700 acres of ground in the camp have been purchased by the Fine Art Pictures, Inc., of New York. Twenty complete studios will be built at the center, and each studio will be capable of accommodating two companies, giving working space under one roof for 40 companies operating at the same time.

Heading the company, which will develop the camp site is Murray W. Garsson of New York, who is president of the corporation. Garsson has been in Jacksonville, for a month, concluding the negotiations for the purchase of the camp property and has received the assistance of the motion picture committee of the local Chamber of Commerce. The site of the proposed “Fine Arts City,” as it will be known, is eight and one-half miles from the center of Jacksonville.

According to a statement in the Times-Union, Fine Arts has laid out a program of production. The program calls for a production schedule in which pictures are classified as follows: 15 two-reel comedies; 15 two-reel westerns; 12 super-productions and four special productions.

Henry Garsson, brother of Murray, stated yesterday that the above dispatch was correct in detail and added that the production plans outlined above represent a minimum production schedule. He said that there were about 20 army buildings at the camp which would be reconstructed to meet studio needs and that production would be started in February. Murray Garsson is expected back in New York on Monday.

"After the Ball — "
At the hour of going to press much talked-of half of the Theater Owners’ Chamber of Commerce was in full swing at the Astor. A lot of prominent film people were there, not caring a darn when they got home.

Ludvigh Named
As Treasurer of Famous Players Place of Arthur S. Friend—No Other Changes
Eleck J. Ludvigh, legal adviser of Famous Players-Lasky, has been selected as treasurer of the corporation, succeeding Arthur S. Friend, who resigned some weeks ago. Mr. Ludvigh will be called secretary-treasurer of the corporation.

This was decided at a meeting of the board of directors held in the executive offices yesterday. No other changes in the personnel of the corporation or its executives were announced.

Nathanson Here
N. L. Nathanson of the Famous Players Canadian Corp. is in town from Toronto.

French Pathe and U. F. A. in Deal
(Special to WID’S DAILY)
Berlin—Credence is being given to reports here that Pathe France and the U. F. A. are negotiating a deal whereby the U. F. A. will represent Pathe in Germany.

Spence Leaves Fox
Ralph Spence, who has been writing titles for Fox productions for the past 12 years, has left that organization. He has formed a company called Ralph Spence, Inc., capitalized at $20,000, in which Harry Saks Hechheimer and G. D. Richardson are interested. Spence will continue in the same line of work.

£50,000,000 for Theaters
Los Angeles—A local newspaper in an interview with Fred Granville, who has just returned from England where he directed several pictures for Samuelson’s, quotes Granville as saying that a sum of £50,000,000 has been set aside to build a chain of theaters in Great Britain. Granville does not state what interests are to build the theaters.

New Tax Ruling
Treasury Department Finds State Right Dealers Are Taxable as Exhibitors
(Special to WID’S DAILY)
Washington—The Internal Revenue Department has issued a new ruling which hits state right operators. The department holds that such buyers are taxable as exhibitors under the present form of contract and as such must pay the five per cent rental tax, irrevocably paid by exhibitors.

It is probable that the matter will be brought before the department by the National Association.

D.W.'s Fame—Why?
Asks Small Town Exhibitor Regarding Showings of "Way Down East"—D. W. Replies
Ben L. Morris of the Spragg Amusement Co. of Bellaire, O., operating the Olympic, Majestic and Elf Grand in that city, has sent this publication an interesting letter regarding the fame of D. W. Griffith as (Continued on Page 4)

Mason With First National
Lesley Mason, former editor of the Exhibitor’s Trade Review, is now with First National in an important capacity.

Coastward Bound
Hiram Abrams, Dennis F. O’Brien and Mark Larkin leave for the coast on Saturday. Larkin assumes his duties as press representative for Mary and "Doug" shortly.

New Moss Unit
Albany, N. Y.—The B. S. Moss Theater Corp. was formed here yesterday. The company is capitalized at $1,500,000 and in its incorporation papers stated its purpose was to manage the Moss theaters. The incorporators are N. H. Streimer, M. Sulzberger and B. S. Moss, 953 Park Ave.

An effort was made to ascertain from the Moss offices yesterday what the new company planned to do, but Moss could not be reached for statement.
Committee of 72

A move in the drive to save $250,000 in taxes every year in the State of New York when Herbert Hoover telegraphed 72 representative exhibitors appointing them as chairmen of "Save the Cleveland" committees in their respective territories. The telegrams were sent after a conference with William A. Brady and Sydney S. Cohen.

Every important key center of the United States is covered, and in addition to the exchange centers a large number of other important towns and communities are embraced in the appointments.

In the New York Territory Hoover has selected S. L. Rothamel of the Capitol to head the move in Greater New York. Those to whom telegrams were sent are as follows:


In the Courts

A jury before Supreme Court Justice Ford gave a verdict for $2,500 in a suit of Max Ehrenreich against the Fox Film Corp. for $25,000 damages.

Supreme Court Justice Bihur has dismissed the suit of Julius Levy against the Pioneer Film Corp. to recover $25,000 for services. Levy alleged he was employed as a location scout for the film, and that the sum owed was the fair value of his services. He did not appear when the case was called for trial.

George Weston, writer, has sued the Goldwyn Picture Corp. in the Supreme Court for an injunction restraining it from producing and exhibiting a feature film from his book, "Oh, Mary, Be Careful." He states that the defendant made a contract with him for the purcasion of the literary property, and he has since been deposed down and was to get 5% of the net receipts. He alleges that the defendant failed to produce the film within a year as agreed upon, for that reason the contract has terminated. The defendant insists that it still holds the right to the production of the film, and that no definite time was stated for the release of the film, which was essentially a matter to be determined by the business judgment of the defendant. The defendant stated that it expects to release the film soon.

Hodkinson Appointments

Joe Bloom, Hodkinson supervisor, has appointed C. E. Gregg, Hodkinson representative at the Des Moines territory, and S. E. Marks, representative in the St. Louis territory.

For Foreign Exploitation

(Exclusive to WID'S DAILY)

—The Eden Hirsh Theatrical Enterprises have taken over here with a capital of $10,000. Incorporators are H. S. and W. Hechheimer and R. Workman, 1456 Broadway.

Jean Bedini and Walter Hirsch are sponsors for the above company which will handle pictures for the foreign market.

Anderson Marries

R. V. Anderson, sales manager of the International News Weekly was married yesterday to Ruth B. Alexander, daughter of the local S. A. Lynch office.

The couple left for California where they will visit Universal City.

Cardova in Macon

—Cardova in Macon (Special to WID'S DAILY)

Atlanta—Hug. L. Cardova, former manager of the Lake Wells interests in this city, is to manage the Grand in Macon, associated with H. B. Clark, who will manage the Southern in Macon.

Eddington, a Bank Official

—Eddington, a Bank Official (Special to WID'S DAILY)

Los Angeles—H. E. Eddington, assitant to Abraham Lehr, Goldwyn vice-president in charge of production has been elected vice-president and director of the Culver City Bank.

New Christie Feature

—New Christie Feature (Special to WID'S DAILY)

Los Angeles—"See My Lawyer," a new Christie feature is ready for release. Distribution sources have not been announced.

Finned for Sunday Shows

—Finned for Sunday Shows (Special to WID'S DAILY)

Marion, Ind.—Judge Charles A. Cole of the circuit court has fined the Mutual Theater Co., operating the Lyric, $25 for showing pictures on Sunday. The case has been appealed.

Inter-Ocean has sold "The Silent Barrister" for Holland, Switzerland, France and Belgium.

The poster is seen first. If it is a RITCHETE poster the photoplay is seen also.
Another record established
Robertson-Cole's
Otis Skinner in "Kismet"

The most stupendous production the history of Motion Pictures has ever recorded.
by Edward Knoblock
directed by Gasnier

More will follow.
**D.W.'s Fame—Why?**

(Continued from Page 1)

A product—and why? He states:

"Who was it that made D.W. Griffith famous?"

"It was the big legitimate theaters who laughed at the movies until they were forced to take them in to keep open, or was it small, family movie theaters, which his advertising specialists so cunningly conceived as to be the 'ordinary motion picture theaters' in which he 'Way Down East' is never to appear."

"It is announced for a week in a theater near Bryant Park, N.Y., that an enemy the motion picture could possibly have, has always held up to his liking in the press across the screen and refer to him as the 'master.'"

"When he gets something real good the screen's enemy, the 'legitimate theater,' gets it."

The communication was forwarded to the Griffith offices and the following reply was made by Gerrett J. Lloyd, for Mr. Griffith:

"Gratitude, as some cynic has said, 'is something that the other man doesn't give you."

"Mr. Morris perhaps does not remember: that one of the most influential and powerful executives in motion pictures, and one of the greatest of all, Mr. Griffith, said publicly: Griffith's showing of 'The Birth of a Nation' and his own other movies had in America the biggest single influence for growth that has come to motion picture theater patronage. He released the motion picture, the patronage of the country by at least 25%. He taught the world that a film could be an attraction as any stage play. He raised it to a new level in the minds of the public."

"Or that the controlling owner of a chain of motion picture theaters recently said: Wherever Griffith has shown 'Way Down East' as the regular picture, we notice a big stimulus in the patronage of our motion picture theaters. Griffith has done the only thing he could do with his long pictures, and it has been one of the best things ever known for the exhibitors at a show.'"

"The only times Mr. Griffith has gone outside the motion picture theaters to exhibit his films have been when the motion picture theaters were not in a position to accept them."

"Exhibitors have established a set policy in the conduct of their theaters as to admission prices, number of shows daily, and length of run."

"To avoid a disastrous conflict with this policy Mr. Griffith has left it to the motion picture theaters to exhibit 'The Birth of a Nation,' 'Intolerance,' 'The Birth of a New World' and now 'Way Down East.'"

"Nothing will please him more than for the same spirit to come when the motion picture theaters will be in a position to accept films of 12 reels, or less, or for the presentation of their length and popularity demands."

"We have not had the opportunity to advertise that 'Way Down East' would not be shown in the 'ordinary motion picture theaters.' We have inserted this note in our advertisements:

"Owing to length, cost of production, and conditions contracts this production will never be shown other than at first class theatricals."

"We have shown it in motion picture theaters where the theaters were willing to change prices and number of shows daily to accommodate the pictures, and probably will do so many, many times in the future."

**Ban in Chicago**

All Films Dealing With Criminals on Forbidden List

(Chicago—Special to WID'S DAILY)

Chicago—the police department has issued new regulations regarding the showing of films in which criminals appear. Chief of Police, Fitzmorris, who has been very active of late in reducing the number of crimes in the city, has issued orders prohibiting the exhibition of films in which criminals appear, either as heroes or villains. Even pictures in which the criminal ends his celluloid career in a prison cell are banned.

It seems the order was issued several weeks ago by Chief Fitzmorris but it has just become public when three boys who were sentenced to the reformatory blamed their crimes on what they had seen in a picture.

**Fordham President Against Films**

The Rev. J. E. Tivnan, president of Fordham University, made the following statement made at the Bronx National Bank: "It has been reported that the motion picture screen is becoming a national calamity."

**M. P. D. A. Officers**

Charles Miller, as noted in yesterday's issue, was elected director of the M. P. D. A. at a meeting held on Thursday evening. The other officers for 1921 are as follows:

S. E. V. Taylor, assistant director; Robert Vignola, technical director; Charles M. Sey, statistician; C. J. Williams, treasurer; Robert Ellis, interior guard; George A. Lessey, outer guard, and James Vincent, trustee for three years.

**Hallmark Creditors Meet Jan. 14**

The creditors of Hallmark Pictures Corp. will hold a meeting on the offices of Peter B. O'Ney, referee in bankruptcy, at 68 William St., on Jan. 14 to consider the advisability of authorizing the trustee to employ an examiner to audit the books of the company.

**Handling McClure Pictures**

The newly formed Tri-Star Pictures Corp. which will operate in the state right field will release two features made some time ago by McClure Prod., Inc. Alice Mann and Donald Hall appear in them. Also a series of K-K-Knut Comedies.

**Kelly Comedies Incorporated**

(Special to WID'S DAILY)

Albany, N. Y.—Kelly Comedies of New York have been incorporated with a capitalization of $50,000. Incorporators: L. A. Kearney, R. F. Savage and J. Kelly, Elmhurst, L. I.

**The above company, as noted, will make a series of comedies starring Kelly.**

**Harry Levey**

Harry Levey gave his annual talk to the advertising class of the 23rd St. Y. M. C. A. last night.

The Hodkinson Corp. has organized an "Exhibitors' Service Department."
The Million Class

First National Officials Going to Show the "Big 5" (Special—High Exhibition Value) Placed

First National officials are particularly enthusiastic of the first of the "Big 5" group of pictures which the circuit will offer during 1921. As noted, the pictures in this grouping are "Passion," "The Kid," "Man and Marriage," "The Oath" and "Sowing the Wind."

Circuit officials are of the opinion that this series offers the most important productions released by any organization or in fact, any in the business. Exhibition values are $1,000,000 each have been placed on "Passion," "The Kid" and "Man and Marriage" and values ranging high up into the hundreds of thousands have been fixed for the others.

J. D. Williams, Harry O. Schwabke and others of First National will leave for Chicago on Sunday, where at the Congress Hotel, the series will be shown to a number of important exhibitors. These showmen have been invited from every exchange center in the country. Not all of them are first National franchise holders although one third will be.

"Passion" is the only one of the Big 5" group that has so far been shown. WID'S DAILY, in its issue of Sunday, Jan. 15, will review the remaining four of the group.

Counselman Heads Committee

Lee Counselman has been named managing editor of the National Association, succeeding Arthur S. Friend.

Powerful Italian Firm in Films

(Rome, Italy) Special to WID'S DAILY)

Powerful Italian Colonial Syndicate, a powerful organization with a capital of $30,000,000 lire and offices all over the world, has formed a film branch to deal with the export and import trades. The Italian trade seems to look with favor upon the franchise of this company into the domestic picture business.

Important Confab

(Special to WID'S DAILY)

Los Angeles—There was an important conference of the directors of Associated Producers, Inc., held last night. Oscar A. Price, president of the company, attended the meeting.

First Move Killed

(Special to WID'S DAILY)

Minneapolis, Minn.—The first attempt in Minnesota to put over Sunday closing was defeated by a vote of three to one at Waterville. The ordinance carried a rider which would compel exhibitors to exhibit pictures to censors at three o'clock in the afternoon of their showing. If censors decided the ordinance was unfair the theater would be dark that day.

If the ordinance had passed at Waterville, many Minnesota towns and smaller cities would have followed suit. The Women's Christmas Temperance Union and other women's organizations were back of the ordinance, therefore it is looked upon as a big victory for Northwest exhibitors. The matter was of such importance that president, W. A. Steffes personally conducted the fight against the ordinance for the United Theatrical Protective League.

Talk of Censors

(Special to WID'S DAILY)

Albany, N. Y.—There is talk of censorship in the air again. With the advent of the Republican administration, it is expected that various reform organizations will again revive the agitation for a censorship bill for New York State.

Various "uplifting" bodies have indicated from time to time their desire to secure a more strict regulation of pictures and now that the legislature has convened, the presentation of a new bill is looked for.

Stoll Breaking Into France

(Special to WID'S DAILY)

Paris—Stoll Film has sold to Pathe Freres "The Yellow Claw," a Sax Rohmer story. Jeffery Bernardi sold the film while in Paris recently at a figure which in some quarters is said to be a record price for a British production in France.

Plans Uncertain

Lillian Gish Says She Has Not Signed With Anyone—Wants Rest First

Lillian Gish, who completed about two reels of "The World's Shadows" for Lotte A. Mannheimer, when the latter company voluntarily went into bankruptcy, has not signed with any other producer, according to a statement made to a representative of WID'S DAILY over the telephone on Wednesday evening.

Miss Gish said she had not even bothered about a new contract and that she was determined to have four weeks' rest because she "hadn't had a vacation in six or seven years."

She admitted that she didn't know just what she would do and stated that there was nothing definite to the report published by an afternoon paper that she would form her own producing unit.

"I am not going to talk contracts for four weeks," said Miss Gish.

R.C. Buys Linder Film

Robertson-Cole have purchased "Seven Years' Bad Luck," a five reel comedy starring Max Linder. WID'S DAILY in its issue of Nov. 26 stated from its coast correspondent that Linder and Robertson-Cole had a deal under way but at that time a rumor was afloat that a distributing company advised 'forgetting' about the report.

Max Glucksmann Coming Here

Max Glucksmann, one of the most important of the film men in South America, particularly in the Argentine where he owns some of the largest theaters, is due in this country from Paris about the 15th. He leaves Havre on the SS. Lorraine tomorrow.

Glucksmann has been in France for the past few months and recently spent a month in Germany. This will be his first visit in about four years. Foreign trade papers have linked his name with an important South American deal involving the powerful German U. F. A.

Leased Indefinitely

(Special to WID'S DAILY)

Chicago—The D. W. Griffith organization has leased the Woods theater for an indefinite period to house "Way Down East," which did a gross business of $22,347 for the week ending Saturday.

The local Griffith offices have leased the 44th St. theater for an indefinite period for "Way Down East," which is now about to enter its 20th week at that theater.
Coast Brevities
(Special to WID's DAILY)
Hollywood—Edward Connelly has been loaned by Metro to Victor Fleming, who is making "Wife Insurance" for Emerson-Loos.

James Clemens, formerly with Christie, will direct Johnnie and Emma Fay in a series of features which will be made in a Culver City studio.

Edna Shuman, star of Legend comedies, is visiting.

George Richter is now chief cameraman at the Realcraft studios.

Realart's precision laboratory, regarded as one of the finest establishments on the Pacific Coast for the repair of camera equipment, has been completed and is now in use.

The most expensively gowned and the most elaborately taged drama in motion picture history

Cecil B. DeMille production
"Forbidden Fruit"
By Jeanie MacPerson
A Paramount Picture

Curwood Denial
James Oliver Curwood, through his agents, the Robert H. Davis Corp., denied yesterday a man named Joseph Ziden owns the rights to any of his stories.

"In several trade journals recently appeared the announcement that the E. P. Hermann Corp. had the screen rights to four of my novels. When called upon to explain, E. P. Hermann wired:

"In reply to your wire Joseph Ziden New York City offered us four of your stories written before 1910 but deal fell through."

"I have never heard of Joseph Ziden, and he has no screen rights to novels of mine. There have, however, been several attempts to foist upon producer's old, original one and two reel scenarios of mine, and old short stories, which have been advertised by their vendors as 'novels' and 'big feature stories.'"

It was impossible to locate the Joseph Ziden mentioned above for a statement.

Wheat does not come up if thistles are planted. When medirco posters are used the exhibitor should not expect the same crop of box office receipts that RITCHEY poster produces.

H. VICTOR KREMER
SAYS
To Follow "The Winding Trail"
Prosperity lies at the End of it.

FOR SALE
Spectacular Six Reel Negative, a former First National Release—Cheap.
H. A. SPANUTH
220 S. State St., Chicago, Ill.

STATE RIGHT OWNERS
We are in the market for high-class attractions. Address E. R. CUSTER.
"Only State Righter in W. Va."

JUST RECEIVED
2 Brand New Cameras
2 Brand New Latest Debric
2 Brand New Latest Path professional completely equipped — extra lenses magazine boxes — carrying cases — tripods — Iris — masks — etc.

Will dispose very reasonable
Address Box—B-14 c/o Wid's
Revolutionizes Film History!

Associated First National Pictures, Inc.

Announces the most important offering from a financial and production standpoint ever offered exhibitors in presenting

“A Grand Pictures Season” with

THE BIG FIVE PRODUCTIONS

Man—Woman—Marriage
Albert A. Kaufmann’s presentation of
An Allen Holubar Production
starring
Dorothy Phillips

A most extraordinary presentation of the eternal drama of mother-right, from the dawn of the world through the ages of barbaric splendor to the present.

Passion
with the famous Continental star
Pola Negri

The picture that amazed a nation in setting a new world’s record by showing to more than a quarter of a million people in two weeks at the Capitol Theatre, New York.

Charles Chaplin
in
The Kid

Written and directed by Charles Chaplin. This is without doubt the greatest screen comedy ever produced. Six reels of joy, on which the world famous comedian worked for more than a year.

The Oath
An R. A. Walsh Production
With All Star Cast

One of the biggest and most virile domestic dramas yet shown on the screen and one of the year’s great super specials.

Anita Stewart in Sowing the Wind

A Louis B. Mayer special and a most remarkable story that hits the vital spot of the most tremendous issue of man and woman today.

Every One in the Million Dollar Class!

By booking the Big Five Productions in a series, you will reap bigger profits through their cumulative Box Office value

(Booked individually if desired)

Five Powerful Reasons Why—

There’ll be a Franchise everywhere

First National Attractions
ATTENTION
STATE RIGHT BUYERS
We still have some territory open on high class one and five reel subjects.
PACIFIC FILM COMPANY NATIONAL DISTRIBUTORS
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904 Fitzgerald Bldg., Bryant 5612

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M. L. MONTGOMERY
Enlarging of M. P. Film Clips
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FILM CLEARING

A. F. of L. to Fight Blue Laws
(Special to WID'S DAILY)
Washington — Plans are being made by the American Federation of Labor to fight reformers of the country who are seeking passage of blue laws. It is understood that in all probability the labor organization will join with the Anti-Blue Law League in its campaign.

Saxe Co. in Green Bay
(Special to WID'S DAILY)
Green Bay, Wis.—The city's fifth theater is being built by the Saxe Amusement Co. of Milwaukee. It will be called the Green Bay, is to have a seating capacity of 1,000 and will cost approximately $30,000. The opening is planned for March 1.

STUDIO

CINEMA STOCK CO., INC.
Renting Electric Equipment
1442 Lower St. Res. Holly 1578

BLACK BEAUTY

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STUDIO

CINEMA STOCK CO., INC.
Renting Electric Equipment
1442 Lower St. Res. Holly 1578
Ban Griffith Film
Quebec Censor Board Condemns Film—Producer Plans Fight in the Courts

D. W. Griffith has been advised by his representatives in Montreal that “Way Down East,” submitted to the board of censors for the Province of Quebec, has been turned down as “not passed,” and that they issued condemnation of his work which prohibits its presentation in that province. The producer, through his general manager, Albert L. Grey, issued the following statement:

“The news that the Quebec censors have condemned ‘Way Down East’ seems on the face of it record in this country so absurd that I scarcely know what to say. In America the story and its treatment in picture form has been so widely praised by ministers, judges, editors, federal and civic authorities, statesmen, professional men and other good citizens, that I am at a loss to understand the attitude of the Quebec censors. I suppose our only remedy is to take the issue before the courts there and depand upon the spirit of justice which I have always found to prevail in the Dominion of Canada.”

The essence of our story which they have singled out for attack is the very part of the production which the preachers and moral proponents of the presentation have used as illustrations for their praise.

“When you consider that more than 5,000 ministers of the gospel have seen the production of ‘Way Down East!” and have written wonderful letters to us dwelling upon its great moral force and the good it is sure to accomplish, it is easy to understand why this attitude of the Quebec officials seems so astounding.”

Laemmle on Long Trip
Carl Laemmle leaves today for Palm Beach, Havana,-Nazi-Orleans and finally the coast. With him go his daughter Rosabella and Mrs. Anna Fleckle. He will supervise the production of the Eddie Polo serial while in Cuba and will be gone for some time.

Newark Bars Crime Films
Newark, N. J.—Director of Public Safety has issued instructions to exhibitors that all films in which criminals are shown at work are not to be shown in the city. Until now, the police have banned pictures in which the criminals go unpunished and posters depicting acts of violence.

On the eve of her marriage to a man she knows she never could love, Nance Abbott’s thoughts go back to another man, the mate of her soul, whom she has left to die on a flimsy raft at sea that she may claim the riches her wealthy fiancé can give her. A scene from Thomas H. Ince’s tremendous melodrama, “Lying Lips,” his second Associated Producers’ production, featuring House Peters and Florence Vidor. Mr. Ince in person directed the big scenes in the picture.—Advt.

Strike on Coast?
Operators Make New Demands—130 Theaters Plan to Resist Action of Union

(Special to WID’S DAILY)

Los Angeles—A strike of operators at all local theaters looms up as a serious possibility because of the demands made by the union for shorter hours and increased wages and the determination of the theater owners to resist these demands.

The union is asking for a seven day and a six day week as well as a wage increase of $14 a week. One hundred and thirty local theaters plan to resist the demands of the union. An offer of a $5 increase has been made and rejected by the union which insists upon the original demands.

Licenses Issued
But Local Firms Will Not Admit They Have Received Them from the German Government

It is understood that a number of American exporters have received licenses from the German Government for the shipping of films to that country of American pictures.

For obvious reasons, local film exporters deny that this is true. Several disclaimed any knowledge of the matter, stating that so many rulings have been issued by Berlin that they haven’t got them all clear themselves.

Another for Wilmer and Vincent

(Special to WID’S DAILY)

Reading, Pa.—The Capitol theater at 342 Penn St., has been taken over by Wilmer and Vincent. The theater is now under construction and will seat 3,000.

That Merger
Rumors Still Persist of Associated Producers and United Artists Tie-up

(Special to WID’S DAILY)

Los Angeles—The film colony here seems to expect some definite announcement shortly regarding the reported merger of Associated Producers and United Artists.

J. Parker Read, Jr., said WID’S DAILY that positively nothing had been done in the matter.

The Associated Producers directors, as noted, held a meeting on Thursday night, at which time it is understood the merger came up for discussion. There will be further meetings shortly.

Fight Pictures at the Park

The Dempsey-Brennan fight films of their recent encounter for the heavyweight championship of the world which were shown to the public for the first time last Sunday at the George Cohen Theater, will be exhibited tomorrow at the Park.

Unable to secure a theater to house the attraction the producers are contenting themselves with these Sunday showings. The performance at the Park will commence at 1 o’clock, and will continue until 11 o’clock for one day only.

It is understood that the net receipts for last Sunday where $2,685 at $1.65 top.

Dempsey Plans a Test Case

(Special to WID’S DAILY)

Chicago—Jack Dempsey plans a test case of the constitutionality of the Federal law regarding the shipping of fight pictures from state to state.

His attorney, Ray Cannon, of Milwaukee plans to take the Dempsey-Brennan films from here to Milwaukee where they will be exhibited.

Second Class Starts Jan. 17

The second class of the Famous Players-Lasky Corp.’s training school for salesmen will open at the home office on Jan. 17. Fred F. Credwell, who conducted the first class, will again be in charge, and the sessions of the class will run through a period of four weeks as before. Thirty-four selected men have been notified to be in attendance at the opening session.

Sherwin Leaves Goldwyn

Los Angeles—Louis Sherfin, former New York dramatic critic, who has been connected with the Goldwyn studios, has resigned.
Cuts and Flashes

Broadwell Prod. have moved from 1115 W. Columbia Bldg., 1457 Broadway, to 133-137 W. 44th St.

Regina B. Krut is now handling publicity and advertising for the Edward Small Enterprises.

Martha L. Mansfield will shortly begin work for the firm's first vehicle, Alen Crossland will direct.

Maurice Nathan has left Fox and is now establishing headquarters of the new publicity firm of Cook & Shay.

Ina Claire will appear in person at the Rivoli tomorrow evening when "Polly With a Past" begins a week's engagement.

Ethel Ruth Coddidge, niece of Vice President Coddidge, will probably appear in an early Blackton picture to be made in London.


Florence Evelyn Martin, last seen as leading lady to Guy Emeply, will next be seen in "Scrambled Wives," a first National production, shortly to be released.

The independent, issue of Dec. 25, publishes an article entitled "Confessions of a Movie Educator," which deals with the organization of an industrial department by a large film concern and the problems that were met in that connection.

Baumer Issues Weekly Bulletin

Baumer has begun issuing a weekly bulletin which is distributed among independent exchanges for posting on their bulletin boards for exhibitors' reference.

Goodwin Resigns

(Special to WID'S DAILY)

Philadelphia—Charles H. Goodwin has resigned as secretary of the Exhibitor's League of Eastern Pennsylvania, Southern New Jersey and Delaware after more than five years of service. Goodwin is manager of the Superior Film Exchange to which he will devote his entire time.

New State Rights Firm

(Special to WID'S DAILY)

Salt Lake City—All Star Prod., Inc., has opened offices here and will distribute independent pictures thru Utah, Idaho and Western Wyoming. S. S. Fox, general manager.

Idaho in Blue Law Fight

Butte—The Idaho Theater Managers Association is lineing up film men of the Northwest for a fight against the passing of state censorship and Sunday closing laws at the next legislature.

Any More Like This?

Apex Film Co., 140 W. 42nd St., N. Y. C.

Wid's Daily

Gentlemen:

As Bert Adler is no longer our office mate and we cannot read his copy of your Daily every day, we are forced to subscribe. Kindly enter our order for a year's subscription.

Very truly yours,

APEX FILM CO.

L. J. ("Ruby") Rubinstein.

Seiden Refutes Curwood Claim

Joseph Seiden, spoken of in yesterday's issue as "Joseph Ziden," stated yesterday through his attorney, Harry K. Koch, that he owns the rights to four Curwood stories, two of which were published in Pearson's and two in the Outing Magazine. James Ocean curwood denied in yesterday's issue that Seiden owned the rights to any of his works.

Koch speaking for Seiden stated yesterday:

"I am attorney for the Magazine Stories Syndicate, Inc., a domestic corporation, which is the owner of the motion picture rights of the four Curwood stories in question. Joseph Seiden, spoken of as 'Ziden' in your article, is the vice-president of this corporation. On behalf of my client, I wish to declare to you that Seiden owns the exclusive motion picture rights of four Curwood stories entitled 'God Of Her People' and 'The Coyote,' published in Pearson's Magazine, and 'Test of a Code,' and 'Udo Sam' published in the Outing Magazine and acquired these rights from the respective publishers. My client has practically completed the sale of the motion picture rights of these stories to two reputable corporations and the publication of this article by you has resulted in at least, temporarily delaying the consummation of these contracts."

Late yesterday afternoon Carl Milligan of the Robert H. Davis Corp., stated he had received a letter from Curwood in which the author stated that he would resist an attempt to make pictures, old stories of his. He did not deny that Seiden owned several of his stories.

New Seattle House

(Special to WID'S DAILY)

Seattle—"The Ridgemount," H. W. Brien's new residential district theater at 78th St. and Greenwood, was opened recently. This house is equipped with the latest in furniture, music and projection equipment.

Scenic Artists' Ball March 9

The annual ball and entertainment of the United Scene Artists' Local Union 829 will be held at the Waldorf March 9. There are about 800 members, many of them employed in studios. Vaudeville and screen stars will entertain, as well as talent from the scenic artists' organization.

Chickens may look alike, but the one that lays the greatest number of eggs is the most valuable. The same holds true for post- ers, which accounts for the value of the RITCHEY trade mark.

RITCHEY
LITHO CORP.
408 W. 31st St., N.Y.
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For
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WANTED TO BUY
Territorial rights for Minn., Wis., N. & S. Dak., Western Northern and racing pictures.
No short stuff

PLYMOUTH PICTURES, INC.
140-W. 42st.

"MAD LOVE"
Spells Heart-throb and Patronage
In the Courts

A jury before Supreme Court Justice John J. McManus Saturday found defendant in a suit of Charles Miller against the Metro Pictures Corp. The plaintiff sued for $2,500, alleged that he was engaged at $300 a week to direct the film "Wilson or the Kaiser," and that the defendant also agreed to pay him $300 a week to supervise the picture for the same time. He alleged that he was employed fourteen weeks, and for four weeks, and that he earned $9,000, of which sum the defendant was unpaid. Metro, contended it paid Miller all that was due.

Samuel Goldfarb has sued Charles Penrose in the Supreme Court to recover $4,000 paid the defendant for half of Persor's half interest in the film, "Face to Face With Your Relatives in Poland." Goldfarb says that this film showing the peculiar conditions in Poland was represented as a medium which would attract many thousands of theatergoers to see if they could recognize any of their relatives among the persons photographed. He said that Penrose told him he had booked and rented the film for the theater, that it cost $16,000 to produce in Poland, that the film showed the faces of 25,000 persons in Poland and that he had a list of 5,000 persons in the United States with relatives in Poland who would want to see the film. The plaintiff says the film did not cost the sum stated, that the defendant did not have a list of more than 5,000 persons and that the pictures of not more than 5,000 persons were shown on the film, for which reason he wants his money back.

Vanderbergh Expedition Reel

Hugo Riesenfeld held a special show of his Paramount-Vanderbergh Expedition picture at the Rivoli on Friday morning. Preceding the showing of the picture Dr. Vanderbergh gave a brief report of the purpose of his expedition and went into detail as to some of the customs of the various tribes in the territory which the trip covered. Their various ceremonies and habits are presented in a film called "Wild Men of Africa." Some remarkably fine pictures have been secured by Dr. Vanderbergh showing the different tribes. Some of the scenes are a bit uncanny, but there are others which are really amusing and betraying others dealing with the marriage market. The titles have been carefully written and are always appropriate. The appreciation of the picture is greatly enhanced by the short description before the showing.

Fox Films for Sailors

When the Atlantic fleet steamed out of Hampton Roads a part of its cargo consisted of over 2,000 reels of film made up into programs to be issued to the various ships. Every ship of the fleet to date is included in the feature and short subjects carried on the exchange ship, the Prometheus.

Interesting

The following has been received from Houck's Film Co.:

"Most of us see clearly the future of our industry, despite passing flurries and foolish newspaper articles. The apprehension, the fear of 'the end' is fading away. The future is coming from us. Our industry is secure and powerful to-day. Yet from the past, as given by G. H. Montague, in the Harvard Journal of Economics, 1902-03, I quote the following more than:

Deadly Parallel

Overproduction of oil in 1870 and 1871 had increased the depression... feeling throughout the industry was extremely nervous... Throughout 1873 there was a disposition on the part of producers outside the region of the great wells to suspend operations... in 1878. The recent month's has been marked by接连 to resumption of production, and bitter antagonism of producers and oil buyers... riots... meetings were held... men were hanged in effigy. A group of masked men marched the streets and groaned and hooted before the offices of the buyers. Numerous secret societies formed among the producers, and every morning the streets and sidewalks were found placarded with cabalistic signs and proclamations.

Petroleum Production U.S. World Almanac 1921 1919—577,019,000 bbls. value $75,000,000 1917—1,500,000,000 bbls. value $100,000,000. "It is to laugh. And today the total assets of petroleum in United States are given as $2,200,000,000. The Westerly World, Sept. 3, 1920. Who knows if the future of cinema would probably have scotched at Gutenberg's printing press in 1490."

New Company for Gray (Special to W.D.'s Daily)

Lewiston, Me.—The Eastern Theaters Co. has been formed. The organization was formed at the office of William F. Gray, at the Mystic Theater. The president is Robert P. King of Ellsworth and Gray is treasurer. John T. Farrow of Bangor is clerk and these three with W. B. Williams of Augusta comprise the corporation directorate.

White Producing in Chicago

Chicago—Leo White is here and will start work immediately at Essanay on comedies hearing his own name. John T. Perry of Bangor is clerk and these three with W. B. Williams of Augusta comprise the corporation directorate.

Fox Films for Sailors

When the Atlantic fleet steamed out of Hampton Roads a part of its cargo consisted of over 2,000 reels of film made up into programs to be issued to the various ships. Every ship of the fleet to date is included in the feature and short subjects carried on the exchange ship, the Prometheus.

Royal Buys "Isobel" (Special to W.D.'s Daily)

Philadelphia—Royal Pictures, Inc., have purchased "Isobel" for Southern New Jersey and Eastern Pennsylvania.

Acceptances Received

The Hoover Committee has received telegrams of acceptance from a large number of exhibitors whose aid was enlisted in putting over the drive for $2,500,000.

Fraser With Baumer

Harry Fraser, for two years directing for the Universal Industrial Department, has joined the directorial staff of Baumer Films, Inc., and has started work on his first feature.

New Lubin Sale

Bert Lubin has sold "Honeymoon Ranch" for Montana, Washington, Oregon and Idaho to Greater Features, Inc., of Seattle. Independent exchanges will decide on the title of the next Lubin film.

New House for Easton, Pa. (Special to W.D.'s Daily)

Easton, Pa.—The Hamilton Realty Co. has purchased the lot of the old Lyric and will erect a theater there to seat 2,000 people. The house is expected to cost $450,000.
Putting It Over

Here's how a brother exhibitor pulled his show over. Send along your ideas. Let the other fellows know how you cleaned up.

Charleston, W. Va.—The Carrier Bros. of the Kearse theaters sprung a big hit here to the far-off tune of big returns. The dominant idea of the campaign was the placing on sale of “Assurance” as a staple commodity. Two styles of gift books, gotten up in elaborate style, were printed—a children’s book containing 10 admission nickels, and selling for $1; an adults’ book containing 3 tickets, and priced at $1.50. All energies were turned toward popularizing gift books as the most appropriate small gift procurable. Two styles of one-sheets, window cards and 24-sheets were abundantly used for two weeks before the books were brought out. The largest bookings were the local branch of the American Legion and several societies handled the books on a 15% basis.

Ten thousand gift books were originally printed. Immediately before Xmas a rush order was placed for 5,000 more. Allowing 15% for all overhead, a total of $15,000 will be realized. This can be utilized during the holiday season by any showman anywhere. It has been a happy idea in Charleston, as, is attested by the volume of sales.

Nashville—the management of the Elite, for their showing of “The Devil’s Passkey,” made up a full page layout from bunched scenes of the picture and alter considerable dickering with the newspaper secured the page in four flashing colors. The page occasioned a lot of talk, not only in 5,000 copies, but also was largely instrumental in smashing the house record on the picture.

Utica, N. Y.—A novel stunt was used by Frederick Hathaway in connection with the Alhambra showing of Mark Sennett’s “Married Life.” A large paper-gard Edith Roble to the form of legal documents, and labelled on the outside with the county, state and other wording to make it look like a legal document, with the heaviest type reading, “Marriage License.” Inside under the heading “Marriage License” was the following word matter: “The bearer is entitled to all the fun, humor, joy and pleasure of married life without any of the legal obligations.” The $2.00 is eliminated from this special license, and the bearer acquires all the privileges herein enumerated, upon presentation of the regular admission ticket to the Alhambra Theater.

It has been found that the public will pay real money for such folders, which are known to the manufacturers of novelties as “Kid” cards, and when a theater gives them away there is the assurance that they will not be thrown away without going the rounds of the friends of the possessor.

Los Angeles—Have you solved the problem of eliminating useless noise from your theater? If you haven’t, here is a system devised by the management of the Kinema, which is working out successfully. The Kinema has had cards printed with hijacking scenes on them. “We sincerely hope not to offend by calling your attention to your present demonstration, which is embarrassing to those sitting near you.”

These cards are in possession of the ushers, who hand them to persons who are reading titles, talking or otherwise making noise.

Williston, Minn.—George Sudder- hall, manager of the Orpheum, dis- trict, has been ordered by the governor to Washington on Jan 27, when the U. S. Chamber of Commerce meets there.

To Do Metaphysical Novels (Special to WID’S DAILY) Los Angeles—The New Era Prod., recently formed, state they plan to make a series of metaphysical novels by Isabella Ingalls. Officers of the company are Richard Ingalls, Harry H. assigned secretary and treasurer. Business office, 400 Laughlin Bldg.

A Canadian company has borrowed Ann Forrest to star in a picture being made in the Northwest.
HER LATCHKEY—
SYMBOL OF SURRENDER

Florentine gave it to him, listlessly.
She was tired of gazing at
the white ashes of a romance that
never should have burned...

And then— it's characteristic of
LUTHER REED'S greatest
screen story

LURE OF YOUTH

that what you might have expected
to happen didn't; and yet what
did happen was only what must

Enacted by
AN ALL-STAR CAST

Directed by PHILIP F. ROSEN

METRO Pictures Corporation

JURY IMPERIAL PICTURES Ltd., Exclusive Distributors
throughout Great Britain. Sir William Jury, Managing Director
Every day finds this powerful drama of modern marriage jamming theatres until the walls bulge.

ST. LOUIS. (Skouras Brothers—Grand Central Theatre)
"It pleased our patrons immensely, and words of praise could be heard on all sides. You can sell as many pictures like 'The Furnace'."

DETROIT. (Kunsler Enterprises—Madison Theatre)
"The Furnace' jammed the house to the limit and continuously held them out."

ST. PAUL. (Finkelstein & Ruben—Garrick Theatre)
"The Furnace' has exceeded expectations. Have done capacity business. Greatest emotional acting ever seen here."

THE WILLIAM D. TAYLOR PRODUCTION
"THE FURNACE"
(Adapted by Julia Crawford Irving from the novel by "Pan")

ROCHESTER. (Loew's Star Theatre)
"Did tremendous business on 'The Furnace' last week. Am looking for even more this week which is second week of showing."

BUFFALO. (Palace Theatre)
"Furnace making wonderful run here."

HUNTINGTON, W. VA. (Arcadia Theatre)
"'The Furnace' fine production and audiences well pleased. S. R. O. in evening."

REALART PICTURES CORPORATION
469 FIFTH AVENUE ~ NEW YORK CITY
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News of the Week in Headlines

Monday

Educational combines news weeklies. To go out as "super Kinograms."

Prizma plans to allow "black and white" producers to use its patented color process.

Film circles interested in fate of uncompleted Lillian Gish-Frohman Amusement production.

1,500 prints of special Hoover film in circulation.

Tuesday

Mae Marsh may return to Griffith for one picture.

Through with Robertson-Cole.

Famous Players common stocks drops from 95 to 40 in 1920.

B. B. Hampton and Pictorial Review in important tie-up for better films.

Wednesday

Receiver named for Wark Prod. Corp., producers of "Intolerance."

Pola Negri to be a Famous Players star, according to Berlin report.

The "Big 5" proves a new grouping arrangement of special pictures, for First National.

Tom Saxe buys three Chicago first run houses owned by Harry Moir.

Kansas City exchangemen petition Gov. Allen of Kansas for relief from censor board.

Lyons and Moran abandon features for one reeler.

Thursday

Murray W. Garsson plans monster studio near Jacksonville, Fla.

Elek J. Ludvigh succeeds Arthur S. Friend as treasurer for Famous Players.

Treasury Dept. decides to tax state right buyers as exhibitors.

B. S. Moss Theater Corp. formed. Capital $1,500,000.

Herbert Hoover enlists aid of about 150 exhibitors for relief fund.

City of Chicago bans all films in which criminals and their activities appear.

Friday

Lillian Gish's plans uncertain.

First National to show "Big 5" group of pictures in Chicago. High exhibition values placed on them.

Associated Producers directors hold important meeting in Los Angeles.

Censorship for New York State looms up again.

First move for Sunday closing in Minnesota killed.

Saturday

D. W. Griffith to fight banning of "Way Down East" in the Province of Quebec.

Reports from Coast of possible merger between Asso. Prod. and United Artists continue to reach N. Y.

"Pardoning the bad is injuring the good"—Benjamin Franklin.
Chinatown Underworld Stuff Interesting. Theme Is Light

Priscilla Dean in
“OUTSIDE THE LAW”
Browning Prod.—Universal

DIRECTOR ..................... Tod Browning
AUTHOR ........................ Tod Browning
SCENARIO BY .................. Lucien Hubbard
CAMERAMAN ................... Wm. Fildew
AS A WHOLE...... Mighty good entertainment, based on underworld stuff. Needs cutting

STORY......Lacks strength, but splendid work of
Priscilla Dean and Lon Chaney lifts satisfactorily

DIRECTION ..................... Uniformly excellent
PHOTOGRAPHY...... Very good. Several wonderfully fine shots

CAMERAWORK .................. Good
STAR.......Mighty good performance of difficult role overacted at times

SUPPORT......One of the best casts ever assembled.
Lon Chaney mighty fine in dual role; E. A. Warren as the Chinese philosopher excellent

EXTERIORS......Very good, especially those of Chinatown

INTERIORS ................. Up to the mark

DETAIL.........Trifling slip-ups in several titles; otherwise excellent

CHARACTER OF STORY......How underworld folk go “straight” after thrilling exciting experiences

LENGTH OF PRODUCTION ...... 7,754 feet

Tod Browning’s promise as evidenced in “The Virgin of Stamboul” with Priscilla Dean is justified in the production he has given Universal with Miss Dean again as a star. “Outside the Law” is the result. It is a mighty good picture. It needs cutting, chiefly because it sags heavily in the middle and when this cutting is taken care of it should be splendid, actionful entertainment of the kind that a lot of people like.

Just as large numbers of people refuse to lose their love of Westerns, so there are many who like the underworld stuff. They eat it up. They are going to like “Outside the Law.”

It is a very interesting production with a lot of action and gives Priscilla Dean another opportunity of registering ability, as the heroine who is somewhat different from the usual, sickly-sweet, sentimentalist who clings to her lover. Just to be different, Priscilla fights the idea of love and her lover and it takes the soft, warm arms of another woman’s baby to bring her to a realization of what home and kiddies will mean. She registers this very definitely in the end.

Just before the clinch comes there is a regular hellcat battle, Browning seems to like this stuff. In “The Virgin of Stamboul,” he had about two reels of battle between the Moors before Priscilla and her lover finally were allowed to drift into peace and in “Outside the Law,” he does it all over again, in Chinatown with gangsters, “bulls,” and all of the rest, shooting, tumbling over chairs, partitions, smashing crockery, so that when hero Wheeler Oakman finally slips his hand into Priscilla’s, his face has all the appearance of a Hamburger steak before it is cooked. They certainly treat him rough. But he has nothing on Lon Chaney, who, after being batted all over the place, is finally shot.

This closing sequence will probably be edited, because it is a little ruff and gory as it stands.

Many Opportunities To Capitalize This Thriller

Box Office Analysis for the Exhibitor

Here is another good one with Priscilla Dean. Also you have Lon Chaney, whose work in “The Penalty” will be remembered for a long time. In this picture he gives another excellent performance and you can talk about him to the limit. If you say he is the best character actor on the screen you won’t be very far wrong.

If your crowd liked “The Virgin of Stamboul,” do not hesitate to lay it on thick and tell them this is the same exciting, thrilling sort of story, played in Frisco’s Chinatown, with a battle at the finish that is bound to get them going.

The title is catchy and Universal’s campaign to attract attention in New York City is proving excellent. They are running a billboard campaign containing a lot of questions, such as “Do you work on Sunday? You are outside the law.” They are also running a series of billboard posters, such as “Do not be misled by malicious propaganda. You are not outside the law if you work on Sunday.” You may not be able to go in for heavy exploitation such as this, but you can do something with teaser copy and with posters along the same line.
"Black Beauty" Characterized by Thrills And Extravagant Production

"BLACK BEAUTY" Vitagraph

DIRECTOR .................. David Smith
AUTHOR .................... Anna Sewell
SCENARIO BY ............... Mr. & Mrs. George Randolph Chester
CAMERAMAN ................ Reginald E. Lyons
AS A WHOLE.............. Extravagant and spectual production. Drags in spots but offers several good
thrills and a fine finish

STORY.................. Two plots. A romance interwoven
with "Black Beauty's" autobiography

DIRECTION.............. Excellent at times, although effort
to create suspense by intermittent shots of the
two stories, sometimes fails to register

PHOTOGRAPHY ............ Excellent
LIGHTINGS .................. Good
CAMERA WORK ............. Fine

PLAYERS.................. Jean Paige looks charming, and gives
a pleasing performance James Morrison well
suited to part, all others adequate

EXTERIORS.............. Splendid hunt and horse race shots

INTERIORS.................. Elaborate and correct

DETAIL.................. Very good English atmosphere

CHARACTER OF STORY...... "Black Beauty's"
life story, along with love and intrigue of the
people closest to the horse

LENGTH OF PRODUCTION..... About 6,800 feet

In picturizing "Black Beauty," the world famous
story of a horse's life, Vitagraph selected a theme
that appears on the face of it to offer poor screen
material. They got around this by having Mr. and
Mrs. George Randolph Chester weave in between the
incidents of the horse's life, a "human" story of love
triumphing over a scheming villain.

The success of the picture, with most audiences, is
going to depend on this "human" theme, for the story
of the horse holds the interest only in those scenes
involving fast action. Among the latter are some very
good shots of a fox hunt, and a thrilling horse race
at the finish, which has been admirably done, and will
be apt to raise them off their seats.

Jean Paige performs very pleasingly as Jessie Gor-
don, and is well supported by James Morrison, who
is excellently cast as Harry Blomefield. Probably the
main objection will be a feeling that the material has
been strung out in places to cover space, thus making
it sag in several spots.

The story which runs side by side with the horse
story in intermittent sequences, which are distin-
guished by the raising of curtains on the screen, deals
with incidents in the life of "Black Beauty's" human
friends.

At a house party given by Squire Gordon, his
daughter Jessie, and Harry Blomefield are playing
games with the little children, although they have
reached the age where Harry realizes that he loves
her. Among the guests is Jack Beckett, who lives by
his wits, and who has entree because he is a favorite
of the haughty Lady Wynwaring. The squire gives
Lord Wynwaring a donation of 800 pounds for charity,
which Beckett steals.

During a fox hunt next morning, Jessie's brother
George, is killed by a fall from his horse, and Beckett,
having stolen the money from Wynwaring's room
places it in the pocket of the dead man, and tells Jes-
sie that her brother is the thief. To prevent Beckett
from telling her mother, Jessie promises to marry him
when she becomes of age.

Meanwhile she has realized that she loves Harry,
who can not understand her wish to marry Beckett.

Several years pass, Beckett tries to elope with Jess-
ie, is foiled, and after a great race sequence Black
Beauty carries hero Harry to Jessie, foiling the vil-
lain's plans.

The Title And A Promise of Spectacular Thrills Will Put It Over

Box Office Analysis for the Exhibitor

The story of "Black Beauty" is so famous in every
part of the country, that the title alone will be suffi-
cient to draw crowds. You can appeal to lovers of
the book by telling them that the story has been re-
tained without change or alteration.

Also promise an extravagant production, and make
a strong feature of the thrills contained in the picture.

There are several good ones and you can talk a lot
about the race at the climax, which is as fine a thrill
as you could want. The names of Jean Paige and
James Morrison can be used to advantage.

It is a clean, wholesome picture, a fact which you
can make an especial appeal to women and children.
The book is so well known that there will naturally
be curiosity to see it visualized.
The Harvest Is Coming—

Plums Will Soon Be Ripe And Ready For Picking

?
Production Thoroughly Satisfactory But Story Isn’t New

Hope Hampton in
"THE BAIT"

Maurice Tourneur Prod.—Paramount

DIRECTOR .................. Maurice Tourneur
AUTHOR ...................... Sidney Toler
SCENARIO BY .................. John Gilbert
CAMERAMAN ................... Alfred Ortlieb

As a whole... Another society crook melodrama; well enough produced and sometimes interesting but isn’t new

STORY ...... Adapted from the stage play “The Tiger Lady;” would be more likeable if so many similar hadn’t preceded it

DIRECTION ...... Some very good bits; mystery as to murder isn’t provided with unusual suspense

PHOTOGRAPHY .................. Good
LIGHTINGS ........................ All right
CAMERAWORK .................. Good
STAR ...... Photographs well and can wear clothes; best suited to very light roles

SUPPORT .............. All handle roles adequately
EXTERIORS .............. Not many
INTERIORS .................. Satisfactory
DETAIL ...................... All right
CHARACTER OF STORY ...... Crook frames innocent shop girl then kidnaps her and uses her to satisfy his own ends

LENGTH OF PRODUCTION ........... 5,289 feet

And still they come. “The Bait” is another crook melodrama dealing with the ways and means of those who make their living by their wits, using said wits to the best advantage among the wealthy. The picture is an adaptation of Sidney Toler’s stage play “The Tiger Lady.” Besides the business of the crooks there’s a murder which takes place at the very beginning and they go all the way back and lead up to the murder before you know who the dead man and his assailant are.

This was evidently done to create suspense but it hasn’t. Since the audience doesn’t know who was killed or who killed him they forget all about the murder in what follows, so it might just as well have been told straight off in the first place. The title and the characters are provided with rather appropriate catch names which suit their respective parts in the story effectively. The star is “The Bait,” the girl used to “frame” the innocent shop girl in the minnow, and so on.

There is a love story running through it and the climax is reached effectively with the hero and heroine coming into their own and the villain getting his just deserts. It’s really a good “fan” picture so for this type of audience the production will most likely give satisfaction.

Joan Grainger is about to be “sent up” after being falsely accused of stealing, when she is kidnapped by Bennett Barton, the master mind of a band of crooks of which Simpson is also a member. Joan accepts Barton’s assistance and he sends her to Europe where he later joins her. They live in luxury and Joan meets John Warren, a wealthy American. Joan receives her first jar of suspicion as to her benefactor’s sincerity when he introduces her as his daughter. He then makes clear his plan. Joan is to marry the wealthy Warren so Barton will have access to the money.

The girl rebels but Barton threatens to send her back to jail or worse still, to expose her past to Warren, with whom she is really in love. The entire party returns to America and eventually Barton forces Joan to accept Warren’s proposal of marriage. In the meantime some of Barton’s pals have double-crossed him and told Joan of the theft frame-up and they secure a signed confession from the girl that did the “framing.”

In an effort to secure the confession Barton is killed by Simpson, who is also after the confession that he will have the “goods” on Barton. Warren is willing to have Joan despite all and they are happy.

Tourneur’s Name Should Be Your Main Talking Point

Box Office Analysis for the Exhibitor

This is the sort of picture best suited to typical “fan” audiences. There’s mystery, murder, crooks, a love story and all around melodrama that appeals to this crowd. If you cater to this class you will satisfy them with “The Bait.” You can announce it as a Maurice Tourneur production. His previous successes should attract them to this.

If you think well of it you can use the author’s name and say that this is an adaptation of his stage play “The Tiger Lady.” For a catchline say: “If you were being sent to jail on a false charge and was suddenly kidnapped from the law would you accept the assistance of one who offered you a life of luxury even though you didn’t know the source. But see how she was used as ‘The Bait’ in the scheme.”
\textbf{Prisoners of Love} by Arthur Rossen

Betty Compson

Produced by Goldwyn

The rapture of first love; the agony of disillusion; the peace that is bred of pain—all these are blended in Betty Compson's marvelous performance of the beautiful Blanche Davis in "Prisoners of Love".
Pretty To Look At and Good Production Plus a Fine Cast

Reginald Barker's production
"BUNTY PULLS THE STRINGS"
Goldwyn

DIRECTOR .................. Reginald Barker
AUTHOR .................... Graham Moffat
SCENARIO BY .............. Charles Kenyon
CAMERAMAN ................. Percy Hilburn
AS A WHOLE ............... Really pleasing entertainment; fine Scotch atmosphere and some good touches of humor

STORY ....................... Adaptation of stage play affords splendid opportunities as screen vehicle

DIRECTION .................. Has made a thoroughly human picture; has made good use of the material at hand

PHOTOGRAPHY ............... Excellent
LIGHTINGS ................... Splendid
CAMERA WORK .............. Always well judged
PLAYERS .................... Leatrice Joy delightful; a capable and well suited cast all the way through

EXTERIORS .................. Some real pictures
INTERIORS ................... Correct
DETAIL ....................... Very good
CHARACTER OF STORY ....... Incidents in the household of Tam Biggar, stern Scotch parent whom Susie Simpson decides shall no longer remain a widower

LENGTH OF PRODUCTION .... 6,255 feet

For those who like Scotch atmosphere—not liquid—"Bunty Pulls the String" will afford a real bit of pleasure. Reginald Barker's adaptation of Graham Moffat's play has retained all the humor, humaness and character of the original and through the augmented possibilities afforded by the camera there are many scenes and ideal locations, that are pictures in themselves. The exteriors are really picturesque.

The dialogue of the original may be missed but the dialect has been maintained throughout the titles which are well written and contain humor in themselves. The direction is splendid. There are some comedy touches, typical of Scotch customs and manners that register effectively.

Leatrice Joy's delightful personality dominates the "glad" theme of the picture while Raymond Hatton and Josephine Crowell contribute the comedy. Both the latter give unusually fine performances. Russell Simpson handles the role of the stern and righteous father of Bunty. Others who handle smaller parts well are Casson Ferguson, Rowland Rushton, Cullen Landis, Edythe Chapman, Otto Hoffman and Sadie Gordon.

Bunty had kept house for her father since her mother's death. She had two brothers, the older boy in the city while the younger is still at home taking his "threshin's." Susie Simpson, a designing widow, hoped to become the second wife of Bunty's father, Tam Biggar, and so she placed some money in his care to gain his favor: Weelum, Susie's nephew is in love with Bunty but they haven't saved quite enough to get married.

But the stern Tam Biggar would have none of Susie and when he found it necessary to give his oldest son the money Susie has placed in his care because the boy had stolen and Tam would not have the name of Biggar disgraced, he feared the widow more than ever. Then Eelen Dunlop appeared at the Biggar home and when Susie learned that she was Tam's childhood sweetheart, she decided to ask for her money, since she couldn't have Tam.

But Tam refused to talk "business" on the Sabbath and so the matter was delayed a day. The next day Bunty pulled the strings. She gave Weelum's and her savings to her father to replace the debt and then made the startling announcement that the widow had cheated Weelum out of his inheritance. The widow was forced to make restitution and a double wedding was arranged—Weelum and Bunty—Tam and Eelen.

Tell Them You'll Give Them a Bit of 'Scotch'

Box Office Analysis for the Exhibitor

It isn't often that you get real "Scotch" nowadays so you ought to make a big hit with "Bunty Pulls the Strings." Scotch atmosphere in pictures is still a bit out of the ordinary, so you have something to talk about in that. Reginald Barker's production of Graham Moffat's stage play has a realistic and delightfully pleasing old fashioned atmosphere and you can promise them it's good to look at.

Use the producer's name and recall his "The Branding Iron." You can talk about a splendid cast and can use names if you think well of it. Play up the title extensively. Be sure to secure a press sheet provided by Goldwyn. It contains many good exploitation hints. Catchlines could read: "Want a taste of real Scotch? Go to the blank theater and see 'Bunty Pulls the Strings.'"
A Record-Smasher at Three Big Strands!

MAURICE TOURNEUR'S Masterpiece
The Last of the Mohicans
An American Drama Eternal By James Fenimore Cooper
Directed by MAURICE TOURNEUR and CLARENCE L. BROWN

Made new Sunday record in Brooklyn.
Within few dollars of New York Sunday record.
Turn-aways at both Monday matinees.
Heavy business both houses Monday night.
Tuesday: Business growing bigger.
Wednesday: Business still building.
Thursday and Friday: Capacity.
Saturday: You know the answer.

Eve. Mail: Once or twice a year a "perfect" picture. This is one.
Sun: A picture to be welcomed by all.
Evening Telegram: An exciting beautiful drama.
Evening Post: Scenes of breathless beauty.
Morning Telegraph: Kept the audience tense with excitement.
Tribune: One of the most convincing pictures we ever saw.
Times: Holds the interest because it means something.

THOMAS H. INCE - MACK SENNETT - MARSHALL NEILAN - ALLAN DWAN
GEORGE LOANE TUCKER - MAURICE TOURNEUR - J. PARKER READ JR. - C. GARDNER SULLIVAN

ASSOCIATED PRODUCERS INC.
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY
Another Thoroughly Enjoyable Comedy From MacLean

Douglas MacLean in
"THE ROOKIE'S RETURN"

Ince—Paramount

DIRECTOR ....................... Jack Nelson
AUTHOR .......................... Arthur M. McMackin
SCENARIOS ..................... Not credited
CAMERAMAN ..................... Bert Cann

AS A WHOLE.....Slight situations but comedy value is there and together with personalities and good titles it's all right

STORY.....From McMackin's story; makes splendid vehicle for MacLean who gets it over

DIRECTION.....Quite successful in making this comedy offering another MacLean fun maker

PHOTOGRAPHY ..................... Good
LIGHTINGS ........................ Usually all right
CAMERA WORK ..................... Good
STAR .......................... His personality always an asset

SUPPORT.....Frank Currier a mischievous old Dad; Doris May charming

EXTERIORS ....................... Adequate
INTERIORS ....................... Correct
DETAIL .......................... Some very good titles

CHARACTER OF STORY.....Rookie returns to find himself rich in money but he wants romance and adventure—he gets it

LENGTH OF PRODUCTION ........... 4,123 feet

The story itself doesn’t boast of much unusual comedy business but the way it has been done, together with the work of Frank Currier who plays the part of the humorous Dad and Doris May as the “girl” in the case and then some well written titles—all these things make “The Rookie’s Return” thoroughly enjoyable.

Perhaps the biggest comedy bit is where Douglas enlists the aid of a “friend” to help locate his sweetheart’s father. He says some not altogether complimentary things about the father to the “friend” and here’s where the laugh comes in. The audience knows that the “friend” is really the father who doesn’t want to spoil a good joke and offers his assistance to find himself. Another good bit (the title writer’s inning) shows the lovers getting into a cab with the shades drawn. It’s dark inside and so the screen remains dark except for the somewhat “slushy” remarks being passed by the occupants—you know—“taxi” talk.

James Stewart Lee, returned rookie, decides to make his own way in the world and not go to his wealthy Aunt, but he isn’t very successful until he is hit by a golf ball driven by Alicia, a rich girl. James doesn’t want the girl to see his humble boarding place so he has her drive him to his aunt’s, where he learns she is dead and he is the heir.

James and Alicia fall in love, but it’s interrupted by the disappearance of the girl’s father who has taken himself off to get away from the process of housecleaning which is going on in his home. The rookie meets the father and not knowing him previously asks the man’s assistance in locating his sweetheart’s father. The old man decides to have some fun for himself and enters into the search. He makes it good and lively by staging a kidnap and eventually the truth comes out and the sweethearts continue their interrupted love affair.

No Need to Worry About This Unless You Don’t Book It

Box Office Analysis for the Exhibitor

Since he won his way into the hearts of the picture public in “Twenty-Three and a Half Hour’s Leave” this delightful personality in the form of Douglas MacLean has been rather successfully keeping up the good work and in “The Rookie’s Return” he again manages to put you in a happy frame of mind and you just have to like him. His smile sets the thing going right off the (first) reel and from then on he keeps it going.

The supporting cast in this case deserve a goodly share of credit for the comedy business and the title writer also has more than a little to do with it. The direction is very good and Nelson has managed to get the most out of the story’s possibilities. Catchlines should go well. Say: “Ever get hit by a golf ball? Try it once. Might bring you good luck. See how it happened in ‘The Rookie’s Return,’ Douglas MacLean’s latest.”
Harry Leon Wilson’s Yarn Makes Enjoyable Picture

“THE SPENDERS”
B. B. Hampton Prod.—Hodkinson
DIRECTOR ..................... Jack Conway
AUTHOR ..................... Harry Leon Wilson
SCENARIO BY .................. E. Richard Schayer
CAMERAMAN .................. Harry Vallejo
AS A WHOLE......Good production of a highly interesting story. Much bright comedy and many tense situations make it a thoroughly desirable offering

STORY.......Humor and suspense evenly balanced. A tale that has a wide appeal
DIRECTION.......Good for the most part. There is a slight let-down near the end
PHOTOGRAPHY .................. Good
LIGHTINGS .................. All right
CAMERAWORK ............... Adequate
PLAYERS......Claire Adams, Robert McKim, Joseph Dowling and Niles Welch, handle principal roles in highly satisfactory manner. All the rest good

EXTERIORS .............. Several good westerns
INTERIORS .................. Satisfactory
DETAIL.......Might have put more of Wilson’s lines in titles

CHARACTER OF STORY......Old Western pioneer turns tables on Wall Street crooks who are fleecing his grandson

LENGTH OF PRODUCTION ....... 5,693 feet

It will be conceded by a big majority of picture patrons that Harry Leon Wilson’s imaginative romance of the “West coming to the East,” is the sort of tale that makes for real screen entertainment of the right sort, in its picture form. Nothing deep or problematic about it, but an enjoyable romance, the sort of entertainment that no one can find much fault with.

It’s a clean, snappy comedy, with swift moving action most of the way through, and enough element of suspense to provide an exciting climax, even if it does turn out the way the audience has guessed. The scenarist and director are responsible for keeping the story true to its original form, and presenting it in a clear and smooth way.

The one spot in the picture where there seems to be a slight bit of stalling is toward the close, but it isn’t long and the suspense previously created will make it unnoticeable to many.

The story begins with the Bines family in Montana City, after the death of Daniel J. Bines, the millionaire builder. Uncle Peter Bines, who founded the fortune, wants the family to stay in the west. P. Percival Bines, of the third generation, and his sister Psyche, want to live in New York.

Avice Milbrey of New York who is passing through Montana City in Rulon Shepler’s private car, causes Percy to firmly decide for New York when he assists her to catch the train after a thrilling dash in an auto.

The family, except Uncle Peter, go to New York, where Percy falls in love with Avice, who is to be forced to marry Shepler because he holds financial reins on Avice’s father. Shepler starts in to break Percy in Wall Street. Rumors of this reach Uncle Peter who comes to New York and plays a secret game in Wall Street, “coppering” all of Percy’s bets. The financial crash comes and with it a blow at Percy’s reputation on a frame-up involving him with a chorus girl.

Avice makes a financial clean-up through money invested with Uncle Peter, and she then lends it to the old man to win or loose for both of them.

Just when Percy thinks he hasn’t a cent left, Uncle Peter appears with all the money won back. Avice straightens out her father’s finances with her winnings, and the end finds her with Percy—now Peter—on their way to their home in the west.

Promise Them Real Entertainment—Author’s Name Will Help
Box Office Analysis for the Exhibitor

You need not be afraid to make promises of a high class entertainment, good comedy, and a pretty little romance for this picture, because it will back you up, and undoubtedly will please your patrons, no matter what class audiences you cater to. Featuring the interest of the story itself is the best bet, although you also have well known names in the cast, in Robert McKim, Claire Adams, and Joseph Dowling. Tell them what it’s about, as the idea of the crude old westerner cleaning up the Wall Street sharks carries an appeal.

Harry Leon Wilson is a well known and popular writer, and from the wide circle of readers who enjoy his stories in current magazines, his name will be valuable in your advertising.
Star And Some Bright Comedy Make This Fairly Good Entertainment

Viola Dana in  
"CINDERELLA’S TWIN"
Metro

DIRECTOR ................. Dallas M. Fitzgerald
AUTHOR ................. Luther Reed
SCENARIO BY ................. Luther Reed
CAMERAMAN ................. John Arnold
AS A WHOLE......Good in spots, not plausible at any time, drags toward end

STORY.......Entertaining comedy in the story of a modernized Cinderella
DIRECTION.......Hasn’t made much of the love scenes, and action slows up noticeably toward finish
PHOTOGRAPHY .......... All right
LIGHTINGS ................. Fair
CAMERA WORK ............ Satisfactory
STAR.......Gives pleasing and humorous performance. Looks attractive
SUPPORT.......Principals adequate, some minor roles poor
EXTERIORS ................. Only one
INTERIORS ................. All right
DETAIL ................. Fair
CHARACTER OF STORY......Crooks play “fairy godmother” to modern Cinderella, in order to rob wealthy family during the ball, and she catches them

LENGTH OF PRODUCTION.... About 6,000 feet

The old story of Cinderella is carried out even to the lost slipper found by the prince, in this up-to-date version of the fairy tale. And the original is scarcely more improbable in some of its happenings than the present tale, no part of which is plausible if it be regarded as anything but a fairy story.

There is a fair amount of good comedy running through the piece, but instead of being evenly distributed, it has been bunched, leaving some portions rather flat. The comedy is of the kind that almost any type of audience will enjoy, and there is probably enough of it to put the picture over in most houses.

It is well directed for the greater part, but the scenes between the star and the hero are not well done. They are devoid of romance and most of them are insipid.

Viola Dana is well cast. She takes the part of Connie McGill, a little scullery maid, in the kitchen of the newly rich Valentines. Having seen a picture of Prentice Blue, one of the society lights, in a magazine, she calls him her Prince and builds castles in the air with Prentice as the hero.

Connie sees Prentice as the guest of the Valentines, who are trying to marry him to their daughter. An accident in the dining room brings her to Blue’s attention.

Blue, who has nothing but his social standing, is also sought by the wealthy Nathaniel Flint, for his daughter, Helen. Flint advertises extensively that at a gorgeous birthday party he is giving for Helen, there will be half a million dollars worth of jewels on display.

The value of the gifts attracts the attention of “Ma” Dugan and her band of crooks. False credentials assure the admittance of one member of the party. But upon arriving at the ball, the crooks find that the detective on guard knows them, and when Connie, standing in the crowd, audibly wishes she were going to the party, she soon gets her wish through the aid of the crooks.

Attired in borrowed finery, she meets Blue, who falls in love with her. The jewels are stolen just as she leaves the house, and Blue is suspected, because he has in his pocket the slipper Connie has dropped in her flight.

The crooks need the slipper which holds the key to their hidden wealth, and Connie, in fear, attempting to get it for them from Blue, captures both the band and her Prince.

Star’s Name The Best Bet, And You Can Promise Some Good Comedy
Box Office Analysis for the Exhibitor

The star’s name offers probably the best point of exploitation in this, and if Viola Dana is well liked by your patrons you should be able to play this one up successfully. Tell them that the star’s performance is highly amusing, and let them know that she looks very attractive and charming.

It will also be safe to promise a good amount of real comedy and you can link this up with something about the comparison of the little maid and the daughter of the newly rich. Talk about the jewel robbery, and the slick crooks. You can find some good lobby and stunt features in the fact that it is a modern Cinderella story.
At the Premier Presentation of this Elite and Picturized Version of Daniel L. Hart's Dramatic Masterpiece. Thousands were Turned Away at Each Performance.

LOVE - LAUGHTER - LIFE - PATHOS - HUMOR - ROMANCE

Starring WILLIAM DESMOND Supported by a Distinguished Cast including Ruth Renick, Margaret Livingston, Walter Peaty, Carl Miller, Lydia Knoll, J. Morris Foster, Billie Bennett and Thos. Rickoffs.

EVERYBODY KNOWS
THE GREAT DAN SULLY'S

Opening Night

DAN SULLY MADE
EVERYBODY LOVES GREATEST STAGE SUCCESS

Closing Day

PRIEST

CITY OF WILKES-BARRE, PENNSYLVANIA

DEPARTMENT OF PUBLIC AFFAIRS

Daniel J. Early, Mayor
William D. Cupp, Manager

December, Fourteenth, 1920.

Herman J. Garfield,
Capital Theatre, City.
My dear Mr. Garfield:

I sincerely congratulate you in your production of "The Parish Priest".
You have blended beautifully the humor and sentiment and although necessary changes were made from the stage version, you still have a great story. The cast is excellent and proves that great care was taken in the selection. Mr. Desmond as the Priest is ideal.
You have not spared any expense in making "The Parish Priest" a credit to the silent drama.
Wishing you the best of success, I am

Respectfully yours,

SIGNED

HERMAN J. GARFIELD

Address all inquiries to
HERMAN J. GARFIELD
1209 Times Bldg.
New York

CABLIK STUDIOS

HUNDREDS OF LETTERS OF SINCERE APPRECIATION AND ENTHUSIASM LITERALLY SWAMPED THE PRODUCER'S DESK FOLLOWING THE INITIAL SHOWING OF THIS MASTER PHOTODRAMA

MILLIONS LOVE IT!
Will Satisfy But Doesn't Match Up With Recent Fox Specials

“BLIND WIVES”
Fox

DIRECTOR ...................... Charles J. Brabin
AUTHOR ...................... Edward Knoblock
SCENARIO BY ............... Charles J. Brabin
CAMERAMAN .................... George Lane
AS A WHOLE ........ Done in five episodes with some
much better than others

STORY ...... Adapted from Knoblock's stage play
“My Lady’s Dress;” elaborated extensively for
screen play

DIRECTION ...... First episode not so good; Russian
episode the best of the lot

PHOTOGRAPHY ............... Varies
LIGHTINGS ............... Poor in first episode; good in others
CAMERA WORK ............... Average
PLAYERS...... Estelle Taylor and Marc McDermott handle variety of roles satisfactorily
EXTERIORS...... Those in Russian episode good; few in others

INTERIORS .............. All right
DETAIL ...................... Fair
CHARACTER OF STORY ...... Various tragedies and misfortunes endured by those who labor to
produce luxuries for “Blind Wives”

LENGTH OF PRODUCTION ....... 8,376 feet

The Fox organization have arranged an adaptation
of Edward Knoblock’s stage play “My Lady’s Dress”
in the form of a series of episodes. There are five of
these, some much better than others. The first episo-
de is the weakest of the lot, the players overact
noticeably and the photography is very poor. The next
is an improvement and there is a Russian episode
which is the best. In its present form the picture is
altogether too long but careful cutting will remedy
this.

Marc McDermott and Estelle Taylor are seen in
each of the different episodes and each time in a dif-
ferent character. This is quite a test of their versa-
lilty and generally speaking they do very well.

Director Brabin has done very well in the making
of the picture but the production as a whole would be
much more effective if there was a more obvious con-
nection between each of the episodes. With little
warning other than a flash of the woman who is
dreaming these various things, there is little to indi-
cate that a new episode is to begin. The connection
between the first and second, however, is quite satis-
factory. The lady’s dress is lying on a chair and the
fade-out focuses the last shot on the flower which
decorates her dress. The next fade-in shows the
flowers being made by a little cripple girl and the ep-
isode of the slums is picked up here.

Anne’s passion is clothes but her husband closes
her account at Jacquelin’s and in a fit of pique she goes
to sleep and dreams. The first episode shows Annie,
the little cripple girl who makes flowers and finally
sells her wonderful hair and goes away so that she
will not stand in the way of her sister's happiness.

Next comes the Russian episode which tells the
unhappy story of the sable which decorates the gown.
How the trapper returning to his home with the skin
finds his wife unfaithful to him. Then there is the
story of Annette and her husband Nicolas, a weaver
Nicolas is dying and Anette works the loom but is
unsuccessful. Her old sweetheart, Joanny, comes to
her rescue.

The last is the story of the mannequin who fights
to maintain her reputation and finally kills the man-
ger of the establishment when he tries to keep her
away from her dying mother. The “blind wife”
wakes from her dream cured of her passion for clothes
and she is happy with her husband once more.

Carefully Exploited It Should Show Good Results
Box Office Analysis for the Exhibitor

There is enough variety in the different episodes
which make up “Blind Wives” to satisfy the majority
of audiences, and the fact that some are more interest-
ing and better acted than others probably won’t have
a serious effect as long as the general appeal is not
serious endangered by this uneven break. The Rus-
sian episode will probably give the most satisfaction.

A fashion show in connection with the showing
would be thoroughly appropriate and most likely
draw a good crowd. If you played “While New York
Sleeps,” you can say that the same players appear in
“Blind Wives.” Be sure to say that it is an adaptation
of Edward Knoblock’s stage play “My Lady’s Dress.”
Catchlines should attract. Say: “Do you ever realize
what unhappiness or what tragedy may be connected
with the dress you wear? See ‘Blind Wives’ for the
story of the hardships endured by those who make
these beautiful gowns possible.”
Picture Not As Good As Play But May Satisfy

Wallace Reid in
"THE CHARM SCHOOL"
Paramount

DIRECTOR .................. James Cruze
AUTHOR .................... Alice Duer Miller
SCENARIO BY ............... Tom Geraghty
CAMERAMAN ................. C.E. Schoenbaum
AS A WHOLE......Picture version of stage play
doesn't contain the real charm of the original
but may satisfy star's admirers
STORY.......They haven't gotten as much out of it
as they should have
DIRECTION.......Secured some very good comedy
but altogether too much time given to small
business
PHOTOGRAPHY ................. Good
LIGHTINGS .................. Good
CAMERA WORK ................ Up to standard
STAR......Quite as pleasing as usual except when
he takes to posing
SUPPORT......Lila Lee well suited to part; others
all very good
EXTERIORS .................. Some pretty ones
INTERIORS .................. All right
DETAIL ..................... Some titles are good
CHARACTER OF STORY......Young automobile
salesman inherits girls' school and falls in love
with one of the pupils
LENGTH OF PRODUCTION...... 4,743 feet

Somehow or other the picture version of Alice Duer
Miller's comedy success "The Charm School" hasn't
the charm of the play. One reason is that too much
effort has been spent on small business that doesn't
mean very much, such as a love affair between Lila
Lee and the brother of her room-mate. This is one of
the non-essentials that lacks the proper comedy spark.
Other efforts at comedy turn out to be nothing more
than nonsense.

Then again there are moments that register real
humor and at the Rivoli the audience seemed to be
satisfied generally, although there were times when
long stretches of dry detail proved noticeably tedious.
Many of the situations in themselves provided fun,
and the star's work will attract.

The direction is generally all right and the titles
contain some humor that got laughs. Those who
like Wallace Reid may be amused by the part he
is given in "The Charm School," that of a young
man who inherits a girls' school and reforms it
according to his own ideas.

When Mrs. Rolles insists that she will not have
Bevans (Reid), for a son-in-law he insists that she
will. But then when his aunt dies and wills him her
girls' boarding school, Bevans gives up his suit and
decides to run the school. Under the aunt's regime
the girls studied microbes, etc., but Bevans turns it
into a "Charm School," where the girls are taught
dancing, fencing, and grace in general.

Elise, one of the students, immediately falls in love
with Bevans, but he fails to respond. Then
Elise tries to vamp Bevans, but he doesn't fall,
she comes right out with the truth and
tells him she loves him. Elise's uncle is very much
interested in young Bevans and when Mrs. Rolles
hears how well he is getting along she tries to patch
things up between Bevans and her daughter and tells
Elise the two are engaged. Elise is heartbroken but
in the end all turns out well with Elise and Bevans.
Play Up the Title and Use Star's Name Extensively
Box Office Analysis for the Exhibitor

Wallace Reid in
"THE CHARM SCHOOL"
Paramount
You have the title of a well known stage play to announce if you show "The Charm School" and even if the picture adaptation doesn't quite measure up to expectations it may get over, especially where the star is well liked. They haven't made as much of the material they had to work with as they might have but those who didn't see the play won't know the difference and for them the picture will undoubtedly satisfy.

For those who are not familiar with the story make known the main situation—that of the handsome young man who inherits a girls' school and teaches charm instead of arithmetic. Catchlines such as: "He was a good automobile salesman but see how successful he was at running a girls' school," should go, or say "Ever know there was such a thing as 'The Charm School'? See Wallace Reid's latest picture.'

For your next Press Sheets, Inserts, Heralds or any other material you may need, phone for our representative.
Gramercy 945

Barnes Printing Company
"We Never Disappoint"

36 East Twenty-Second Street
New York
Below the Average. Doesn't Entertain

H. B. Warner in
"WHEN WE WERE TWENTY-ONE"
Jesse D. Hampton—Pathé

DIRECTOR ..................... Henry King
AUTHOR ....................... H. V. Esmond
SCENARIO BY ................. Not credited
CAMERAMAN ................... Victor Milner
AS A WHOLE.................Commonplace production given
 ......to adaptation of stage play; never comes near
being entertaining

STORY......All real "movie" type situations that
don't boast of even an original twist
DIRECTION ..................... Very ordinary
PHOTOGRAPHY ................. All right
LIGHTINGS ..................... Satisfactory
CAMERA WORK ................ Average
STAR ......................... Isn't called upon for very much
SUPPORT.......Christine Mayo unconvincing vamp;
Claire Anderson seemed lost and others just
act their parts without registering anything
unusual
EXTERIORS ..................... None
INTERIORS ..................... All that are required
DETAIL ......................... Fair
CHARACTER OF STORY......Youth who jilts
fiancée for vamp
LENGTH OF PRODUCTION.....About 5,000 feet

Nat Goodwin may have been successful in the stage
play of "When We Were Twenty-One," but it's a
matter of some doubt whether or not H. B. Warner will
gain much for himself through his picture of this play.
But this isn't to say that it's Warner's fault. He does
all that is required of him in the part of the guardian
who tries, unsuccessfully, to manage a young man of
twenty-one who is "sowing his wild oats."

But those who had the actual production on their
hands have not made a picture that entertains. It is
hopelessly dull and it's typically "movie" formula has
been maintained to the letter. No effort has been made
inject a little originality and the cut-and-dried mer-
cenary vampire plus innocent youth and jilted sweet-
heart plot is retold without the slightest new twist.

Henry King is capable of much better things than
this. His handling of the cast is, at times, noticeably
lax. There are three characters, men, called the
"Trinity." They are seen running on and off and occa-
ionally they are noted "registering," by a shrug
of the shoulder or nod of the head. The principal
characters other than the star just go through the re-
quirements of the role but that's all.

Dick Carewe seems to be more than anxious that
Phyllis marry his ward, Richard Audaine, nicknamed the
"Imp." Phyllis really loves Dick but agrees to
marry the Imp because she thinks it will please Dick.
But the "Imp" is just twenty-one and "sowing his
wild oats." He is enamored with Kara, a vamp who
believes the youth is rich and when in a drunken
state he asks Kara to marry him she accepts.

The Imp returns home and the next morning
Phyllis finds a note from Kara which she believes is
meant for Dick. For the time being and for the sake
of covering up the Imp Dick admits he is to marry
Kara but when the Imp is approached he insists that
he loves Kara. Then Dick plans another way to
"save" his ward. He agrees to pay Kara a sum of
money to make it appear that he (Dick) is in love
with her. But in the meantime the vamp has mar-
rried the youth and Dick's plan fall through.

Then Phyllis finds out that the note was intended
for the Imp. And she isn't a bit sorry because she
loves Dick and eventually tells him so. Kara then
learns that her youthful husband has no money in his
own name and so she goes off with an old admirer who
has just made a lot of money and the Imp seeks Dick's
forgiveness.

Star's Name May Help But Don't Promise Anything

Box Office Analysis for the Exhibitor

The fact that this is the screen adaptation of a stage
play in which Nat Goodwin made quite a hit may make
it worth while playing, but the production provided
is so ordinary and the acting generally so com-
monplace that it will not satisfy in the better class houses.
If you cater to a cheaper class of picture patrons, the
downtown houses, then you will most likely get away
with it well enough. It's the sort of picture formula
that appeals to them.

Catchlines will let them know what to expect, so
unless you would rather let them come in and then
find out, you could say: "He was twenty-one and
sowing his wild oats. See how the love of a pure
young girl was sacrificed by a youth who got in with
the wrong society." Or, "All the older men said:
'Too bad we didn't meet a girl like her 'When We
Were Twenty-One,' but the youth who did meet her
threw away the chance."
## CURRENT RELEASES

**AMERICAN FILM CO.**  
*(Distributed through Pathé Exchanges)*

<table>
<thead>
<tr>
<th>Release Date</th>
<th>Footage</th>
<th>Reviewed</th>
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<tbody>
<tr>
<td>9-26-20</td>
<td>7,000</td>
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**ASSOCIATED PRODUCERS**

<table>
<thead>
<tr>
<th>Thomas H. Ince Productions</th>
<th>10-17-20</th>
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<tr>
<td>Home Sweet Home (Lloyd Hughes-All-Star)</td>
<td>6,000</td>
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<table>
<thead>
<tr>
<th>J. Parker Read, Jr., Productions</th>
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<tbody>
<tr>
<td>The Leopard Woman (Louise Glau)</td>
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<tr>
<th>Allan Dwan Productions</th>
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<tr>
<td>Forbidden Thing (James Kirkwood-All-Star)</td>
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<tr>
<th>Maurice Tourneur Productions</th>
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<tr>
<td>The Last of the Multics (Barbara Bedford-All-Star)</td>
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<th>Mack Sennett Productions</th>
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<tr>
<td>A Smokey Town Idol (Ben Turpin)</td>
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**EQUITY PICTURES CORP.**

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<tr>
<th>For the Soul of Rafael (Clara Kimball Young)</th>
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<tbody>
<tr>
<td>Keep to the Right (Edith Talbot)</td>
<td>6,000</td>
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<tr>
<td>Whispering Devils (Conway Tearle)</td>
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<tr>
<td>Mid-Channel (Clara Kimball Young)</td>
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<tr>
<td>Hush (Clara Kimball Young)</td>
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**FAMOUS PRODUCERS-LASKY CORP.**

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<tr>
<th>Nov. 7</th>
<th>Behold My Wife (Geo. Melford Prod.)</th>
<th>6,356</th>
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<tr>
<td>10-14-20</td>
<td>The Sins of Rosita (Edith Clayton)</td>
<td>4,962</td>
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<tr>
<td>14 Always Audacious (Wallace Reid)</td>
<td>5,101</td>
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<tr>
<td>11-14-20</td>
<td>The Roaring Twenties (Cosmopolitan Prod.)</td>
<td>6,267</td>
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<tr>
<td>11-30-20</td>
<td>To Please One Woman (Lois Weber Prod.)</td>
<td>6,086</td>
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<td>11-30-20</td>
<td>The Amateur Devil (Bryan Washburn)</td>
<td>5,376</td>
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<tr>
<td>11-30-20</td>
<td>The Test of Love (William S. Hart)</td>
<td>5,972</td>
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<tr>
<td>11-30-20</td>
<td>Silk Hosiery (Edna Hennet)</td>
<td>4,556</td>
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**FOX FILM CORP.**

<table>
<thead>
<tr>
<th>The Face at Your Window (Special Cast)</th>
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<tbody>
<tr>
<td>My Lady's Dress (Special Cast)</td>
<td>7,000</td>
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<tr>
<td>Over the Hill to the Home</td>
<td>7,000</td>
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| A Connecticut Yankee in King Arthur's Court | 7,000 |

**William Russell Series**

<table>
<thead>
<tr>
<th>The Scalliers</th>
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<tr>
<td>Drag Harlan</td>
<td>6,000</td>
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**Pearl White Series**

| The Thief | 6,000 |
| The Tiger's Cub | 6,000 |
| The Mountain Woman | 6,000 |

**Tom Mix Series**

| The Ustamed | 5,000 |
| The Texan   | 6,000 |

**Louise Lovely**

| The Little Grey Mouse | 6,000 |
| Partners in Fail     | 6,000 |

**William Russell Series**

| The Challenge of the Law | 5,000 |
| The Iron Rider         | 5,000 |

**Shirley Mason Series**

| Girl of My Heart       | 5,000 |
| Flame of Youth         | 5,000 |

**George Walsh Series**

| Number 17 | 5,000 |
| The Flirtation | 5,000 |
| The Double Joy | 5,000 |

**26th Century Brand**

| Just Pals (Jack Jones) | 5,000 |
| Beware of the Bride (Eden Percy) | 5,000 |
| The Branding of Joy (Eden Percy) | 5,000 |
| The Land of Jazz (Ethel Revere) | 5,000 |

**FIRST NATIONAL**

| Twin Beds (Mr. and Mrs. Carter De Haven) | 5,560 |
| Old Maid (Mildred Harris Chaplin)       | 6,000 |

**FEDERATED FILM EXCHANGES OF AMERICA, INC.**

| Nobody's Girl (Billie Rhodes) | 5,000 |
| Ronnie May (Bessie Love)      | 5,000 |
| The Sutters (Bessie Love)     | 5,000 |

**GAUMONT COMPANY**

| Fall of a Saint | 5,000 |
| Out of the Darkness | 6,000 |
| Inflation of Youth | 6,000 |

| The Edge of Youth | 6,000 |
| Branded           |         |
| The Thinker       | 6,000 |
| In the Clutches of the Harpies (Serial) | 6,000 |

**GOLDWYN PICTURES**

| What Happened to Rosy (Mabel Normand) | 4,148 |
| The Branding Iron (All-Star Cast)    | 6,369 |
| His Own Law                         | 5,157 |
| The Penalty (Lon Chaney)             | 6,230 |
| The Song of the Soul (Vivian Martin) | 5,200 |
| The Great Lover                      | 6,000 |
| Girl With a Jazz Heart (Heddy Kennedy) | 3,966 |
| Godless McGinn                       | 6,267 |
| Just Out of College (Jack Pickford)  | 4,759 |
| Roads of Destiny (Hobart Bosworth)   | 4,875 |
| The Highest Bidder (Heddy Kennedy)   | 4,960 |
| Prisoners of Love (Betty Compson)    | 5,200 |
| The Concert                          | 4,255 |
| The Wife of Wally                    | 4,310 |
| Hunty Pals the Strudel              | 4,110 |
| Hold Your Horses                     | 4,200 |
| A Voice in the Dark                 | 4,255 |

**D. W. GRIFFITH, INC.**

| Way Down East | 12,000 |
|              | 9-12-20 |

**W. W. HODDINSON CORP.**  
*Distributing through Pathé*

<table>
<thead>
<tr>
<th>J. L. Frohmingh Prod.</th>
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<tr>
<td>J. Parker Read, Jr., Prod.</td>
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<tr>
<td>The Pure Master (Holtseth Roswell)</td>
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<tr>
<td>Robert Bronston Productions</td>
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<tr>
<td>Benj. H. Hampton and Ethel F. Warner Prod.</td>
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<tr>
<td>The Dwelling Place of Light</td>
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<td>The U. P. Trail</td>
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**National Film Corp.**

| The Kentucky Colonel (Joseph Dowling) | 6,000 |
| Down Home | 6,000 |
| Dial Film Co. | 6,000 |

| The Tiger's Coat (Maryle Steedman) | 6,000 |
| Pagan Love | 6,000 |

**METRO PICTURES CORP.**

| The Fatal Hour (All-Star) | 6,000 |
| All Men Alike (May Allison) | 6,000 |
| Polly With a Past (Ina Claire) | 6,000 |
| The Misleading Lady (Hart Lyde) | 6,000 |
| Cinderella's Twin (Viola Dana) | 6,000 |
| Lure of Youth (All-Star) | 6,000 |
| The Marriage of William Ashe (May Allison) | 6,000 |
| Coincidence (All-Star) | 6,000 |
| The Off-Ship Pirate (Viola Dana) | 6,000 |

**Naziinova Productions**

| Love, Honor and Obey | 5,000 |
| Madame Peacock | 5,000 |
| Dec. 6 Billions | 6,000 |
| C. Sprint Proff. | 6,000 |

| The Star Rover (All-Star) | 11-14-20 |

**PATHE EXCHANGE, INC.**

| A Reap in Purple (Edgar Lewis) | 6,000 |
| Our Unwilling Husband (North C. Sweezy) | 6,000 |
| The Devil to Pay (Fritzi Brunette-Roy Stewart) | 6,000 |
| Diece of Destiny (H. B. Warner) | 5,000 |
| Empire of Diamonds (Draper Seitz) | 5,000 |
| Ropes and Romance (Scott Cagney) | 6,000 |
| The Wild Montana (Blanche Sweet) | 6,000 |
| When We Were Twenty-One (H. B. Warner) | 5,000 |
| The Sage Hen (Edwin Lewis Prod.) | 6,000 |
| The Killer (Universal-Photoplay) | 6,000 |

| The Devil (Asso. Exhib.) | 6,000 |
Charm of Star and Unusual Theme Puts This Over

Elaine Hammerstein in
"PLEASURE SEEKERS"
Selznick—Select

DIRECTOR .................. George Archainbaud
AUTHOR .................... John Lynch
SCENARIO BY .............................. Edwin Montague
CAMERAMAN .......................... Not credited
AS A WHOLE.........Interesting story of married life. Well directed, well acted, and carries a punch

STORY..Makes good screen material, with role well suited to the star
DIRECTION.......Has handled characters skilfully, making good contrasts
PHOTOGRAPHY ..................... Good
LIGHTINGS ...................... Good
CAMERA WORK .................. All right
STAR......Looks attractive and is well suited to the part. Lacks emotion in some scenes demanding it
SUPPORT......Frank Currier combines humor and pathos effectively. Rest adequate

EXTERIORS ...................... Few of them
INTERIORS ..................... Very good
DETAIL .................. Nothing wrong
CHARACTER OF STORY......Wife's struggle to keep her pleasure seeking husband, and to reconcile his father to their marriage

LENGTH OF PRODUCTION ....... 5,500 feet

With a story away from the general run of themes selected for pictures, and one which lends itself particularly well to picturization, "Pleasure Seekers" offers interesting and thoroughly high class screen entertainment. It isn't great or a particularly noteworthy production, but it holds the interest all the way, and the work of the star and her support is well and pleasingly done.

The outstanding impressions of Elaine Hammerstein's performance are sincerity and refinement, and she plays the part with an air of both that will charm almost any audience. There was an absence of great emotion when it was naturally expected.

The direction has had a big hand in bringing out and developing the characters, and in keeping interest unlagging until the finish. The introduction of a new angle to the plot after it is presumably being wound up, has been skilfully done so that it comes as a pleasant surprise.

Frank Currier gives a particularly entertaining performance. The whole cast is competent, however.

Craig Winchell is threatened with disownment by his wealthy father, unless he gives up his wild ways, and particularly Mrs. Clara Marshall, a divorcee with rather a tarnished reputation. Craig, determining to try and follow his father's wishes, leaves for a long motor trip. His car breaks down before the home of Rev. Richard Snowden in a small town. There he meets Snowden's secretary, Mary Murdock (Elaine Hammerstein), and falls in love with her.

The death of Snowden permits Mary to leave, and she and Craig are married. Craig brings his bride back to his father, but John Winchell refuses to see her, imagining the type of wife Craig has chosen. To win over Craig's father, Mary secures a position as his secretary, and completely captivates him, so that when he discovers she is Craig's wife he is overjoyed.

It is then that Craig accidentally again meets Mrs. Marshall. The lure of the old gay life is too great and he promises to attend her party the next night.

Mary learns of the party, and that her husband has lied to her, and when John Winchell threatens to drag his son away, Mary says that it is her place to get him.

Dressed in the finest gown that John Winchell can buy, Mary goes to the home of Clara Marshall, and when Craig compares the two women face to face, his remorse is sincere as he appreciates the true value of the wife he has deceived.

Use the Star's Name and Promise An Unusual Story

Box Office Analysis for the Exhibitor

Elaine Hammerstein's name will be one of your best points of exploitation for this, and you can promise a mighty pleasing performance by the star. You will be justified in saying that her work in this is fully equal to anything she has done. If her popularity is established with your patrons, this will probably be almost sufficient, but you need not limit your-
**VITAGRAPH**

<table>
<thead>
<tr>
<th>Release Date</th>
<th>Footage</th>
<th>Reviewed</th>
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<tbody>
<tr>
<td><strong>Alice Joyce</strong></td>
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<tr>
<td>The Prey</td>
<td>6000</td>
<td>10-16-20</td>
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<td>The Veil of Mystery</td>
<td>5000</td>
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<td>Cousin Kate</td>
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<td><strong>Earle Williams</strong></td>
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<td>The Purple Cipher</td>
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<td>The Romance of Diamonds</td>
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<td>Diamonds Afire</td>
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<td><strong>Corinne Griffith</strong></td>
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<td>The Broadway Bubble</td>
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<td>11-21-20</td>
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<td>It Isn’t Being Done This Season</td>
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<td><strong>Harry T. Morley</strong></td>
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<td>The Sea Rider</td>
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<td>The Gauntlet</td>
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<td><strong>Super Pictures</strong></td>
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<tr>
<td>Trumpet Island (Tom Terriss)</td>
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<tr>
<td>Dead Men Tell No Tales (Tom Terriss)</td>
<td>7000</td>
<td>12-19-20</td>
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<td>Black Beauty (Jean Paige)</td>
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<td><strong>Alice Calhoun Prod.</strong></td>
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<tr>
<td>Princess Jones</td>
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<td><strong>Antonio Moreno Prod.</strong></td>
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<tr>
<td>Three Sevens</td>
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**INDEPENDENT—STATE RIGHTS**

Girls Don’t Gamble (D. N. Schwab) | 5000 | 9-5-20 |
Love’s Battle (Climax Film) | 5000 | 9-12-20 |
Houdin’ Home (Yale Photoplay) | 5000 | 10-24-20 |
Honeymoon Ranch (Harr Pictures) | 5000 | 10-25-20 |
Uncle Sam of Freedom Ridge (Harry Levey) | 7000 | 10-3-20 |
Voices (Victor Kreischer) | 7000 | 10-3-20 |
The Victim (C. B. C. Film Sales Corp.) | 6000 | 12-20-20 |
The Good Bad Wife (V. N. Melcher) | 5000 | 10-24-20 |
The Woman Unnamed (Pyramid) | 5000 | 10-31-20 |
Fables (H. R. Marmel) | 5000 | 10-31-20 |
The Unfortunate Sea (Frank Gersten) | 5000 | 10-31-20 |
Youth’s Dance (I. S. Corp.) | 6440 |          |
It Might Happen to You (S. E. Ent.) | 5000 | 11-14-20 |
Smiling All the Way (D. N. Schwab) | 5000 | 11-21-20 |
Dangerous Love (C. B. C. Film Sales Corp.) | 6000 |          |
Isobel (Geo. H. Davis) | 6000 | 12-5-20 |
The Price of Silence (Sunset Pictures) | 4000 |          |
When Dawn Came (Producers Security) | 3900 | 12-26-20 |
Love’s Plaything (Radio) | 5000 |          |
Skinning Skimmers (Radio) | 5000 |          |
The Price of Silence (Peggy Hyland) | 6000 | 1-1-21 |

**SHORT REEL RELEASES**

**FAMOUS PLAYERS-LASKY**

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<thead>
<tr>
<th>Release Date</th>
<th>Footage</th>
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<td>December Releases</td>
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<tr>
<td><strong>Comedies</strong></td>
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<tr>
<td>Dabbling in Art (Mack Sennett)</td>
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<tr>
<td>Fatty at Conoy Island (Arbuckle)</td>
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<tr>
<td><strong>Paramount Magazine</strong></td>
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<tr>
<td>Four more issues, one each week</td>
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<tr>
<td><strong>Burton Holmes Travel Pictures</strong></td>
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<td>In Finishing</td>
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<td>Malayman Motor Roads</td>
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<td>The Snowbound Pyramids</td>
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<td>Quant Kuala Lumpur</td>
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<tr>
<td><strong>Post Nature Pictures</strong></td>
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<tr>
<td>Indian Summer</td>
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<tr>
<td><strong>Burlington Adventure Pictures</strong></td>
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<td>The Jangtcha Railway</td>
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<tr>
<td><strong>Paramount-Arborlce Comedy</strong></td>
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<tr>
<td>Jan. 16 A Country Hero</td>
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<tr>
<td><strong>Paramount-Mack Sennett Comedies</strong></td>
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<tr>
<td>Jan. 9 Dabbling in Art</td>
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<tr>
<td>23 Hungarow Troubles</td>
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<tr>
<td><strong>Paramount-Burton Holmes Travel Pictures</strong></td>
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<td>Jan. 2 Bordeaux to Lourdes</td>
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<td>9 Catching Up in Canton</td>
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<td>16 Beautiful Bermuda</td>
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<td>32 Ode Malaga</td>
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<td>32 Under Cuban Skies</td>
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<tr>
<td><strong>Paramount Magazine</strong></td>
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<tr>
<td>Jan. 20th Century Pictorial—Comedy—Cartoon by Mosey</td>
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<td>9 20th Century Pictorial—Comedy—Cartoon by Bailey</td>
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<td>16 20th Century Pictorial—Comedy—Cartoon by Hurst</td>
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<td>23 20th Century Pictorial—Comedy—Cartoon by Sullivan</td>
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<td>32 20th Century Pictorial—Comedy—Cartoon by Mosey</td>
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<td><strong>Paramount-Post Nature Picture</strong></td>
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<td>Jan. Victory Mountain</td>
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<td><strong>Paramount-Burchland Adventure</strong></td>
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<td>Jan. 23 Wildcat Wales</td>
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**UNIVERSAL**


Star Comedies (Lyons-Moran) (1 reel): After the Garden Wall, Mops and Hoses, My Lady’s Ankle, Hearts and Clubs, Maid’s A-Courting, Revenge and Juliet, Shapes and Scrapes, A Movie Bug, Forbidden Brew.
Story Hasn't Much Life, But Is Well Told and Given Good Production

"THE PASSIONATE PILGRIM"
Cosmopolitan Prod.—Paramount

DIRECTOR .................... Robert Vignola
AUTHOR ......................... Samuel Merwin
SCENARIO BY ................... George Dubois Proctor
CAMERAMAN ..................... Al Ligouri
AS A WHOLE......Stars off well enough, loses strength gradually until the end
STORY......Rather a dull atmosphere for picture vehicle; some bright spots needed to liven it up
DIRECTION......Handled the material on hand well enough but with ingenuity might have put some life in it
PHOTOGRAPHY .................... Very good
LIGHTINGS ........................ Good
CAMERA WORK .................... Good
PLAYERS......Matt Moore hardly recognizable; all fulfill requirements
EXTERIORS ....................... All right
INTERIORS ....................... Adequate
DETAIL ........................... Well taken care of
character of story......Man forced into assumed name through unfortunate circumstances is nearly cheated of his second start in life
LENGTH OF PRODUCTION ...... 6,357 feet

"The Passionate Pilgrim" promises much more than it reveals. The early reels are very good and the flash backs very well handled, but after the hero's past life has been told and his present circumstances explained interest gradually fades and the end might have been reached at most any time. The trouble with the story is that it's dull. There is no life injected to relieve the listless sort of atmosphere that prevails.

Director Vignola has handled the material given to him to work with satisfactorily enough, but he might have used some of his own inventive power to brighten up a lifeless scenario. He has done well with the players, and his attention to detail is noticeably fine. Then too, his management of the first reels is splendid. The manner in which he makes known the past life of the hero is unusually effective and it's to be regretted that that part of the hero's life which follows isn't of the same interest.

Matt Moore is hardly recognizable in his specs and trick haircomb. He is 'The Passionate Pilgrim,' Charles Gerard is a good villain, while Ruby De Remer is the crippled heroine who finds she can walk after the hero has kissed her. Claire Whitney hasn't much to do as her sister. Frankie Mann is a sub-sister newspaper reporter who wears mannish clothes.

Stafford is put on the staff of the News but it isn't long before Margie Daw, a sub-writer, discovers who he really is. She goes back through files and finds that he is really Henry Calverly, the husband of Cecily Calverly, whose mother had been accused of murder.

And now Calverly was beginning life anew under the name of Stafford. Through an article written by him he exposed the city's mayor and his graft thereby losing his job. But through Margie's kindness he was given a position writing a biography of the late Mr. Cantey, whose crippled daughter Miriam personally managed the estate despite the interference of a trust which her father had created.

Stafford had a three-fold job on his hands before long—loving Miriam, protecting her from the trust and writing her father's biography. And Miriam loved Stafford. She even began to walk after he kissed her. Eventually all comes out right and they are happy.

Use the Author's Name and Play Up With Catch-lines

Box Office Analysis for the Exhibitor

Samuel Merwin's story was considered a "best seller," so you have something to work on in the title. Among the members of the cast you can use the names of Matt Moore, Ruby de Remer, Charles Gerard and Claire Whitney. Despite the rather dull atmosphere of the story there will be those who will be well satisfied with it because at any rate it is well told.

Announce it as a Cosmopolitan production and use Robert Vignola's name. Those who saw his productions "More Deadly Than the Male" and "The World and his Wife," may be interested in seeing "The Passionate Pilgrim." Catchlines should be effective in connection with advance announcement. You could say: "If you had faced notoriety and finally imprisonment though you were innocent, and then seemed to be blocked in every effort to live down the past, would you give up or fight it through? See 'The Passionate Pilgrim' for the answer."
Release Date
Western and Railroad Dramas (2 reels): In Wrong Wright, Cedars, Double Danger, The Two-Fisted Lover, Tipped Off, Superstar, The Brand Floater, The Smiler.
International News: Leave Town for Saturday.
Serials: The Flaming Dick (16 episodes); The Vanishing Dagger (18 episodes); The Dragon's Nest (15 episodes); King of the Circus (Eddie Polo)

PATHE
Dec. 19 The Joe Unmasked (No. 10 The Phantom Face) 2
Dec. 26 Through Prison Walls (No. 11 Phantom Face) 2
Jan. 2 Behind the Mirror (No. 14 Phantom Face) 2
Jan. 9 The Attack at the Inn (No. 15 Phantom Face) Unmasked (No. 6 Phantom Face) 2
Jan. 16 Confession (No. 14 Phantom Face) 2
Jan. 30 The Broken Necklace (No. 9 Phantom Face) 2
Feb. 6 Shots in the Dark (No. 10 Phantom Face) 2

Federated Film Exchange of America
A Rare Bird (Monte Bank) 2
His Naughty Night (Bank) 2
Nearly Married (Bank) 2
Bedroom Scandals (Bank) 2
Ford Educational Weekly (1 reel): Airisticacy, Having a Circus, Starting a Yarn, In the Glory of the Past between Three Friends, For the Future, The Way of the West, Timbervest, What the Ocean Holds, Nanasi (Rahama Islands), In Arizona, Number Fingers (Telephone), Harry's Slowly, A Fairyland, The Message, Democracy in Education.

Pioneer Film Corp.
Facts and Follies Series (1 reel): Babes in Borskin, Call Me Daddy, Down Beside the Scoria, Knockout Maggie, Professor Was Right, Running Romans, Two's Company, Young Ideas.
Luke McLukey's Film-Osophy (½ reel).
The Sonny Series (2 reels).

GOLDWYN
Goldwyn-Bray Comics (1 reel): Judge Rummy in Shedding a Profit (Lampooning Happiness: Happy Hooligan in Apollo, Cupid's Advice, Happy Hoodlum, Judge Rummy in The Prize Dance, Judge Rummy Meets Shanghai Kid, Running Big Game.
Capitol Comedies (2 reels, distributed by Goldwyn): In and Out, Knocking 'Em Cold, Hearts and Hammers, Artistic Enemies, Fingers and Pockets, Love on Rollers, At It Again, Professional Ethics, When a Man Gets Here—a Napoleon.

VICTOR KREMER FILM FEATURES
A Burlesque on Carmen (Charles Chaplin) 2
The Champion (Charles Chaplin) 2
Workmates (Charles Chaplin) 2
By the Sea (Charles Chaplin) 2

RECREALT
Billy Franey Comedies (1 reel): Fixing Lizzie, Getting His Goat, Dry Cleansed.
Alice Hoveliet Comedies (2 reels): Squirrel Time, Convict's Happy Bride, Good Night Raft, Luminaries and Politics.
Napoleon & Sally Comedies (1 reel): Their First Flivver, The Desert, Dreamy Clouds, Babes in Alaska.
Mary Rowbert (2 reels): Circus Days, She's a Vamp.
Royal Comedies (2 reels): Where Are Your Husbands, When the Cat's Away.

Educational Film Exchange, Inc.
Mermaid Comedies (2 reels): A Fresh Start, Duck Em, Dynamite, None-sense, The Sump, April Fool, High and Dry.
Torchy Comedies (2 reels): Torchy, Torchy Comes Through, Torchy in High, Torchy's Millions, Torchy Turns Crip, Torchy's Double Triumph.

Release Date
Christie Comedies (2 reels): Kiss Me Caroline, A Seaside Siren, Out for the Night, Seven Bad Pats, Don't Blame the Shark, Striking Models, A Homespun Hero, Shuttle the Queenie, Going Through the Key, Fat Pig, Blood Thirsty, Hot Blooded.
Specials (9 reels): Modern Centuries, Valley of 10,000 Smokes, Bake Ruth — How He Knocks His Home Runs, The Race of the Age (Man o' War — 2 reels), Art of Diving (Annette Kellerman).

C. B. C. Film Sales Corp.

S & E Enterprises
December Comedies

C. B. C. Film Sales Corp.

Screen Snapshots

Nov. 30 No. 14
Nov. 15

28 No. 16

Hallmark Comedies

Nov. 15 Hired and Fired

Dec. 1 A Close Shave

11 This Is the Life
Some Short Reels

"Heidi Of The Alps"—Prizma
Type of production...............................Colored scenic and Child's story
Prizma presents little Madge Evans in a beautifully colored portrayal of the old time children's story of "Heidi." They advertise the production as the first story ever presented on the screen in colors. From an artistic standpoint, this picture is a splendid number. The coloring is fine, and the locale in which the scenes were made offers some great mountain views. The story is widely known, and while it is a very simple one of a child, there is a big thought behind it, and presented in so artistic a manner, it makes a very attractive feature. The scenario is by Catherine Carr, from the story by Johanna Spyri. It is the tale of a little Alpine girl, who, becoming a burden to her aunt, is taken to the Alm Uncle, who is her grandfather, to live. There develops a childhood romance with Peter the shepherd boy. The main thought of the piece is her successful cure of a crippled girl, her friend by pure faith. The unusualness and the beauty of the picture will make it an attractive feature, particularly to high class patronage. It was directed by Frederick A. Thompson.

"Fantomas"—Fox
Type of production...............................Serial
A number of detective stories by two French authors, Marcel Allain, and Pierre Souvestre, form the basis of this "master crook" serial. There are to be twenty episodes. The production has been more elaborately made than the average serial, and an unusual attention to detail makes it in general affect, superior to the general run of such pictures. Every essential of the type is there in abundance, and the story, while hardly plausible in any part, is interesting. The action is fast and furious from the start, with some good thrills and stunts coming in rapid succession. From the four episodes reviewed it may be judged that this one is a sure bet for exhibitors who use serials. The director, Edward Sedgwick, has managed to suspense admirably, and must also be given credit for the smoothness of the action and the avoidance of confusion in rapidly changing scenes.
There are no featured performers, but the principal parts are handled well by Edward Rosenman, as Fantomas, Edna Murphy as the Girl, Johnnie Walker, John Willard, and Eve Balfour.
Fantomas is a master criminal who has successfully eluded capture for years. Frank Dixon, a detective, has sworn to take him. Fantomas sends a woman to Dixon to tell him he will go straight if given an unconditional pardon. Dixon refuses and Fantomas then proceeds to do something that will hold the police up to ridicule. He kidnaps James Harrington, a wealthy scientist who has discovered how to make gold chemically, and his daughter Ruth. He is going to kill Harrington, Ruth, and her sweetheart, Jack Meredith, unless given double what he is asking. The formula changes hands rapidly, finally being obtained by Meredith who puts up several fights to keep it. Detective Dixon is baffled at every turn by the super criminal. Fantomas.

"Sweetheart Days"—Sennett—Paramount
Type of production...............................2 reel comedy
This will likely be proved disappointing to patrons who will expect a lot of a Mack Sennett comedy. It gets away for a very slow start, and there isn't enough stuff in it to carry two reels across. There are no featured comedians, and the two who carry the principal of the comedy succeed in making it only mildly funny. A number of pretty girls add something to the attractiveness, but on the whole it's rather flat. Toward the end the action speeds up and there is some chasing and slapping. It is fair amusing but provides no good finish. The story is about a young man teacher in a girls' school, who loses his job because the girls fall in love with him. One girl's father takes her out of school and advertises for a tutor. The boy enters the ad, disguised in long whiskers. The wealthy suitor gets into the same makeup, and then a real tutor comes along looking like both of them. The mixup at the girls' home provides most of the comedy.

"The One Best Pet"—Chester-Educational
Type of production...............................2 reel comedy
This one features trained animals, including "Snoopy," the almost human monkey, a dog, a pig and some lions. It is a high above the average for this type of comedy and draws a round of applause when shown at the Rivoli. The monkey performs some scarcely believable stunts for an animal and is chiefly responsible for the success of the picture. There is a mustached comedian who fails to get more than one or two laughs, and there are some fairly attractive girls, who execute nature dances in scanty attire. There are several pieces of very clever trick photography and double exposure which defy detection and provide several thrills when a tiny tot appears to be one minute in the clutches of wild lions and the next dangling from a lofty steepie. It is a first class two reel, and good stuff for any type of audience.

"Kuala Lumpur"—Paramount-Burton Holmes
Type of production...............................1 reel travelogue
In this a trip is made to the city of Kuala Lumpur, the capital of the Malay Federated States, and the reel is made up of views of the city itself, the natives and some of the surrounding country. Some of the footage is interesting, particularly a bit showing religious rites and preparations for worship in the Mohammedan Mosque. This part gives a very good idea of the elaborate and ornate temple, and also shows the natives bathing and cleansing themselves before the service. It is interesting to note the strange combination of ancient and modern civilization, as played by the up-to-date steel bridges and modern railways, in contrast to the ancient river boats, ox carts and crude manner of living. The queer dresses and the principal occupations of the people are of some interest, and the reel as a whole is better than average of the type.

"Ottauquechee Valley"—Post Nature Scenic—Paramount
Type of production...............................1 reel scenic
This latest Post Nature picture contains many beautiful and picturesque shots of the Ottauquechee Valley in Vermont. There is also a very fine sunset which has been caught by the camera. The photography for the most part is artistic and very well done, but there are also one or two dark shots in which the foregrounds especially are blurred. A scenic of average caliber.

"Lost—A Yodeler"—Chester Outing
Type of production...............................1 reel scenic
"Lost—A Yodeler," another of the Chester Outing subjects showing scenes of the Alps, was on the Strand program for holiday week. As in some previous Chester pictures taken in Switzerland, there are numerous beautiful shots of the snow-cloaked mountains. A little snowbound village makes a pretty picture. The snow is so high that the houses appear to be dugouts. Some climbers are shown trying to reach the summit of one of the peaks, but when they do get there they have no breath left for a "yodel"—hence the title. The photography is very good all the way.

"Sand Witches"—Gayety—Educational
Type of production...............................1 reel comedy
A Gayety Comedy, featuring Neal Burns, Charlotte Merri- man and some bathing girls. The has the shop worn theme of the bathing beach boys and girls, and there isn't anything out of the ordinary to make it particularly attractive. The comedy is noticeable by its scarcity, and such as there is, has all been used a lot. Just fair all the way.
Short Reels

"The Slicker"—Sunshine-Fox
Type of production: 2 reel comedy

Fox has a really fine comedy in "The Slicker," the latest Sunshine subject. Just step into a theater while the picture is being shown and you ought to be able to get a pretty good idea just how the picture is going over. The matinee crowd couldn't seem to stop laughing in a Broadway house. The comedy is just the usual nonsense as far as a plot is concerned, but it's the way it's done and mostly the way Al St. John does it. And then the titles—oh boy—slangy, yes, but you've got to laugh. Here's one: "They called her rent because the landlord ran away." Another: "He's so mean he dries snow and sells it for salt." There are many even better. St. John goes through his usual acrobatics and has a few new ones to boot. It's really a fine fun maker, "The Slicker."

"High and Dry"—Mermaid-Educational
Type of production: 2 reel comedy

This is an unusually funny number, and incidentally one of the bathing beach type, which have for the most part been squeezed dry of laughs. There is no lack of laughs in this one, however. Emmie Adams is the featured comedian, and it is by far the best piece he has ever had to work in. The old stuff is put over in great shape and there are a flock of new gags and some brand new business that is good for lots of laughs with any audience. It is mostly a lot of crazy nonsense that can't be satisfactorily described, but it's the kind of nonsense that everybody enjoys. The plot, such as it is, concerns the efforts of two rival suitors to win the girl, by fair means or foul. One tries to get her through his athletic prowess, and there is some funny stuff in this part when the pole vaulting hero gets tangled up with a "Passe Weekly" cameraman. Incidentally there are several splendid high dives by one of the bathing girls. A lot more good business is developed when the hero almost marries the wrong girl. This is the kind of comedy you want, so don't fail to book it.

"Wedding Bells Out Of Tune"—Sennett-Paramount
Type of production: 2 reel comedy

A fair amount of amusement all through, and several good laughs in the second part, are provided by this Mack Sennett number, with Louise Fazenda as the featured performer. The first reel is only moderately funny, but in the last, some very good stuff develops from the sypings of a detective who changes his disguise every minute. The idea of the story is a funny one, showing a married couple visiting a pair of newlyweds during their honeymoon. A good bit of business comes when an army of movers furnish the newlyweds' home in a jiffy. The way the married couple move in on the bride and groom, and a plot of the wife to compromise her husband and secure a divorce, all makes pretty good comedy. It runs along fast and while it may not be all that your patrons will expect of a Mack Sennett picture, the chances are that it will satisfy most of them, as it's a better than average two reeler.

Paramount Magazine—Paramount

The current issue starts off with a "20th Century Pictograph" visualizing the meaning of the word "determination," by means of a humorous little scene showing a clerk demanding a raise from his boss. The second subject is a cartoon by Harry Leonard, and this is followed by some "Sayings of Benjamin Franklin." Then comes the "Street Car," an animated cartoon of "Bud and Susie," which is a good one, and highly amusing. On the whole, a good number.

"Their First Trip Type"—Universal
Type of production: 2 reel comedy

This is a Century offering, featuring Bud Jamison, two other Century comedians, and some bathing girls, only this time they are gymnasium girls. There is some fair stuff in the first reel when a corpulent lady attempts to reduce by various exercises. The second part is old time slapstick, with padded mallets landing fast. Nothing original about this part, and while it is fast and furious, it fails to register principally because of the antiquity of the business. Some fair comedy results from scenes in a photographer's parlor, where the photographer resorts to various means to make the customers smile, as for instance, holding up a quart of the forbidden juice beside the camera. This part is the best in the picture but it is also very short. As a whole this is a moderately satisfactory two reeler.

"A Doggone Mix-up"—C. B. C. Films Corp.
Type of production: 2 reel comedy

This is a Hallroom Boys comedy featuring Sid Smith and Harry McCoy as Percy and Ferdie, and with Polly Moran also featured. It's good stuff through a lot of the footage. A laugh starts it off when the boys are discovered seated on a luxurious lounge, apparently in an apartment, but in reality it turns out to be on the back of a truck. There is some business with trick mirrors that is good for a few laughs, and then the plot resolves itself into an attempt of the boys to rescue a young lady's pet dog that has become attached to a flock of hooligans. Several new pieces of business appear in the chase after the dog, and most of them are laugh getters. The chase is stretched out a little too long, but the last part provides good amusement and some thrills, by means of clever photography when the boys chase the pup to the top of a skyscraper and nearly fall into the street. There is more than the average amount of amusement in both reels, and the offering should go over with any type of audience.

"The Morning After"—Pathe
Type of production: 1 reel comedy

Harry Pollard is featured in this, with Marie Mosquini, Hughie Mack and Sunshine Sambo. It is a poor number, with only a small bit of business with any real comedy value, and a minimum number of laughs. Pollard depends entirely too much on mugging in front of the camera, and some time worn gags to put it over, with the result that it flops. The effort to force the laughs on some of the stuff is very apparent that the average audience will see through it. Harry and his fat partner appear as two young men on the morning after a big party, in the highest spirits. The man keeps them on the move, and is always on the job when the two are on the point of getting away with something. The little darkly furnishes a couple of laughs when he and Harry break into a house and the little fellow gets mucked up with a lemon pie, but aside from that the smiles are hard to pick out. It will be best not to say too much about this one if you run it.

"Sultans Of The Sea"—Chester—Educational
Type of production: 1 reel Scenic

The first portion of this "Scenic" is made up of a series of views taken in the region of Cape Horn, and has as its feature, some shots of hosts of sea lions. Interesting close-ups are obtained of the animals, and an unusual long shot. The long shot is a great mass of them making for the water when frightened by the approach of the cameraman. The winding inlets of Magellan Straits, with thousands of islands dotting their surface, and the snow covered mountains and glaciers on the other side, have been well photographed and are a pleasing bit of footage. The second half of the reel has been titled, "Getting a Toe Hold," and shows two Chilcanos carving by hand, some fancy stirrups, from a solid section of tree. Their ability to execute such fine carving with ordinary carpenter tools such as an adze, a drawknife, and an augur, is remarkable, and their rapid fashioning of the stirrup is thoroughly interesting. The reel is very good all the way through, and will prove a good bet.
MARY PICKFORD'S

New Production to be Released

January Ninth

"The LOVE LIGHT"

has its moments of delightful humor—the quaintest comedy touches imaginable—human bits that will find a response in hearts everywhere. And there are bits of pathos—moments of real heart-searching tragedy—and again, scenes of tremendous melodramatic force.

And withal, the radiant beauty and exquisite dramatic genius of Mary Pickford herself, the foremost artiste of the screen.

"The Love Light" is indeed a picture to be remembered.

Written and Directed by FRANCES MARION

Photographed by CHARLES ROSHER and HENRY CRONJAGER

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W.GRIFFITH
HIRAM ABRAMS
PRESIDENT
"The most amazing American Melodrama ever screened" is the right way to characterize this tremendous picture. Up-to-the-minute and absolutely breathless in its action, it will give your people the biggest thrills of their lives in a production de luxe in which not a single detail has been neglected. Here is one picture you can book without viewing.

Universal has done it again! Has developed an exploitation idea that will work in every town and city of the country just exactly as it worked in New York—and it nearly scared New York to death!

A series of four posters was used:

- "Do you play cards on Sunday?"
- "Do you motor on Sunday?"
- "Do you work on Sunday?"
- "Do you dance on Sunday?"

After these had been on the boards four weeks another 24-sheet was posted announcing Priscilla Dean in "Outside the Law."

For four weeks all New York saw these posters—and thought only of the proposed Blue Laws—and talked of nothing else. When the advertisement was disclosed, that title, "Outside the Law," had been fixed in their minds as nothing else had been fixed for years.

It will work exactly the same way in your town, wherever you are, whatever the character of its people. See your Universal Exchange today as to these tremendously successful posters. A complete description of the campaign will be found in your Helpbook, which is now in the mail.

Carl Laemmle presents

PRISCILLA DEAN
Supported by Lon Chaney in Tod Browning's Greatest
UNIVERSAL JEWEL

"OUTSIDE THE LAW"
In Federal Eye

Trade Commission Investigating Eskay Harris' Version of "Black Beauty"

An application has been filed with Federal Trade Commission by Vitagraph regarding a film version of "Black Beauty," which is now held by the Eskay Harris Feature Film Co., Inc., with offices at 126 W. 46th St.

The matter comes within the province of the Commission in view of the ruling handed down some time ago in Washington, relative to the showing of re-issued films under new titles, with the intent of deceiving the public. Vitagraph claims that the picture controlled by Eskay Harris is a re-issued subject, originally exhibited some years ago under the title of "Your Obedient Servant," and that it is now being offered under the title of "Black Beauty." Vitagraph has recently completed a special production of the same name, and has extensively advertised it.

When B. L. Shinn, attorney and examiner in charge of the New York office of the Commission was asked whether or not was true that Vitagraph had filed an application, he refused to either confirm or deny it.

Winfield Bonynge, attorney for Eskay Harris, admitted that he had held a discussion with the investigators of the commission. He stated that his client was convinced of his right in the matter.

Big English Company
(Special to WID'S DAILY)

London—The Omnium Trust Corp., capitalized at £2,000,000, is about to launch a move to acquire a number of theaters throughout England. The company was originally formed in the States with a capital of $10,000,000. It is planned to issue to the public 200,000 shares of preferred stock at $1 each.

Studio Mortgaged

The Title Guarantee and Trust Co. has issued to Famous Players-Lasky a loan of $500,000 in the nature of a first mortgage covering the Long Island studio and laboratory.

Wild Waves


To make it more intrikut. Days pass. As the title writers say. Caught FF going into "Al's" office. Whassit all mean?

SOME FIGURES

"Hi" Abrams won't talk about 'em. But they're right. Says Mary's "Pollyanna" got more bookings than any release she put through Famous. Interesting. Consider things. Famous had her a long time. Big chance to pile up accumulative values. Abrams' organization barely over a year old. Works on a mail

(Continued on Page 4)

Lichtman Out

Long Expected Announcement Made
Plans Own Company—S. R. Kent His Successor at F. P.

Announcement was made on Saturday afternoon of what has been expected in film circles for some time past: that Al Lichtman had resigned as general manager of distribution for Famous Players-Lasky. The resignation became effective on Saturday.

At the same time Adolph Zukor announced the appointment of Sidney R. Kent, until now general sales manager, as general manager of distribution, succeeding Lichtman. The official statement from Famous Players stated that Lichtman had resigned "to fulfill his ambition to go into business for himself." Five years in this phase of work are nearing completion and he will make them known shortly.

Lichtman's record in the business is too well known to review in detail. He has been in the business since 1910 and since 1918 in charge of distribution for Famous Players. He is credited with being directly responsible for the building up of the Paramount sales organization which does a gross business of about $600,000 weekly.

His resignation prompted the issuing of a statement by Adolph Zukor, who said in part:

"You have been one of the principal factors in building up our organization, and during our association I have found you an executive of integrity, vision and rare ability. But, more than that, I have always counted you as one of my closest friends."

Lichtman stated his retirement would be "like leaving home," and then added:

"Much as I regret leaving him (Zukor), however, I do not feel justified in turning down the opportunity which has been presented to me. What my future plans are I shall make known shortly."

No successor to Kent was named.

No Definite Plans

Allen Holubar has not definitely closed arrangements for future productions. He told WID'S DAILY over the telephone from the Commodore that he expected to have an active year in 1921, but that nothing definite had been done regarding future productions. He will remain in New York for several weeks and then return to the coast.
The RITCHEY poster always varies in detail, but it never varies in quality, at all times being the best.

RITCHEY
LITHO. CORP.
406 W. 31st St., N.Y. Phone Chelsea 6388

A GENUINE SPECIAL

FOR SALE
Spectacular Six Reel Negative, a former First National Release—Chet H. A. SPANUTH
220 S. State St., Chicago, Ill.
To Producers, Stars, Directors, Authors, Publishers, Dramatists, et al.

A NEW YEAR GREETING

EVE UNSELL PHOTOPLAY STAFF, Inc.

coincidentally with this announcement, takes its place in the industry as the first independent staff of trained and experienced screen writers, in the earnest conviction that it can be of great service to all the creative factors of the screen, and with the dedication of its purposes to a higher scenario standard.

WE ARE GRATIFIED TO ANNOUNCE
(as our initial engagements)
that we have been contracted to supply six continuities for the
Famous Players - Lasky Corporation
and six continuities for the popular First National star
Katherine MacDonald.

"EVERYTHING FROM SCRIPT TO SCREEN" including
CONTINUITIES, SYNOPSES, OPINIONS and REVISIONS
SUB-TITLING and EDITING, REPRESENTATION OF
AUTHORS, PUBLISHERS and DRAMATISTS, CONSULTATION and ADVICE.

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Tom Moore
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Pauline Frederick
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Hugh Ford
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EVE UNSELL, Pres.  E. J. CLODE, Jr., Vice-Pres.  LESTER BLANKFIELD, Sec'y & Gen. Manager

Temporary Phone: Bryant 3887
Wild Waves
(Continued from Page 1)
order basis. He says. Thinks it great tribute to idea. Won't
let figures come out. But I saw 'em. They're a lot.
Opens interesting thought. What's biggest number of book-
ings average big picture gets? Sales managers, ready? Start
to shoot 'em in. Buying a Burroughs to figure 'em up.
POWERS NEW LINEUP
Pat Powers. Old timer. Knows the game back up.
Also in Gaelic. As well as other tongues. Mixed up in church
work. Strange? Not so very. Got in International Church
movement. Making film for them. Still at it. Can't understand
anyone being interested. In what he's doing. But busy as a bee.
WILL BE MISSED
Herman Fichtenberg. Formerly Universal. Formerly
Saenger. Sold out to Lynch. Got a wad for his 40 per cent
holdings. To last a lifetime. Enough. Not mixed up in pic-
tures. Not yet. Has a plug of "Honey, I Shrunk." Adding to the
roll. Needs a horsekeeper to keep it together. Going away. To
rest. Starts soon. Be gone nine months. Won't say where
TALKED ABOUT
That Stoll insert. In WID'S and trade papers. Catch it?
Hard to miss. Reproductions of covers of all trade press. Smart.
Flashy. Carried a whale of a punch. Ralph Proctor's idea. One
of best seen in a long time. Talked about a lot. Got over. Big.
CONTRACTS AND SUCH
Stars usually want 'em. Ironclad. Ask Nate Burkan. Or
Denis O'Brien. They'll tell you. Also ask Zukor. Or anyone.
But here's the exception. Will Rogers. Started in with
Goldwyn without one. Left it to Fate. Then got a real one.
Big. Fat. Ends in June. Then what? Also George Arliss.
Made "The Devil." Without a scrap of paper. Willingly.
What's the answer?
DAVIS GETTING BUSY
HO. Formerly with Triangle. Now with Mack Sennett.
Say he has ideas of a new organization. Coming next quarter.
Seems a long way off. Many things can happen. Before then.
Or before Spring. Wonder what it'll be about? And who'll be
along in the party? HO made a rep with Tri. Kept costs down.
Gang said "sausage made." "Machine made." But HO kept
right on. Till Tri quit. Then gang said "see?" And a couple
exclamation points. Like these!!!
MOSS AND UBO
Ben Moss. Now with Keith people. Incorporated new con-
cern. Last week. Million and half capital. Won't say what
it's all about. Led to gossip. They say it may mean UBO is
going into production. Threatened long time. Moss mum. Just
smiles. Only been with Albce months. Say his work stands
out. Buying film. Aiding anyway. Saving big coin. At rate
of about $300,000 a year. Means something.
REGARDING AL AND ALLEN
Kaufman and Holubar. Seams some people got impres-
sion they were linked for life. Because of what WID'S printed.
That's what we do for 'em. Also printed something else. That
they weren't. But some people have impression they are. Both
here now. All about the release of their "Man, Woman and
Marriage." Allen about future connection. Once and for all.
Last time. Going. Going— Al and Allen were together on
one picture. One only. S'ennough.
THAT MERGER
Between United Artists and Associated Producers. Lots of
talk. Here and the Coast. Coast particularly. Looks like a
lot of tangles to be ironed out. Before it could work. Abrams
and O'Brien of United Artists on way now. Left Saturday.
Price now there. Things may happen. Book odds liberal.
That they won't.

Cecil B. DeMille
long ago surpassed
all other directors.
Now he has
Surpassed
Himself.

"Forbidden Fruit"
By Jeanie MacPherson

A Paramount Picture

WILD'S DAILY

Monday, January 10, 1921

BLACK BEAUTY

DIRECTORY OF THE TRADE
A RELIABLE GUIDE FOR READY REFERENCE

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819
"AI" Has Reissues

Deal On With Famous Players—Felix Feist to be Interested—Means New Exchanges
(Special to WID'S DAILY)
Chicago—Al Lichtman refused to comment yesterday as to his future plans, following the announcement made in New York of his resignation from Famous Players.

DANSENBERG.

It is believed that Lichtman's retirement from Famous Players will result in a combination between Lichtman and Felix Feist, formerly of Goldwyn. They will probably have their own distributing system and release some of the more popular Famous Players productions, including those of Mary Pickford and Douglas Fairbanks.

Negotiations tending towards a combination in the deal are believed to be almost concluded.

Brunet Returns
Paul Brunet of Pathé returned to New York from the coast yesterday.

Fitzpatrick Here
Kenneth Fitzpatrick of Fitzpatrick and McElroy of Chicago is at the Astor.

Taylor Coming from London
(Special to WID'S DAILY)

U. F. A. Head Here with Blumenhal
Joseph Somlo, one of the managing directors of the German U. F. A. arrived in New York yesterday from Liverpool aboard the Augsburg Victoria. With him were Ben Blumenhal and Samuel Rachman.

"Passion" Over Fox Circuit
The local First National exchange has closed a deal with the Fox circuit on "Passion." The picture will play week stands as a general thing and the total contract calls for about 100 days' booking.

The picture is playing at the Brooklyn Strand this week and at the Academy of Music for a week. It opens on Thursday for a three day run at the Audubon.
All in Chicago
(Continued from Page 1)
"Man, Woman and Marriage" is scheduled and tomorrow Anita Stewart's "Sowing the Wind."
A considerable number of First National franchise holders are here for the showings as well as prominent exhibitors. J. D. Williams, Harry O. Schwalbe, Nate H. Gordon and others are present. There are some here who are not first National men, too. These include Sidney R. Kent of Famous Players and Al Lichtman, Al Kaufman is around and "Mickey" Neilan and "Jimmy" Grainger are due on the 20th Century this morning from New York.

Guinan Leaves for Coast
Texas Guinan, who recently signed with Victor Kremmer to appear in a series of eight western dramas, left for Los Angeles late yesterday, to start work on her first picture "The Girl Sheriff." Francis Ford, as noted, has been engaged to direct the series.

Mintz Resigns
(Special to W.I.D.'S DAILY)
Chicago—M. J. Mintz, sales manager of Celebrated Players, has resigned to become general sales manager of the Synchronized Scenario Music Co. Mintz had charge of the state rights department of Celebrated for the past 10 months.

Binney at Rialto
Constance Binney at the Rialto during the week beginning Sunday.

O. K. to Make Features
The report that Special Pictures Corp. was to enter the feature field is denied by C. C. Craig, business manager.

Addresses Change
Dietro, Mich.—All street numbers changed in Detroit on Jan. 1. The address of the film building will be 159 Elizabeth St.

Worst Is Over'
W. P. G. Harding, Governor of the Federal Reserve Board, addressing an assemblage of financiers at Delmonico's recently stated:
"I am thoroughly convinced that any danger which may have existed of a general collapse—and I have never thought that danger was as imminent as a great many people have thought it was—has passed and such danger as that has passed. I think undoubtedly that the worst is over."

Brockell Promoted
(Special to W.I.D.'S DAILY)
Chicago—F. M. Brockell, long with First National will, beginning the end of this week have an important position in First National's home office. He will be in charge of the various exchanges and except that they are on a somewhat co-operative basis have the same duties as the director of sales. Brockell has just finished organizing the Dallas office and was formerly in the Chicago territory.

Still Conferring Over Increase
(Special to W.I.D.'S DAILY)
Los Angeles—The theater owners and members of the operators' union are still conferring over the raise the union has asked. A definite agreement was in sight last night.

Novel, Not Short Stories
It seems that James Oliver Curwood had novels in mind when he stated that Joseph Seiden did not hold the picture rights to any of his long works. Curwood does not attempt to convey the idea that none of his shorter works are for sale. Some of his stories are, and it is four of these that Seiden holds.

Three More Sunday Showings
Pathé has leased the Apollo theater for three Sundays more. "Beloved the Man" is being shown there. The first showing was held on Sunday last.

Quotations

Last Bid Asked. Sale
Famous Players... 51 1/4 55 3/4 100

do pfd... 81 3/4 82

Goldwyn... 4 1/2 5 1/4 10

Loewe's, Inc... 17 1/4 18 1/2 20 1/2

W. Griffith, Inc... 25 3/4

Triangle... Not quoted

World Film... Not quoted

*Quotations by H. Content & Co.

Berk, Eastern Representative
B. Berk, formerly general manager for the Sammy Blum comedies has been appointed eastern representative for the Anit and Howells Comedies, being produced at Sherman, Ca., by the Union Film Co.

Five More Sales

Jans Closes New Deal
Herman Jans personally closed a deal on "Madonnas and Men" for Minnesota, the Dakotas and Wisconsin to Ruben and Finkelman.
U. F. A. in Russia?

German Trust Reported After Concessions from Soviet Government—British Deal On
(Special to WID'S DAILY)

Berlin—Considerable interest is being manifested here over the reports that the U. F. A., Germany's film trust has negotiations on with the Soviet Government for certain concessions regarding films. "It is said in some quarters that the U. F. A. heads are particularly eager to control the Russian market before American producers have an opportunity of breaking into that field again."

(Special to WID'S DAILY)

London—Trade journals here are paying a good deal of attention to the reported deal on between a prominent English exchange system and the U. F. A. of Berlin, whereby the latter's productions will be distributed in England. The Film Renter states that the name of the renting company which expects to pull off this sensational coup, will come as a considerable surprise to the trade generally.

The journal comments on the Russian plans of the U. F. A., and states in that connection:

"Those in close touch with the Continental market consider it quite possible that the Moscow Government will grant valuable concessions to this enterprising German trust, and this likely contingency is occupying the attention of many of the leading American producing companies, who hoped to find a market in the Russian field."

Blumenthal In On Deal

Ben Blumenthal controls the U. F. A. output for English speaking countries, and if a deal were made for England, it seems likely that it would have been negotiated through him.

Lew Cody Here

Lew Cody is in town again from the coast. Around the Lamb's a lot.

Robert Replaces White

(Special to WID'S DAILY)

Chicago—Max Roberts, comedian, has been signed by Pinnacle Comedies for a series of pictures. He will replace Leo White, who recently came here from the coast to finish some two reeler. Roberts is now on his way to the coast to start work at the Balshofer studio.

Some changes have been made in the executive management of the Independent Films Ass'n, who will distribute the Pinnacle Comedies. Eddy Eckles, president, will make his headquarters on the coast and Harry Rice will have charge of home office and the mid-west territory. An office will be opened in New York to handle the east and a member of the firm will be in charge there. With Eckles will go Richard Robertson, publicity director.

Constance Talmadge's next release, scheduled for Jan. 31st, will be "Mammy's Affair."
Newspaper Opinions

"The Love Light"—United Artists
Capitol

WORLD.—Mary Pickford, not so pretty, not so young, not so convincing as the little curly-haired girl who became famous was seen yesterday at the Capitol. * * More over, this is a "story" film. Everybody else steps out of the picture to let Mary act. It is a perfect art and knowledge that one person cannot make a picture.

TRIBUNE.—"The Love Light" is a fascinating story beautifully produced and marvelously well acted. After so long an absence Mary Pickford has returned to the screen in something that is very much worth while. * * *

HERALD.—Our Mary's some doll at the big capitol, with "The Love Light" aglow in her eyes, and in your divorce as you newly tell you she must agonize.

TIMES.—"They have produced a photoplay well above the average on the whole and really excellent in many particulars.

TELEGRAHAM.—"Not only an unusual story for the screen, but a starting disclosure of the emotional powers of Miss Pickford.

MAIL.—Despite the glooms that pervade a good deal of it, Pickford fans are going to like it because it shows their favorite at her best.

POST.—The material of Mary Pickford's latest photoplay, while not startlingly new, is good enough to make a really moving piece, and it doesn't. The story is made up of episodes, more or less hung together, * * *

SUN.—Frances Marion has provided her with a story much more dramatic than usual, and the sea does the rest.

GLOBE.—The plot is interesting because of this radical departure, and also because of its photography, which is an unusual and original.


"The Inside of the Cup"—F. P. L.

Criterion

WORLD.—The finest motion picture of its type presented in New York this season.

AMERICAN.—"For the film drama is the most gripping, the most essentially human document that has been seen on the screen in some time.

DAILY NEWS.—"Has been perfectly cast, well acted, and is provided with excellent settings.

HERALD.—Society's evil, and all the bale weevil infesting life strongly are drawn * * *

JOURNAL.—One of the most human and most powerful motion picture productions.

THE TELEGRAM.—This great book makes "a great film.

MAIL.—" * * * Capeliani has produced a story of the church, that is tense, gripping, powerful and wholly absorbing from the first scene to the last fadeout.

SUN.—"The engagement should be a long one. * * * It is a story replete with drama.

TRIBUNE, Times, Post and Evening World made no comment.

"The Frontier of the Stars"—F. P. L.

Rialto

WORLD.—A prize fight scene in a Bowery saloon into the screen capabilities of Miss Mary Pickford, and the scenes taken in Coney Island brought rounds of applause.

HERALD.—Charles Mungo, the director, has taste that is choice.

TRIBUNE.—" * * * He presents the character with that unflagging skill which has made him the admiration of many film fans.

POST.—There are, however, combinations in "The Frontier of the Stars." It's a good picture and there is the ever-present sincerity of the star, pleasing and strong without the effect of strength.


"Polly With a Past"—Metro

Rivoli

WORLD.—" * * * Miss Claire stamps herself entirely capable of acting before the camera with success.

TRIBUNE.—Polly is not nearly so effective once the scene is off the stage. * * * But Miss Claire does not screen well and the lighting was bad.

MAIL.—There * * * smiles her way to all hearts at the Rivoli. In "Polly With a Past" she does a French work, quite discreet, but still rather trivially. In her defeat Miss Claire may be said to be "there."

TIMES.—Nevertheless the photoplay is an amusing thing, and Miss Claire is quite untied to the camera. She does not lack facial vivacity, and succeeds in communicating her gay mood silently.

TELEGRAHAM.—" * * * Every hit is delightful and amusing, as it was on the spoken stage.

GLOBE.—It is really not Polly's fault, for she makes an engaging little picture which faithfully follows the adventures of the original madcap played with much sprightliness by Ina Claire. * * *

The Lion, Daily News, Journal, Mail Post, Sun and Evening World made no comment.

"The Great Adventure"—1st Nat'l

Stadium

WORLD.—Yes, Mr. Barrowme is a comedian.

HERALD.—Barrowme plays the part with much humorous art: Doris Rankin's a fetching young widow. * * *

TELEGRAHAM.—Lionel Barrowme plays with humorous art.

MAIL.—Extremely well done.

SUN.—Lionel Barrowme proves his latent comic genius by his ability to portray another type of genius—a painter—and do it so convincingly one can almost smell the turpentine.


"Behold the Man"—Pathe

Apollo

TRIBUNE.—" * * * As a tale for little folks, it is very pleasing. For an adult it is not so satisfactory, for the interest is not consistently sustained. * * * But in spite of these few drawbacks the picture is well worth while. The reverent way in which the subject matter has been handed will please every audience.

GLOBE.—The religious story has been developed with all dignity and reverence.

All other papers made no comment.

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MD.—DEL.—DIST. OF COL.—VA.—To Square Deal Film Corp., Baltimore, Md.
TEX.—NO. 80. CAR.—GA.—To Arthur C. Bromberg Attractions, Atlanta, Ga.
THERE—OKLAHOMA—ARKANSAS.—To Tucker Bros., Oklahoma City.

The words

"EASTMAN" and

"KODAK"

are stenciled in the film margin so that all Eastman Film may be instantly identified.

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This welcome means that producers will be treated in the kindest way. We assure you it will not be necessary for you to form your own buying units; we pledge ourselves to work with you hand in hand in making your productions a success from both an artistic and financial standpoint.

If further interested, address

The Jacksonville Chamber of Commerce
Motion Picture Committee
W. R. CARTER, Chairman
JACKSONVILLE, FLORIDA

**The 21st Exchange**

United Artists are arranging for the opening of an exchange in St. Louis. This means the 21st in its present chain.

William Shalit, formerly a sales man in Boston, is now conferring with H. D. Buckley regarding the opening of the office. Buckley has been promoted from Kansas City, Missouri, to the Los Angeles branch branch, Walter Rand, until now in charge of the Los Angeles branch, has been made a district manager with supervision over Los Angeles, Seattle, Denver and San Francisco. T. Y. Henry has been transferred from Denver to Kansas City, where he succeeds Buckley, while Harry Casyd, formerly at Salt Lake, succeeds Henry at Denver.

(Special to WID’S DAILY)

Montreal—United Artists have opened an exchange here in charge of Mauine Brown. This makes the third Canadian office, the other two being in Toronto and Winnipeg.

Reichenbach as Champion

Harry Reichenbach took the role of champion for the industry yesterday when the Daily News published a rather lengthy reply prepared by him in answer to the first of a series of articles the News published on Saturday regarding the wane of stars.

Reichenbach cited the names of some of the pictures like “Rooftop Wives,” “The Queen of Sheba,” “Man, Woman and Marriage,” and stated that the picture industry like all others was “sliding here and there” because of present conditions.

**More Stories**

The Alton Play Bureau, Inc., with offices in the Longacre Bldg., has completed arrangements whereby it secures motion picture rights to all of the fiction stories published in Success Magazine and Outing Magazine, extending back for a period of ten years and terminating with 1911. This makes the third publication that Alton has lined up, the other being, as noted in WID’S DAILY some time ago, Pearson’s Magazine.

**Terriss Finishes Special**

Tom Terriss shot his last scene for “The Heart of Maryland” on Saturday.

Plan Picture in San Antonio

Bert Lyttel, Maxwell Karger and company leave for San Antonio, Texas tomorrow, where “Peace and Quiet” will be filmed. It is planned to make the entire picture there.

**Dinner to Hague**

(Special to WID’S DAILY)

Toronto—Clair Hague was tendered a dinner at the King Edward Hotel by Universal employees, in commemoration of his 10th anniversary with Universal.

**Farmers to Use Films**

(Special to WID’S DAILY)

Chicago—William E. Skinner, secretary of the National Dairy Association has announced plans for the formation of the Farmers Film Corp., to produce pictures dealing with problems of agriculture.

Active sponsors for the company are the Federal Department of Agriculture, the American Farm Bureau Federation, the National Dairy Ass’n, the American Bankers’ Ass’n and state agricultural colleges.
A Complete Schedule
Famous Players Announces Release Until Sept 1—49 From March Through August
Famous Players yesterday announced its complete release schedule for the year which ends Aug 31. It includes three major attractions, the first of which is "Three Horsemen," the Astor Theater's "The Four Horsemen of the Apocalypse," and "Cuba," which will be released in June. The schedule is in rotation, but does not include any of the studio's major attractions, except for the three selected for release in March. A total of 49 films will be released during the period, each month with a new release. The studio's ambition is to keep the public interested in the films and to ensure that they are released in a timely manner.

At Three Today
Universal won't say it's all out but advises film folk to be ready for the Mecca Bldg. at three clock today. Something is going to happen.

Four Horsemen" at Astor Theater
Metro has leased the Astor theater for an indefinite period, beginning Feb. 20, for a showing of "The Four Horsemen of the Apocalypse," which has a company of reputable players and has been licensed for 20 weeks. It has been undertaken at its own cost, which has been paid in advance. Rex Ingram, who was associated with it, is now at the screen in Hollywood for New York tonight with the original print of the feature.

More Showings (Special to WID'S DAILY)
ChicagO—First National scened a few weeks ago in "The Four Horsemen," a film that was shown trial-run at the Astor Theater, and "Man, Woman and Marriage" in the afternoon, Allen Holmbar and Dorothy Phillips coming from New York for the screening. B. P. Schulberg is here to check the picture, and Katherine MacDonald is here to direct the show. Other visitors are Marshall Cohn and James R. Grainger. Harry Sherman stepped over. He lives for the coast today.

Hunt Stromberg, head of the Thomas H. Ince publicity department, arrived from Los Angeles in connection with an exploitation campaign for "Lying Lips." A. S. Aaronson of Goldwyn is here, so "Doc" Shallenberger, of Arrow Films.

Three A Year
The Opportunity Film Corp. has been incorporated in Albany. The company will make three pictures a year in the east. In it are interested Louis M. Cohn, Charles W. Childs, and T. L. Griffith, who photographed all of the Lionel Barrowmore productions for Whitman-Bennett, First National release. It is expected that the company will start actual production in Feb. 15. Offices have been opened at 110 William St.

A $150,000 Company (Special to WID'S DAILY)
Albany, N. Y.—Opportunity Film Corp, of New York is a $150,000 corporation. The incorporation papers on file here give the following names: M. M. Henschel, A. H. Bogan and H. Lederer of 171 Morningside Ave., New York City.

Secures More Sites (Special to WID'S DAILY)
Toronto—It is understood here that N. L. Nathanson, managing director of the Famous Players-Canadian Corp. has secured a number of sites for Paramount theaters. The report has it that property in the following cities has been secured: Calgary, Regina, Moose Jaw, Brandon and Swift Current. The Allen's are rather strongly fortified in all of these cities.

Emile E. Shauer, foreign manager for Famous Players, when asked concerning the report said: "I really can't confirm it."

Back from Cuba
A. Alperstein and J. A. Golden have returned from Cuba. They were there about five weeks.

"Vic" Smith Out
No Longer Studio Manager for Famous Players—"Bob" Kane His Successor
"Vic" Smith, who has been studio manager for Famous Players in the east, has resigned, effective Saturday last. Robert ("Bob") Kane, at one time with the Paralta Co. on the coast, has been named to succeed Smith. Preparations are under way for the opening of the Long Island studio on the 4th of the month. The advertising department under Tom Geraghty is busy whipping scripts into shape for immediate production once the plant resumes operations.

Walter Wanger, general production manager for Famous Players, did not care to make any comment on the change yesterday.

Lynch Here
S. A. Lynch is in New York from Atlanta.

Hill Here from North Carolina
Roland J. Hill of Greensboro, N. C., is in town for a few days. He owns nine theaters in North Carolina.

Swan Case Thrown Out (Special to WID'S DAILY)
Omaha—Judge William Swan, formerly owner of the Swan, Columbus, Neb., named as a defendant in a suit, has not yet renewed the suit. Motion picture men who were greatly interested in the litigation may believe there is no chance now of its being renewed. The case was called for trial in Columbus, Neb., but it was of short duration.

No Statement Yet
No statement has been issued by Andre Himmel or Gustav J. Fleischman of the Fleischman Construction Co. regarding the plans of the $100,000,000s Francisco-American Cinematograph Corp.

It will be recalled that several weeks ago Himmel promised to issue a statement relative to the plans of his company after several conferences with the board of directors of the corporation. It was learned yesterday from the offices of the Fleischman Construction Co. that conferences were still being held and that there was nothing to say at this time.
At Broadway Theaters

Capitol

Mary Pickford's first picture since "Suds" is the feature at the Capitol this week. It is called "The Love Light" and was written and directed by Frances Marion. The opening number on the program is the overture "Queen of Sheba." The next is a Butterfly Ballet. Mlle. Gambarelli and dancers perform behind a translucent screen, upon which thrown a butterfly film, a Prima color subject. The Capitol News is next. "Italian Fantasy" is the prologue to the feature. Erik Bye is the soloist assisted by the Capitol orchestra, the Capitol ballet corps, Mlle. Gambarelli and Alexander Goumansk.

Criterion

The new bill opening at the Criterion on January 9th presents the Cosmopolitan production of Winston Churchill's "The Inside of the Cup." Hugo Riesenfeld has arranged a prologue with a genuine ecclesial atmosphere. Gladys Rice sings Gounod's "Ave Maria." Other numbers are a Post-Nature picture, "A Barefoot Boy," and the opening overture dance, "Blue Danube Waltz," in which a number of girls and a lone man (much out of place) take part in a pantomime dance.

Rialto


Rivoli

Ina Claire in her first Metro production, "Polly With a Past" in which she also scored a hit on the stage, is the feature attraction at the Rivoli this week. The prologue is "Poet and Peasant." The Pictorial is next, "Wild Men of Africa," consisting of pictures taken by the Paramount-Vanderberg Expedition this week are shown following a short lecture by Dr. Leonard J. Vanderberg. "Herbertiana" is rendered by George Foster and Ralph Soder assisted by the Rivoli chorus and dancers. "The Conductor," a Barry Bump comedy, is also on the bill. The organ is "Scottish Fantasy."

Strand

"Festival" is the last number played by the orchestra. Then comes the Topical Review and a scenic "Frivolous Follies," a Chester picture. A vocal theme, "A Drama," is rendered by Walter Vaughan, tenor. Lionel Barrymore in his latest Whitman Bennett production, "The Great Adventure," is the feature. Eva Frittoli, baritone, sings "Mari, Mari." Clyde Cook in "All Wrong" is the comedy offering and the organ solo consists of selections from "Faust."

Louis H. Chalif, dancing teacher, assisted by David G. Fish, in his latest dance scenes in "In the Shadow of the Dome."

Quotations

Last Bid, Asked, Sale

Famous Players .53 55 54%  do pid. .90 81% 80%  *Goldwyn .75 54%  D. W. Griffith, Inc., . Not quoted  Lockwood Inc., .175% 176%  Triangle .7/16 7/16 7/16  World Film . Not quoted  *Quotations by H. Content & Co.

Lee Stories to Be Filmed

E. Virginia Lee, the novelist, has arrived from California to confer with Harry Johnson and William B. Laub on the adaptation of her stories to pictures. Chandelle and Laub will not only confer with her on her stories and work the continuity but will also edit and title the finished productions.

Changes in Omaha

(9) to WID'S DAILY

Omaha—S. L. McIntyre, for years manager of the Metro exchange, has gone to be manager at Atlanta, and C. R. Johnson, formerly with the Metro in Chicago, succeeds him. P. J. Swift, manager of the Paramount exchange, has been promoted to an eastern exchange, and Krause, formerly manager at Boston, has been installed as manager here.

New Film for Forward Distributors

(Special to WID'S DAILY)

Los Angeles—Philip H. White of Forward Film Distributors, Inc., has secured through B. A. Goodman a five reel western, "Hearts of the Open Range," featuring Millhaun Morante, and has shipped the negative to the home office in New York. Two more five reel subjects are being prepared.

"Godless Men" has been booked at the Capitol the week of Jan. 30.
Coast Brevities
(Special to WID'S DAILY)
Hollywood—with the shooting of scenes on Santa Rosa Island, Edwin Carewe finished "The Tornado."

After a three months' visit to New York, John M. Stahl, director, has returned to resume production activities for Louis B. Mayer.

T. Hayes Hunter has started production on the Dial Film version of Irving Bacheller's "The Light in the Clearing" for Hodkinson release.

John Howard, formerly manager of exploitation for Famous Players, at San Francisco, has been appointed director of publicity at the new Mission theater.

E. Mason Hopper will direct "The Bridal Path," the stage play by Thompson Buchanan. Richard Dix will play the leading role, and Maria Mason has been cast in an important part.

Frank Lloyd, who recently finished "A Tale of Two Worlds" for Goldwyn, will start soon on "The Alibi," an original story by Charles Kenyon, House Peters, in the leading role, will be supported by Irene Rich, Sydney Ainsworth and DeWitt C. Jennings.

Leroy Scott's first original screen story, "The Night Rose," a tale of the underworld, has been put into continuity form by the author, assisted by Arthur E. Satter. Wallace Worsley will direct and Beatrice Joy will play the title role.
For Sale or Rent

The best studio in Culver City,
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Will dispose very reasonably.

Address Box—B-14 c/o Wid’s

Daniel Leaves S. and S. (By wire to WID’S DAILY)
Pittsburgh, Pa.—S. Daniel, president of the S. and S. Film and Supply Co., has resigned from that organization after two years of active participation in its affairs. Daniel has no definite plans at the present time but it is expected that he will remain in the film business in some capacity.

A Complete Schedule
(Continued from Page 1)

Charles Maigne, William S. Hart has three and with them his Famous Players contract expires. Maye Morris has only on "The Gilded Lily.

The complete schedule, by months, follows:

March

April

May

June

July

August

Ready for Fight in Montreal
(Special to WID’S DAILY)
Montreal—Albert L. Grey and J. J. McCarthy of the Griffith organization have arrived from New York to fight the decision of the Quebec Board of Censors in banning "Way Down East." The Griffith forces have brought the matter into the courts.

Showing for Toronto Censors
(Special to WID’S DAILY)
Toronto—Theodore Mitchell of the Griffith organization arrived in New York to show "Way Down East" to the Provincial Board of Censors.

Lytell Plans Changed
Ert Lytell and company will not leave for San Antonio today as planned to make here "The Man Who," a Saturday Evening Post story in New York and produce "Peace & Quiet" on the coast later on.

Incorporations


Dover, Del.—Film Merit Corp., Capital, $100,000. Incorporators, C. T. Cohee, C. B. Outtten and S. L. Mackey, Wilmington.

Bety Campson at Capitol
Better Campson’s first long vehicle for Goldwyn. “Prisoners of Love” is the feature at the Capitol for a week beginning on Sunday. This will be Miss Campson’s first appearance since “The Miracle Man.”

Charged With Crowding Aisles
(Special to WID’S DAILY)
St. Louis—Joseph Erber of Erber’s Theatre, Collinsville Ave. East St. Louis, was arrested by Chief of Police McConnery Saturday night on a charge of permitting crowds in Erber’s Theatre which has under construction a $500,000 theater to seat 2,500 near his present house.

Dinner for Thrng
The officers, council and committees of The Authors’ League and its affiliated guilds will tender a farewell dinner to G. Herbert Thrng, the secre- tary of the new corporal Society of Authors, Playwrights and Composers of England tonight at Delmonico’s.

Among those present will be: Rex Beach, C. B. Falls, Owen Davis, Ellis Parker Butler, Charles E. Chambers, F. G. Cooper, Thomas Geraghty, Edward Childs Carpenter, Luther Reed and Jerome Kern.

Browning Loaned to Morosco?
(Special to WID’S DAILY)
Los Angeles—There is some talk here that Tod Browning will be loaned to the Oliver Morosco Co. to make "Slippery McGee." The Morosco offices now announce that the plan for a studio and number of permanent outdoor sets will be gone through. WID’S DAILY in May last outlined the plan of the company regarding this. The scheme as now announced differs somewhat from the original plan, in that the Greenwich Village will be constructed as one of the most important features whereas before it was planned to go with a race track and passenger park. Edmond Rose and Ann Nichols are two writers who, it is said, will have permanent homes in the proposed Morosco city.

The local Universal offices hadn’t heard about the above report yesterday as affecting Browning.

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Wednesday, January 12, 1921
Deal Off

Lichtman - Feist - Famous Players

Proposition Falls Through—No

Comment from Feist

It is learned that the deal which

had been in process of negotiation be- 

tween Al Lichtman, Felix Feist, and

Famous Players whereby Lichtman

d Feist were to handle the more

pular of the early Paramount pie-

ces, including those of Mary Pick-

ery and Douglas Fairbanks, has

en through. This, despite the fact

that it was believed negotiations had

not reached the final stage.

Felix Feist could not be reached

a statement yesterday although ef-

orts were made all through the day
do so.

Blaisdell Heads New Weekly

George Blaisdell, former editor of

The M. P. World and later with the

New York World, has resigned as director of pub-

ty with the latter company to be

come editor and publisher of "The

een," a new weekly publication de-

ned to cover the non-theatrical

d of motion pictures.

The Screen" will be conducted

an advisory editorial board com-

ed of men prominent in big busi-

ess, educational and church affairs.

Prices have been opened at 114 W.

St.

Is Lubitsch With Pola?

A connection with the Pola Negri

contract which is said to exist with

Famous Players, there is considera-

interest as to whether her direc-

tor, Lubitsch, who made "Passion,"

be included. Negri cannot speak

glish, and it would be almost out-

the question for Famous to have

of their present directing forces

de her. Lubitsch cannot speak

glish, for that matter, but in dis-

ing this a prominent film man

it might be very easy to have

rman translation made of the

for Lubitsch to handle, and

in arrange with Negri for the prop-

handling of the part, and through

nterpreter, otherwise direct with

had sufficient understanding of

glish to handle his people.

Mexico City Shut Down

Film men were interested yesterday
the cabled report from Mexico City:

all picture theaters in that city

losed down because their own

iction of the new increased and

ction prohibited. An effort

ing made to effect a compromise

city officials.

Spreading North

Lesser-Gore Company Plans Branch-

ing Out from Southern Califor-

nia Theater Field

(Special to WID’S DAILY)

Los Angeles—West Coast Thea-

ers, Inc., the $2,600,000 corporation,

formed here in early November, plans

to expand its activities so as to in-

clude the entire Pacific slope. This

is the company in which the Gore

Bros. and Sol Lesser are jointly in-

terested. It also includes the various

exchange units in which Lesser

is involved.

Those interested in the company

are Michael and Abe Gore, Sol Les-

ser and Adolph Ramish. A project

under immediate contemplation is

the 4,000 First National house plann-
ed for Broadway and Mercantile Pl.

Contract Expired

Louise Lovely’s Agreement With Fox

Understood Completed—Option

Not Exercised Yet

(Special to WID’S DAILY)

Los Angeles—It is understood that

the present starring agreement for

Louise Lovely holds with Fox ex-

ired on January 5 and that as yet

there has been no exercising of the

option for a renewal.

George Hill has just completed the

latest Lovely picture and from well-

formed sources it is learned that

Fox officials are waiting to see the

picture before deciding on a course

of action.

Alter More Houses

(Special to WID’S DAILY)

Louisville, Ky.—It is reported here

that within a short time Col. Fred

Levy will announce the acquisition

of three more houses in Kentucky.

“The Kid’s” Release

Exhibitors Interested in Whether It

Will Go Out as a Special or

Part of the Contract

(Staff Correspondence)

Chicago—Exhibitors here attend-

ing the showing of the “Big Five”

Asso. First Nat’l pictures are much

interested in the question of how the

Chaplin six reeler “The Kid” will

be released.

A number of them, in discussing

the question, seemed to have the im-

pression that inasmuch as it was a

feature, and not one of the usual

length of the Chaplin productions,

that First National would send it out

as a special. On the other hand, a

few believe that it may come to them

as part of their contract, having re-

ceived up to this time but four on

the eight they contracted for and for

which they made advance deposits a

time ago. Under this contract

all productions made by Chaplin over

two reels can be booked by paying

25 per cent additional for each reel.

As this is a six reeler it would mean

they would pay 25 per cent on each of

four additional reels, or 100 per

cent more than their contract price

for the usual Chaplin.

The question, however, is whether

or not this can be done, in view of

the price paid, in the neighborhood

of $10,000, which, without doubt, is

probably the most costly picture ever

offered.

J. D. Williams, speaking for Asso-

ciated Producers, has said that al-

though a clause in the contract al-

lowed First National certain privi-

leges of release, the picture would

go to all Chaplin contract holders as

part of the eight pictures guaranteed

under the terms of the contract.

The first pre-release of the picture

will be at the Randolph theater be-

inning Sunday.

DANNENBERG,

To Handl Contracts

(Staff Correspondence)

Chicago—Jimmy Granger will act as

special representative for Charlie

Chaplin with regard to contracts ac-

cepted for “The Kid.”

This will in no way affect his rela-

tions as New York representative for

Marshall Neilan. This is the first

time Chaplin has had any one looking

after his interests in New York, and

as a result, when it he contract al-

Granger received many congratula-

DANNENBERG,
Priest a Producer

Robert W. Priest of the Film Market, Inc., who has heretofore confi-
duced his activities to the distribution of pictures, is about to enter the pro-
ducing field.

He has signed contracts with Lottie Kendall, who has just returned
to New York after a tour in "My Lady Friends," for a series of four
six-reel pictures to be produced in the cast and to be released on the
state right market.

No Paralysis, Reports Brunet

Motion picture production is not suffering from "paralysis" notwith-
standing the many statements to that effect which have found their way
into print during the last few weeks. This denial is from Paul Brunet.

Brunet, as noted, has just returned from a visit to the coast centers of
picture production, where he spent more than two weeks with the ob-
ject of satisfying his own mind regarding the actual production situa-
tion. Not only did he discover that there is no "paralysis," but that there
has been none.

Another Loew House to Open
(Special to WID'S DAILY)
Memphis, Tenn.—Loew's Palace, a
3,000 seat house, modern and report-
ed equal to any house in the South
in beauty and appointments, will open
here on Saturday under the manage-
ment of Fred B. Klein, formerly of
Loew's, Stillman, Cleveland. D. W.
Griffith's "The Love Flower" will
be the opening attraction.

"Our Mutual Friend" Arrives
Chester Beecroft stated yesterday
that the had received the negative of
"Our Mutual Friend," which Nordisk
Films, Copenhagen, recently made
from Charles Dickens's story. Beec-
roft has arranged with Roy L. Mc-
cardell to supervise the editing and
tiling.

Artists Not Hit
(Special to WID'S DAILY)
Los Angeles—Reports have it that
considerable cuts have been made in
the technical department at the Fox
studios. If any curtailment has been
made, and it is impossible to learn
definitely whether there has been any,
directors and members of the perma-
nent stock company have not been affected.

And Yet Again
The Evening World is the latest
New York newspaper to predict a
"revolution" in the picture business.
A feature article by Fay Stevenson in
that paper yesterday predicted all
sorts of things about to happen re-
lative to stars' salaries. The article
was capped with the following streamer head: "Revolution Com-
in in 'Movie' Business; Film Indus-
try Undergoing a Crucial Test."

Girls Paint Sign on B'way
Broadway crowds were attracted
yesterday at three o'clock by seeing
a number of girls painting over one of
the signs on the Broadway side of the
Mecca Bldg. A new one will adver-
tise "Outside the Law."

RITCHEY roofters never
make a photo-play any bet-
er,—but they always make
it more profitable.

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LITHO. CORP.
406 W. 31st St., N. Y. Phone Chelsea 8380

“Ritchey” Services

“The Safety Sign”

"WEST OF THE RIO GRANDE"

STATE RIGHTS

“The Handicap”
Is a Stake Picture
Among Selling Platers
is the newly discovered giant star, Betelgeuse, according to the astonishing announcement of the noted scientist, Professor Albert A. Michelson. But there is not much use in the knowledge of this fact unless it can be applied to things nearer to us, and used as a standard of more accurately measuring and appraising them.

**COMPARATIVELY SPEAKING**

therefore, and getting down to earth, this great scientific discovery can be of use to all exhibitors by reminding them that

**KATHERINE MACDONALD**

is growing in popularity and power 27,000,000 times faster than any other star on the screen. She was liked in “The Notorious Miss Lisle,” admired in “Curtain”; she will be loved in “My Lady’s Latchkey”, adored in “Trust Your Wife”, and worshipped in “Stranger Than Fiction.”

Released through Associated First National Pictures, Inc.

By Arrangement with

**Attractions Distributing Corporation**

B. P. Schulberg
President and General Manager

B. P. Fineman
Vice-President

Executive Offices: 576 FIFTH AVENUE, NEW YORK
Censor Problem in Four States

Nebraska to Act
Legislate Will Take a Stand on Censor Question This Session—Three Schemes Talked Of
(Special to WID'S DAILY)
Lincoln, Neb.—While it is certain that the Nebraska state legislature will act on picture censorship legislation before it adjourns, the nature of that legislation is being developed. It is only known that at least three schemes are afoot.

The first and most promising scheme is the result of numerous conferences held by Governor S. R. McElvkie with delegations from the state federation of women's clubs. The governor, whose wife is a decided friend of the industry and who, for that reason, is inclined against strict and radical censorship, has been calling the conferences, presiding at them, and asking what the women wanted in way of regulation.

They decided that strict censorship, sought for in a bill which was allowed to die before the 1919 session of the state legislature, was not desirable. They agreed upon a bill which embodies the following:

A board of inspectors of five people, made up of a maximum of five women, to inspect and either endorse or reject all films.

This will not be known as a censorship board, but as an endorsing-board. It will endorse pictures which it favors and eliminate those with disagreeable features. It will recommend lists of pictures to libraries, schools, newspapers and churches for information. It will be supported by the state, with final power.

The other two schemes are the extremes. There are the women who want a strict law regulating pictures, prohibiting their exhibition on Sunday, making it illegal to exhibit objectionable pictures and in other ways throttling the industry.

Then there are the exhibitors who, after a poll of every legislator-elect, declared the majority are against censorship of any kind. While these politicians possibly told their local exhibitors such a story, the exhibitors who have had past experience with legislatures are not placing too much confidence upon promises. A lobbying committee has been appointed from among the exhibitors and it is on the job. A fund is ready to fight a censorship bill. The exhibitors, it is believed, will resort to full-page advertisements in the newspapers, as they did two years ago, to fight censorship.

Some exhibitors, however, are inclined to give up without a struggle, blaming the movement on showmen who have abused the industry by suggestive and highly improper advertising. These exhibitors say the movement, in any kind, will be the sufferers under censorship, and they should suffer; while the exhibitor who has been showing the better pictures and advertising them without resorting to the improper, will have nothing to lose.

Will Ignore Board
Exchangers Will Not Show Films for Approval—Say Conditions are Deplorable in Kansas
(Special to WID'S DAILY)
Kansas City, Mo.—Exchangers here who serve the state of Kansas have decided that after a specified date, no more films are to be submitted to the Kansas State Board of Review, for approval, unless Governor Allen sees fit to make some changes in the present board. Letters are to be sent to all exhibitors in Kansas advising them of the action of the exchanges, and why it was taken. Exhibitors will be most surprised, however, when their local legislator, the state authorities that a change is desired.

There was a conference recently held in Topeka, Kan., between Governor Allen and members of the board. Governor Allen stated at the conference that he had received reports that many pictures were not being reviewed and that portions of film, ordered eliminated from reviewed films were being shown anyway. Plans were discussed whereby local welfare boards will co-operate with the censors. The old question of whether the board should move its headquarters from Kansas City to Topeka was left out of consideration.

Last summer, a committee of six exchangers held a conference with Governor Allen regarding the elimination of scenes. However, it was claimed, broke up the continuity of the story. The exchanges emanations that at the time Governor Allen was very surprised, because of the existence of such conditions and that he promised relief.

There is no appeal from the decisions of the board which is composed of women.

The projection equipment in the board’s room in Kansas City, Kansas, is said to be so bad, that many prints have been damaged. Several suits have been filed for damages against the board.

Silas F. Seader of the Arthur S. Kane Pictures Corp. and Dora A. Gelbin of the Realart offices were married on Nov. 24 and kept their secret until now.

Want Censors in N.Y.
Reform Organizations in Albany Preparing for Action—Sunday Shows to Be Blacklisted
(Special to WID'S DAILY)
Albany, N. Y.—The reform organizations are preparing for action regarding legislation that will effect the industry. Bills will be introduced within a few weeks in both branches of the legislature for the purpose of providing for a state board of censors and also a measure prohibiting the showing of pictures on Sundays.

The details of these proposed laws have not as yet been drafted, but a prominent head of one of the state reform organizations said yesterday that they intend to get busy at once, and will exert all efforts to secure favorable action by the legislature on the subject of both censorship and Sunday shows.

CONTINUITY THAT COUNTS

Paul Schofield
Free Lance

Adaptations—Editing

CURRENT RELEASES:
“Rose of Nome”—Fox (West Coast)
“Smillin’ All the Way”—David Butler
“Girls Don’t Gamble”—David Butler
“Tiger’s Coat”—Holkinson—All Star
“Just Pals”—Fox (West Coast).

IN PRODUCTION:
“The Quarry”—Meighan—Famous Players

HOLLYWOOD HOTEL
Hollywood, Calif.

CREATIVE CONTINUITY
“One Object”
So Associated Producers and United Artists Have, Says Marj Pickford in Los Angeles Times

Copies of the Los Angeles Times of Jan. 7 in which Mary Pickford was credited with a number of statements relative to the combination of United Artists and Associated Producers, reached New York yesterday.

The interview was given by Miss Pickford to Grace Kingsley. Miss Pickford, according to the articles, takes the merger report as a fact and in one part says that both groups will “all have one common object.”

The following passages are excerpts from the article:
Miss Pickford spoke most emphatically on (Continued on Page 2)

A. M. P. A. Dinner, March 4

The A. M. P. A. gridiron dinner will be held at the Biltmore on March 4.

Price Leaves for East
(Special to WID’S DAILY)

Los Angeles—Oscar A. Price of Associated Producers left for New York on Wednesday.

Lew Cody in Vaudeville

It is understood that Lew Cody has signed a contract to appear in vaudeville.

Back from Chicago

Marsh P. Xelein and “Jimmie” Fleagre returned from Chicago yesterday where they attended the meeting of First National franchise holders.

Others who returned yesterday from Chicago were Dorothy Phillips, Mien Holubar and B. P. Schulberg.

Rogers Non-Committal

When Saul Rogers of Rogers and Rogers, the Fox attorneys, was asked to comment on the special dispatch from Los Angeles published yesterday’s issue relative to the expiration of the Louise Lovely contract, he stated:

“I have nothing to say.”

4 Shows at Once

Harry Reichenbach, who is in charge of special exploitation for Priscilla Dean’s “Outside the Law,” has arranged a stunt this time that has the gang in town wondering—just that.

He has arranged for Sunday performances of the picture in four Broadway theaters simultaneously. The theaters are the Astor, the Lyric, the George M. Cohan and the Longacre. Two performances are to be given, matinee at 3 and the evening performance at 8:30. The box office scale at the four theaters will be the same: 25 cents to $1 at the matinee and at night from 50 cents to $1.50. Special music will be provided at each of the theaters and when the four showings close around 11 Sunday night the picture will be taken off Broadway. All seats are reserved for both performances.

There hasn’t been anything like it (Continued on Page 4)

Swanson Features

Film circles here are considerably interested in reports drifting in from Chicago that Gloria Swanson may become a star for Asso. First Natl. Pictures, Inc., making her own productions.

Miss Swanson has a contract with Lasky, but it is said that some of the terms were so onerous to her that she was not anxious to continue.

She has appeared in a number of big DeMille features.

An effort was made to reach Walter Wanger, general production manager for Famous Players yesterday for a statement. He could not be reached, however.

At the hour of going to press, no word had been received from Miss Swanson on the coast regarding the matter.

New Chester Deal

Takes Comedies on Educational and Closes Two Year Contract

With Federated Exchanges

C. L. Chester has closed a two year contract with the Federated Film Exchanges of America for three series of pictures. The deal means that the series of Chester Comedies now handled by Educational will after May 1 be handled through Federated.

Under the terms of the contract Chester will supply Federated franchise holders with a series of one reels, at the rate of one a week, a series of two reels at the rate of one every four weeks, and the Chester Comedies at the rate of one every four weeks.

Educational will continue to release the Chester Outings at the rate of one every two weeks.

On Executive Board

(Staff Correspondence)

Chicago—A. H. Blank of Des Moines and Sam Katz of Chicago have been elected members of the executive board of Associated First National.

John H. Kinsky of Detroit has been elected a vice-president of Associated First National.

The circuit franchise holders left here yesterday for New York with a feeling that the meeting in all respects was a very successful one.

“The Oath,” R. A. Walsh’s production which was scheduled for a showing, was not projected.

DANNENBERG.

Ready For Drive

The subject was discussed at the A. M. P. A. luncheon at noon yesterday, a special meeting was held at five o’clock last night and as a result a number of sub-committees were appointed to aid in the Greater New York drive for the Hoover Relief fund.

The meeting held at the Capitol theater last night resulted in the appointment of the following committees:

For personal appearances of stars: Bert Adler, chairman; for printing and distribution, Julian Solomon, Jr.; for newspaper publicity, Fred Schaefer; for trade paper publicity, Lesley Mason; and advertising, Paul Lazarus.

(Continued on Page 2)
"One Object"
(Continued from Page 1)
the subject of what the two organizations stood for.
We'll all have one common object and
that is to give the world good pictures and
to develop the highest artistic forms possi-
ble, whether we make great fortunes or not.
"In fact, every member of both organi-
zations has been offered large sums to
quit the game, or go over to some other
company, but we're all firm. We don't
want the fat of picture making tied up. We
don't any of us believe that pictures can
be made like machines."

Miss Pickford stated that any artist who
made a good picture would find that pic-
ture kindly welcome on the United-Asso-
ciated program. She said it was likely, in
fact, that one or two famous stars and di-
rectors might be added to the organization
within the next few months.

"I'm told," said Miss Pickford, "by Mr.
Abrams that our method of production and
release costs less than that of most other
film concerns. We have been very success-
ful. And," she added, "if either Douglas
Fairbanks or myself makes a bad picture,
we'll not release it. We'll burn it up—or
send it to Russia! There's been a good deal
of malicious propaganda against our organi-
zation, the United Artists, from what source
I do not know, but I don't think it has hurt
us. As I said before, our one object is to
furnish the entertainment world with good
pictures."

WID'S DAILY on Tuesday pub-
lished rather brieﬂy from its coast office
an article relative to the Pick-
ford interview in the Times. John
Fairbanks and J. Parker Read, Jr.,
when their attention was brought to
it, were non-committal on the sub-
ject.

1260 Signed in a Month
One thousand two hundred and
sixty exhibitors during December
signed contracts to show the pictures
of Stoll Film for 1921, a company
statement declared yesterday.

The exhibitor wants the
finest posters attainable.
The RITCHEY LITHO.
CORP. MAKE THEM.
It is simply a question of
gathering together.

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LITHO, CORP.
406 W. 31st St., N. Y.
Phone Chelsea 6388

“Nothing So Genuinely
Gripping Seen on Screen”

That's What the New York World Says of James Oliver
Curwood's "Nomads of the North"—Critics
Praise Other First National Films

NOMADS OF THE NORTH
"Nothing so genuinely gripping has been seen on the
screen for a long time. While a most realistic forest fire
makes a smashing climax, the play is powerful throughout."
—New York Evening World.

TWIN BEDS
"The fun is rapid and riotous—ingeniously hilarious.
Carter De Haven's acting is remarkable, being vivid and
uproniously funny."—Los Angeles Times.

IN SEARCH OF A SINNER
"This picture broke all box office records for this house.
I have never had an attraction that pleased as well as this
one."—Paul L. Turgeon, Rex Theatre, Green River, Wyo.

WHAT WOMEN LOVE
"A tremendously interesting picture with clever stunts.
The picture is beautified by a score of other sea-going god-
desses besides the shapely Annette Kellerman."—Cincin-
nati Times Star.

PEACEFUL VALLEY
"The piece deserves much praise. Charles Ray is
whimsical. His work is quite entertaining and there is
a most agreeable atmosphere."—Denver Times.

THE JACK KNIFE MAN
"King Vidor has added greatly to his enviable repute-
tation in this offering. The delicate shading of the picture
has been transferred to the screen with splendid ability.
It's a splendid interpretation. A well selected cast gives
added distinction."—Los Angeles Evening Herald.

First National Attractions

There'll be a Franchise everywhere
Announcing—
"One of America’s Exceptional Theatres"

Jule and Jay J. Allen
announce the opening of the

ALLEN THEATRE
in Cleveland
on or about Monday, February 21, 1921

PRODUCERS of exceptional pictures are invited to arrange pre-release showings of their pictures for exhibition in this magnificent theatre, seating over 3500 persons in comfort. Luxurious Tea Room, Lounge and Rotunda.

For Bookings Communicate with
Miss Edith Koch
17 West 42nd St., New York City

or

Allen Theatres, Ltd.
Allen Theatre Bldg., Toronto, Can.
Franchise Sold
The Federated Film Exchanges of America franchise for Greater New York, Westchester County and Northern New Jersey has been sold by Arthur G. Whyte of the Empire State Film Co., to Laurence Webber, and "Bobby" North of the Apollo Trading Corp., and the Warner Bros.
The territory involved in the deal is rated at 13½ per cent. of the entire country. It is planned to open a new exchange, probably in the Godfrey Bldg., to handle the new business. It will in all likelihood be called the Federated Exchange and in addition to the Federated product such as the Movie Bank comedies, the Bessie Love features, the Special Pictures product the Ford Educational and Walgreen pictures, it will distribute in the territory the Essanay Chap-lins, the Ben Turpin reissues, the new Selig animal serial and whatever pro-duct the Warners release nationally on the state right market.

Another deal is under way whereby a prominent state right organization will take over a local exchange and its pictures.

For Feb. Release
(Staff Correspondence)
Chicago—Associated First National will release the latest Katherine Mac-Donald subject "Trust Your Wife" and also "Man, Woman and Mar-riage" the Holubar special in Feb-
uary.

This picture will be given a special showing at a theater on Broadway, New York. Moe Mark of the New York Strand predicted yesterday that the picture would run for six months. He stated that it goes into the Strand after the premier showing is over.

DANNENBERG.

Allen Theater, Cleveland, Ready
Cleveland—This city will witness the opening of the Allen Theater on Euclid Ave. on or about Feb. 21.

With a capacity of 3,500, the Al-lens plan to make this the pre-release house of America. Producers are being invited to arrange for the pre-miere of their features. Runs of one and two weeks will be the establish-
ed policy and all productions will be given elaborate presentations and special musical settings.

4 Shows at Once
(Continued from Page 1)
ever worked before, for pictures or for anything else. The nearest ap-proach to it was when Fox showed "While New York Sleeps" at two Broadway theaters recently.

At the time the Fox offices got busy and lined up a lot of old show-men who swore by everything that it was the first time any attraction played two theaters, day and date, on Broadway.

Reichenbach repeated the sign painting stunt on Broadway yester-

day and attracted a goodly crowd. He has placed lobby displays in con-
nection with the Sunday showings in 11 Shubert houses on Broadway and several more on the side streets. These displays appear both outside the theater and inside.

New York will be considerably sur-

prised on Sunday when it sees the four theaters covered by specially con-structed super-structures to rep-

resent a prison. The four houses will be covered in exactly the same manner. A corps of workmen will start putting them up after the close of the regular performances tomor-row night.

The film opens for a week's run at the Broadway beginning Monday.

For Sale or Rent
The best studio in Culver City, Calif. On 5-acre plot. Stage, 100 ft. by 240 ft., fully equipped. Immediate possession.

Address
B-91, Hollywood Office
Wis's Daily

4 SHOWS AT ONCE
(Continued from Page 1)

JUST RECEIVED
2 Brand New Cameras
2 Brand New Latest Debris
2 Brand New Latest Pathe profes-
sionally completely equipped — en-
lenses magazine boxes—carrying cases—tripods—iris—masks— etc.—
Will dispose very reasonable—
Address Box—B—14 c/o Wis's

ROBERTSON COLE
Announces In Course of Preparation
“GOOD WOMEN”
By C. GARDNER SULLIVAN
DIRECTED BY GASNIER

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DIRECTOR
OF THE TRADE
A RELIABLE GUIDE FOR READY REFERENCE

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SPRING 3898
Buys Out Whyte
Arrow to Operate Local Empire State Exchange—New Company Formed

W. E. Shallenberger, president of Arrow Film, stated yesterday that a new company, owned by himself, had been formed with the single purpose of doing an exchange business in Greater New York. The name of the organization is Arrow Exchange, Inc., and it will conduct an exchange serving Northern New Jersey and Greater New York. The office of the Empire State Film Corp., formerly owned by Arthur G. Whyte, has been taken over in its entirety by the Arrow Exchanges, Inc., who will retain the same offices and continue the distribution of all films which were the property of the Empire State. The personnel of Arrow Exchanges, Inc., is W. E. Shallenberger, president, W. Ray Johnson, treasurer, and E. R. Champion, vice-president, and general manager who will manage the exchange.

Arrow Exchanges, Inc., is a distinctly separate company, having no connection whatsoever with the Arrow Film Corp.

Whyte will spend his time in the future in the Albany and Buffalo offices of Empire State Film, since the Arrow deal was for the local exchange only.

This is the deal hinted at in yesterday’s issue.

Red Cross in Line
Workers Promise to Aid Hoover Drive—Committee Reports Excellent Progress

The campaign to save the lives of Europe’s starving children entered yesterday in a big meeting at the 48th St. Theater. Several thousand women who participated in the various Red Cross drives attended the meeting and promised to cooperate with the theater owners who are pledged to

(Continued on Page 2)

Notice.
Sunday’s issue of WID’S DAILY will contain reviews of all of the features shown by Asso. First Natl. Pictures, Inc. at Chicago early this week, with the exception of “Passion,” previously reviewed.

Two Year Contract
Chas. Urban to Distribute His Pictures Through Nat’l Exchanges for That Period

Negotiations in progress for some time have been completed when Charles Urban, Inc., of America entered into a two year agreement with National Exchanges, Inc., whereby that company will distribute throughout the United States and Canada “Kineto Review,” the Living Book of Knowledge and Wonder of the World. The reviews are all in one reel length and will be issued weekly. Fifty-two subjects are ready for general release.

Arrangements were completed between Harry J. Shepard, representing Urban and Hunter Bennett, representing National Exchanges, for the first series of pictures to be announced for release by National which, as noted in WID’S DAILY on May 1, 1921, has been formed to handle a limited number of pictures yearly. Johnson and Hopkins are interested in the organization.

The distributor promises that in connection with the Urban short reels there will be a series of eight features.

(Continued on Page 2)

Farnum in St. Louis
(Special to WID’S DAILY)
St. Louis—Frankly Farnum, formerly starred with Universal, has signed a contract with the Roxy Gray Light Opera Co now playing at the Pershing theater.

“The Lost Romance”
Los Angeles—“The Lost Romance” is the title selected for Edward Knoblock’s first screen story for Paramount. William De Mille will make it as a William De Mille Prod.

This is the first of the original stories by famous British authors to be ready for production, the Lasky studio states. Those who appeared in “Midsummer Madness” will again be seen in this. They are Jack Holt, Lois Wilson and Conrad Nagel.

Asher Coming East
(Special to WID’S DAILY)
Los Angeles—E. M. Asher, Mack Sennett’s personal representative, starts for New York shortly with a print of “A Small Town Idol.” It is asserted by the Sennett management that “A Small Town Idol” is the producer’s biggest picture, involving a year’s work and $350,000 to make it.

Woods the Chief
New Supervising Director of All Famous Players Studios—Huntington Back Again

Jesse L. Lasky announced yesterday that he had appointed Frank E. Woods supervising-in-chief of all Famous Players activities. Woods has long been supervising director at the Lasky studio, Hollywood.

Woods was the man who picked Thomas J. Geraghty for the post of supervising director at the new studio in Long Island City. Recently Lasky appointed Thompson Enchman, junior supervising director at the coast studio.

Lasky also announced that Gardner Huntington, who was production manager of the eastern studios at the time Famous Players occupied the studio on 56th St., has rejoined the company, this time as associate supervising director at the Long Island plant. Huntington will take over some of the duties of Tom Geraghty.

Itala Starts Work
First Picture To Be “Jealousy”—Former Cines Director Is President of $1,000,000 Company

The Itala of America Photoplay Corp., with offices at 1983 Madison Ave., has started work on its first feature, “Jealousy,” written byAdeline Leitzbach. Ralph Baccellieri, a former director with the Cines Co. of Italy, will direct the picture. In the cast is Dino Mafrazi, who is said to have appeared in a number of important Italian-made productions.

The officers of the company are R. Baccellieri, president; A. Antonucci, vice-president and acting secretary, and B. D’Angelo, treasurer.

A Delaware Company
(Continued to WID’S DAILY)
Dover, Del.—The Itala of America Photoplay Corp. is a $1,000,000 corporation formed here some months ago.
Two Year Contract

(Continued from Page 13)

Two year contracts during the present year and a series of re-releases. Dale Henshaw is general production representative with National and later with N. Schwab Productions, Alexandria, Los Angeles. Hunter Bennett, vice-president and general manager of the company, is now on his way to the coast.

The New York exchange will be under the management of Joseph Klein, formerly with First National and later with N. Schwab Productions. The Allen's of Canada have secured the Dominion franchise and the other franchise holders are:


Kremmer Makes Sales

The following territory has been closed for Victor Kremmer's "The Winding Trail": Northern Illinois with the Doll-Van Co.; Minnesota, Wisconsin, North and South Dakota, through the Exhibitors Booking Ass'n; and Texas, Oklahoma and Arkansas with the Tucker Bros. Road Shows Co.

Cameramen's Ball Jan. 29

(Special to WID'S DAILY)

Los Angeles—The American Society of Cinematographers will hold its 2nd annual ball in the ball room of the new Ambassador Hotel on Jan. 29.

The First Four

Robertsen Co.'s first series of pictures for 1921 release will be Sez. Sue Hayakawa in "The First Born"; Pauline Franklin in "The Mistress of Sheenstone"; Christy Cabanne's "What's a Life Worth"; and Max Linder in "Seven Years Bad Luck."

Johnny Hines, star in Torchy Con- edes, on Sunday begins three weeks of personal appearances in Cincinnati, Cleveland and Pittsburgh.

In the Courts

In the suit of the Triangle Film Corp. against the Lenox Producing Corp., the defendant has filed an answer in the Supreme Court alleging that $52,977 has been paid on the cost of producing the film used on and denying that any more is due.

In the suit of Charles O. Bauman, former eastern manager for Mack Sennett, recovery of $78,581 alleged to be due for services, the defendant has filed bond for that sum in the County Clerk's office and the attachment levied against the defendant's property has been discharged. The Sheriff of Bronx County attached prints in the vaults of the Biograph Company at 807 E. 175th St.

A jury in the City Court gave a verdict for $507 against Frank Hall and James J. Burke on a check they gave to the National Association Building Corp., on which payment was stopped. The defendants said they gave the check as deposit on a lease at 23 West 43d St. and that the plaintiff refused to return the check when the lease was not executed.

Vellier May Direct

(Special to WID'S DAILY)

Los Angeles—Bayard Vellier, chief of production, may direct May Allison in her next picture for Metro. Philip Rosen, who has just completed "What's the Matter With Marriage?" has left the Metro organization.

Arthur D. Ripley, who has been with Metro in various capacities for some time past, has been made Vellier's assistant at the studios.

We Are Experts

We modestly admit it—but it's the truth. Twenty years of experience in the theatrical and motion picture industry have given us a thorough knowledge of YOUR problems. Our advice on insurance problems is yours for the asking and we are as close to you as your phone.

In From Chicago

The following First National officials arrived in New York yesterday morning from Chicago: J. D. Williams, H. O. Schwalbe, W. J. Morgan, Bruce Johnson. Moe Mark, J. Von Herberg and W. H. Swanson, Ben Goetz of the Erbograph Co., also returned with the party.

To Eliminate the "Dark House"

Kansas City, Mo.—The Emergency Exchange by letter form Van Praag, Fred Meyn and B. Taylor plans to insure exhibitors against "dark houses."

It is planned to supply exhibitors with a feature in reserve so that when the scheduled film does not arrive because of express delays, the show can go on as usual.

H. M. Hoffman of Pioneer has left for Cleveland, Cincinnati, Detroit and Chicago.

There is as much difference between RITCHIEY posters and mediocre posters as there is between diamonds and rhinestones.

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—ready today!

"WEST OF THE RIO GRANDE"
BERT LUBIN
Tel. Bryant 3271
1476 Broadway, N. Y.

"MAD LOVE"
Is Affection That Has Ripened Too Quickly

Saturday, January 15, 1921

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Quotations

Last
Bid, Asked, Sale

Famous Players...50% 50% 50%
Famous Players Preferred...Not quoted

*Goldwyn...4 3/4
D. W. Griffith, Inc....Not quoted

Low, Inc., Inc..... 6% 16% 16%
Triangle...7/16 7/16 7/16

World Film...Not quoted

*Quotations by H. Content & Co.

Lois Weber Coming East

(Special to WID'S DAILY)

Los Angeles—Lois Weber, having completed "Married Strangers," a special production for Paramount release, is making preparations to leave for the East within the next few days.

Immediately upon her return she will start production of a big feature, the story for which is now being put in continuity form. Her trip east will be partly to obtain data for sets and locations to be used in this picture.

Second Bullet'n Our

The National Board of Review has issued its second "Exceptional Photoplay" bulletin. In it the features listed under that heading are: "The Last of the Mohicans." "The Mark of Zorro" and "Way Down East."

Leon Mathot who appears on Leonce Perret's "The Empire of Diamonds," will probably come to America when he finishes his contract with the French Pathé company.
Red Cross in Line
(Continued from Page 1)
give special matinees for children on the
same day.
From the Red Cross workers will
be chosen captains and lieutenants to
direct
serve in the theaters, on Motion Picture
Day, Jan. 26, when speakers will be
addressed to
the audience and
donations and funds will be gathered.
The Red Cross women were asked to
secure patrons and Patronesses for the
Saturday afternoon children's matinees. It is
the plan to have the public purchase
tickets for this special matinee at 50 cents
each and to donate the tickets thus purchased
to public schools, orphan asylums and
other children's organizations, so that
the youngsters of New York can be
entertained.
While the call for the meeting was issued
by Mrs. Paul Foerster, who with Mrs.
D. Burrell is in charge of the disposi-
tion of tickets for the children's matinees.
Last January after noon, another meeting was held
in S. L. Rothfels' office at the Capitol, at which time,
the various theater managers, who were appointed on Thursday to
secure co-ordinated publicity
reported favorable progress.

NEW YORK—The Sheers Ann. Circle, increases capital from
$25,000 to $600,000.

NEW YORK—B. S. Moss Theater
Corp., New York, Capital, $1,500,000.
I incorporators, N. H. Streiter,
M. J. Tygart and B. S. Moss,
905 Park Ave.

All Set in St. Louis
(Special to WID'S DAILY)
St. Louis—Plans for raising the
local quota of $100,000 for the Hoo-
man fund include special shows on
the morning of Jan. 29 at taw sales
at all theaters on Jan. 26, Movie
Picture Day.
Sixteen theaters have agreed to
give special shows, all receipts to go
to the fund. The shows, consisting of a feature and a comedy, will be
directed by local exchanges. Musi-
class, entertainers, and all have
volunteered their services. The the-
ers in the plan to date are: Mis-
Schaub, Central, South End Lyric,
Grand Central, West End Lyric,
Faw, Cinderella, Woodland, Loew's
Garrick, Marquette, Grand Flora-
and, Spring Flower, Eighteenth St.
and Shenandoah.
Ten per cent of profits of movie ball,
Jan. 21, also go to the fund. Season passes to prominent theaters will be
ruffled to help swell receipts.

New State Righter
Charles Rhoades, formerly with
Commonwealth Film Corp, and
L. C. Carter, formerly with
Traitron Films, have formed
the Rhoades Pictures Corp., and
Advertise independent pictures in
New York and Northern
Districts.

RERA HILLS, CAL.—Indians hold pow-er
baskets remnants of America's aboriginal tribes
as in this region when they
occupied the land.

FRANCE—France making sure of
safety—until question of international
reparations is settled and
remains are
being added to France's army.

WASHINGTON, D.C.—Horses aban-
doned for ice. Unique upon its favorite
trips of winter picture-seekers along the
Kewalo River.

ASHIYAMA, JAPAN—Paper-making
a strong industry in Japan, and cameras shown
the Japanese do it. First the pulp made
the straw is put through a refining bath.

YAZU, CUBA.—Major-General Crowder
who to confer with President Moncayo
will draft head arrives on the U. S. S.

NEW YORK CITY—Seeing New York at
3,000. With the aid of powerful search-
lights the camera men of the World took
views of Big Metropolis—at Columbus

TATLICE, ONT.—Missing balloonists
and bodies. First pictures of the arrival
of the naval airship at Pointe au Chapeau
after month of hardships.

Dover, Del. — Madison Film Co.
Capital, $1,000,000. Incorporators,
T. Cohee, S. L. Mackey and C. Ousin,
Wilmingtob.

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A DAVID G. FISCHER PRODUCTION

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Suit 1603 Candler Building
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Morgenthau Resigns

Ben Morgenthau resigns as manager of Masterpiece Film Dist. Corp., effective Jan. 15, L. T. Rogers, at present with Masterpiece succeeds him.

Start "Salvation Nell" Monday

Kenneth Webb will start work on "Salvation Nell" at the Whitman Kennedy studios in Yonkers next Monday. Ernest Haller, who photographed "The Gilded Lily" with Mae Murray for Famous Players, will shoot the picture. Pauline Starke, who will play "Nell," was expected from California yesterday.

Musicians in Van Loan Film

Philip Van Loan states he has arranged with Jan Kuhlbel, Jascha Heifetz, Toscha Seidel, Elieem Zimbalt and Nathan Franks, all musicians of renown, to appear in "The Soul of the Violin," which is making. These men will also prepare the music to go with the various episodes of the picture.

Confer With Board of Review

Mrs. W. J. Brackett, president, and Mrs. Walter Hartstone, counsel, of the Film Club of Boston, an affiliated unit with the Mass. Federation of Women's Clubs, are in New York conferring with the National Board of Review with a view to reporting back to the federation on the work of the board.

Educational Moves

Educational Films Corp. is moving to its new offices in the Penn Terminal Bldg., 7th Ave. and 31st St. Lack of room in its present quarters at 729 Seventh Ave., which will be relinquished by the New York exchange and the shipping department, is the occasion for the change. Educational will be doing business at the new stand on Monday.

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that is

Distinctively Different

BARNES PRINTING COMPANY

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36 East 22nd Street
GRAMERCY 945

Sees a New Evil

Crandall of Washington Opposed to Non-Theatrical Showing Films

-Written Frederick Elliott

(Special to WID'S DAILY)

Washington—Harry Crandall, who is now in Chicago attending the First National meetings, has written to Frederick H. Elliott of the National Association, pointing out what he thinks is a "menace" to the picture business. He refers to the release of pictures by non-theatrical organizations, such as churches and clubs.

The same letter has also been forwarded to Sydney S. Cohen of the M. P. T. and read:

"One of the greatest menaces, as I see it, to the future of the motion picture industry, and to the future of motion picture production also to both producer and exhibitor than censorship on Sunday closing, is the furnishing of shows to non-theatrical organizations, such as churches, clubs, etc."

"In the first place, many of these organizations pay no taxes, while the exhibitor has anywhere from 10 to 14 taxes to pay. In addition to that in this day we cannot command congregations or members to attend their shows as against the picture theater, and even if they do they have a very moderate number. There is also a tendency to cut down the business of the theater that may be in their neighborhood, and not even that; Frank L. Newwally just put his own business.

The producer's first thought may be that he will benefit by this and let the exhibitor worry. In this I assure you he is wrong, for the reason that these accounts are usually furnished at a very reasonable rental, and it continues, the exhibitor will have to have a reduction in their service that will more than offset the cost and to make these non-theatrical. Eventually the exhibitor may have to go out of business, but while he does so or not, you will find these exhibitors and other organizations will make such money out of the picture business that they will decide to produce their own pictures, and this is the cause which the major factor will be hurt, and after all why should churches and other organizations be engaged in such a mammoth enterprise as this non-theatrical. Certainly the exhibitors will have to cut down their business but until the financial position of the church and other organizations.

More "Big Fives"

There are some more "Big Fives" developing in the business. The Picture will distribute in 1921 a series of five Clara Kimball Young pictures as the "Big Five." The first is "Harvest," to be followed by "Straight From Paris," "Charge It," "Try and Get It," and "Fascinating Lucille from Manhattan.

L. J. has a "Five Stars" series of pictures in which he is being used in connection with his star series composed of pictures with Elaine Hammerstein, Conway Tearle, Emme Greerde, Martha Mansfield and Owen Moore.

Special Showing for "The Kid"

"The Kid" will be included on the program of the subscription benefit which is to be given at the Grand Union Hall on Jan. 21st, by the National Board of Review for the working fund of the Children's Department.

Casey Here from Boston

John M. Casey, attached to the office of the Mayor of Boston, is at the Astor. He is here to confer with producing companies relative to the types of pictures shown around Boston.

New House Organ

Associated First National Pictures, Inc., announces the launching of a new house organ, "First National Franchise." Casey elected issue whose pages will be the same as the standardized trade papers, will be dated Jan. 15. The paper is to be circulated monthly.

Jersey Directors Elected

The first business meeting of the Associated First National of New Jersey, was held late last week in Newark.

The following were elected directors: Irving Rose, Union Hill; William L. Hunt, Haddon Heights; Henry Haring, Hackensack; and Benjamin Wasserman, Newark. The five directors already elected are: Fabian, President; Philip Dimond, of Paterson; A. M. Fabian, Simon H. Class, and S. H. Fabian.

Missouri Organized, Too

Associated First National Pictures of Missouri perfected its organization at a meeting last week, too. Sprys P. Skouras, of St. Louis, National, was elected president; Lee Rassier, Jr., St. Louis, vice president, and Charles P. Skouras, St. Louis, secretary.

The Messrs. Skouras, Skouras and Mr. Newman were also elected directors in addition to J. P. Trumley, T. Trumley; Baker, Kansas City; Fred Warner, St. Louis; Eugene Freund, St. Louis; Joseph Mogler, St. Louis; and Lee Jones of Marshall.

DIRECTORs OF THE TRADE

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ROBERTSON COLE Announces In Course of Preparation "Salvage"

By DANIEL F. WHITCOMB

Starring Pauline Frederick
A YEAR AND A HALF AGO

The FLY-LEAF of

THE FOUR HORSEMEN
OF THE APOCALYPSE

indicated the book had reached
87 printings or editions.

A FEW DAYS AGO

the publishers
E. P. Dutton & Co.
nounced this
world-masterpiece
of fiction by VICENTE
BLASCO IBAÑEZ had
achieved 156 printings.
A printing is ordinarily
10,000 copies. Roughly
then a million and a
half people have bought
the book. At least three
have read every copy —
which means FOUR and
HALF million readers.

METRO
“I’m telling you—
I’ll get you safely married yet!”

Such was the warning which the great character actor, Theodore Roberts, as gouty old General Brent, issued to his daughter Patricia in

THE WILLIAM D. TAYLOR PRODUCTION
"THE FURNACE"
(Adapted by Julia Crawford Ivers from the novel by “Pan”)

We are telling you—

The time to book "The Furnace" is now.

Not only because of it’s all-star cast, with Theodore Roberts, Agnes Ayres, Milton Sills, Jerome Patrick, Betty Francisco and others, but because it has the stuff in it which the millions want. It tells the story of a modern marriage in a way that grips!

Wherever it has been shown, it is a story of swamped box-offices and enthusiastic words of praise from the fans.

Get your share of this bonanza business now!

REALART PICTURES CORPORATION
469 Fifth Ave. New York
News of the Week
in Headlines

Monday

Al Lichtman resigns as general manager of distribution Famous Players. Sydney R. Kent succeeds him.

Federal Trade Commission investigating Eskay Harris version of “Black Beauty.”

Famous Players mortgage Long Island studio for $650,000.

Allen Holubar not tied up with any producer.

Tuesday

D. W. Griffith to be an exhibitor. Buys site for theater in Philadelphia and plans house in New York.

“Al” Lichtman with Felix Feist may handle Paramount re-issues.

First National officials in Chicago to show “Big 5” pictures.

Mary Pickford quoted in Los Angeles Times as stating Big Four Associated Producers combine is imminent.

Fox to build theater in Philadelphia.

Wednesday

Famous Players to release 49 pictures between March 1 and Aug. 31.

“Vic” Smith no longer studio manager for Famous Players in the east. “Bob” Kane his successor.

Famous Players-Canadian Corp. secures theater sites in Calgary, Regina, Moose Jaw, Brandon and Swift Current.

Opportunity Film to make three a year.

J. C. Wainwright buys Special Pictures output for abroad.

Thursday

Lichtman deal with Famous Players falls through.

“The Kid,” to be released as part of contracted series of eight pictures.

Louise Lovely’s contract with Fox expires.

“Jimmie” Grainger to handle contacts on “The Kid” for Chaplin.

Lesser-Gore interests plans theaters on entire Pacific slope.

Censor problem crops up in Nebraska, Kansas, Missouri and New York.

Friday

C. L. Chester to distribute through Federated Film Exchanges.

Gloria Swanson may star for First National.

Saturday

Chas. Urban to release through National Exchanges, Inc.

Arrow Filmmakers out local Empire State Exchange.

Frank Woods supervising studio director for Famous Players.

“Pardoning the bad is injuring the good”—Benjamin Franklin
NEVER BEFORE! Anywhere—for any picture! Not less than four of Broadway's biggest houses opening on one-and-the-same night, Sunday, Jan. 16th, ling opening—a more-than-startling picture—the most amaz with Priscilla Dean in "OUTSIDE THE LAW." A start ing American Melodrama ever screened. How do you know that we know that such an unprecedented first-show ing is worth while?

Read the Paragraph Immediately Below!

Any picture that can make two dollars grow where only one dollar grew before is worth showing in every theatre on Broadway—and yours, first of all!

Grosses in a 670 Seat house in Los Angeles in one week $9,466.15

ONE YEAR ago, at the Superba in Los Angeles, "The Great Air Robbery" grossed the unequalled total of $5259.00 for 670 seats in only one week. This year, week ending Jan. 1st, "OUTSIDE THE LAW" grossed $9,466.15 in the same theatre. In other words, for every dollar you took in on "The Great Air Robbery", that great record-smasher of a year ago, you stand to gross two dollars on "OUTSIDE THE LAW."

Look up your receipts—get out your pencil—wire your Universal Exchange today. You can't work too fast on this thing. Put this book down now and get busy!
Tremendously Spectacular But Lacks Big Heart Interest.

Albert A. Kaufman presents
"MAN—WOMAN—MARRIAGE"
Holubar Prod.—Asso. First National Pict., Inc.
DIRECTOR ..................................  Allen Holubar
AUTHOR ................................. Olga Scholl
SCENARIO BY ........................... Allen Holubar
ART TITLES .............................. Ferdinand Pinney Earle
CAMERAMEN ......................... H. Lyman Broening and William McGann

AS A WHOLE . . . . Sumptuous, extravagant pro-
duction lacking heart interest

STORY . . . . Built on faith wife has that God will
make her husband see the true light. With in-
numerable excursions into days long gone by
showing constant conflict between man and
woman

PLAYERS . . . . Dorothy Phillips, featured, gives
best performance of her career, rising at times
to splendid heights. Support uniformly excel-
 lent. James Kirkwood fine as husband

PHOTOGRAPHY . . . Splendid; some gorgeous
shots

LIGHTS . . . . . . . Excellent
CAMERA WORK . . . . Held to high standard
EXTERIORS . . . . . Correct; fitting. Ancient his-
torical backgrounds beautifully done

INTERIORS . . . . . Magnificent

DETAIL . . . . . . Worked out masterly

CHARACTER OF STORY . . . . Good for any house-
woman triumphant over all destroying influ-
ences and saving her husband

LENGTH OF PRODUCTION . . . Over 9,000 feet

Standing out as one of the most extravagant pro-
ductions of the year, Allen Holubar's "Man—Wom-
an—Marriage" offers much to interest the eye. But
whether it gets to your heart is another story. Cut
from its present form, and tightened up it may. But
it is a serious question whether the actual story,
heightened as it is by innumerable excursions into the
past showing woman dominated and broken by man,
the master, has that heart interest so necessary to
make a production of this extent the tremendous suc-
cess its financial undertaking should justify. Certainly
Holubar and Al Kaufman, the producer, have spared
nothing. Reported that it cost close to half a million
in the making, it surely shows tremendous profligacy
in expenditure all the way through. Some of the sets,
flushed for but a moment, represent tremendous costs.

Tremendously Spectacular But Lacks Big Heart Interest.

That's the film’s most graphic newsmaker. It
shows a woman lifted from brute domination by a
knight, where he rides cap-a-pie into the castle and places her bodily on his horse,
galloping away; the battle of the Amazons which is
going to produce the greatest thrill of the production;
and that where a Christian slave girl awakens in the
Emperor Constantine, the desire to have Rome be-
come Christianized through the ennobling influence
of love. Then there is a wild orgy where Dorothy
Phillips becomes disgusted with her politician hus-
band and leaves him. This is a tremendous setting,
with a dance on the table by half naked participants
that is sure to be talked about. All through can be
seen the desire to do, to present what was in the
director’s mind, without regard to cost.

But even so the heart interest never quickens. Ex-
cept at the very end, where, love triumphant, and faith
retrieved, the husband awakes to the realization of his
wife’s good, and her true worth, and returns to
her, after serving a term in prison, is there little to
stir to emotions. The finish gives a thrill, the Prizma
effect being particularly worth while.

Much needs to be done with the production to make
it "right." It needs judicious pruning and cutting.
There are too many interruptions to the thread of the
story by cutting back into ancient history. These
could easily be cut down to flashes; some might be
eliminated entirely. By doing this the heart interest
might be quickened. And this is surely what the
production needs.

An excellent cast helps immensely. Miss Phillips
deniably gives the best performance of her career
and at times is immense. James Kirkwood is virile
and strong as the loving husband, the scheming poli-
tician and the man, in the end awakened to his wife’s
influence and love. J. Barney Sherry is good as the
political boss and Ralph Lewis, as Dorothy’s father,
gives a stern, true performance.

Bank on the Women Liking This and Play It Up Accordingly.

Box Office Analysis for the Exhibitor.

Play up the spectacular touches of this and you can get it over.
Holubar has spent a fortune in doing this and it shows. Talk about the
Battle of the Amazons. It is one of the most spectacular sequences you
have ever seen. Build up your campaign on the fact that the picture
shows the triumph of a good woman over all other adversities. That is
sure to get your women in. And once you do that the rest is easy. You
will have to depend entirely on these two points—the spectacular end
of the production and the conflict between evil forces and the wife, and how,
in the end, the wife wins out. But these two points should be sufficient.

It offers many opportunities for special exploitation, especially among
cubwomen and mothers’ organizations, and your appeal to them should be
strong.

Dorothy Phillips may be remembered for her work in "The Heart of
Humanity," and so may Holubar, and if so talk about them. Kirkwood
is also known to your people. He has done some very good work lately
and should be an asset.

Catchlines might be used, but it would seem better to build your ex-
ploration along other lines. You can, however, talk about it as one of
the biggest spectacles offered in pictures.
Strong, Virile Drama in "Sowing the Wind"

Anita Stewart in "SOWING THE WIND"
Mayer Prod.—Asso. First Nat'l Pict.

DIRECTOR .................. John M. Stahl
AUTHOR .................. From play by Sydney Grundy
SCENARIO BY .............. Franklin Hall
CAMERAMAN ................ Rene Guissard
AS A WHOLE............. One of the best pictures Anita
Stewart has had

STORY .................. Full of punch
DIRECTION .............. Director has failed to take ad-

vantage of many opportunities original play
afforded, but it's still there despite handicap

PHOTOGRAPHY ................ Some excellent bits
LIGHTINGS .................. Very satisfactory
CAMERA WORK .............. Good
STAR.............Gives very good performance, but ap-

pears cold in scenes with her lover

SUPPORT.............Unusually fine. Myrtle Stedman
does a "mother" bit that stands out like a cameo.

James Morrison also good

EXTERIORS .............. Excellent
INTERIORS .................. Lavish
DETAiL......Watch some of the titles or censors will

CHARACTER OF STORY ...... How elderly man
"sowed the wind" and almost caused the ruina-
tion of his own daughter so doing

LENGTH OF PRODUCTION..... About 6,000 feet

Your crowd is going to like "Sowing the Wind" if
they cut it and get the titles right. This will probably
be done, as those shown at Chicago were scratch ti-
tles, and often obviously impossible to pass police or
censor boards.

When this play was produced many years ago by
Charles Frohman with Henry Miller and Viola Allen
in the leading roles it was a sensation. John Stahl
has in a way ignored much of the original play, but
even so there is a strong, stirring drama offered which
is sure to be liked by the average crowd. There are
several splendid dramatic scenes which are going to
be remembered for a long time. Especially is this
true of the early reels when Myrtle Stedman domi-
ninates the screen. As Baby Brabant, a woman of
the town, the hostess at a gambling palace, trying to save
her daughter from the crowd with which she asso-
ciates, and to keep from her child the very fact that
she is her mother, Miss Stedman's work stands out
clean and fine cut. You forget Anita Stewart is the
star in Miss Stedman's excellent performance.

The continuity is bad. Things "just happen" and
that's all. There are a number of such spots, and at
one place it is hard to determine whether here James
Morrison is the son of Ralph Lewis, or whether Lewis
is just his guardian. Another spot shows Morrison
meeting Anita in a train, evidently falling in love with
her, and then they jump a year and a title says they
are in love and that Anita is now a Broadway star.
It is never made clear, incidentally, why Josef Swick-
ard, the gambler, demands that Anita visit his gam-
bling place and become a habituee. Baby Brabant was
Swickard's mistress, but after her death nothing is
made clear as to the hold he should have over Anita,
her daughter.

Despite these slips, however, the story is so strong
that it will get over. It tells of how Ralph Lewis,
soured by his experience in life with an actress, ad-
vises his ward to play with his sweetheart, Anita, but
not to marry her, and to return to him "alone." In the
end he discovers that Anita is his own daughter and
is fearful that Morrison had carried out his sugges-
tion. But Morrison had not, and so all ends happily.

An excellent cast aids Miss Stewart. Lewis is fine
as the guardian and while Wm. V. Mong overacts at
times his work stands out as a forgetful old crony.
Morrison is good as the hero and Swickard excellent.
Miss Stedman's characterization has been mentioned.

Star's Supporters Sure to Like Her in This

Box Office Analysis for the Exhibitor

You have a fine title here, and it is sure to get them
in, especially if Anita Stewart is liked in your territ-
ory. It was one of the greatest dramas offered years
ago and is still powerful enough to more than stand
out among the modern screen plays. You need have
no fear of this, especially if it is cut and titles that will
not shock are used, as they probably will be. But it
will be well to look this over to make sure.

Talk about Miss Stewart's characterization as one of
the best she has ever given, and also, for the benefit of
your women patrons, say something about her gor-
geous clothes.

"For catchlines something like this line: "He 'Sowed
the Wind' but almost reaped a whirlwind. See what
happened at the blank theater.'"

You can use the names of any of the supporting cast
if they are known to your people. Especially point
out the work of Myrtle Stedman. She deserves it.
Associated Exhibitors Inc.

presents

Mr. George Arliss

in

“The Devil”

The Sensation of Two Continents

Directed by JAMES YOUNG

“I am the good friend who visits your home—
the friend whom women dote upon and husbands trust—
and I am but one in the legion of Hell among you always!”

The Associated Exhibitors announce this masterly creation in the utmost confidence that it will receive from exhibitors the enthusiastic reception which its superb artistry warrants. Mr. Arliss, in his screen debut, has endowed the cinema with a flawless, brilliant and indelible characterization.

Chosen on merit, and after inspection, by The Strand, New York, for its premier presentation. Highly recommended to every exhibitor, everywhere.

ASSOCIATED EXHIBITORS, INC.

25 West 45th Street, New York

PATHE Distributors
“The Kid”—A Knockout.

Charlie Chaplin in

“THE KID”

Asso. First National Pictures, Inc.

DIRECTOR .................. Charlie Chaplin
AUTHOR .................... Charlie Chaplin
SCENARIO BY .............. Charlie Chaplin
CAMERAMAN ................ R. H. Fathereh
AS A WHOLE…….. Most human picture ever made
by world famous comedian with touches that
make it a masterpiece

STORY…….. Is going to make the women love it.
Natural, human, laughs and tears all centered
about a waif “The Kid”

DIRECTION…….. Chaplin shows he knows some-
thing beside comedy

PHOTOGRAPHY .............. Fair

LIGHITINGS .................... Good

CAMERA WORK ................. Good

PLAYERS…….. Little Jack Coogan gives Charlie a
tough run for first honors. Edna Purviance
very good

EXTERIORS.......... Mainly slum stuff but good

INTERIORS ............... Chiefly a rickety garret

DETAIL…….. A few shots may be objected to by
censors

CHARACTER OF STORY…….. Good for any and
every picture house in this country

LENGTH OF PRODUCTION .... 5,300 feet

“The Kid” is a knockout.

That’s all. This tells the story in a nutshell. You
could go on and rave about it in various ways and fill
a small book about it. All you need to know is to go
back and read the first paragraph of this.

If you don’t get this—even at the high price at which
it will be issued—it’s your own funeral. First, because
it’s something different than the famous comedian has
ever attempted, and second, because it’s all there any
way you look at it.

Chaplin never registered the pathos, nor caused the
chunks in your throat as he does in this. And he has
rarely made you laugh more heartily. Once in a while
he slips into slapstick stuff, but as a rule this is hap-
pily missing, and there are some touches that make
you forget it’s a comedy. And this only accentuates
the laughs when they come. There are a lot of them,
too.

The story is there with a wallop. A little waif,
abandoned by its mother, is finally taken up by Charlie
because he can’t lose him, try as hard as he does. All
the hokum is there showing how Charlie takes care of
him, in the end the kid being returned to his mother
who is now a famous singer. How Charlie takes to
the little one, protects and raises him and finally fights
off the county officials who would take the youngster
to the county orphanage, and how, in the end, the
youngster goes to his mother, only to be followed by
Charlie, makes up the plot. But this synopsis cannot
begin to do justice to the innumerable bits of real
humor, of real comedy; that, interspersed as they are,
contribute to making this one of the greatest pictures
you ever had a chance to book.

Little Jackie Coogan is “The Kid.” A newcomer
with a real personality, he is immense. Edna Purvi-
ance has a mighty good part, and Charlie—well, he is
the same old irresistible laugh maker that he has
always been.

Tell ’Em It’s the Best Picture Ever Made By The World’s Greatest
Comedian—It Is.

Box Office Analysis for the Exhibitor

You’ve never had a Chaplin like this. You’ve had
mighty few chances to get a picture made by anyone
that will outclass this as a box office bet. It’s a long
time since you’ve had one from Charlie. But this was
well worth waiting for. It contains everything that
constitutes a box office attraction. A human story,
full of comedy and pathos, with the world’s most
famous comedian at his best, and a youngster that your
women folk are going “to love.”

Hit on high on your promises. You can’t go wrong
on this. Play it up to a fare-you-well and then some.
Get them in. That’s all. It’ll do the rest. And it will
stimulate Chaplin’s stuff from the fan view for a long
time to come.

The picture is said to have cost Asso. First National
$800,000, so it is going to come to you at a price that
may make you hesitate. But it’s there. And it isn’t
going to do your house any good to let the other fel-
low get this.

You don’t get a flock of pictures of this type. So
land this one. You shouldn’t need catchlines for Chap-
lin. But if you do, tell them it’s the greatest picture he
ever made, and don’t overlook talking about Jackie
Coogan, “The Kid.”
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220 West 42nd Street, New York City


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Membership in this Association is by invitation only, each man being judged by his record and ability as a motion picture photographer.
They’re Going To Like The Production And Mary Too.

Mary Pickford in
"THE LOVE LIGHT"
United Artists

DIRECTOR ...................... Frances Marion
AUTHOR ........................ Frances Marion
SCENARIO BY .................... Frances Marion
CAMERAMEN ..................... Charles Rosher and Henry Cronjager

AS A WHOLE..............Outside of the star herself the photography and scenic beauty of the exteriors make this a real picture

STORY.................German spy idea a bit untimely but it serves as material that provides proper surroundings

DIRECTION..............Splendid; story runs smoothly and artistic efforts have secured beautiful results

PHOTOGRAPHY ...................... Georges
LIGHTINGS ........................ Clear and beautiful
CAMERA WORK ..................... Excellent
STAR..............Really appealing and photographs splendidly

SUPPORT ......................All do very well
EXTERIORS..............Many wonderfully pretty shots
INTERIORS ..................... Realistic
DETAIL .....................Very good

CHARACTER OF STORY.......Italian girl marries man, really a German spy, and later learns his act caused her brother’s death

LENGTH OF PRODUCTION ............ 7,800 feet

"If at first you don’t succeed, etc.," seems to have been taken to heart by Mary Pickford and after her not altogether successful attempt at a character part in “Suds,” she has tried it again in “The Love Light,” this time surrounded by more sympathetic circumstances and while the story itself may strike some as untimely, still it provides a splendidly suited atmosphere.

Good For An Extended Run. Ought To Keep The Cashier Busy.

Box Office Analysis for the Exhibitor

There’s little doubt as to the box office value of this picture. If you can secure a booking of “The Love Light,” you will have little trouble in making the money come your way. And you can best do this by an extended run for they’ll all want to see Mary’s latest. You can make promises too for they’re going to like this one. You can tell them that the star again plays a character part but is surrounded by circumstances that compel sympathy.

The idea of the German spy theme being resurrected may not sound appealing but you’ll have to see “The Love Light” to be convinced that it isn’t as harsh as it may sound. The direction which is credited to Frances Marion is excellent and a Griffith-like artistic sense is noticeable throughout the production. Both Charles Roscher and Jules Cronjager should share equal honors for their part of the picture’s satisfaction for the photography is the best of the pictures seen most recently on Broadway. The lightings are soft and there is a beautiful shot of a lighthouse at night, casting its light on the waters, the rays of the light playing on one huge wave as it rolls to the shore.

Angela, the little Italian girl bids good-bye to her second brother, and the youngest, as he goes off to join the troops. Then comes the news that her older brother has been killed. Giovanni, who loves Angela, tries to comfort her and then he, too, is called. Left alone Angela is made keeper of the lighthouse. Comes Joseph, who says he is an American—a deserter.

They are later secretly married. One night he has Angela flash him a “love” signal from the tower. The next morning a native ship, returning with wounded soldiers is reported as having been destroyed at midnight—the hour of Angela’s signal.

Angela steals chocolate from Tony for Joseph to take with him. When she returns to her home she hears Joseph murmur “Gott Mit Uns” in his sleep and the truth dawns on her—her husband is a German spy. Tony traces the thief to Angela’s home and accuses her. First she denies it but when they tell her her brother was on the destroyed ship she remembers her signal and realizes that it sent her brother to death. She gives up her husband though he swears he loves her. He breaks away from his jailors and jumps off a cliff and is killed. Later with her baby and Joseph’s Angela is happy with her old sweetheart Giovanni who returns blind.

Talk about the production itself. Promise them a picture beautiful to look at. You won’t go wrong on this. They’ll agree with you that it’s the prettiest thing they’ve seen recently. Mention the photography. It plays no small part in the picture’s success. Catchlines and stills will draw them but they won’t be needed. You could promise a refund and feel sure no one would ask for it.
Just Completed

Edward Hemmer Production

featuring

Margaret Beecher

in

"Sunshine Harbor"

Directed by Edward Hemmer

By Jerome Wilson

The Playhouse

Bryant 4193

Special Music by George Spink

"LURE OF YOUTH"
Metro
DIRECTOR ......................... Philip E. Rosen
AUTHOR .......................... Luther Reed
SCENARIO BY ..................... Luther Reed
CAMERAMAN ...................... Robert Kurrle
AS A WHOLE.......Gala array of high life and gay
white way atmosphere in production for those
who like this sort
STORY.......Not at all human; already too many
times told in pictures
DIRECTION ........................ Only ordinary
PHOTOGRAPHY ..................... All right
LIGHTINGS ........................ Fair
CAMERA WORK ..................... Average
PLAYERS.......Cleo Madison well cast as actress-
vamp; Gareth Hughes the disillusioned youth
EXTERIORS ......................... Few of them
INTERIORS ......................... Satisfactory
DETAIL .................... Suit: b'e'
CHARACTER OF STORY.......Youth whose ambition is to be a successful playwright writes
his first successful one after disillusionment
LENGTH OF PRODUCTION ...... About 6,000 feet

There's nothing either in story or production in
"Lure of Youth" to warrant calling it anything but
an ordinary program picture. It is an adaptation of
Luther Reed's original novel and the scenario was
written by Mr. Reed. It might well satisfy as a novel
but the situation of the actress-vamp and the innocent
youth has already been told so many times in pictures
that it no longer holds interest.

The production is ordinary except that every oppor-
tunity to paint a vivid picture of theatrical high
life and the wild parties of the gay white way are taken
advantage of and they go into it for all it's worth. It's
the sort of thing that goes well in some small com-
unities where the only knowledge of Broadway is
what they imagine, what they read and see in pictures.
"Lure of Youth" doesn't differ from a lot of other
pictures of its kind except that Florentine, the
actress, is not really as bad as she is painted and in
the end she gives it up to marry the man who has
stuck to her through it all. Cleo Madison is well cast
as Florentine, while Gareth Hughes is the youthful
dramatist. William Conklin is Florentine's sincere
admirer who is like a bad penny. He makes his ap-
pearance in nearly every scene—and when you least
epect it.

Florentine Fair, famous actress, still persists that
she doesn't want to become Mrs. Morton Mortimer,
but the gentlemen hangs on just the same and sends
Florentine to a town where there isn't even a trolley
car, to spend the summer. In this town is Roger
Dent, whose life ambition is to become a successful
dramatist. Florentine becomes greatly interested in
the youth's ambition to write but her offer of assist-
ance is looked upon as merely a trap to ensnare the
boy by his folks and the townspeople.

Eventually, however, Roger decides for himself and
accepts the actress' plan to take him to the city where
he will have a better chance to make good. But Roger
is still told that he will have to see more of life before
he can write about it. Florentine still sees in the
youth, a genius. The boy believes his benefactress
is a "angel" as he calls her, but in a flippant moment
Florentine does something which brings about his dis-
illusionment and he returns to his home.

He writes another play based on his experience and
calls it "The Awakening." It is produced and proves
a success. Roger then asks Florentine to marry him
but she says it cannot be. Later she plans to marry
Mortimer who had remained faithful to her through
it all.

Use On Double Feature Day Or Secure Good Short Reels To
Accompany It.

Box Office Analysis for the Exhibitor

In transient houses or small communities where
Broadway life in pictures appeals to them since it's
the nearest they get to it, "Lure of Youth" will prob-
ably go over very nicely. However, in first class
houses, where folks expect to find real pleasant enter-
tainment of a happy, realistic atmosphere, this pro-
duction won't give satisfaction.

And the story doesn't contain anything new to talk
about so it's a question whether or not to use Luther
Reed's name. The cast doesn't contain names that
will get them in unless Cleo Madison is remembered.
It won't do to make any promises in connection with
it, so if you have a double feature day you might
work it in then. Catchlines will do to give them an
idea of the story.
Exceptional Photoplays
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"The Last of the Mohicans"
 Adapted by Robert A. Dillon from the novel of James Fenimore Cooper.
 Directed by Maurice Tourneur and Clarence L. Brown.
 Produced by Associated Producers.

THE story of "The Last of the Mohicans" is too well known to need retelling for the purpose of this review. To the many who have read James Fenimore Cooper's romance, Mr. Tourneur's motion picture will bring an added pleasure, and to those who have not, the picture should appeal as an exciting adventure into an adventurous period of American history with which one will be glad to be acquainted. To both divisions of its audience, the picture should come as something fresh. For in many ways the screen story is new and decorative of the book on which it is based.

Besides, its narrative is a

great white rings, like a cobra's hood, painted true fashion, we imagine; but behind the Indian does not look so tenderloinish as one expects to see him than a tomahawk; in fact, it is easy to imagine a man down over one eye looking college characterized by the beach—Mr. Tourneur's Indian—elegant, dusky in which is patient and noble primitive ways imagined. They help to complete the picture where rather round to the wild bodies itself of hero's

Maurice Tourneur presents
THE LAST OF THE MOHICANS
An American Drama Eternal
by James Fenimore Cooper
Directed by Maurice Tourneur
and Clarence L. Brown

J. Parker Read Jr. - Mack Sennett - Marshall Neilan - Allan Dwan
George Loane Tucker - Maurice Tourneur - Thomas H. Ince - C. Gardner Sullivan

Associated Producers Inc.
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY
Good Production and Strong Dramatic Moments

"THE INSIDE OF THE CUP"
Cosmopolitan Prod.—Paramount
DIRECTOR .................. Albert Capellani
AUTHOR ....................... Winston Churchill
SCENARIO BY ............. George DuBois Proctor
CAMERAMAN ....... Al Siegler and Jacques Monteran
AS SA WHOLE... Dramatic sequences well handled; good production and well acted

STORY ...... From the well known novel; is "preachy" but makes sincere effort to expose social evils
DIRECTION ...... Good for the most part and especially with regard to detail but first reels of story are not well put together
PHOTOGRAPHY .................. Excellent
LIGHTINGS ............................ Effective
CAMERA WORK .................. Very good
PLAYERS ...... Capable and well suited cast; David Torrence and William P. Carleton give forceful performances; Marguerite Clayton and Edith Hallor do very well

EXTERIORS .......................... Very few
INTERIORS .......................... All careful prepared
DETAIL ................................... Good
CHARACTER OF STORY ...... Rich men who make their profits off the poor but glory in their positions as "pillars of the church"

LENGTH OF PRODUCTION ...... 8,500 feet

In his production of Winston Churchill's novel, Albert Capellani has kept the church atmosphere uppermost all the time and the scriptures are quoted at frequent intervals. The production given the story is thoroughly adequate and will be liked for its dramatic moments which are well handled and finely acted.

However, director Capellani seems to have found it a difficult thing to get into his story. There are at least three sides to it. There is Eldon Parr, banker and his associates, who make their wealth by trodding on the poor; there's Richard Garvin, who is one of Parr's victims, and then there is Kate Marcy, who is also a victim of Parr's though in a different way. There is a flash of Parr, a short bit showing his household of Garvins and again they show you Kate. For the time being the spectator is apt to be "lost" because so far they are unable to make the connection.

Eldon Parr, a banker, with two other men, one a department store owner and the other who practically owns all the tenements in the Dalton St. section of the town of Bremerton, are the "pillars" of St. John's, a fashionable church, catering to the rich. Eldon Parr learns that his son is about to marry Kate Marcy, a shop girl. Parr goes to Kate and makes her believe that by marrying his son she would ruin his life and so she goes away. The younger Parr denounces his father's act and goes away swearing to defame the family name.

Alison Parr, the daughter, also leaves her home because her father has ruined Garvin, one of his employees. John Hodder, a young rural clergyman, is secured as rector of St. John's and he also is an innocent victim of the "pillars." Gradually the rector's eyes are opened and as one by one he comes across the people whose lives have been wrecked by Parr, he realizes the truth. He finds Kate, now a woman without a name, and Garvin and his wife and boy dying from starvation.

From the pulpit the rector denounces Parr and his accomplices and refuses to offer his resignation. Parr's son returns, a derelict, and later Parr is killed by the now half-crazed Garvin, who also kills himself. The son recovers and is reunited with Kate, while Alison, who has been devoting her time to settlement work, finds happiness with the rector.

Promise Good Acting and Make Known The Theme

Box Office Analysis for the Exhibitor

When Winston Churchill published his novel several years ago it was bitterly attacked by clergymen as criticising that body, and while the author's theme has been adhered to in the screen adaptation it isn't likely that the attack will be renewed inasmuch as the producer has catered to its dramatic possibilities more than to its message, although the latter is really a part of the picture and is effective in its way. The theme as told in the picture cannot be said to criticise the clergy or the church, but really the laymen who use the clergy and the church to further their own selfish motives.

You can promise them an interesting picture inasmuch as its theme is open to discussion and is liable to bring forth a variety of opinion. You can talk about the strong dramatic interest and promise them some splendid individual acting. The author's name should be given prominence and it might be worth while appealing to the churchgoing crowd.
"The Flame of Life is Love"

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Fine Performance By Star, But Story Shy On Interest.

George Beban in
"ONE MAN IN A MILLION"
Robertson-Cole

DIRECTOR ...................... George Beban
AUTHOR ........................ George Beban
SCENARIO BY .................... Dorothy Yost
CAMERAMAN .................... Ross Fisher
AS A WHOLE . . Well made, but lack of interest in
theme detracts from characterization of Beban
STORY ........ Doesn't make overly good screen ma-
terial
DIRECTION ....................... Generally good
PHOTOGRAPHY .................. Fair
LIGHTINGS ...................... Some blurred
CAMERAWORK ................... Good
STAR .................. Does his usual fine Italian character
SUPPORT ........... Helen Jerome Eddy is most note-
worthy, all are adequate
EXTERIORS ...... Fine atmosphere for most scenes
INTERIORS ..................... Correct
DETAIL ........ Confusing continuity in spots
CHARACTER OF STORY .......... Italian's struggle to
hold an adopted orphan
LENGTH OF PRODUCTION ........ 5,900 feet

George Beban has made a sincere effort to do some-
thing with a thought on a little higher plane than the
general run of pictures, in this production which he
wrote and directed. His endeavor falls somewhat
short of its aim because the story lacks punch and is
only moderately interesting. Possibly this is due to
the highly improbable sequence of events, or to the
lack of suspense.

The general publicity resulting from Beban's per-
sonal tour with the picture, besides his reputation as
a character actor will get them in. The star gives his
well known Italian characterization with his usual
perfection, skilfully blending humor and pathos in a
manner that is certain to appeal. The direction is gen-
erally good.

At the start Beban, as Lupino Delchini, is working
behind the lunch counter of Gus Koppel. When a
starving cripple comes in to beg for food Koppel is
about to kick him out when Delchini interferes, buys
the man a meal and quits his job in disgust at his boss.

The supposed cripple turns out to be Clyde Hartley,
a Federal Officer, looking for evidence against Koppel
and his wife, who are conducting a school for pick-
pockets in their basement. The pupils in the school
are immigrant orphans adopted by the Koppels.

Hartley, appreciating the worth of the Italian who
lost his job in his cause, secures him the job of dog-
catcher. Meantime, to the bureau where the little
orphans are sent for adoption come two little Belgians.
One is adopted by the Koppels, but he escapes that
night and is found by Delchini, who adopts him. As
time goes on the Italian's love for the boy becomes his
one passion.

Then there comes a widowed mother from Belgium,
seeking her child whom she has learned was sent to
America. Inquiries show that Mme Charlotte Maur-
vean's child is the one that Delchini has adopted.

When she starts to take the child away Delchini
realizes what it will mean and his grief is extreme.
His appeal to the mother to stay only a little while fin-
ally wins her consent and they are happy together un-
til the time comes when the law compels the mother
to return to Belgium. Delchini then begs her to marry
him, so that he may not lose the child, and because of
all he has done, she consents, although in love with
Hartley.

When Delchini discovers the truth he gives her up
and then it develops that there had been a switch
made in identification tags when the orphans landed,
and the Belgian waif is his for all time. His joy is
made complete by the discovery that all the time he
was in love with his "private secretary," Flora Voler-
izi, and she with him.

Use Author's Name. Talk about Beban's Role.

Box Office Analysis for the Exhibitor

There isn't a doubt but that your patrons are going
to be brought in by George Beban's name in connec-
tion with this picture. His reputation for lifelike and
thoroughly enjoyable Italian characterizations on both
stage and screen is established. Therefore the use of
his name is by far the most important feature in ad-
vertising this one. You can tell them his work posses-
ses the same excellence of his previous efforts and
make points of both the humor and pathos of the part.
Talk about Beban's great appeal to the heart and the
general wholesomeness of the picture.

It will not be well to play this up as a great big
special, because it sums up as just about an average
picture, and it is that principally through the work
of the star.
Title Promises Something Good But You Don't Get It

Eileen Percy in
"THE LAND OF JAZZ"
Fox
DIRECTOR .................. Jules D. Furthman
AUTHOR ...................... Barbara La Marr Deely
SCENARIO BY ................ Jules Furthman
CAMERAMAN ................ Walter Williams
AS A WHOLE . . . . Quite a disappointment; title promises something lively and entertaining but this isn't
STORY . . . . Almost as hopeless as some of the "nuts" who participate in it
DIRECTION . . . . Doesn't show much knowledge of comedy value; makes slapstick of most of it
PHOTOGRAPHY .................. All right
LIGHTINGS .......................... Clear
CAMERA WORK .................. Average
STAR . . . . Certainly won't gain anything with a role like this
SUPPORT . . . . George Fisher, Ruth Stonehouse and Herbert Heyes and some harmless insane people on the pay roll
EXTERIORS .................. All that are required
INTERIORS .................. Adequate
DETAIL .......................... Poor
CHARACTER OF STORY . . . . Girl becomes inmate of sanitarium to try and win back chum's sweetheart for her but wins him for herself
LENGTH OF PRODUCTION ...... . . . . . . . . . 3,699 feet

Wherever they say the possibilities of a feature picture in Barbara Le Marr Deely's story is a mystery. This sort of material would go in a one or two reel slap-tick offering but to try and pass it off at feature length required considerable gumption to say the least. There isn't a genuine laugh in the whole piece and at the theater where it was seen, where they cater to a transient crowd not supposed to be awfully particular, not even the titles (they tried hard to be funny), got a laugh.

You Can Get Them In All Right, But They Won't Be Satisfied

Box Office Analysis for the Exhibitor

If you are short of a picture for your double feature day you might consider this, otherwise "The Land of Jazz" had better be forgotten for the good of all concerned. Those who do show it are bound to hand their audience a big disappointment. They'll expect a snappy, jazz atmosphere and what they'll get will be a sanitarium atmosphere. Quite a difference.

The direction, if there was any, isn't obvious. No attempt has been made to get any real comedy out of the situations. The players just seem to chase each other from room to room with the cameraman probably chasing after them. This picture is bound to be a disappointment because the title really promises something "peppy." The only time the jazz enters in is when some of the "nuts" (they always refer to them as such in the titles, or as "cracked craniums"), put a jazz record on the Victrola and the "shimmy" gets contagious, all the inmates, attendants and the doctor himself, becoming afflicted with it.

Eileen Percy is supposedly the star of the picture but she won't want to brag about it. It's not what she does, but what she hasn't got to do that won't gain anything for her. Two old favorites, Herbert Heyes and Ruth Stonehouse are in the supporting cast.

Nina and Nancy are chums. Nina is to marry Captain somebody or other while Nancy is engaged to Dr. Carruthers, who owns an island sanitarium where he humors some harmlessly insane men. Nina's captain is noted for his kisses with a "heavenly kick." The doctor catches Nancy in the act of indulging in one which, incidentally, is held much longer than the censor board allows.

The doctor breaks the engagement and goes back to his island. Nancy pleads with Nina to go to the island and win the doctor back for her (Nancy). Nina lands on the island and is found by the doctor. She pretends to be a bit "off" and the doctor takes her into the sanitarium where she is cordially greeted by the inmates.

Then for a couple of reels there's a lot of hokum, chasing in and out of rooms and what not until Nancy and a whole regiment of friends arrive and find Nina in the doctor's bed. They refuse to understand and eventually leave the place. Then the doctor learns that Nina loves him and he loves her and so they marry.

Eileen Percy's name may attract but she won't gain any laurels through her role in this. Catchlines shouldn't be necessary if you really want to get them in. Just use the title. It promises that which appeals to a large majority of the present day audiences, so they will probably come in to see "The Land of Jazz" without being coaxed and will go out the same way.
"The Concert" is adapted from the original play by Hermann Bahr. Mr. Leo Ditrichstein's dramatic version (produced by Belasco) ran one year on Broadway.

Hermann Bahr
Directed by
Victor Schertzinger

Martinot, the great pianist, thought he wanted a wife with fire, passion and temperament. What he really wanted was someone to keep his hair cut, his chops well done and his conceit unharmed. The story of how he learned his lesson will make your patrons ache with laughter.

GOLDWYN PICTURES CORPORATION

Among the well known players in "The Concert" are Raymond Hatton, Myrtle Stedman, Lewis S. Stone, Mabel Julienne Scott and Gertrude Astor.
Gladys Brockwell’s Work Raises This Above Average.

Edgar Lewis presents
“The Sage Hen”
Pathe

DIRECTOR.......................... Edgar Lewis
AUTHOR.............................. Harry Solter
SCENARIO BY...................... Not credited
CAMERAMAN......................... Ben Bail
AS A WHOLE............Well made production with fine
Western atmosphere, and interest maintained
through careful direction

STORY.......Compels interest and sympathy. Characters slightly overdrawn

DIRECTION........................... Very good
PHOTOGRAPHY........................ Good
LIGHTINGS............................ Clear
CAMERA WORK..............Satisfactory; at times unusually good

PLAYERS........Gladys Brockwell especially fine in emotional work. Whole cast adequate

EXTERIORS......................... Good westerns
INTERIORS......................... Correct
DETAIL.............................. Nothing wrong
CHARACTER OF STORY........Mother love, and the struggle of a woman to regain her reputation, in the early days of the West

LENGTH OF PRODUCTION......About 6,000 feet

Through his own careful direction and an appealing, emotional performance by Gladys Brockwell, Edgar Lewis has made a picture that carries quite a punch in its mother love theme and one that will leave most audiences pleased. There isn’t anything extraordinary about the production, but the story is well told, well acted and is of the type whose appeal is general.

A fine, realistic atmosphere has been obtained in all scenes depicting the West of 50 years ago, and the exterior shots bring out some good scenes of western country.

Gladys Brockwell easily contributes the most to the picture, with a performance that at times is excellent. Her work in the scene where she discovers her son in the person of the young lieutenant and other scenes demanding emotional display, is really fine. The balance of the cast, including Lillian Rich, and Wallace MacDonald, are all well suited.

The story is of a woman with a mysterious past, who lives alone with her baby in a small western town. The gossiping women of the town have branded her “The Sage Hen,” a term given to impure women. The women stone her out of town after she is accused of shielding a murderer named Craney.

To save her child from Indians she ties it to her horse’s back, and sends it back to the town where it is brought up by the Ruds.

Rescued from the Indians, Jane Croft mothers the daughter of her rescuer, and when Stella Sanson grows up she looks upon the Sage Hen as her own mother.

A gold strike brings the world’s adventurers to Keno, where she now lives, and with them come Craney and Grote. Jane sees Craney murder a man, but when he recognizes her and threatens to expose her past, she remains silent.

Lieutenant John Rudd is sent to keep order in Keno, and he falls in love with Stella. When Jane meets him she recognizes her own son but because of her past, will not claim him.

Grote, who seems connected with Jane’s early life, plots with Craney to get control of her, and force her to sanction Stella’s marriage to Craney. When Stella learns something of the situation, Jane tells her the whole truth.

To hurt Jane and Stella, Craney and Grote plot Lieut. Rudd’s death. Jane discovers that Grote is her husband whom she thought she had killed and when he discovers that Rudd is his son he rushes to save him from Craney. In the fight, Craney and Grote are killed. Rudd learns the story of his brave mother, and with Stella they are happily reunited.

Play Up “Heart Interest” And Thrills For This One.

Box Office Analysis for the Exhibitor

The biggest thing to tell them about this, is that it carries a beautiful theme of mother love. Play up the great appeal of the character of the “Sage Hen” and you can safely promise a splendid characterization by Gladys Brockwell. Tell them that it is a woman’s single handed battle against the world for her child and her good name. This is the biggest point to be made, but you can also advertise a drama of the frontier West, with thrills aplenty and the excitement of the great gold rush brought out in a vivid manner.

The names of Gladys Brockwell, Wallace MacDonald and Lillian Rich mean something, and can be used to advantage, particularly Miss Brockwell. The mother love theme offers possibilities for a Mother’s Day, a tie-up with mothers’ clubs, and other exploitation possibilities.
Cleveland’s Two Leading Theatres
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"WOMEN MEN LOVE"

By Charles T. and Frank Dazey

The Premier State-Right Feature of 1921
with .

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EVAN BURROWS FONTAINE and DENTON VANE

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117 West 46th Street   Bryant 6659   New York City
Good Production And Attractive Atmosphere Cover Sex Appeal.

"THE LURE OF THE CROONING WATER"
Stoll Film—Pathé

DIRECTOR ....................... Arthur Rooke
AUTHOR ......................... Marion Hill
SCENARIO BY .................... Guy Newall
CAMERAMAN ..................... Joe Rosenthal, Jr.
AS A WHOLE........ Splendid production and very well directed; ending a bit too prolonged
STORY........ Has rather strong sex appeal but seems sincere in effort to point a moral
DIRECTION..... Very good especially as to players and artistic side
PHOTOGRAPHY ................ First rate
LIGHTINGS ........... Good; some pretty effects
CAMERA WORK .............. Well judged
PLAYERS........... Ivy Duke and Guy Newall principals; all real people in the cast
EXTERIORS ...... Some mighty pretty locations
INTERIORS ...... Correct especially with regard to detail
DETAIL .................. Well taken care of
CHARACTER OF STORY..... Famous actress who comes into home of happy rural family and falls in love with the father of the household
LENGTH OF PRODUCTION ......... 5,765 feet

The fourth picture offered by the Stoll Film Corp., presents a somewhat different atmosphere from its predecessors. "The Lure of Crooning Water" has to do with the life of an actress and while it has a rather potent sex appeal running through it, it’s obvious that those who had the making of the picture in hand have made a sincere effort to point a moral and for this reason it isn’t likely that the picture will lose favor because of the sex appeal.

The production itself is worth talking about. The exterior locations are all very beautiful and there’s a real home atmosphere in the rural household and it’s happy family—happy until "The Lure of Crooning Water" and its natural charm caused a mutual love between the father and the actress and killed the love of a good wife.

Ivy Duke as the actress handled the role very well and displayed market ability in her emotional scenes. Mary Dibley as the wife gives one of the most human mother portrayals since Vera Gordon’s "Humoresque." There’s just one fault to be found with the telling of the story—they prolong the ending unnecessarily. At the beginning of the sixth reel the husband, disillusioned, returns from the city where he had gone in search of the actress, and is received back into his home with open arms by his wife. This was certainly a satisfactory finish but they go on and have the actress repent and come back into the household also to be forgiven. All right, of course, but unnecessary.

Georgette Verlaine is a stage favorite and Dr. John Congdon besides being her physician is in love with her and he persuades her to go away because the life she is leading is wrecking her health. He selects a pretty place called "Crooning Water," and Georgette goes there to live with Horace Dornblazer, his wife Rachel and their three kiddies. Just the fact that there is one man who doesn’t fall for her smiles causes the actress to try and win the admiration of Horace.

She finally gets him where she wants him and then goes away. Horace leaves his family and follows her to the city, only to have her tell him she does not love him, but the things he stood for—honor, fidelity, etc. Georgette starts her gay life anew and Horace goes back to his family and is forgiven. The actress soon tires of her frivolous life, goes to "Crooning Water" where she also is forgiven and then returns to marry the doctor.

You Can Promise An Interest Maintained All Through.

Box Office Analysis for the Exhibitor

Practically the same analysis as has been given the three previous releases of Stoll Film can be offered for "The Lure of Crooning Water"—first rate program picture. It would be well to make it known that these are English-made productions for your patrons should be interested in comparing the work of English and American producers and those offered so far by this company promise interesting competition.

The title is an attractive one and could be used well with catchlines as: "Ever been a victim of your surroundings?" See an example of this in "The Lure of Crooning Waters." Or, "Look out for the moonlight and "The Lure of Crooning Water." It nearly ruined one home." You can promise them a scenic treat in the locations selected for the action. You might feel obliged to mention the theme because of its sex appeal, but it isn’t likely to offend.
"MR. STATE RIGHT BUYER — DON'T LET THESE GET AWAY FROM YOU!!"

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"The Price of Silence"

from the famous novel

"At the Mercy of Tiberius"

By Augusta J. Evans Wilson

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Mighty Interesting Picture Full of Love and Romance

Albert A. Kaufman presents
"NOT GUILTY"
Asso. First Nat'l Pictures

DIRECTOR ...................... Sidney A. Franklin
AUTHOR ............... Adapted from "Parrot & Co.," by Harold MacGrath
SCENARIO BY .................... Not Credited
CAMERAMAN .................. Not Credited
AS A WHOLE ......... Excellent entertainment. Typical "movie" stuff, but will be liked generally

STORY ............ Twin takes his brother's place when latter is charged with murder, almost marries brother's fiancee, but is blocked in the end

DIRECTION .............. Excellent
PHOTOGRAPHY ............... Very fine
LIGHTINGS ................. Good
CAMERA WORK ............. Very satisfactory

PLAYERS ...... Richard Dick satisfactory in dual role; Sylvia Breamer very pretty and gives good characterization

EXTERIORS .................. Some beautiful shots
INTERIORS ................. Satisfactory
DETAIL ...... Well handled. Some fine double exposures

CHARACTER OF STORY ...... The kind that the average "fan" loves

LENGTH OF PRODUCTION ...... About 5,500 feet

Without any special boosting, "Not Guilty" has come through as one of the Kaufman productions and it is going to get over nicely. It has a sure fire story for the average "fan" with love, romance and adventure finely woven together, and with some of the settings in Borneo, which makes it just enough different to add spice to the atmosphere.

Sidney Franklin has done a mighty good piece of work. There are some fine double exposure sequences in the early reels that are going to make your crowd feel good, and there is a strong suspense and interest held from the very beginning.

This isn't coming to you as a great big picture. But it's fine entertainment, and your crowd is going to like it a lot. And that's the answer, regardless of what is said about it in advance. There isn't a star in the lot, but the entire cast is well knit together and Franklin has handled them splendidly.

The story tells of a twin who, in a row in a gambling house, thinks he has committed murder, and leaves America to escape arrest. His brother eventually meets the fiancee of the brother who has left the country and she thinks he, the twin, is his brother. They resume the engagement, but she feels something is wrong, and subsequently leaves for the Orient, taking along the sister of her fiancee. In Borneo they meet a recluse who goes by the name of Warrington, but who, in reality, is the brother who fled from America. At first he denies his identity, but later breaks down and tells his sister the truth, prevailing on her not to give away his secret. But the gamblers whose place was ruined after the murder in New York, also turn up and try to have the hero arrested. There is a mighty good fight staged at this point. The gamblers want hero arrested only so that they may steal from him a big diamond which he possesses. They believe their confederates lie to them and are trying to steal the diamond, and the chief gambler is killed in a row. Before dying he confesses that he was the murderer in the gambling house years before, and of course the lovers come to a clinch.

Bank On Your Title. It Has B. O. Value

Box Office Analysis for the Exhibitor

Lots of good stuff for you to talk about in this. Say it is full of romance and adventure and this will get them in. The rest will be easy. They are sure to like it and you should do a mighty nice business with this one.

Let your folks know there is some Borneo atmosphere in this, and they may like the idea of seeing something new in backgrounds. Incidentally the director has sustained this atmosphere very well.

The chances are that none of the cast are any too well known to your people, so you will be compelled to concentrate on the production and the story. Go strong on this end.

For catchlines something like this: "Not Guilty!" but it took years for him to learn it."Not Guilty" of what? He believed himself a murderer. But he wasn't. See how it works out at the blank theater."
Weak Comedy And Not Enough Of It For Five Reels.

Eddie Lyons and Lee Moran in
"A SHOCKING NIGHT"
Universal

DIRECTOR ....................... Lyons and Moran
AUTHOR .......................... Edgar Franklin
SCENARIO BY .................... C. B. Hoadley
CAMERAMAN ..................... Alfred Gosden
AS A WHOLE.............. Very weak comedy offering;
mostly registers as nonsense; players rush in
and out until it gets dizzy

STORY.............. Borders on bedroom farce but lacks real
situations to get it over

DIRECTION ...................... Very poor
PHOTOGRAPHY ................... Fair
LIGHTINGS ..................... Not always clear
CAMERA WORK .................. Average
STARS............. Not up to their best in this

SUPPORT ......................... Adequate
EXTERIORS ...................... None
INTERIORS ....................... Little variety
DETAIL ........................ Fair

CHARACTER OF STORY........ Young husband
with "get rich quick" idea gets himself and
friends into all sorts of mix-ups carrying out
one of his ideas

LENGTH OF PRODUCTION ........... 4,695 feet

With the showing of "A Shocking Night" comes the
announcement that Eddie Lyons and Lee Moran will
return to the short reel field and that this is their last
comedy feature. A wise move. This comedy duo are
ideally suited to the short reel comedy pictures but
when it comes to finding feature material to suit them
both and keep them coming consistently good, they
have a job on their hands.

Their version of "La La Lucille" was probably the
best they turned out during their feature sojourn but the
last couple, including their final feature "A Shocking
Night" fall way short of the average feature
comedy offering. And it's because there isn't enough
material in it to satisfy both stars and what there is
of it would have made a first rate two reeler but it had
to be a feature and so there is an endless lot of padding
and "in and out" stuff that threatens to make you
dizzy. Then too, each trick they take a whack at is
kept up so long that it loses whatever effect it may
have had at first.

The story is along bedroom farce lines and it does
get a bit naughty through the titles but otherwise it
isn't even risque enough to cause any unusual sensa-
tion. Eddie Lyons has the more sensible role—if
you'd call it that—while Moran is the man with the
"get rich quick" idea.

William Harcourt (Moran), is a young married man
with fine business ideas but lacks the capital to put
them into action. He hits upon a clever plan and in-
terests a rich man from Montana in his scheme. Har-
court invites the man, Bradford, to his home hoping
to make a good impression with his servants, etc.
But in the meantime the servants strike for back pay
which Harcourt gives them and then tells them they're
"fired."

Harcourt's friend Richard Thayer (Lyons), and his
sweetheart arrive to have dinner with the Har-
courts and they explain how they are without servants
and worse still a telegram comes announcing the ar-
ival of Bradford. Harcourt and his wife decide to
play servants in their home while Thayer and his
sweetheart pose as Mr. and Mrs. Harcourt. Bradford
makes himself very much at home but delays signing
the contract to finance Harcourt's scheme.

Bradford also causes much embarrassment to
Thayer's sweetheart by remarking the absence of chil-
dren in their home and then insisting that the couple
retire for the night. The remainder of the picture is
a session of in and out rooms, up and down stairs stuff
that keeps the players up all night and with the morn-
ing comes explanations.

Can Be Used Well Enough On A Double Feature Day.

Box Office Analysis for the Exhibitor

This is too weak to offer as a single feature so unless
you can run a double feature day it wouldn't be well
to try to pass this off as your main piece of entertain-
ment. Then again if Lyons and Moran have a strong
following in your house you may be able to satisfy
their admirers but at that it can't keep them interested
all the time.

If you think it advisable to play it up along the bed-
room farce lines you can talk about the situation in
which the young girl and her sweetheart play man
and wife. Stills of the girls in their silks and ribbons
undoubtedly will attract a certain crowd. Catchlines
may attract but are liable to disappoint them when
they get in.
Some Short Reels

"Beyond The Trail"—Pathé
Type of production........................................... 2 reel western

This is one of the best short Western features seen in some time. As a production, it is above the picture of this type, in elaborateness of setting, story material, and direction. It starts right off with a jump, and the action never slackens nor does the interest lag. No ends are left hanging, as is frequent in such offerings and it possesses a finished and clean cut appearance. The photography is unusually good all the way through with some excellent shots of western country. Tom Santschi is the featured player and the picture is the first of a series of these two-reelers which he is to make. He portrays the blacksmith of a Western town whose younger brother is a "wild egg." The younger man is their mother's favorite and when he falls into bad company and finally kills a man, Santschi faces the matter, takes the blame and flies. Years later, still a fugitive, Santschi is crossing the desert and rescues an Indian dying of thirst. With the grateful savage beside him, he comes suddenly to a settler's cabin where he finds the girl. Discovered by the child's father is his brother, Santschi leaves to search for him in the town where last he was seen. Santschi discovers his erring brother in the gaudy dance hall, and when he attempts to force him to return to the girl, the villainous youth draws his gun. The faithful Indian shoots through the window and kills him. Later Santschi returns and finds happiness with the little mother in the desert. Whether or not you have used such pictures previously this one is worth your consideration by reason of its being a deal above the ordinary production.

Pathé Review No. 87
Type of production............................................ 1 reel magazine

Review No. 87 opens with a Hy Mayer Travelaugh "Such is Life Behind the Scenes of the Circus." Then if you don't know how to make a Jelly Roll you will after you see the next subject on the review. The making of the cake is shown from beginning to end and if you don't get hungry looking at it, there's something wrong with you. Another short bit shows the training of jumping horses at Westpoint. The Dimtar animal pictures show some intimate close-ups of the reindeer and elk. "A Wedding in Brittany" done in the Pathetcolor process is very pretty.

"The Happy Duffer"—Town & Country Films
Type of production............................................ 1 reel pictorial

Another number of the "Sport Pictorials" edited by Grantland Rice. The only fault with this one is that its appeal, in all probability, will not be general enough to make it a highly satisfactory offering. It is all about golf, and for any one who has ever played, or knows anything whatever of the game, it will contain a quantity of humor and interest. It is only a question of whether a large or small percentage of your audience are acquainted with the game. Some good shots of championship matches are shown, with views of such stars players as Evans, Quiney, Ray, and Hagen performing with driver, mashie, and on the putting green. Slow motion photography depicts the perfect form of each stroke in a manner that will delight all golfers. The humor of the reel is furnished by a game of golf between an old "duffer" and a professional. The duffer shoots his ball into every place but the right one and gets into continual difficulties. In better class houses where some percentage of the audience appreciates the game this reel should go well.

"Vamps And Scamps"—Universal
Type of production............................................ 2 reel comedy

This Century comedy features a group of rather attractive bathing girls, and two comedians who work hard and get about all the laughs possible out of the material. The stuff is of a familiar brand, most of the gags having been used in other beach comedies. In fact the plot of the whole thing has been the subject of another two-reeler already reviewed. A young man goes to a sea-side hotel where the proprietor wagers him a thousand dollars that he will fall in love with one of the girl guests. Most of the balance of the picture is devoted to the unsuccessful attempts of the girls to capture him. Several good laughs are obtained in the last half by old time slapstick, which is put over fast and furiously. There are a couple of new stunts about prohibition which are also good for laughs. The piece as a whole will prove fairly amusing, unless you have shown the Vanity Fair comedy with the same plot.

"Going Through The Rye"—Christie-Educational

Bobby Vernon is featured in this one, which, as its title suggests, is another prohibition comedy. Every angle of this stuff has been about played out, with the result that only a small portion of the footage is new. The story is that a hick, much under a baseball world, is put over as a man of influence by the police through the treachery of his rival who gives him a bottle of Haig and Haig, and then tells on him. The second reel is fast, but as a whole it is only a moderately satisfactory offering.

"Fire Bugs"—Universal
Type of production............................................ 2 reel comedy

Harry Sweet, the blond haired young man with black eyebrows, is featured in this Century number, and while he puts over some pretty good stuff, the real featured performer should be a wonderfully trained bull dog. The animal will be sure to get a lot of laughs and arouse admiration by his performance. Sweet has quite an original style of comedy, and has a rather more elaborately made production than the usual slapstick offering. There is a lot of trick business with a kick fire department, when the hero's home catches fire, and it is all amusing. The dog plays the most important part in this portion, and as he rushes from place to place pulling strings with his teeth, some new stunts develops with each pull, such as automatically dumping the firemen down the poles and into their clothes. The greater part of the action is new and fast stuff, making this on the whole a very satisfactory offering.

"The Baby"—Fox-Sunshine
Type of production............................................ 2 reel comedy

The Sunshine series offers an unusually good two-reeler in this. There are many laughs obtained by clever manipulation of old business, and there are a lot of new stunts which not only produce laughs, but several real thrills. Most of the stuff after the first half of the first reel is new and it has been more carefully done than usual in such pictures. A series of tricks by the two principal comedians, such as diving into the beach and disappearing in an oozing mud puddle head first, are pulled in a way that is highly amusing. It is all very fast and the slapstick is used freely and effectively. The sub-titles are particularly well done and add a lot to the fun. A thrill is provided by an airplane rescue of a tiny girl from a sinking house boat. It is the kind of comedy that is bound to amuse almost any audience, and in booking it you will be assured of a good offering. Harry Williams directed.

"The North Woods"—Fox
Type of production............................................ 1 reel animated cartoon

This one is a novelty in "Mutt and Jeff" cartoons and this fact makes it much more amusing than the average of these reels. It opens up with Fred Fisher drawing the two characters, who immediately take life. In his haste to finish Fisher has
Short Reels

"Leading A Dog's Life"—Town & &Country Films
Type of production............................................1 reel pictorial
One of the scenes of "Sport Pictures" edited by Grantland Rice, the well known sport writer. As its name implies, this one is a study in dogs, and includes a lot of shots that are interesting because they are unusual. Some of the "huskies" or sled dogs of Alaska are shown first. They are photographed first in summer in the northern woods. This part contains some very pretty shots taken from a barge floating down a northern river. The winter shots show the dogs at work in the heavy snow. Next come several fine views of bird dogs pointing their prey. The marvelous training of the animals is well brought out and furnishes an interesting bit. The balance of the reel shows the training of police dogs, from the time they are very young pups. The dogs are put through their paces, jumping high walls and hedges, and with a combination of slow and rapid photography their skill becomes very apparent. This is the best part of a reel which should make a big hit in any theatre offering because of its difference from the general run of single reels.

"Blondes"—Educational
Type of production............................................1 reel comedy
This is one of the Vanity series, partially of the bathing girl variety, but having a somewhat novel situation as the basis of its fun. While there aren't many laughs in the number, this difference from the ordinary bathing girl type makes it fairly amusing. It's about a young man whose sweetheart insists that he have his fortune told. Listening outside the tent, she hears the fortune teller say that a blond will be his ruin and as she herself is a brunette she immediately is on her guard. Then come a lot of meetings with blond beauties on the beach with much trouble for the sweethearts. Finally she buys a blond wig and vamps the boy himself and all ends right. The girls aren't anything to rave over but the comedian and the leading lady succeed in getting a fair amount of humor out of the stuff. It is a fair reel. Scott Sidney directed.

"A Barefoot Boy"—Post-Nature Picture
Type of production............................................1 reel scenic
To look at the latest Post Nature Picture on a bleak January day makes one long for the good "old summer time." It's the real thing, what the title says—a barefoot boy, and his little dog. Together they roam the fields and scowl the brooks for a stray "buddie." A clever little pup and a tousled head lad are the players while some pretty shots of meadows and streams form the backgrounds. The photography is excellent and the reel a fine short subject as a whole.

"Officer Cupid"—Sennett-Paramount
Type of production............................................2 reel comedy
The only well known name in the cast of this Mack Sennett offering is Eddie Cribben, and while he puts over his stuff as well as he can, the material isn't the kind that makes for many laughs. It depends on situations almost entirely for the comedy and there isn't anything particularly new or funny about most of these. The little kid with the bulldog and monkey who have been seen in other Sennett numbers, are in this one and they produce some mild amusement. The thing runs too slowly through all but a small bit and the situations are mostly ordinary stuff. The story is about a park policeman and his chum who fall in love with the same girl. The cop hires a new friend to play hooligan and he captures the thief in the girl's home. The girl's father then in alarm and the chief answers. Meanwhile a real hooligan robs the family safe and after some mixup, friend cop lands the real robber. It isn't up to the Mack Sennett standard, and it will not be well to play it up too strongly on the strength of his name.

"Bordeaux To Lourdes"—Paramount—Burton Holmes
Type of production............................................1 reel travelogue
The reel starts off with several shots of the city of Bordeaux, France. The big bridge across the Garonne River, a view of the busy streets of the town, and some of the sights and gates of the city are among the views. Next are some fine shots taken in Pau, showing a fox hunt, with a wonderful pack of hounds, and some beautiful displays of horsemanship. This portion is both entertaining and forms the best part of the picture. From Pau, a one hour journey is made to the city of Lourdes, famed as a shrine of pilgrims, who have been healed by its miraculous water. The shrine is shown, and several views of the church and the pilgrims' grots, where the cures are effected. The views are interesting, but have been shown several times before in news reels and others. The whole thing has been well photographed, and forms a travel picture of more than average merit.

"Astray From The Steerage"—Sennett-Paramount
Type of production............................................2 reel comedy
A new idea and a lot of new business makes this Mack Sennett number a first rate comedy. Louise Fazenda, Billy Bevan, and Eddie Cribben are in the cast and they all put over a bunch of stuff that will get the laughs. The first reel shows an immigrant family landing in America, along with one of the country's leading whisky smugglers. There is some particularly funny business when the immigrant undergoes a physical examination, with some hitherto unheard-of tests introduced, and some really funny business of a regulation examination. There are numerous good laughs in this part, and all of it is amusing. The smuggler has hidden his whiskey in the immigrant's grip and follows the family to their new home. Completely develops when he tries to get the hooch back. There is a lot of fast slapstick-old stuff—but well done. You can safely tell them that you have a typical Mack Sennett comedy if you run this. A satisfactory offering.

"Double Adventure"—Pathé
Type of production............................................Serial
Pathé's latest serial features Charles Hutchinson, with Josie Sedgwick, who played with Jack Dempsey in "Daredevil Jack," in support. Other members of the cast having important parts are Paul Stoeckdale, S. E. Jennings, Louis D'Or, and Ruth Langston.
Jack Cunningham has conceived a truly original story with its action admirably suited to the serial picture, and one which permits a simple but attractive opportunity for film making. The production was made at the Robert Brunton studios, and has been done on quite an extravagant scale, with more of an eye to detail than is ordinarily found in such pictures.
The first reel starts off with Hutchinson performing several real thrillers and in the episodes reviewed, suspense has been maintained in a manner that certainly ought to bring them back for more. Everybody in the cast gives a good account of himself and the picture looks like a sure bet in the serial line.

Hutchinson is seen in dual role of Bob Cross, newspaper reporter, and Dick Biddle, son of a multi-millionaire. The story opens with Cross on the trail of "Painter Paul," a criminal artist. Bob discovers Paul in the act of drugging Martha Steadman, niece of millionaire Biddle. Jumping through the skylight from the next house, Cross prevents more dirty work, and Paul flees, pursued by Bob. Martha disappears during the struggle, and Bob later goes to the Biddle home to solve the mystery.
Then he finds old Mr. Biddle murdered, and Jules Fernald, the murderer who has killed Biddle because too much was known of his (Fernald's) crooked work, enters the room and accuses Bob of the murder. Cross secretly establishes his identity, and goes in to arrest the thief in the Biddle home. Meanwhile the real Dick Biddle is plotting a revolution in a small South American republic.
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In

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Adapted for the Screen by Ford I. Bebee
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"ONE OF THE BEST MYSTERY DRAMAS PRODUCED IN A LONG TIME"

That's what they say of The Devil to Pay; you'll say so too when you see the picture at the nearest Pathé exchange!

Mystery Drama With Sustained Suspense and Good Production

"THE DEVIL TO PAY"

Robert Brunton Prod.—Pathé

DIRECTIONS: Ernest C. Warde

AUTHOR:...Frances Mimmo Greene

SCENERY BY:...Jack Cunningham

CAMERAMAN:...Arthur L. Todd

AS A WHOLE: A real "film" type of picture with good mystery element and suspense well sustained

STORY: Some of its "sneaky" business not plausible but this doesn't matter; it plays its part just the same

 direction: Develops his material toward good climaxes; brings things to rather hurried conclusions

PHOTOGRAPHY: All right

LIGHTING:...Good

CAMEO WORK:...Players: Robert McKin, Roy Stewart and Fritzi Brunner handle most important roles well; others all very good

EXTERIORS: Much very fine detail

INTERIORS: Adequate, all right

CHARACTER OF STORY:...Mystery drama in which girl's fiancé is proven crook while the crook is shown innocent

LENGTH OF PRODUCTION: About 1,800 feet

After watching Roy Stewart bounding Robert McKin until he proves him a crook in both "The Money Changers" and "The Devil to Pay" folks will begin to know just what kind of a story to expect when they see the two names associated in connection with a picture. There is similarity in these two productions but where "The Money Changers" had it in action, "The Devil to Pay" has it in mystery.

The director has developed the plot coherently, yet the suspense is well sustained and the truth is firmly established until the end at which time things are brought to an abrupt finish.

Play Up Title and Type of Story With Lines That Attract

Box Office Analysis for the Exhibitor

"The Devil to Pay" is a typical "movie fun" type of story. And as such should prove a good box office bet. It is a mystery and a suspense and should be played up from the mystery standpoint. Announce it as a story of a man who was hanged but later came back to testify against the man who sent him to the gallows.

The title has drawing power and can be used effectively with catchlines. Mention the names of Roy Stewart and Robert McKin and recall their joint work in "The Money Changers" if you happen to have played it and say that "The Devil to Pay" contains as much mystery as "The Money Changers" contained action. Use the line: "You can't get away with it if you have "The Devil to Pay". He'll get you sooner or later."

A Robert Brunton Production

From the novel by Frances Mimmo Greene

directed by ERNEST C. WARDE

Trade Review

"The Devil to Pay"


Motions Picture News

"THE DEVIL TO PAY" (Brunton-Pathé)

Strong Mystery Story Carries Interest

THE DEVIL TO PAY is one of the best mystery dramas produced upon the screen in a long time. It has everything necessary to make devil and keep an audience thrilled in a hush, hush atmosphere. For the reason that it is plotted simply and admirably in action from the time the opening scenes are shown upon the screen to the last bit of film projected.

Although credit must be given to Robert Brunton, director, as the one who handles the story, the fact remains that the playing of the parts by the members of the cast is a perfect method of the entire production.

The production is well mounted. Ernest C. Warde, the director, taking particular pains in the selection of the cast.

The climax is built up in such a way that if a man can be shocked after having been effectively and persuasively dealt by main authorities, in style naturally it discloses the life of a soothing broker and particularly of a small town who commits a crime andHOSELEAD

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"THE DEVIL TO PAY"

Have Censor Cure
So National Board of Review Thinks
—Wants Funds for Special
Matinées for Minors
The National Board of Review
thinks that it has a sure cure for
ensors, wherever they may be. It is
its turn to secure funds with which to try
out the idea that a special benefit
performance will be given at Carnegi
Hall on Friday evening.

Board officials think that if spe-
cial performances be given for
children all over the country, the
basic cause for the need of censors in
various communities will have been
removed. The board at present states
it has 140 sub-committees scattered
all over the nation who are working
on this subject. The move would
not mean any financial loss to exhib-
itors inasmuch as the special show-
ings would be conducted in the reg-
ular theaters, only at special times
and with special films, particularly
adapted for juvenile consumption
on the program. It various types of
ningen were segregated and
the board found suitable. It was
kept away from children, the Board
of Review holds that welfare organ-
izations and social betterment
societies would not find need for censor
boards. The board plans to issue
specially compiled lists of such pic-
tures.
(Continued on Page 2)

Clozenberg Sails for Home
Arthur Clozenberg, managing
director of the Film Booking
Offices, Ltd., of England, left for home Sat-
urday on the SS Kaiserin Augusta
Victoria. He has been here for se-
veral weeks, conferring with Carl
Laemmle and other Universal offi-
cials.

Chester Leaves Wednesday
C. L. Chester leaves for California
on Wednesday. Has been here for
about 10 days.

Exhibitors—Notice
Beginning tomorrow, WID'S
DAILY will publish every day
the official A. M. P. A. Bulle-
tin, recording the activities of
the motion picture industry
in behalf of the European Relief
Drive, in cooperation with Her-
bert Hoover.
Watch for it—and put your
shoulder to the wheel to help
the starving babies of Europe.

Busch With Strauss
Former Head of Republic Dist. With
Artists' Company—To Road
Show First Film
Brion N. Busch, who some
months ago disposed of his holdings
in Republic Distributing Corp., is
now vice-president of the Malcolm
Strauss Pictures Corp., which was
formed last year in Delaware with a
capitalization of $3,000,000.

When the company was first form-
ed, a distributing contract was held
with Republic, but since that time
the latter company has been merged
with the Selznick Enterprises and the
Strauss pictures will be distributed
elsewhere.

The first picture is tentatively cal-
ed "Mary Magdalen." This will be
road shown. Mr. Strauss stated on
Saturday that plans had not been defi-
nitely completed for a regular output
of pictures yearly and for that rea-
son he could not state just how many
a year his organization would make
or how they would be distributed.

The company has quarters at 456
4th Ave., where Frank Presby Co.
Inc., well known advertising agency
is located. The Presby Co. is finan-
cially interested in the Strauss
Corp.

Clark Coming
The Eve Unsell Photoplay staff
received word on Saturday that George
Clark, who has been making his own
productions co-operating with Fed-
eral, will arrive in New York shortly to
make his pictures in this country.

Clark is perhaps best known for his
work in "Squadraded Lives," released
in this country recently by the Amer-
ican Stoll unit. He will make his tem-
porary headquarters with the Eve
Unsell offices.

Confab on Coast
The franchise holders of the Fed-
erated Film Exchanges of America
will hold a convention in Los Ange-
les beginning Feb. 7 and lasting for
a week or 10 days.

In all probability it will be held at
the Alexandria, although that has not
been definitely decided upon as yet.
A special car will be attached to one
of the trans-continental trains leav-
ing Chicago on Feb. 4 for the coast.

Matters pertaining to additions
product will be discussed as well as
affairs of general interest to the
members.

'Long the BoulMich'
With First National. And others. Including some sales
managers. Plus some exhibitors. First National showing
"Big 5." Or almost. The Walsh picture failed to arrive. Lab-
oratory trouble. But the rest did. Chaplin's "The Kid" a knock-
out. "Passion" a clean-up. "Man—Woman—Marriage" a big
spectacle. And the others. Exhibitors happy. At last big pic-
tures. Lot of 'em. In a row. Say they'll get a lot of money.
But sales managers of other companies. Another story. Aron-
son, Goldwyn, Kent, Famous Players. Lichtman, who once was.
And others not so important. Big pictures? O-h, y-e-s. Doing
a hesitation. Not so awfully big. Not such-a-much. Get some
know. But, oh, boy, how they'd love to have 'em. Taken by
and large. As a block. One of greatest series ever shown. This
country. Or anywhere. By one company.

A TRIBUTE TO JD
All of which was a tribute to JD. Yep. Williams. Man
behind the idea. That's all he had. A desk. And some ink.
(Continued on Page 4)
CHRISTIE COMEDIES

He was a good mother to the hero but “Nobody’s Wife”—That’s Edie Barry in the title role of the new Christie Special, released through Educational Film Exchange—Advt.

Have Censor Cure

(Continued from Page 1)

The special benefit performance to be held on Friday has been arranged with Associated First National, who will show “Passion” and “The Kid,” the latter for the first time in the East. After the showing the Chaplin film will be taken off to await its regular showing at the Strand. S. L. Rothafel is cooperating in arranging the rest of the program.

Theater for Kiddies

What, it is said, will be the first theater devoted exclusively to children is planned in the home of the Society for the Prevention of Cruelty to Children, which will be built at 104th to 105th Sts. and 5th Ave. The money for the structure comes from a $4,000,000 gift which Mr. and Mrs. August Hecksher have donated to the S. P. C. C.

Nichols Adding to Chain

Vancouver, B. C.—The Columbia Amusement Co., Ltd., the Nichols chain of theaters, is growing. The Majestic, in Winnipeg, is the latest addition.

To Represent Hodkinson

A few points where we want Hodkinson First Run representation we have openings for exceptional film men, now employed, who are keen enough students of conditions to realize that our selective system offers the best opportunities for advancement and that the W. W. Hodgkinson Corporation will emerge thru the period of readjustment as a leader in the industry. If you feel confident to carry the Hodgkinson Idea to the big exhibitors of the country, write or wire to 527 Fifth Avenue, New York, and we will treat your application in confidence.
Looking for Big Pictures?

In the next six months Famous Players-Lasky will release FORTY-NINE of them. Big in star, author, and director material, big in box-office value.

The Paramount Pictures released in the six months now ending justified everything that was said in advance about them. Never before were so many out of the ordinary money-makers released in such a space of time by any company.

And if you look at the listings for the next six months you’ll see that the big ones you’ve already had were only an appetizer. Here’s a start:

March

George Melio’s production, “THE FAITH HEALER”.
Hugh Ford’s British production, “THE CALL OF YOUTH.”
Thomas Morgan in “THE EASY ROAD.”
Metropolitan production, “STRAIGHT IS THE WAY.”
William S. Hart in “ON THE MOUNTED.”
Dorothy Dalton in “THE TEASER.”

April

William deMille’s production of Sir J. M. Barrie’s “WHAT EVERY WOMAN KNOWS.”
Roosie (“Fatty”) Arbuckle in “THE DOLLAR A YEAR MAN.”
Metropolitan production, “BURIED TREASURE,” with Marion Davies.
Sir J. M. Barrie’s “SENTIMENTAL TOMMY,” a John S. Robertson production.
Douglas MacLean in “THE HOME STRETCH,” with H. Ince Production.
Wallace Reid in “THE LOVE SPECIAL,” with Agnes Ayres.

May

Thomas Meighan in “THE CITY OF SILENT MEN.”
Comstock production, “PROWLER.”
George Melford’s production of a Sir Gilbert Parker story of the Northwest, with an all-star cast.
William S. Hart in “THE WHISTLE.”
Hart production, Sidney Chaplin in “KING QUEEN JOKER.”
Dorothy Gish in “OH JO.”
Lois W. Brer’s production, “WHAT’S WORTH while.”
Gloria Swanson in “THE GREAT MOMENT,” by Elinor Glyn.
Else Ferguson in “SACRED AND PROFANE LOVE.”
William D. Taylor’s production of Arnold Bennett’s play.

Not So, Says Brandt

Rumors have reached Joe Brandt that several persons have been busy soliciting payments from actors, directors and publicity men for the induction of scenes of stars in screen snapshots, produced by Jack Cohm and Lewis Lewyn and released through C. B. C. Film Sales Corp. Brandt has instructed his attorneys, Keppner and Hochman, to institute an investigation to ascertain who these people are and prosecute them.

New Projector Company

(Special to WIFP’s DAILY)
Dover, Del.—The Rotary Projector Corp. has been formed here. The company is a $1,000,000 one and its incorporators are Joseph Kenna, jr., Thomas G. Murphy and Albert E. Hueman of Chicago.

New Arrow Unit Formed

(Special to WIFP’s DAILY)
Albany, N. Y.—Arrow Exchange, Inc., of New York was incorporated here last week with a capitalization of $70,000. The incorporators are W. Ray Johnson, E. R. Champion and H. G. Davis.

This is the company which will operate the New York exchange of Empire State Film, as noted in Saturday’s issue.

Springfield, Ill.—Mrs. E. M. Drier has sold the Empress theater to a local syndicate for a consideration said to be $15,000.
'Long the Boul Mich'

(Continued from Page 1)

And Bill Yearsley. Then the idea sprouted. Some three years ago. What's the result? Take a looksee. Flock of big exhibitors. Putting up their kale. Got some millions in First National. Put another one in last week. Like to do it. Couldn't help it when they saw what they saw. Been just as easy to take more. You never saw such pep. All "hopped up" with what they were going to show. Take Moe Mark. Strand, New York. Conservative. Careful operator. Says Holubar's "Man—Woman—Marriage" will run six months. On Broadway. Greatest picture ever made. Not the only one. Sam Katz thinking of putting it on in Chi for indefinite run in Orchestra Hall. Has 2,600 seats. Swinger place. Concerts and such. Usually for high brows. But Katz says nothin's too good for it. Twenty six of 'em. All thinking alike. Great tribute. To J.D. And Schwarz. For selling the idea so strong.

CHANGING MINDS AND "AL"


WHO'S WHO


CRANDALL'S EXPERIENCES

Talking of Crandall. Brings old John W. Remember to hat. No man in pictures had more interesting career. Get him to talk. "High finanerin'. And all that sort of thing. Victim, almost. Just like the Wall Street meller victims. Yep. True. But he fought 'em off, he did. And now! Well, just ask him. And he'll tell you he's the poorest exhibitor in the world. But his houses alone are worth a million or so. But he's poor. Keeps telling you so. Some believe it. Don't. Why? Just this: "I've seen a lot of exhibitor organizations," he says, "but they all had trouble raising money. This crowd—FN—want a million. And take it from me, they get it." They took some from Harry. Part of that million.
Offer Urban Stock

Business Builders Handling $3,500,-
000 Preferred Issue—Bonus of
Common Goes With It

The Business Builders, Inc., with Of-
ices at 620 5th Ave., are handling
the flotation of an issue of $3,500,000
preferred stock of the Urban Mot-
on Picture Industries, Inc., the
company in which are merged all of
the various enterprises of Charles
Urban.

This preferred stock is 8% cumula-
tive and is being sold at $25 a share
with each block of 10 shares of this
issue a bonus of seven shares of com-
mombie stock is given. The common
is a par value of $25 also.

Urban, as noted, on Saturday has
ranged against the distribution of his
HLEGROVIEW Through National Ex-
changes, Inc.

Stromberg Here

Hunt Stromberg, director of pub-
licity for Thomas H. Ince, arrived in
New York yesterday at the Astor.

Get 15% Increase

(Special to WID’S DAILY)

Los Angeles—The Los Angeles
Theater Owners’ Ass’n and the oper-
ators’ union have come to an agree-
ment whereby the operators secure a
15% increase in wages. No concilia-
tions were made regarding working
hours, although the operators
demanded a shorter working day.

Special “Test” in Paterson

Beginning Monday and playing for
a week, the Regent, a 2,400 seat-
ater in Paterson will show Allan
Hull’s “Man-Woman-Marriage,”
which will be in the nature of a “test-
ing” as was done in the case of
“Assassination” which played at the Gar-
a, also owned by the Fabians.

Equally Divided

There has been considerable agita-
tion in local exhibitor circles for rep-
udation on the grievance commit-
tee of the F. L. M. Club which
should hold a meeting to clear up the
situation. The exhibitors and exchange-
men are concerned that the matter will
be taken off the agenda at the meet-
ning. Equal representation for
exhibitors and exchange men on the
committee is looked for.

Gay fetes at home will not blot from the memory of Nance Abbott the
burning recollection of the wrong she has done a man—her man. Thomas
H. Ince directed the “punch” scenes in “Lying Lips,” his second Associ-
ated Producers’ production. Advt.

Six the First Year

The Warner Bros., Laurence Web-
er, “Bobby” North and Harry Rapf
have banded together in a joint pro-
ceding unit. The rights to 12 plays
have been secured and it is expected
that six features will be made in the
first year.

Rapf will be in charge of produc-
tion. The first picture will be “Why
Girls Leave Home,” as noted, and
will be made in the east and not on
the coast as originally planned. Space
has been leased at the Biograph stu-
der, William Nigh will direct the
picture.

The series will be released on the
state right market, but Greater New
York rights will be handled through
the Federal Exchange, which, as
noted on Friday, the above individ-
uals now own.

Eight from Linder

(Special to WID’S DAILY)

Los Angeles—Max Linder, through
his studio representatives states he
holds a two year contract with Rob-
erson-Cole and that the agreement
calls for four pictures a year.

The first, as noted, is “Seven Years
Bad Luck,” which is scheduled for
release on Feb. 12.

No one could be reached at Rob-
erson-Cole yesterday for a confir-
mation of this. That company an-
ounced recently that it had bought
the first Linder feature comedy but
said nothing about the existence of
a contract for more.

New Home

The Paramount Magazine organ-
ization is now quartered at the
Bryant Park Studios Bldg., 40th St
and 6th Ave., having moved from the
laboratory in Long Island City.

Dwan to Direct?

Coast Talking of Tie-Up With Fair-
banks for “The Three Mus-
ketees”

(Special to WID’S DAILY)

Los Angeles—It is reported here
that the Allan Dwan may direct
Doughlas Fairbanks in “The Three
Musketees.” Dwan in connection
with this stated that such an arrange-
ment would be a very pleasant one
but that he was tied up with an-
other organization and that the only
possible manner in which this could
happen would be for a tie-up between
the “Big 8” and the “Big 4.” And
Dwan further added that this was
very remote.

Price Back

Oscar A. Price, president of Asso-
ciated Producers, reached New York
yesterday from the coast.

New Strand Record

The Strand established a new Sun-
day record with George Arliss in
“The Devil.”

For Feb. Showing

The Strand will show “The Kid” in
early February. The picture will be
shown at the benefit performance at Carnegie Hall on Fri-
day for the Nat’l. Board of Review.

Breaks Chicago Record

Aaron Jones of Chicago wired First
National yesterday that “The Kid”
has smashed all Sunday records at
the Randolph theater. Business was
big greater with it than with any other picture and on the coldest Sun-
day of the year, too.

More Arliss Pictures

George Arliss was the guest of honor
at a luncheon given by the Pathé
offices yesterday at the Astor.
He told of his experiences in making
“The Devil” and his first pictures and
stated that he would make more pic-
tures, beginning the end of the month.

Mr. Arliss would not state what
the next picture would be, but it will
be “Disraeli” as first reported. He
would not discuss for what com-
pany he would produce.

1st Natl’l Buys Lubin Film

The First National exchange of
New York has purchased New York
state rights on Bert Lubin’s “Hone-
ymoon Ranch.”

Ted Richard’s Official Pictures Deny
and Respond. Now booking, N. R.
Greathouse, 101 W. 45th St. Br. 5341.—Ad.
Newspaper Opinions

“Prisoners of Love”—Goldwyn Capitol

AMERICAN—The cast is adequate, Miss Compson, chiefly interesting through reminiscence of her work in “The Miracle Man,” and Ralph Lewis as her father, dignified in his devotions.

WORLD — ** who, after appearing successfully as Rosie in Thespian Magazine’s fine picture, “The Miracle Man,” immediately decided she was out of place in ordinary parts and organized her own company, became the head of it and produced her own cinema plays.

TIMES—It falls in the category of “social dramas,” yet it is genuinely dramatic and its people are such as one meets in social life. It is full of “plot,” it even has “tricks.” This plot, treated in the usual fashion, would be just usual. But players, director and cameramen have co-operated to endow it with life. Every member of the cast is good, and the best of all is Betty Compson in the leading role.

HERALD—Betty Compson is displayed as a star newly made in the Capitol’s “Prisoners of Love.”

POST—Betty Compson, whose production this, does not help the promise of her work in “The Miracle Man.” The subdued expressions are easily within her repertoire, though perhaps she pursues wistfulness by way of the wry smile a trifle arbitrarily.

JOURNAL—The picture readings an interesting bill. * * * Miss Compson deserves better material.

MAIL—The picture is not a “Miracle Man,” but it provides Miss Compson with a fruitful opportunity to display her rights to stardom. Many a producer has been redeemed by the quality of its interpretation and this is the case with “Prisoners of Love.”

(Continued on Page 4)

The real test of a poster is to be found in the box office receipts they bring in and just such tests have demonstrated the RITCHIE superiority.

RITCHIE LITHO CORP.
406 W. 34th St., N.Y. Phone Chelsea 8086

SECRETARY
Confidential Secretary of Film Executive at liberty. Expert stenographer, educated, thoroughly conversant with advertising and sales.
Address Miss K, Wid’s Daily, Box 15

Some Pictures That Are Bringing in Big Money

It Will Pay You to Watch What These Productions Are Doing for Others—They Will Do the Same for You

PASSION

“Passion,” one of the most elaborate and massive productions yet seen on the screen, opened at the Brooklyn Strand before a capacity house. Long lines of patrons, eager to see this much-heralded picture, were in evidence all the day prior to the opening to secure tickets for all performances. The picture is the biggest thing the Strand had ever shown.”—Brooklyn Citizen.

GO AND GET IT

This is without doubt the most interesting picture I have seen in my ten years’ experience in moving pictures. It is full of action from start to finish. The story is excellent and all parts well played. Congratulations to Marshall Neilan.”—James A. Estridge, Gastonian Theatre, Gastonia, N. C.

THE DEVIL’S GARDEN

“Supremely great acting is done by Lionel Barrymore and his beautiful wife. The action lives and has breath because common things are stirred and swept by love, passion, violence, universal human elements, the quality that enters into masterpieces.”—Chicago Daily News.

DINTY

“This sure is a whalil of a picture. Teachers in the public schools took unprecedented action in urging all pupils to go and see it. It smashed all records.”—H. A. Schwahn, Eau Claire, Wis.

THE JACK KNIFE MAN

“It portrays the freshness and sweetness of life—a beautiful, human photoplay, entirely different from the conventional types.”—Los Angeles Evening Express.

LOVE, HONOR AND BEHAVE

“There is not a dull nor a tiresome action in the entire laugh producer. The action is rapid fire, making a hilarious whole. Well built, excellently directed and cast—a treat.”—Los Angeles Record.

First National Attractions

There’ll be a franchise everywhere
MOTION PICTURE DAY, WEDNESDAY, JANUARY 26th

Daily Doings of Hoover’s Doers

Official Organ of the Greater New York Motion Picture Committee of the European Relief Council

What have YOU done?

Printed and Published by Courtesy of Wid’s Daily

The Motion Picture Industry will save 250,000 Children from Starvation

ASSOCIATED MOTION PICTURE ADVERTISERS’ COMMITTEE in co-operation with MOTION PICTURE DIVISION EUROPEAN RELIEF COUNCIL
Room 305 Capitol Theatre
Circle 4411
C. L. Yearley, Chairman

Commissions

Mr. Appearances:
- Bert Adler, Chairman
- Nils Granlund
- Nat Rothstein
- Maury Meyers

Filing:
- Julian Solomon

Slides:
- Lesley Mason
- Thos. A. Wiley

Daily Press:
- Fred Schaefer

What’s Doing

Wednesday, Jan. 26
Motion Picture Day—everywhere. The theaters will present the cause of speaking through posters, slides and other announcements to their audiences—the cause of the motion picture industry. Participation in theater will turn the theaters to children’s matinée of the Saturday following, January 29.

January 29
This is children’s matinée day. The performances will be at all theaters at 10 A.M. Admission will be free. It will be sold only during the week or within the theater during the Motion Picture Day observance.

Today’s “Thank You”

Arthur McNamee, page boy, Capitol Theater—for hustling messages.
- P. Muller—for $250 cash donation to A. M. P. A. expenses on drive.
- Earl Beahrens and Tom Wiley—for love.
- Miss Mack of Capitol Theater—sharing her office with the A. M. P. A. publicity committee.
- Dorothy Phillips—as first step to enter (she just happened to be first). Every star will be with us. We thank them as we get the irgal acceptances.
- Miss Helen Davis—for lots of help to publicity men.

This Is How We Do It

The motion picture industry has jumped in to help the hungry children of Central and Eastern Europe in a manner to do credit to itself. Herbert Hoover obtained immediate cooperation when the industry pledged itself to raise $2,500,000 of the country’s quota. To make good this effort, the film trade organized itself almost overnight for the drive and began functioning. The point of this is that the motion picture people are really lending instead of being led. Their resources are not being used by others, but by themselves, toward the common end. They are directing their own campaign through the seventy-two regional directors named by Mr. Hoover. They are financing their own outlay and will return a net fund as their contribution to the country’s total, without obligation to anyone outside and without a penny of profit to anyone within the industry.

The Theatre Pledge

Name of Theatre
Address
Seating Capacity
Owner or Responsible Manager

Name of person to be communicated with in connection with this campaign

Realizing the great need of the work done by the Hoover European Relief Council and with the understanding that every dollar collected will go directly for relief and that Every Ten Dollars Will Save the Life of a Starving Child,

I HEREBY PLEDGE MYSELF, my efforts and facilities to the great humanitarian work.

I hereby agree to permit a speaker of the Hoover Relief Council to address my audiences on Wednesday, January 26 at
P. M.
and...

P. M. to outline the object and plans of the campaign.

I agree to give a special children’s performance on Saturday morning at 10 A.M., January 29th, at which I will accept only tickets sold by your committee for that purpose or such additional tickets as I may be able to sell.

In addition to the above, I also agree to permit your committee to sell admission tickets at... which shall be good any afternoon except Saturdays, Sundays or Holidays until April 1, 1921.

Name

Pledge Cards

Mr. Leo Brecher’s committee has mailed to each theater in Greater New York a blank pledge card which the theater owner is to return with his agreement to carry out the plans of January 26 and January 29. Upon the receipt of the cards at headquarters, volunteer workers from the Ladies’ Committee will be assigned to the theaters. A district supervisor will follow the theaters in his district to see that the cooperation of theaters and committee works smoothly.

Committee Call

Chairman S. L. Rothafel wishes all members of the Greater New York Committee to meet with him at the Capitol Theater Wednesday at noon. Important business is scheduled.

Speakers Solicited

Chairman Jerome A. Meyers of the Speakers’ Committee has queried 5,000 people by mail for service in Greater New York theaters on January 26.

European Relief Council, Motion Picture Committee, Greater New York Executive: S. L. Rothafel, Capitol Theater, 15th St. Circle 5900; William Brandt, Carlton Hotel, 1539 Flatbush Ave., Brooklyn, N. Y., Sterling 1450; E. J. computations
- Plaza Theater, 59th St. and Madison Ave., 6700 Plaza; H. D. Burrell, E. J. Murphy, 1493 Broadway, Bryant 2780; H. G. Einstein, 25 Broad St., 4515 Broadway; William Fox, 470 Broadway, Bryant 2780; Hugo Riesenfeld, Rivoli Theater, 1620 Broadway, Bryant 2780; Charles Pettijohn, Selnick Pictures Corp., 729 7th Ave., 7340 Bryant; Hugo Riesenfeld, Rivoli Theater, 1620 Broadway, Bryant 2780; Charles Steiner, 1493-1495 Broadway, Bryant 2780; Irving Horwitt, Rivioli Theater, 1620 Broadway, Bryant 2780; Mr. Stetson, 42 Broadway, 7120 Broadway, Manny Strauss, 42 Broadway, 7210 Broadway, John White, 1077 South Blvd., Art Theater, Intervale 1400; John Witman, Art Theater, 1077 South Blvd., 1400.

Entertainment and Music: Dr. S. L. Rothafel, Ch., Rialto, Bryant 480; Carl Edvard, Strand, Bryant 3653; S. Fred Strauss, Broadway, Bryant 4519; Joseph Zuro, Rialto, Bryant 4519; Mr. Baker, 42 Broadway, 7210 Broadway, Mr. Stetson, Mr. O’Reilly.

Film and Cooperative: J. E. Chadwick, Y. Film St., 46th St., Bryant 4200; H. H. Buxbaum, Famous Players, 485 Ave., Murray Hill 8507; Mr. Stetson; Ch.; Manny Strauss, William Fox, Marcus Loew, B. S. Moss, Nicholas Schenck, 1493 Broadway, Bryant 2500; Joseph Schenck, 1401 Broadway, Bryant 2500; Jack Loeb, 133 Broadway, Bryant 3958; Mr. Einstein.

Point of Contact with Mr. Hoover: Mr. Stetson.

Slides: Mr. Beahrens, Beahrens Supply Co., 729 7th Ave., Bryant 7843.

Speakers: Mr. Jerome A. Meyers, Ch. Capitol Theater, 15th St. Circle 5900; William Brandt, Carlton Hotel, 1539 Flatbush Ave., Brooklyn, N. Y., Sterling 1450; E. J. Murphy, 1493 Broadway, Bryant 2780; Hugo Riesenfeld, Rivoli Theater, 1620 Broadway, Bryant 2780; Irving Horwitt, Rivioli Theater, 1620 Broadway, Bryant 2780; John White, 1077 South Blvd., Art Theater, Intervale 1400; Joseph Zuro, Rialto, Bryant 4519; Mr. Baker, 42 Broadway, 7210 Broadway, Mr. Stetson, Mr. O’Reilly.

Film and Cooperative: J. E. Chadwick, Y. Film St., 46th St., Bryant 4200; H. H. Buxbaum, Famous Players, 485 Ave., Murray Hill 8507; Mr. Stetson; Ch.; Manny Strauss, William Fox, Marcus Loew, B. S. Moss, Nicholas Schenck, 1493 Broadway, Bryant 2500; Joseph Schenck, 1401 Broadway, Bryant 2500; Jack Loeb, 133 Broadway, Bryant 3958; Mr. Einstein.

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Newspaper Opinions (Continued from Page 2)

TELEGRAM—"Prisoners of Love" is by Catherine Henry and is a strongly dramatic story, which gives Miss Compton an opportunity to do even more striking work than she did in "The Miracle Man." * * *


"The Devil"—Asso. Exhib. Strand

AMERICAN—The melodramatic psychological story had more difficulty in emerging from the screen than it did from the spoken stage.

DAILY NEWS—Top hatted Satan does soul-deeds in Strand movie.

WORLD—"* * * Provides a good actor an opportunity to portray real talent, but it fails to be a high class film play, taken as a whole.

TIMES—The joy in the screen version of "The Devil" * * * is in the acting of George Arliss, one of the latest and most valuable acquisitions of the screen, * * * But as a photoplay "The Devil" doesn't score heavily.

HERALD—George Arliss in thrilling screen version of "The Devil."

POST—He expressed, when he initiated his cinema career, the fear that he might not have a "screen face." * * * for he enlarges his grimmaces past the point of registration.

GLOBE—It will be an exceedingly popular film, for the devil (a la) is always so interesting, and Mr. Arliss has transferred his characterization with amazing skill from stage to screen.

SUN—This picture is a most auspicious omen for his future success. * * * The producers have given the photoplay a most sumptuous and elaborate mounting.

JOURNAL—Melodramatic as the picture has grown in portions in its trip from the stage, the splendid skill of Mr. Arliss in the role of the doctor makes the offering notable.

TELEGRAM—His gestures are illuminating. His facial expression is remarkable. Mr. Arliss may be counted as one of our best character actors before the camera. Tribune, Mail and Evening World made no comment.

"Paying the Piper"—F. P. L. Rivoli

TRIBUNE—Miss Dickson is not starred, but if any one has a right to be certainly she has, for she dominates the production to such an extent that you don't think much about any one else while she is on the screen.

AMERICAN—The plot is as thin as last year's silk shirt, * * * Alma Tell's screen.

(Continued on Page 6)

A Warning to the Profession

Rumors have reached this office that several persons have been soliciting payments from actors, directors and publicity men for insertion of scenes of stars in Screen Snapshots.

We have instructed our attorneys to prosecute immediately any person or persons soliciting money on account of Screen Snapshots or misrepresenting themselves as agents thereof.

We will appreciate any information you may send to us with regard to any misrepresentation made by any unauthorized person or persons soliciting scenes to be included in the issues of Screen Snapshots.

As this is the only release of its kind we want every one in the profession to be wary any person saying that he is authorized to take scenes to be used in this photoplay novelty unless he carries an authorization signed by this company.

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Barnstyn Buys Borneo Film
Frederick Burchfield stated yesterday that his "Wild Men of Borneo," taken in the interior jungles of that tropical Island, has been made into a five reeler.

The Holland rights have just been sold to J. H. Barret, of the British Continental Trading Co. A deal covering the entire foreign market has been consummated, details of which were not available yesterday.

Two New Pathe Serials
Two new Pathe serial pictures have been completed, "The Avenging Arrow," in which Ruth Roland is star and "The Yellow Arm," in which Junitta Hansen is star.

ATTENTION
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CURRENT RELEASES:
"Rose of None"—Fox (West Coast)
"Smillin All the Way"—David Butler
"Girl Don’t Gamble"—David Butler
"Tiger’s Coat"—Hodkinson—All Star
"Just Pals"—Fox (West Coast).

IN PRODUCTION:
"The Quarry"—Meighan—Famous Players

HOLLYWOOD HOTEL
Hollywood, Calif.

CREATIVE CONTINUITY

Newspaper Opinions
(Continued from Page 4)
department has greatly improved as to morals, and she is the usual delight to the eyes, while Rod La Roque Reginald Denny and Merril121566 is a tremendous interest in the film.

Mr. Fitzmaurice again makes evident his ability at producing beautiful settings, proper poses and alluring scenes. But the picture has little interest. It is built upon a thin and roughly prepared story written by Odilia Berger, Fitzmaurice's wife.

Herald—Anna Tell looks quite well—Rod La Roque the main man, but Miss Berger's smart folk act like vision; let's hope that this picture will make idlers eat.

Globe—** * is admirably fitted to the Fitzmaurice direction of which this picture is one of the best examples.

Sun—* * * is bound to satisfy the most discriminating taste.

Journal—It is a pretty romance, told with an absence of Mr. Fitzmaurice's tenderness to French feminine sensitivity. The production is chloroform and full of gorgious and alluring surprises in the way of back-

MAIL—As it is, however, with an excellent start it develops into a weak double-finch at the final fadeout. With the stage set for a powerful tragedy, everything works itself out to a sentimental and joyous conclusion, which leaves one unsatisfied.

Telegram—** * is a rich in settings and reveals amazing skill in photography. The lighting effects are among the finest seen in New York this year. In addition to these features "Paying the Piper" has a story that holds the attention. Daily News, Times, Post & Evening World made no comment.

"Outside the Law"—Universal
TRIBUNE—Those who like crook melodramas with scenes in Chinatown are certainly going to like "Outside the Law," for it is much bigger than anything of the kind we have seen.

AMERICAN—The character work is very good as a whole. Lon Chaney is a vicious villain and doubling as a Chinaman does equally well. * * * The action scenes form the best part of the show. The appeal of the whole play is to the eye rather than to the mind. Perhaps it will go big for just that reason.

Daily News—Lon Chaney's vivid portrayals of the evil spirit is made the more remarkable since in the same film he also plays the role of a good Chinese servant. For facial expression he is unequaled on the screen.

World—The showing of this production

Levey Showing Today
The first three episodes of "A Modern Alladin," the film dealing with electricity which is being made by the Harry Leonard Service Corp., will be shown at five o'clock today in the offices of the Westinghouse Electric Co., 165 Broadway.

Bloom May Build
Sol Bloom has leased for a long term of years the Astoria Casino, Broadway and Steinway Aves., Astoria. The plot which is 200 by 1200 ft. may be the site of a one-floor theater. If plans go through, stores will be built in conjunction with it.

in so many houses simultaneously marks a new exhibiting step in film plays, and the results obtained warrant the belief that in future the larger productions will be given the same treatment.

Herald—Miss Dean looks quite fine and her acting can stand; Lon Chaney is a great attraction as the villain; there's a gem thrill well turned, the tale bews to the time, though it is overlong for the sake of culture.

Sun—** * is one of the best underworld pictures shown here in a long time. ** * Times, Post, Daily News, Globe, Journal and Evening World made no comment.

"Something Different"—Realart
Rialto
TRIBUNE—There is nothing very different in this picture. It is like hundreds of others—pleasant, well acted and well directed.

AMERICAN—Here is a play in which the story is the thing, and a very good story it is with Constantine Binney as a wholesomely attractive hero.

World—*** so different from Miss Binney's usual pretty parts that all her friends will advise her to leave off such attempts at originality and get back to plain acting.

Herald—the brilliant Constantine Binney would make a borne Whitney as a girl who seeks some new sensation.

Sun—the photoplay is one of effervescent romance to which Miss Binney lends her unique charm, although it was somewhat marred by her cold aloofness.

Mail—There is a seriousness about it, an absence of the trite, and such pleasing union of plot and drama combined with action and unusually clever subtlety, that the entire picture is a joy.

Telegram—It is a refreshing light and well written little potboiler. Daily News, Times, Post, Globe, Journal and Evening World made no comment.

Ruth Roland Here
Ruth Roland is in New York on visit.

New One for Barker
Los Angeles—Reginald Barker, shortly complete "Snow Blind," which scenes were shot, as noted, Banif, and will next make "The Nest" by Rupert Hughes.

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Will Never Combine

Says Hiram Abrams—On Coast Looking Over Production for United Artists' Release
(Special to WID'S DAILY)

Los Angeles — Hiram Abrams stated that so far as United Artists is concerned there would never be any amalgamation with any other organization. Abrams further added that a combination to take place would mean the undoing of everything for which United Artists have been striving: to keep independent. He was quite emphatic in stating this and said he wished that point made clear to everyone concerned.

Abrams has been busy the past few weeks looking over productions that hopes will be favorable for United Artists' distribution.

Custer Here; After Films

E. R. Custer of the Southern Film exchange of Charleston, W. Va., is in New York for a few days. He is looking for material for the West Virginia territory. Stopping at the N. A. Garfield Film for State Rights

Herman J. Garfield has decided to 'The Parish Priest' through independent exchanges. The picture is its first showing at the opening of New Capitol in Wilkes-Barre, Pa., recently.

Taylor Here from London

John H. Taylor, managing director Screen-Art, Ltd., arrived in New York yesterday from London, two days late because of stormy weather.

Screen-Art, Ltd., represent in Britain Ray Film, Reginald Ware, Inc., in others

Vignola and Party Near Death

Robert G. Vignola and his companion, now in the Bahamas filming excerpts for "Redemption Cove," escaped death when a storm blew up, which they were working cold, and slid into the sea, accordind to advice received in New York yesterday.

Stanley's 35th

(Special to WID'S DAILY)

Philadelphia—The Harrowgate, in northeast Philadelphia, constructed new floor and his associates, has, in the eye of its completion, been leased by the Stanley Co. of St. Louis for $100,000. The house will open January 31 and is the 35th to be added by the Stanley fold within the city.

Three Reels the Limit

Theaters Owners Chamber of Commerce Against Longer Films—On Record, Too

The Theaters Owners Chamber of Commerce at a regular meeting yesterday went on record as opposing features exceeding six reels in length.

The exhibitors took this attitude for a number of reasons, the foremost being that a longer film broke up schedules, limited the number of shows an exhibitor could hold a day, cost more for rentals and put the producer to an increased manufacturing cost for which he does not receive suitable financial return competitively speaking.

It was further stated that in houses where vaudeville was shown, a film longer than six reels could not be shown because it played havoc with schedules and showings.

A committee was appointed to select a suitable gift for Harry Reichenbach, in appreciation of his work at the recent ball which was a success financially to the extent of $4,000.

Rogers Resigns

Leaves Selznick Where He Was Director of Sales—Going in Business for Himself

Charles R. Rogers, director of sales for the Selznick Enterprises, has resigned, effective almost immediately. He will go into business for himself.

Rogers has long been identified with the Selznick organization and has been sales manager for several years.

It is understood that Rogers' successor will be a man from the ranks of the Selznick field force.

$2,597 in One Day

(Special to WID'S DAILY)

Chicago—The Randolph theater, playing "The Kid" did a Sunday business of $2,597 and in an 800 seat house, too. This is the best record at that theater since 1878. The weather on Sunday was at the zero point.

Three More Signed

To Write Originals for Famous Players—Some Notable Works to be Filmed

Famous Players yesterday announced three notable additions to the list of "Mihors who would write stories direct for the screen and Paramount picturization. The authors are Edward Sheldon, Samuel Merwin and Harvey O'Higgins.

In connection with this announcement, Jesse L. Lasky outlined some of the future production plans of the company. He stated that "Peter Pan" would be filmed in England under direct supervision of Sir James Barrie, the author. Stated for early production are "The Wanderer," one of the Morris Gest spectacles which will be made in the Long Island Studios, "The Mayor of Casterbridge," which will also be made in the east.

What will be a special production to be made by George Fitzmaurice is "The Smugglers." George V. Hobart, "Laurels and the Lady," which is being made by Leonard Merrick will be made into a Cecil DeMille production, it was stated.

(Continued on Page 2)

F. P. Buys "Life"

Famous Players announces in an advertisement appearing elsewhere in this issue that it will distribute "Life," the melodrama produced by William A. Brady.

The picture is scheduled for release in July.

Slated for Washington Run

(Special to WID'S DAILY)

Washington—"Way Down East" is scheduled to open for an indefinite engagement at Poli's on Jan. 31.

The Export Situation

WID'S DAILY today publishes interviews with Arthur Ziehm, Ben Blumenthal and Max Gluckmann, all of them well known in the export field. They give their ideas of the status of the foreign market and also a resume of what each, individually, has done in recent months in foreign fields: Ziehm in Western Europe, Blumenthal in Central Europe and Gluckmann in South America. The feature will be found on page 6, this issue.
Coast Brevities

(Special to WID'S DAILY)
Hollywood—Olga Linck Scholl, the author of "Man, Woman, Marriage," has returned from New York.

Wilfred Buckland assisted Allan Dwan in "The Perfect Crime," just completed at the Hollywood studios. This was Buckland's initial fling at directing.

May Allison and 20 members of her company have gone to Truckee to obtain snow scenes for "Big Game."

Fred Leroy Granville's first production as a Universal director will be "The Girl and the Goose," starring Eva Novak. Granville has just returned from England, where he directed Peggy Hyland for the Samuelson Film Co.

Milburn Moranti has resumed the production of his series of one reel comedies.


Universal announces the purchase of the rights to "The Opened Shutters," the book by Clara Louise Burnham, to be used as a vehicle for Edith Roberts.

GAUSMAN

Three More Signed
(Continued from Page 1)

Final editing stages on "Ladies Must Live," a George Loane Tucker production, have been reached. It has been produced in the various stages of production and assembling for almost two years. A long list of works that are available for Paramount picturization was issued among the more important by Walter Flesher: "Is Matrimony a Failure?" by Leo Ditrichstein; "Bella Donna," by Robert Hichens; "The Vendetta," by Marie Corelli, which will be made as a Cosmopolitan prod.; "The Conquest of Cauca," by Booth Tarkington; "Cappy Ricks," by Peter B. Kyne; and "Good for the Soul" by Margaret Deland which will be produced by Cecil DeMille.

Want Censors

Bill Introduced in Minnesota Legislature—Patterned After Penn. Law

(Special to WID'S DAILY)
Minneapolis—A bill is being presented to the Minnesota legislature sponsored by 700 women of Le Sueur County, providing for censorship of a dramatic sort.

The bill provides for an arbitrary censorship of films, slides and stereo-optic views at the expense of the state administration. It is argued that this would cost the state $47,000 a year. The bill provides for a censorship board with three members, each to receive a yearly salary of $3,000 and for a staff of assistants numbering 21, these to be appointed by the governor. The measure provides for a fee of $2 for each 1,000 ft. of film reviewed or for films less than that length.

It is practically a copy of the Pennsylvania censorship bill with more rigid provisions. Another measure, a copy of the bill introduced two years ago is also pending. This was produced by a man named Peterson of Moorhead.

"U" Fire Involves $100,000 Loss

Universal sustained a loss by fire yesterday of $100,000 when a building at 42nd St. and Ave. E., Bayonne, N. J., was destroyed by fire. The company used about a fourth of the structure to house old films. The Celolhino Co., occupied part of it and it was the company's largest building. It is estimated the fire is to have originated in the M. P. Realty Co., the owner of the building, having bought it from Universal several years ago.

This was the building in which David Horsley used to work and was one of the oldest in the east. Total loss was sustained, but the amount involved could not be learned yesterday.

Southern Block Sold

Ivan F. Jans has sold six Southern states comprising the Atlanta territory for "Madamunax and California to be sold.

"Without Limit" is the title decided upon by Sawyer and Lubin for "Tempel Dicks."

INSURANCE EXPERTS

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Selling Negative Rights

The Picture Art Sales Corp., which is handling a number of Universal reissues, states that it is not selling state rights on the pictures, but the negative rights for the entire world.

Banishing Dull Care

Ray Long and Julian Johnson have left New York to join James Olio Curwood in a hunting and fishing expedition into the frozen wilds of Northern Michigan. Curwood planted the jamet as a respite from work in his new special, "The Gold Snare," now being shot.

Jack Cohn wishes to announce Arthur D. V. Storey, Bernard Arons and J. R. Foster are no longer connected with the Screen Shots Co.
Merger Details

Lesser-Gore Incorporation Involves 30 Californian Theatres and a Number of Exchanges

(Special to WID'S DAILY)

Los Angeles—The West Coast Theaters, consisting of 17 individual theatrical enterprises, is said to have been merged into the national operation of the Lesser-Gore Bros. Enterprises, is said to have been merged into the national operation of the Lesser-Gore Bros. Enterprises, and the operator of the theater properties representing a considerable sum of money.

The consolidation is said to be an arrangement between the individual theatrical enterprises, including 30 theaters, four exchanges, real estate holdings and leases for theaters under construction, as well as contracts and plans for several new houses to be built in the near future.

Included in the theatrical holdings of Gore Bros., and Sol Lesser and Adolph Ramish which the merger will control are The Kinema, Alhambra, Burbank, Olympic, Regent, Lyceum, Liberty, Casino, Grand and La Tosca in Los Angeles; the Windsor, Apollo and Hollywood, operated by the Government, in Hollywood; the California, Neptune and Auditorium in Venice; the La Petite Ocean Park and the Capitol in Redondo, operated by the Venice Investment Co.; the Eidelweiss and American, operated by the Pomona Co. in Pomona; the Rosebud and New Central, operated by the Rosebud Theater Co. of Los Angeles, and the Sunshine in Talt.

Among theatrical holdings now under construction to be governed by West Coast Theaters Co. are the Wilshire and New Apollo; the Los Angeles and New Apollo, both nearing completion; the new Gore Brothers and Sol Lesser 1500 seat house in unsheltered street near the beach, and a new neighborhood house to be erected at the corner of Moneta and Vernon Ave.

The policy will be the expansion and enlargement of business by erecting and operating picture theaters on the Pacific Coast, as noted, and in Arizona.

The officers, as noted, are: Michael Gore, president; Sol Lesser, vice-president; Adolph Ramish, treasurer; and A. L. Gore, secretary.

Bray Showing Tomorrow

An 11 reel Bray picture called "The Elements of the Automobile," will be shown at the Y. M. C. A. on 57th St. tomorrow at one o'clock. The picture is said to have been shown to the War Department by the Bray company and the War Department purchased 32 prints of it to teach its Motor Transport System the basis of automobile construction.

Elmer Rice Here

Elmer Rice of "On Trial" fame and a member of the Goldwyn coast staff is in New York from Los Angeles.

At Broadway Theaters

Capitol

The overture at the Capitol this week is "William Tell" with Ernie Raper conducting the orchestra. This is followed by "Cavalleria Rusticana." The next is "The Night Rose," a crook story by Leroi Scott. Leatrice Joy, who appeared in "Bunty Pulls the Strings," will appear opposite her. Wallace Worsley who made "The Penalty," will direct.

Rialto

The opening feature is "Leatherjack," a true story of the life of Jack London. Next comes the "Mexican Melodrama," and the organ solo concludes the program.

Strand

The overture is "Meinestolde," with Carl Edouard conducting. This is followed by the Strand Topical Review which comes after the prologue presented by the Sargent-Church Ballet. After the prologue comes the feature, "The Devil," starring George Aysn. Roland Brown, soprano, sings "Unda Veggo Poco Fa" and then comes a Hall Room Boys comedy, "O, Doggy Man." The organ playing number is an organ solo, "Pilgrim's Progress," rendered by Ralph B. Birmingham and Herbert Sisson.

Fox Warns Again

The Fox offices have felt it necessary to issue another warning regarding "Over the Hill" and the second week with which it is based: "Over the Hill to the Poorhouse" and "Over the Hill from the Poorhouse." The company charges that play brokers are surrendering a play called "Over the Hill" to stock companies and states that it owns the exclusive dramatic and picture rights for the entire world.

Joins Carrier Brothers

(Special to WID'S DAILY)

Charleston, W. Va.—E. P. Weisner, well known among exhibitors in the Central States, has been handling publicity and exploitation for Select, Robertson-Cole and Universal in Cincinnati, Indianapolis, and Pittsburgh, has joined the Carrier Brothers, "Box Office Doctors, and is at present putting over the Kearse Circuit of theaters here.

It is understood that the Carrier Bros. will soon launch a national theater development organization with offices in all important exchange centers.

Back With Goldwyn

(Special to WID'S DAILY)

Los Angeles—Los Chaney, back with Goldwyn again. This time he is to have the leading role in "The Night Rose," a crook story by Leroi Scott. Leatrice Joy, who appeared in "Bunty Pulls the Strings," will appear opposite her. Wallace Worsley who made "The Penalty," will direct.

FRIDAY

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Wid's Daily

Pathine News

No. 6.

OCKAWAY, N. Y.—Balloonists are home safe after being held by the good people of New York and New Jersey for violation of local laws regulating the operation of hot-air balloons.

BUCYON, CAL.—New type of graduate tractor. Speed is main feature of this "catapult," and the V. M. C. A. will give 25 m. an hour against a 3 m. ordinary tractor.

BIRK, FRANZ—Weighs 108 pounds, and is the last of his kind. Pathé News excludes other pictures from the John McGloughlin at that aroused universal interest.

ARK TOWER, W. C.—The last of the fables. Herds of bisons, which once fared the Western prairies, are now almost extinct.

THE LIMELIGHT—Will America re-immigrate? Anthony Cameniti, commissioner-general of immigration, reiterated after a study of immigration at European ports.

CAL.— Destruction threatens rich district. A spectacular blaze results when fire ignites gas in the oil wells of Brea, Cal.

ORN, HOLLAND—Will the Kalsbeek be left to Holland? It is reported that the government is preparing to expel the German money.

YORK CITY—Honor memory of America's patron saint of cities. Citizens present flowers to the statue of Benjamin Franklin birthday.

MEMORIAM—One year ago, John Jacobson passed away. His memory and admirers will never forget the day they attended the last races to the death.

New House for St. Louis

(Tomorrow) Special to WID's DAILY

St. Louis—A theater to cost $500,000 will be erected on the south side Chestnut St. just west of 18th St. pending announcement by Albert A. Ford. The playhouses will be city fireproof and seat 2,500.

At Melrose and Western

(Special to WID'S DAILY)

Los Angeles—The proposed Green Village Theater of Olive Rosco Prod. will be built at Melrose and Western Ave. A 20-acre block has been secured there.

After Local Color

On Moore and his director, "Vic" Granger, are here after scenes "Made in Heaven," Moore's sure for Goldwyn. They are busy filming scenes in New York sub-basement and will both leave for the coast few days.
Six Classes Year Planned
Famous Players plan to hold from four to six salesmen classes during 1921. The season starts its session on Jan. 17.

Second Salesmen's Class Opens
With thirty-four men at their desks the second class of Famous Players training school opened its sessions on Monday.


The training course, as was the case with the first class which was graduated last fall, will be of four weeks' duration.

Still Under Contract
(Special to WID'S DAILY)
Los Angeles—Gilbert Warrenton, who photographed "Humoresque," is here. He has a contract with Famous Players for a year. Reports had it he would join the Barthelmes-Giffith unit.

In the Courts
A jury before Supreme Court Justice Plattek gave a verdict for the defendant in a suit of the American Trade Association against Thomas R. Gardiner, trading as the Gardiner Syndicate, to recover on a check for $1,300 on which the defendant stopped payment. The defense was that the plaintiff got the right to exhibit a serial film in Greater New York for 30 days, but shipped the film to a foreign country in violation of the agreement. To get the film back the defendant gave the plaintiff two checks for $2,550 and after one check for $1,250 had been paid the plaintiff refused to deliver the last two episode, so the defendant stopped pay- ment on the second check.

The Pathe Exchange, Inc., has sued C. McLeod Bayes in the Supreme Court for $2,917. The complaint al- leges that the defendant agreed to deliever certain negatives to the plain- tiff from which films were to be made and the defendant was to get a share of the profit. He collected $6,000 on account of his share and agreed to repay all he had received in excess of the amount finally earned. This is the sum sued for.

Jose Film Named
"What Women Will Do" is the title given the new Edward Jose pro- duction which will be the third feat- ure presented by Associated Exhibi- tors, Inc.

Nowell Productions
Wedgewood Nowell, it was learned yesterday, will form his own produc- toring organization and make, the first year, a series of four Arsenic Lup- sin stories. Production will be on the coast.

Nowell played the lead in "313," the first Arsenic Lupin story to be made by Robertson-Cole. The latter company, it is very probable, of the Lupin stories, at least for the time being, although it holds an option on about 19 of the Le Blanc stories.

To Work at Brunton's
(Special to WID'S DAILY)
Los Angeles—Wedgewood Nowell, it is learned here, will shortly form a company to be known as Wedgewood Nowell Prods., to make a series of Arsenic Lupin stories. Production will be at the Brunton studios. Nowell will not appear in the films himself, but will supervise production. Nothing can be learned regarding distribution.

$2,250,000 Company
(Special to WID'S DAILY)
Dover, Del.—The Eureka Photo- players have been formed here with a capitalization of $2,250,000. The incorporation papers give as directors the following: James J. Plannery and H. L. Ellis, Jr., of New York, and S. Wormser of Brooklyn.

Managerial Changes in Atlanta
(Special to WID'S DAILY)
Atlanta—Considerable surprise has been caused by changes made in the managerial line-up of the 13 Lynch theaters. Ralph DeBrul, who has been supervising all of the Lynch theaters in town will be charge of the New Howard only, in the future. Frank Hammond, former publicity representative for the houses will have charge of the F. E. Smith, Strand and Vaudeville under direct supervision of N. Remond, state supervisor. Hammond in turn will have the following under him: DeSales Harrison in charge of the Rialto; Harold R. Kjeller in charge of the Forsyth; E. F. Whaley at the Strand and Jack Flaska at the Vaudette.

Don't Rely on First Runs
An investigation conducted by Realfart tends to show that exhibitors are not relying on first runs for profits as much as they used to in the past. The company points out the number of examples where exhibitors have contracted for the Realfart series with the result that one house shows pictures that were shown in other theaters in the same town. The condition is said to exist in five distinct sections of Chicago, in Dav- port where six out of 13 houses show Realfart product, and in two parts of Los Angeles. In Kenton, O., all houses in town show Realfart pictures.

Another 49 that means—Gold!

In Monday’s issue we told you that Famous Players-Lasky would release FORTY-NINE big pictures in the remaining six months of the season. FORTY-NINE sure box-office winners, because built of the best available star, director and author material.

In proof of this statement we listed the releases for March, April and May. And here are the releases for June, July and August:

June
Thomas Meighan in "Billy Kane," with Lila Lee.

July
Lois Weber's production "MARRIED STRANGERS."
Cosmopolitan production "The Bride's Play." Wallace Reid in an untitled production.
Dorothy Dalton in an adaptation of a big story by E. Phillips Oppenheim.
British production "The Mystery Road," with David Powell.
William A. Brady's production "Life," by Thompson Buchanan.
Two more productions to be announced.

August
Douglas MacLean in "Bellboy 13." Ince production.
Roscio's "Patty" Arbuckle in "Crazy to Marry."
George Melford's production "You Can't Fool Your Wife." by Hector Turn- bell.
The Motion Picture Industry will save 250,000 Children from Starvation

MOTION PICTURE DAY, WEDNESDAY, JANUARY 26th

Daily Doings of Hoover's Doers

Official Organ of the Greater New York Motion Picture Committee of the European Relief Council

Edited by the A. M. P. A. Publicity Committee. Printed and Published by Courtesy of Wid's Daily

ASSOCIATED MOTION PICTURE ADVERTISERS' COMMITTEE in co-operation with MOTION PICTURE DIVISION EUROPEAN RELIEF COUNCIL Room 305 Capitol Theatre Circle 4411

Today's "Thank Yous"


What have YOU done?

One lover of the cheer exhibit

DECORATE Your Theatre Next Week

The crowd loveth a cheerful exhibitor

What Red Cross Does Splendid co-operation with the Greater New York Committee is being afforded by the American Red Cross through its committee led by Mrs. Carman H. Barrett, Mrs. Arthur Blyer, Mrs. Harry Creighton Ingalls and Miss Prudence Wilson. The executive work is in the hands of those experienced carpenters, H. D. Burrell, director, and Mrs. Paul Foerster, assistant director. Through this committee outside sales of children's matinee tickets are going on extensively and on January 26 a huge force of volunteers will be available to work in the theaters. The headquarters are on the second floor of the Capitol Theatre building, Circle 4411.

Flood of Appeal Posters To every film showhouse in the country a broadside poster has been sent from headquarters by Lloyd Willis. This is a lobby poster bearing the motion picture industry's appeal to the public in behalf of the European Relief as expressed by Herbert Hoover. On the back of this poster for the exhibitor's benefit are suggestions and hints for making January 26 mean something to the theatre's friends.

Capitol Subscription Blanks S. L. Rothafel is distributing to Capitol Theatre patrons a subscription blank for tickets to the children's matinee on January 29. This blank asks that checks be made out to Franklin K. Lane, Treasurer of the European Relief Council, and has a space for indicating to what institution, public or private, or to what individual the tickets are to be mailed.

Mary Schaefer The Motion Picture Day Joan of Arc whose "Pity Diet" for the suffering children of Europe is dedicated to the Greater New York Committee.

A Selznick Group Vera Gordon, Martha Mansfield, and several other Selznick stars are to form a group which will do a Fifth Avenue stunt in co-operation with the Greater New York Committee and the Red Cross workers.

JOINT COMMITTEE Representing National Association of the Motion Picture Industry and the Motion Picture Theater Owners of America


Sub-Committee to handle the details of the National Campaign


To Aid in Hoover Drive I. E. Chadwick, president of the local F. I. L. M. Club, has appointed the following committee to cooperate the A. M. P. A. and S. L. Rothafel in the Hoover drive. Harry H. Buxbaum, Famous Players, chairman; Louis Rosenblum, Follies, Arthur Abbeles, Metro; R. H. Clay, New York First National; Sam Echman, Goldwyn; Sam Zierler, Commonwealth, and I. E. Chadwick, ex-officio.

With Flying Banners Motion Picture Day can be made a gala occasion by expressing the gala spirit with suitable decorations for the front and interior of the theaters. Every picture house will look the part with suitable display of bannners and bunting throughout the week of January 23, and more especially on Motion Picture Day and the children's matinee day. Saturday. The Publicity Committee suggests that every showman, let his decorations publish his mood for the big week. The response of the citizens ought to be in the same enthusiastic mood. "We 'em know Something's Doing! Use exploitation for your big day, the 26th—and don't omit the definite message to be told in specially prepared signs announcing that date.

Campfire Girls Help The Criterion Theater, through Mrs. Foerster, the Red Cross assistant director, has enlisted the Campfire Girls. They will be active in the campaign of that theater during the drive, and will be assisted by Miss Mary Devlin and Miss Kemphorne, assistant.
Germany Far Behind
Says He and Other Continental Countries Present No Cause for Worryment

Returned from a five months' tour during which he visited Germany, France, Italy, Spain, and Scandinavia. According to Ziehm, foreign sales manager for Goldwyn, there is no reason for American producers to be disturbed by the possibility of serious competition from foreign producers. Ziehm's statement that Germany is far ahead of the other countries in the average quality of the pictures being made, is particularly interesting.

While abroad Ziehm established exchanges in Holland, Stockholm to cover Scandinavia and Finland, in Milan, Italy, and in Barcelona, Spain. Another office is planned for Paris. The activities of foreign producers were generally pleasing to Ziehm, who is a man who likes to see the world.

"From Holland I went to Scandinavia, where the business was in very good condition, about 75% of the current supply of films coming from Europe," said Ziehm, who is on the lookout for new talent. "The British situation was of unusual interest, but not as favorable as we should have liked. In fact, they are doing a very poor business at the moment, but the company is not at all discouraged and is trying to improve the position of British film producers. Ziehm's time was spent in visiting foreign producers and giving them advice on how to improve their films.

"My visit to Germany, where I spent a number of weeks in the film industry, was particularly interesting. There had been so much talk about the success of foreign producers and the moderate costs at which they were working. I am glad to be able to announce that although foreign films were not as good as American ones, they were not so bad as some people thought. The German producers have been very reticent about their films, which is unfortunate, as they should have been more open and frank about their work. Ziehm's time was spent in visiting various companies and discussing their films with the producers.

"Conditions on the other side, said Ziehm, were "not so good." He said there was considerable apprehension among the German producers about the importation of films. The 15% clause was to have gone into effect on Jan. 1st, but the tax was withdrawn. However, it is possible that the tax may be re-introduced at any time, which would make it difficult for foreign producers to export their films to Germany. Ziehm's time was spent in discussing the possibility of this happening with the German producers, and he was very discouraged by what he heard.

"To be sure, it was surprising to find that German exhibitors are not as enthusiastic about foreign pictures as we should have expected. Nevertheless, they are distinctly inferior to those we have seen in this country. This fact struck me forcibly when I attended the premiere of 'Sumurun' and visited theaters in Germany, which showed such pictures as 'Anna Boelyn.' Ziehm's time was spent in discussing the possibility of this happening with the German producers, and he was very discouraged by what he heard.

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A Ten Year Contract
That Is Term of Blumenthal-U. F. A. Agreement—Former Won't Admit Negri-F. P. Deal

Bea Blumenthal, president of the Export and Import Film Company, Inc., has extended his stay in Central Europe, stated yesterday that he owned the output of all his German subsidiaries. "Passion," Sumurun, and "Anna Boelyn," the latter the most recent to be produced, for English-speaking countries in Germany, appear to have sold very fast. Mr. Blumenthal would not admit that perceptions of "Passion," had been signed by Famous Players and that he would make no comment further on the matter. Velma Negri, former director, Ernst Lubitsch, were under contract to Raccon and himself. He was inclined to believe that the interest of German producers has been increasing among American picture men. Ziehm is a member of the principal studios in Germany and meetings with many of the leading representatives of the business there, gave him a different view of the situation.

"With all due respect for the excellence of the work being accomplished by Lasky and May and one or two of the foremost directors, I was soon convinced that the German film industry is not going to be the standard being maintained in this country. Germany, as a whole, is not in the direction of the players, being a little less strong in some of the directions and settings. Here, of course, it must be understood that I am not speaking of German films, but of those productions from the foreign countries, and pictures out of those countries, such as "Sumurun," "Lucentia," and other productions of its class.

"One of the surpises of my visit was to find that German producers are not as enthusiastic about foreign pictures as we should have expected. Nevertheless, they are distinctly inferior to those we have seen in this country. This fact struck me forcibly when I attended the premiere of 'Sumurun' and visited theaters in Germany, which showed such pictures as 'Anna Boelyn.' Ziehm's time was spent in discussing the possibility of this happening with the German producers, and he was very discouraged by what he heard.

Joseph Somlo, one of the heads of the U. F. A., came over with Blu-

From other sources it was learned that Somlo had brought with him a print of "Anna Boelyn," which has been shown in Paris and is to be shown in English newspapers. It was reported that he is here to sell the American rights, but Blumenthal, when asked the matter, said that he had not made any plans. Somlo will remain for about a month and then return to Berlin.
New First Runs
Northwest Showmen Start Move in Independent Exhib. Corp. Fight
—Disatisfaction Reported
(Special to WIDS DAILY)

"Seattle—The fight between Jensen and Von Herberg and the 10 film companies which refuse to recognize that firm's booking circuit. The Independent Exhibitors Corp. grows interesting. Encouraged by the local managers of the last company, L. A. Drinkwize has opened the Apollo theater in Tacoma as a picture house. And W. L. Dougal has remodeled the old Arcadia skating rink in Bremerton and opened it with big productions, such as "The U. P. Trail," "The Mark of Zorro," and "Kismet."

Before the opening of these two houses both Tacoma and Bremerton first run theaters were all controlled by Jensen and Von Herberg. This theater will also be opened in Portland shortly, where this firm also controls the first run situation and had shut out the productions of all companies refusing to sell to the circuit.

(Continued on Page 6)

Hodkinson Goes to St. Louis
W. W. Hodkinson left yesterday afternoon for St. Louis, where he will be the guest of honor at the convention of the M. P. T. O. of Missouri.

Owen Moore III
Owen Moore is at the Post Graduate hospital, suffering from a pain in the head, but not particularly serious attack of inflammatory rheumatism.

Wolfberg Here
Harris P. Wolfberg, division manager for Famous Players with headquarters in Chicago, is in New York for a few days.

Two Promotions
Samuel Sax and Claude Ezell Selznick Sales Manager and Personal Representative Respectively

Samuel Sax of Chicago, and Claude C. Ezell, of Dallas, have been appointed respectively general sales manager and personal representative to the president of the Selznick Enterprises. Sax succeeds Charles R. Rogers, who has resigned, as noted, to engage in business for himself, Ezell, through having been appointed personal representative to Lewis J. Selznick, has had created for him a new position with the organization. Selznick announced these changes incident to a conference, of field and home office executives of the company held this week.

Buy Stone Films
Two More Features for Federated Film Exchanges—Talk of More Product
Federated Film Exchanges of America, Inc., have purchased two features starring Fred Stone. They are "The Duke of Chimney Butte" and "Billy Jim."

The pictures were made by Stone after he completed his Paramount contract and have never been shown.

Sam Grand, Federated's franchise holder in New England, is at the Astor on Federated business as well as on his own affairs. There was some talk in film circles yesterday that Federated would shortly announce the acquisition of additional product. Nothing definite could be learned, however.

Garrett Returns
Sidney Garrett, well known exporter has returned to New York from London where he had been for some time past.

M. P. E. A. Meets
Executives Gather at the Astor—Talk of Plans for Exhibitor Organization

An important meeting was held yesterday of several executives of the Motion Picture Exhibitors of America, Inc., of which Alfred S. Black of Boston, is president. Those at the meeting were Black, Frank J. Rembusch, Ernest H. Horting and C. E. Whitehurst.

It is understood that plans were discussed to continue the M. P. E. A. as an active organization, although no one could be reached for an official statement.

Dinner for Busbaum
Harry H. Busbaum, local manager for Famous Players was the guest of honor at a dinner given in his honor at Murray's last night. The occasion was the arrival of another birthday for "Bus"—he won't say which it is. Sydney R. Kent and D. V. Chambers, of the home office were guests.

Sues for Services
Attorney Sulzberger Wants $2,415 for Fees—An Echo of the Committee of 17 Activities
Myron Sulzberger, an attorney with offices at 38 Park Row, is suing the Committee of 17 for $2,415, for services rendered. A summons was filed on the Committee of 17 for the suit, yesterday.


It is understood that Sulzberger is suing for the amount involved chiefly because of services he rendered in locating and calling upon former President Taft, with a view to ascertaining whether Taft would be willing to head a combined exhibitors' organization. It is further understood that the amount Sulzberger is suing for is $500 and that he is now suing for the remainder.

At the Cleveland convention in June a resolution was passed that all expenses of the Committee of 17 be borne by the exhibitors of the country.

Commenting on the filing of the action, Rembusch who is in town attending to M. P. E. A. business, regarding which details will be found elsewhere in this issue, stated yesterday that it was understood that when the expenses of the committee were borne that the exhibitors would pay them. He stated further that of $2,600 spent, $4,200 was sub-

(Continued on Page 6)

Lichtman Going to Coast
Al Lichtman leaves for the coast in about a week. He will stay there for several weeks, according to present plans.

Sherrill to be Featured
Jack Sherrill will be featured in one picture for Ivan Abramson. The picture will be called "The Eternal Mother," and will be produced at the Estee studio.

In the Courts

The Trocadero Amusement Co. of 628 5th Ave. was sued in the Supreme Court by Louise E. Williams for $3,000 damages, which she claims to be the cost of headwaxing on the ice in front of the theater last winter and fractured her wrist.

The Triangle Film Corp. has filed suit in the Supreme Court against Hugo Mainthau, trading as the Unique Film Co., to recover five reels of positive film of the play, "Love or Justice," alleged to be worth $200.

The Appellate Term of the Supreme Court has decided to dismiss the appeal of the Numa Pictures Corp. from judgments for $433 and $28 obtained in the Municipal Court by the U. S. Fire Insurance Co. and the Richmond Fire Ins. Co. unless the defendant files the appeal papers before Jan. 14.

In a suit of Frederick Post against Victor Kremmer to recover on a note for five films sold, the defendant has failed a new answer demanding $25,000 damages on the ground that Post falsely represented that he was the owner of the films, whereas they belonged to the W. H. Clifford Photoplay Corp. of Los Angeles, and the defendant spent the sum used for in advertising and exploiting the films.

The British & Colonial Kinematographe Co., sued the Clark-Cornells Corp. in the Supreme Court yesterday to compel the defendant to return films of "Adam and Eve," on the ground that the defendant broke a contract by which it was made distributor of the films in the United States, Canada and the Hawaiian Islands, for 35% of the net proceeds. An accounting of all sums received is also demanded.

Gov't Wants Film Editors

Washingtn: The government needs assistant editors of films in various departments and for that purpose will conduct a civil service examination on Feb. 23.

Incorporations


Dover, Del.—Fureka Photoplayers, Capital, $2,250,000. Incorporators, James J. Flannery, H. L. Ellis, Jr., of New York, and S. Wormser, Brooklyn.

Dover, Del.—Rotary Projector Corp. Capital, $1,000,000. Incorporators, Joseph Kenna, Jr., Thomas G. Murphy and Albert E. Hineman, Chicago.

Dover, Del.—Red Seal Corp. Capital, $50,000. Incorporators, T. L. Crocut, M. A. Bruce and S. Eill, Wilmington.

Dover, Del.—Woodlawn Theater Co., Chicago, has increased its capital from $150,000 to $1,000,000.


Jazz a la Riesensfeld

Hugo Riesensfeld likes jazz, but he is quite particular as to how the jazz is played. Hence, to have it played the way he likes it—he has organized the Rialto Ensemble which will make its debut next week at the Rialto as part of the program surrounding "Brewster's Millions." It will consist mainly of wood wind instruments. There will be no strings, one trombone and a trumpet.

The Strand Theatre in New York reports that it shattered all house records on Sunday—more people than ever before in the history of the theatre attended every performance and "A Doggone-Mix-Up," a Hall-Rom Boys Comedy was the comedy used.

From the pick of all the comedies for the week Hall-Rom Boys comedies were selected for a record-breaking week—some record—some comedies.

If you're not booking them now get busy—they will mean new records for your house.

Percy and Ferdie Hallroom.

Tuttle Boys Franchise

Max E. Mazur, treasurer of Sher man Prod. Corp., announces the final allotment of territorial rights in Texas, Oklahoma and Arkansas for Sherman productions during the next two years to T. O. Tuttle, manager of Criterion Film Service, 19133 Commerce St., Dallas.

It is understood that he has secured the franchise on his own account and not on behalf of the Criterion.

Wright With Universal

Los Angeles—William Lord Wright, scenario writer and director, has been placed in charge of the serial an western branch of the Universal scenario department under the direction of Lucien Hubbard, scenario editor.

More Sales

S. J. Rollo has sold "The Devil Angel," "The Fourth Face" and "Law's Battle" to the Players Film Exchange of Minneapolis for territory.

"I Am the Woman"

(Special to WID'S DAILY)

Los Angeles—Louise Glaum's new Read mosaic for Associated Producers will be "I Am the Woman" and this is the story originally called "The Attorney for the Defense" of Brag Showing Today

Brag Pictures will show "The Elation of the Automobile," an reel dealing with the constructive machine at the Y. M. C. A., c 57th St., today at one o'clock.

An ordinary poster is about as useful to an exhibitor as a mirror to a blind man. What the exhibitor really needs, and should insist upon having, are RITCHEY POSTERS!

RITCHEY LITHOGRAPHIC CORP.

406 W. 31st St., N.Y. Phone 8386
The Motion Picture Industry will save 250,000 Children from Starvation

What have you done?

MOTION PICTURE DAY, WEDNESDAY, JANUARY 26th

DAILY DOINGS OF HOWEER’S DOERS

Official Organ of the Greater New York Motion Picture Committee of the European Relief Council

Printed and Published by Courtesy of WID’s Daily

Edited by the A. M. P. A. Publicity Committee.

ASSOCIATED MOTION PICTURE ADVERTISERS’ COMMITTEE

in co-operation with

MOTION PICTURE DIVISION

EUROPEAN RELIEF COUNCIL

Room 305 Capitol Theatre
Circle 4411

Today’s “Thank You’s”

Miss Adelaide N. Farans—for help in mailing notices.
Miss Schumann—for clerical assistance.

These motion picture stars are with us for next Wednesday, Moving Picture Day:

DOROTHY PHILLIPS
MAE MURRAY
RUTH ROLAND
MARY MCLAREN
MOLLIE KING
VERA GORDON
MARTHA MANSFIELD

Northwest “Pep”

In the Northwest there is a well organized movement to put the drive successfully over the top. Ray A. Grumbacher, Regional Chairman for the Northwest district, has written Mr. Hoover as follows:


“At our meeting it was decided to have a Midnight Matinee, starting at eleven o’clock at the three largest theaters, namely, Pantages, Clemmer and Liberty.

“We will immediately start an advertising campaign with slides on the screen in every theater in town. Each theater will speak in its daily newspaper regarding the matinee. We will endeavor to persuade the merchants also to include in their newspaper ads a mention of the matinee.

“The entire proceeds of the matinee will be given to the Starving Children’s Fund.

“We mean to put this proposition over successfully to show the general public that the theatrical people are really alive and will make a success of whatever they attempt to do.”

Importan Notes

At the executive committee meeting Wednesday it was announced that the F. L. M. Club, to help along the special Saturday morning matinee, will purchase tickets and have as its guests the various schools and institutions in the neighborhood of local motion theaters.

There is to be a meeting of the Four Minute speakers on Monday night at 8:15, in the Fifth Ave. Baptist Church, 8 East 46th St. Commander George Barr Baker, Dr. Theophilus Greene and Jerome A. Meyers will address the Four Minute speakers and give them the details of the things to be mentioned at the theaters on Wednesday, Jan. 26th.

More than 500 speakers, both men and women, have already signed and will be willing to serve, but additional volunteers can be placed to good advantage if they will get in touch with Motion Picture Headquarters at 122 West 49th St.

The Transportation Committee in addition to making arrangements for supplies, will have a meeting of the morning of the 29th, is now working on obtaining a sufficient number of closed cars so that the stars who will be present can appear on Jan. 26 have proper transportation.

Those who have closed cars to offer for this purpose should get in touch with Mr. Rosenblum of the Transportation Committee, or Mrs. Foerster at the Capitol Theatre, Circle 500.

NOTICE!

Special European Relief posters will be delivered to Greater New York theaters with the films booked by them for their regular shows of next Saturday, Jan. 22. Please use these posters to good effect.

Stars you’re needed

Bert Adler, chairman in charge of star appearances on the night of Jan. 26 in behalf of the drive for the starving babies of Europe, is out after as many stellar lights as he can secure for that evening.

It is suggested that company heads and managers who have artists available that night communicate with Adler, who is located in the Brooklyn 6, 1457. Broadway. And, right away, too.

Phone, Bryant 1058

DO

Send in your

SIGNED PLEDGES

to Leo Brecher

305 Capitol Theater Bldg.

Preparing Programs

The Theater Committee and the Film Committee are working together to provide the theaters with the children’s material and program. The film committee is to receive a list of the theaters which will conduct the Saturday morning performances of Jan. 29. The shows for these theaters will be ready for distribution on the afternoon of Friday, January 28.

The film committee is already collecting this special material and assembling it in program form.

A dramatic tabled

“THE INVISIBLE GUEST”

(150 ft.)

GET IT at the New York Paramount Exchange, 729 7th Ave. free of charge for this drive.

Get it now and run it now! It’s for the cause.

Big Stores Co-operate

Chairman Paul Lazarus of the A. P. A. Committee to secure co-operation from the big department stores in advertising Motion Picture Day, has met with gratifying response. Next week Lord & Taylor and J. B. McCreery & Co. of Manhattan and Abraham & Straus of Brooklyn will carry in their copy in the daily papers a notice of Motion Picture Day.

Ryskind Busy

Morrie Ryskind, the new popular author, has arranged to celebrate Motion Picture Day at “F. P. A.”’s Committee Dinner on the 26th with an activity in behalf of the big film doings.

In Electric Lights

Motion Picture Day has been booking at Broadway crowds of ‘o’ nights from several of the Selznick electric signs. By next week it is possible that other electric signs may be proclaiming the motion picture industry’s interest in the Hoover campaign for European Relief.

Regional Directors

The exhibitors who have accepted Mr. Hoover’s appointment as chairman of the “Save the Children” drive in their respective districts are: W. Bernstein, Colonial Theater, Albany; Mr. Larsen, Keith’s Theater, Boston; P. Briss, Hippodrome, Buffalo; Dr. Sam Atkinson, Allied Amusement Assn., Chicago; Henry Lustig, Cleveland; E. T. Peter, Dal- lass; A. Bros. and Sol Lesser, Los Angeles; James C. Cleenmont, Seattle; Ray A. Grombacker, Spokane; W. A. Grecer, Union Ave. Theater, Portland; Wm. Swanson, Salt Lake City; Thos. Vickery, Tabor Theater, Denver; Fred Seegert, Regent Theater, Milwaukee; Jake Wells, Colonial Theater, Scranton, Pa.; Thos. M. Hays, Kansas City; Harry Crandall, Metropolitan Theater, Washington; Harry Goldberg, Sun Theater, Omaha; H. Blank, Des Moines; Eugene V. Richards, Saenger Amusement Co., New Orleans; Jules Masterson, Chicago; John P. Harris, Grand Theater, Jersey City; H. C. 23, Rialto Theater, Detroit; Theo. L. Hays, Loeb’s Arcade, Minneapolis; Joseph A. Swire, Roxy, Cleveland and so many others.

SLIDES!

Special advance slides will be distributed from the Capitol Theater building by Mrs. Foerster’s aides at the same time that packages of tickets are issued to theater men.

Decorate your theater lobby next week—Let your public know there’s something doing!
LEGAL NOTICE

TO EVERY PRODUCER, DISTRIBUTOR, EXHIBITOR, PROMOTER, OPERATOR AND AGENT IN THE MOTION PICTURE INDUSTRY—

You are hereby informed that full and complete motion picture, book and dramatic rights to

The Story of Audrey Munson

Have been secured and are now exclusively owned and controlled by

PERRY PLAYS INCORPORATED

220 West 42nd Street, New York
By arrangement with Allen Rock

Miss Munson is the most famous of all artists' models whose beauty has inspired the greatest modern masterpieces.

Her intimate story is the tremendous drama now appearing in smashing two-page spreads, every Sunday, in all the Hearst Sunday Newspapers and in more than fifty other big Sunday newspapers throughout the country.

PERRY PLAYS INCORPORATED has also secured the exclusive services of Miss Munson herself, including all photographic rights originating with her for a period of time fixed by contract.

In view of the extraordinary value of the above rights—plus the value of the newspaper cooperation in the resultant publicity and promotion campaign,

PERRY PLAYS INCORPORATED

Notifies the trade in general that it will promptly protect each and every right thus possessed by it and punish infringements to the full extent of the law.
Barnstyn In It

The WID'S is taking over Associated Films in Brazil, the Holl-...
New First Runs

(Continued from Page 1)

The suspicions of the film managers that Jensen and Von Herberg have brought sufficient stock in the theaters of the 16 towns recently announced in WID'S DAILY to give them the right to buy for those houses as a part of the offer are string seems to be justified by the report now being circulated from an authen-
tic source that Jensen and Von Herberg promised C. F. Hill of Albany, Oregon, who controls that and two other near-by towns, that they would buy $500 worth of stock in his company, that they paid $500 down and that he finds it impossible to get any more from them. It also re-
sorted that William J. Ripley of the Western Amusement Co. of Aber-
deen and Centralia has been similarly treated. The supposition in local film circles is, therefore, that very little actual money has been put into any of these companies by Jensen and Von Herberg. In the meantime dissatisfaction among the members of the circuit grows apace. Clyde M. Price of Pendleton, Ore., withdrew from the circuit and demanded a return of his entrance fee. After some difficulty, he obtained it. Meyers and Ford of La Grande, Ore., have also resign-
ed and demanded their money. They were refused, and they have placed the matter in the hands of their attor-
neys. A number of other members are bringing all pressure to bear on Jensen and Von Herberg for a return of their entrance fees.

An effort was made to reach Mr. Von Herberg at the Astor, where he had been stopping, but the room clerk at 6:30 last night reported he had checked out.

Suitably Celebrated

(Special to WID'S DAILY)

Los Angeles—The completion of the first year of the corporate life of Charles Ray Prod., Inc., was cele-
brated here when the officers held a dinner and theater party for Mr. and Mrs. Ray. The others present were Mr. and Mrs. Charles T. Ray, the star's parents; Mr. and Mrs. Rich-
ard Willis, Mr. and Mrs. Albert A. Kudler, Jr., and Mr. and Mrs. Gus Inglis.

Circle Film Attractions are distrib-
uting on the state right market, "The Devil's Confession."

More of Censurers

New Bills Pending in Various States.
Elliott Is Quoted as Saying.

The S.C. legislature overturned on Tuesday afternoon the bill that was passed by the state Senate last year. Governor Elliott is now to introduce the bill at the first session on Tuesday. The bill provides for the establishment of a State Censorship Board.

The bill will be introduced by the State Senate on Tuesday. The bill provides for the establishment of a State Censorship Board.

Sues for Services

(Continued from Page 1)

sued by independent producers and that C. E. Whitehurst of Baltimore and himself had been forced to bear the remainder of the burden. He ad-

ded that he understood that the ex-

ploiters had not paid a cent of the costs.

Sydney Cohen of the M. P. T. O. could not be reached for a statement yesterday. He had gone when an ef-

fort was made to reach him.

More Aides for Saunders

Claud Saunders, director of ex-
ploration for Famous Players, an-

nounces the following appointments to his staff: Arthur M. Vogel at Seattle, John Bamberger at Minne-
apolis, and Richard E. Riddick at Salt Lake City. Wayland H. Tay-

lor has been transferred from Seatt-
le to San Francisco.

Pioneer Exchange in Omaha

(Special to WID'S DAILY)

Omaha—Pioneer has opened an ex-
change at 1324 Howard St. under the management of I. J. ("Bud") Bars-
ky. It will serve Nebraska and Iowa.

"His Enemy's Daughter," the first feature distributed by Candler Pic-
tures Corp., has been sold to the Popular Film Co., 14 Piedmont St., Boston, for New England.

St. Louis Merger

Standard and Independent Film Now
One—More Offices Planned

St. Louis—The Standard Film Co.

of St. Louis and the Independent

Film Co., the latter a $5,000 Mis-

souri corporation have merged and

will in the future operate under the

name of the latter corporation. The

to the company is headed by F. J.

Fegan, for four years manager here

for Standard, while in the company

are J. E. Callahan, president of the

Callahan Motion Picture Reel Co.

and J. Ray Weinbrenner, well

known attorney. Independent se-
cures among the more important fea-
tures "Isobel," "Whispering Devils," "She Played and Paid," and "Turn to the Right.

The offices of the company will be at 3317 Olive St., in the same quar-
ters formerly operated by Standard. It is expected that in the near future an office will be opened in Kansas City, Mo., with the object to serve Missouri, Kansas and Southern Illinois.

Levine On Trip

Nat Levine of Plymouth Pictures, Inc., leaves tonight on a sales trip through the Middle West.

New Guide Almost Ready

The 20th edition of the Julius Ca-

Theatrical Guide, consolidated with

Gus Hill's National Directory, will

be ready on Friday afternoon. The

guide will give the names managers, seating capacity, etc. The price is $1.00. Office of publishers is in the Longacre Building.

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M. B. SCHLESINGER

802 TIMES BUILDING NEW YORK
Neilan in East

Prominent Producer to Make All Future Productions Here—Some of His Reasons

Before leaving for the Coast yesterday Marshall Neilan said that he had completed plans for making all his future productions in the East. He will probably return in about a month, after which active work will start on his future productions.

In discussing his move Neilan said: I think we are about tired of seeing the same old scenery and the same old casts of characters that are constantly seen in western productions. I know one man who has appeared so often that one week he was in several Broadway theaters in different pictures. His should not be. Besides, it will be well to get away from the Coast for other reasons.

The fact that Neilan intends to produce in the East will meet with comment especially as Neilan’s entire organization is located on the Coast, and only a short time ago Pete Smith, special press representative moved his entire family to the Coast.

Offices on 5th Ave.

Felix Feist has offices at 465 5th Ave., on the 10th floor.

King Back

George King, president of the Stoll Film Co. of America is back at his office. He went back to England to end the holidays with his family.

Caron Here From Manchester

E. J. Caron, who owns about all the theaters there are to own in Manchester, N. H., is in town regarding important deal.

The M. P. E. Meeting

Regarding the meeting of officials the M. P. E. of America, Alfred Black said yesterday that because of censorship legislation, the Hoover movement and other important happenings that future plans of the M. P. E. of America, would be deferred till some time in the Spring.

$6,500,000 Unit

(Special to WID’S DAILY)

Dover, Del.—The Fine Arts Pictures. Inc., have been formed here with a capitalization of $6,500,000.

The above company is understood to have been formed to cover the development of the Fine Arts City at Jacksonville, Fla., as a studio. Mr. W. Garson is due in New York in the south this morning.

Standard Courses

Fro Use in Schools, Argonaut Plans—Movement Spreading in Greater New York

Standardized film courses for use in the schools of nation in subjects taught through the textbook is the plan of the Argonaut Distribution Corp., a New York corporation of which Carl H. Pierce is president. E. B. Russell of Syracuse is vice-president of the company and Hildy Boone is secretary and treasurer.

(Special to WID’S DAILY)

Sudekum Buys Franchises

Nashville—Tony Sudekum has signed for franchises in Associated First National. Mr. Sudekum has theater holdings in Nashville, Murfreesboro and Springfield and is said to be one of the largest owners of picture theaters in Tennessee.

The franchises in addition to those for the three cities in Tennessee, also include those for Bowling Green and Hopkinsville, Ky.

Horsley to Reissue

Has 110 George Ovey Comedies and 31 Wild Animal Pictures Available—16 Christies Sold

David Horsley plans to reissue a large number of pictures which were originally released in 1916 and 1917. He is planning to put on the market 110 George Ovey one reel comedies, a series of 20 wild animal pictures, in two reel form, and a series of five-five-reel animal pictures. New prints are being made in the Horsley laboratory at 43rd and Ave. E. Bayonne.

(Special to WID’S DAILY)

New Henley Special

Hobart Henley starts work on Monday on a new Hobart Henley Prod. for Selznick release.

Tippett Here from London

John D. Tippett, head of the company bearing his name is in New York from London. He is stopping at the Astor.

4 Million Gross

That’s What Griffith Places “Way Down East” Business At—Interviewed in English Journal

(London—D. W. Griffith is quoted as saying in the special end-of-the-year number of the Film Renter and M. P. N. News that he expects “Way Down East” to gross $4,000,000. And this is given as a minimum figure.

The Film Renter published the interview as given by Griffith to Ernest W. Fredman, who was in America a few months ago.

Fredman quotes Griffith as saying: “The film cost $80,000 to produce, and I estimate that by the time it gets into the movie houses it will make $25,000,000, together with its receipts from the legitimate theaters, total at least $20 million.”

At another point the article says: “I asked Mr. Griffith if he had considered filming the most popular works of some of our great novelists.”

(Continued on Page 6)

Three Runs on Broadway

“Passion” will be shown at three theaters on upper Broadway beginning on Sunday. The showings are for a week each day and date as follows: Standard, Broadway and 89th St.; the Jap Garden, Broadway and 96th St., and the Nemo, Broadway and 110th St.

Brenon Under Long Contract

Joseph M. Schenck has signed a contract for the exclusive services of Herbert Brenon for an indefinite period—a contract which provides that Brenon will supervise all the Norma Talmadge productions, as well as directing himself. This has been intimated in WID’S DAILY at various times.

Pioneer Buys Scrap Room Film

Pioneer will distribute “A Man There Was” in which Victor Seastrom is starred. This is the picture which had a two-weeks’ run at the Broadway some months ago.

Schenck a Bank Director

Joseph M. Schenck has been elected a member of the board of directors of the East River National Bank of New York, which is closely affiliated with the Bank of Italy, in Los Angeles.

Seeks Gov't Support

"During the war, the motion picture industry was of tremendous value to the Government, and as a result, the industry received wisely directed Governmental encouragement, besides the gratuitous confidence of rightly informed and guided public opinion and freedom from hampering and damaging legislation," said Arthur Levy, organizer of the Anglo-American Unity League, Inc., yesterday. "We should have in one of the departments of the Government, a competent representative, co-operating with a central committee of publishers and motion picture executives, such as is proposed by the Motion Picture Division and the Division of Journalism of the Anglo American Unity League, Inc."

"No further time will be lost to create and set up machinery for planning and action, which should have been, but unfortunately was not, in existence and operation when the present 'Blue Law' emergency arose. The liaison between the Fourth and Fifth Estates is gaining in importance all the time and our organization co-ordinating all interests for the common good, should render genuinely important and highly beneficial service."

Horsley to Reissue

(Continued from Page 1)

Horsley has sold "Her Bargain," in which Mary MacLaren is starred, to the C. B. Price Co., Inc., and will take the picture. Horsley sold some of the territory on this several years ago, but the picture was never given widespread distribution. C. B. C Film Sales will take right a series of 16 Christie Comedies which were originally sold to the Film Publishers Corp. Charles Simone, general manager. Horsley states that pictures were made for him by Al F. Christie in 1916 under a contract that called for a series of one reeler. He states that after 17 of them were made Christie and he severed connection.

The Uniista Film Mfg. Co., which was formed in December, 1919 by Horsley, it develops, was the company which operates the Horsley laboratory with a capacity of 1,000,000 feet weekly. Alongside the laboratory is a glass enclosed studio, in which the Physical Culture Corp. is making a series of one reel athletic comedies. Bernard MacFadden is interested in the producing company which has merely leased the plant from Horsley.

More Product

National Exchanges, Inc., which last week announced the distribution of the Charles Urban Kineto Review, will also distribute a series of King Cole Comedies to be released one month. This is the series being made under the M. P. Producing Co., in which Walter L. Johnson and Earl H. Hopkins are the principal figures. It is generally understood that Johnson and Hopkins are interested in National F-changes.

The first of the features which National will handle is "Get Out and Stay Out," in Los Angeles by the Drascena Prod. Inc. of Los Angeles.

Drascena Prod. were formed in Los Angeles last September and at that time the company announced that it would make a series of comedies starring Trixie Friganza. Those interested in the company at its inception were W. M. Howard of Alabama, C. M. Conant, Cambridge, Mass.; Ed Harlan, Moberly, Mo., and Joseph J. Fox.

Horsley to Reissue

(Continued from Page 1)

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**MOTION PICTURE DAY, WEDNESDAY, JANUARY 26th**

**Daily Doings of Hoover's Doers**

Official Organ of the Greater New York Motion Picture Committee of the European Relief Council

Edited by the A. M. P. A. Publicity Committee.

**ASSOCIATED MOTION PICTURE ADVERTISERS' COMMITTEE**

in co-operation with

**MOTION PICTURE DIVISION**

**EUROPEAN RELIEF COUNCIL**

Room 305 Capitol Theatre
Circle 4411

**Today's "Thank Yous"**

Charles McClintock, of Selznick Pictures—for coming forward with ideas and stars ready to help.

New York Chapter, A. R. C. Nursing Center—for services of diecician.

C. F. Chandler—for editorial help.

Walter Eberhardt—for editorial help.

These motion picture stars are with us for next Wednesday, Moving Picture Day:

**DOROTHY PHILLIPS**

**MAE MURRAY**

**RUTH ROLAND**

**MARY MCCLURE**

**MOLLIE KING**

**VERA GORDON**

**MARSHA MANSFIELD**

**MARION DAVIES**

**MAY MCVOY**

**NORMAN KERRY**

**EUGENE O'BRIEN**

**ZENA KEJE**

**ELAINE HAMMERSTEIN**

**RUBY DE REMER**

**HOPE HAMPTON**

**CHARLES HUTCHINSON**

**CORINNE GRIFFITH**

**ALICE CALHOUN**

**MATTY ROUBERT**

**JUNE CAPRICE**

A First Life-Saver

Tommy Dowd was the first of Chairman S. L. Rothafel's staff to contribute to European Relief, leading the Capitol Theater employees in this respect. He is now envied by his colleagues for this distinction gained last Monday.

**Stars, Let's See You Twinkle**

If there is a motion picture star of any degree of luminosity, who has waited to be paged for service in the motion picture theaters of Greater New York on the big drive day next Wednesday, Jan. 26, let that star consider himself or herself paged. Time is too short to utter anything save a clarion call for you. Response must be direct. The producers, distributors and theater owners have done their part in planning and financing this great, humanitarian movement. They are looking to you for co-operation—watching the daily roll of volunteers grow. The houses need you to help enhance their audiences. The committee will provide you with transportation. Your name and your willingness to aid must be learned at once in order that an itinerary may be made for your appearance.

Telephone to Bert Adler, Star Committee Chairman, Ekrowk Bldg., Bryant 1058. Associated with him are Nat Rothstein and Maury Meyers.

**Rallying Point**

The Hotel Astor has offered the Star Committee the Orangerie Room, mezzanine floor, for the afternoon and evening of January 26, as a rallying point for stars from which to visit the motion picture theaters. The stars will be met by committee men preparatory to visiting the theaters at which they are to appear. A sign in the lobby will give the location of the Orangerie Room. Messrs. Maury Meyers, Bert Adler and Nat Rothstein wish to have A. M. P. A. volunteers to escort the stars to theaters on this occasion.

**Help the Starving Babies!**

There are no personal favors to be won. No one makes a penny of profit. Show the industry has a heart as big as the world it delights.

**Dr. Copeland's View**

The kind of fast that Mary Schaefer is conducting to aid the Motion Picture Committee of the European Relief Council will have most surprising and pleasing effects, according to Dr. Royal S. Copeland, New York Commissioner of Health. He says:

"My business is keeping people healthy, and I would condemn a course in subnutrition, enforced or voluntary, on the part of anyone. However, Miss Schaefer is performing an experiment that ought to make her complexion resemble a beauty parlor's best effort and give her a step as sprightly as a trained athlete's. "Almost everybody in the world eats too much, and ten days of simple, staple food would be about as good medicine as New York City could take. Incidentally, it ought to save enough money to feed two or three starving countries."

**Lichtman First**

At Lichtman made the first donation to finance the expenses of the Motion Picture Committee for Greater New York.

**"THE INVISIBLE GUEST"**

A tabloid motion picture (150 ft.) which tells in graphic fashion the story of the starving children in Europe. Prints are free for the asking at the following (Eastern) exchanges:

New York—Famous Players.
Washington—Metro.
Albany—Robinson-Cole.
Boston—Select.
Boston and New Haven—Select.
Philadelphia—United Artists.
Buffalo—Citygraph.

Jazz up your lobby for the Big Motion Picture Drive Day to feed the starving children. Let the public know that YOUR theater is doing everything in its power for the cause.

**Life Saver Checks**

With his supply of tickets, every Greater New York exhibitor is receiving a supply of Life-Saver checks, payable to the order of Franklin K. Lane, treasurer of the European Relief Fund. These checks are for distribution to audiences throughout the week or on Motion Picture Day, and may be filled out with the names of banks or trust companies where contributors have accounts. Some of the checks are for blank amounts and others for ten dollars, the amount sufficient to save one life among the famished children of Central and Eastern Europe.

It should be stated that Chairman S. L. Rothafel tried out this blank check plan through the whole week of Jan. 17, distributing the checks to his patrons with the Capitol programs. There was a gratifying response which will swell the returns from this theater measurably.

**City Departments Aid**

Through the efforts of Maj. Geo. A. Daly, Adjutant General, First Brigade, N. Y. National Guard, and of John H. Love, New York State Command of the E. R. C. Mayor Hylan of New York City took up consideration of city department cooperation in the plans for Motion Picture Day. After a conference with city department heads, Mayor Hylan gave permission for the employees of all departments to take care of distributing 100,000 tickets which are being sold for the morrow benefit performances of Saturday, Jan. 29. This means that the 50,000 city department employees will be hosts to 100,000 children. Maj. Daly acted as the direct representative of Herbert Hoover, chairman of the European Relief Council, in negotiating with the city officials.

**Pledge $2,000**

The exchange managers at a F. L. M. Club meeting held on Wednesday evening pledged themselves to raise $2,000 for the Hoover fund. This is in the nature of personal contributions.
Standard Courses
(Continued from Page 1)
Argonaut plans to act as a sort of clearing house between boards of education and suppliers of educational subjects which can be incorporated in the school curriculum. Tentative arrangements have been made with the well known producers of educational subjects in the field whereby Argonaut secures first call on whatever material is being used in courses in biology, industrial geography and kindred subjects.
Argonaut holds an agreement with the New York Education Association to supply courses in biology, and industrial geography. Later on when the company has sufficiently developed its facilities, it is planned to put on courses in history, general geography, English literature and other subjects. The average course will be 20 reels although this may vary if the nature of the subject calls for a change.
C. C. Dill, with headquarters in Spokane, Wash., holds the distributing rights for the Argonaut courses in Montana, Washington, Idaho, Oregon. Negotiations are now under way for distribution throughout Ohio, New England, the South, through an office in Atlanta and in Kansas City.
All of the courses for the New York schools are prepared in conjunction with the Bureau of Lectures, of the Department of Education and with Rita Hocheimer, assistant in visual instruction in New York schools. Boone is editor-in-chief of all the courses and personally titles and prepares the courses for the schools. In connection with this there is a curriculum committee of the Visual Instruction Association of New York City, an official body of teachers and professional people interested in visual instruction which works hand in hand with the Argonaut. Dr. Ernest L. Crandall, director of the Bureau of Lectures, is president of this organization.
It is expected that 15 schools in the greater city will be ready for showings of the term which begins Feb. 1. This number is expected to be materially increased later on, when the idea takes hold. Argonaut has established offices at 71 W. 23rd St.
When Argonaut needs films of certain types to round out a certain course, arrangements will be made to have those pictures produced especially.
Special Unit Formed
(Special to WID'S DAILY)
Dallas—W. G. Underwood has formed a special unit to handle the southwest federated film corp. underwood's other company, the Special Films Co., is the physical distribution of the first unit but there the connection ends. The two companies will be operated as entirely separate units.
In connection with Specialty a recent announcement states that this unit is handling for its territory a series of 26 western dramas, two reels each and another series of star ranch westerns, two reels each.
Coast Brevities
(Special to WID'S DAILY)
Hollywood—Allan Dwan has just completed his latest production.
Helen Ferguson will play opposite Harry Carey in "Everybody for Himself."
After five months in the East, Virginia Norden has returned to the Mayer studios.
Edward Lowe is back at Metro after a two weeks' vacation spent in Chicago with his family.
Fred V. Williams, well known newspaperman has just been added to the permanent staff at Universal City.
The Universal studio department reports the purchase of "Christmas Eve at Pilot Butte," by Courtney Ryley Cooper, for Harry Carey.
Reginald Barker's next production for Goldwyn will be "The Old Nest," from Rupert Hughes' novel of the same name.
Rollin Sturgeon starts "The Bobbed Squad," starring Gladys Walton within the next few days. Playing an important role in this story will be Florence Turner.
Katherine Newlin Burt, the novelist, has arrived at Culver City studios where she will study picture technique and work out her first story written directly for the screen.
King Baggot has been engaged to head an all-star cast for the John Gorman Prod., in "The Soul of Butterfly," a comedy drama now being filmed under direction of John Gorman at the Special studios. Margaret Daw and Fritzi Brunette are also members of the cast.
An innovation being tried out at Universal City to eliminate delays in production is the putting of an advance agent with every company. The advance agent will stay just one day ahead of the director, seeing that sets are ready, costumes are finished, props on hand and everything in ship-shape order so that the director can start "shooting" the moment the company is assembled.
Universal City is being photographed from every conceivable angle and elevation for a series of pictures which are to accompany an article describing to the big studio in a forthcoming issue of the M. P. Week-
ly. The magazine is edited by Paul Gallico. Universal publicity chief of the company is overseeing the process of making a motion picture from the author's idea to the exhibitor counting the money after the show.
**
Leod Closes Louisville Deal
(Special to WID'S DAILY)
Louisville—Col. Fred Levy, holder of the Associated First National Franchise for Kentucky, and Leo Keller of Paducah, who control a chain of 19 theaters in Kentucky through the Strand Amusement Co., have completed negotiations for an affiliation with M. Switow in the ownership of three theaters here. Included in the deal is the new $200,000 theater erected by Switow on 4th St., directly across the street from the new Rialto. The Parkland and another neighborhood house are the others.
The other theaters owned by Switow—two in Jeffersonville, three in New Albany, one in Bedford, Ind., and one in Salem, Ind., are not included in the deal.
Among the properties operated by the Strand Co. are four in Louis-
ville, in addition to the three secured through the Switow alliance, four in Paducah, three in Mayfield, three in Owensboro, one in Irvine and one in Princeton.
Working at Victor Studios
Work was commenced yesterday on a five reel comedy at the Victor studio. It will be called "The New Minister," and is being made by a company called the Lem K. Kennedy Prod. Kennedy is directing personally and Walter R. Sheridan is assisting.
Anger to Milwaukee
(Special to WID'S DAILY)
Milwaukee—Lou Anger has been selected to head the branch office and exchange of Reelercraft here, succeeding G. L. Stiles, who has gone to Kansas City.
"The Isle of Destiny" is being shown at the Broadway this week in conjunction with "Outside The Law."
American Has $50,000 Fire Loss
(Special to WID'S DAILY)
Chicago—The fire at the plant of the American Film Co. at 6229 Broad-
way last Tuesday afternoon resulted in a loss of $50,000 to the company. The American plant was housed in a two story structure part of which was formerly used as a studio. In the building was stored thousands of feet of film, some in the process of assembling. J. Hobart Hutchinson, son of S. S. Hutchinson, president of the company, narrowly escaped serious injury when the floor collapsed.

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T. E. Hancock John J. Hayes

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EDITING-TITLING
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Busy Time for Lasky Plant
(Special to WID'S DAILY)
Los Angeles—The Lasky studio expects to have a busy time of it the early part of the year.
Elise Ferguson is making “Sacred and Profane Love”; Cecil DeMille is finishing work on an elaborate cabinet scene for “Five Kisses” (“The Affairs of Anatol”); William DeMille starts work shortly on an original story; George Melford will start soon on “The Money Master”; Roscoe Arbuckle is scheduled to start on “Three Miles Out” and Wallace Reid is to make another automobile story by Byron Morgan. In February Gloria Swanson will probably commence “The Great Moment.” Elise Glyn’s original story, and Ethel Clayton’s “Sham,” Tom Meighan will make another picture here besides finishing “The Quarry.”

Plan Better Express Service

Shippers in every industry using express service will be asked to cooperate in the “Right Way Plan.” The national movement about to be inaugurated in the express business by the American Railway Express Co. Special emphasis is to be laid on what is called “starting express shipments right,” in which shippers will be asked to give attention to complete and accurate addressing of packages and to the packing rules laid down in the Express Classification, authorized by the Interstate Commerce Commission.

Incorporations

Albany—Jericho Films, Inc. Rochester, N. Y., $10,000 by Owen J. Kane, George A. Sarles and Clinton A. Devoe.
Albany. N. Y.—Empire Film Laboratories, $30,000, by J. P. H. DeWaldt, Jr., G. A. Kransea, L. L. Alterman.


Los Angeles, Cal.—Atlantic Photoplay Corp., $75,000, by George E. Isham, Annette M. Isham and Ralph Ulmer.

Los Angeles—Truant Photoplay Inc., capital, $40,000, has been formed by Jos. Wieneblatt and Lew Isem.

Reelcraft will distribute the series of Alexander Alt and Helen Howell comedies. The first release will be on Feb. 12.

Cuts and Flashes

Thomas Meighan is nearing the completion of “The City of Silent Men,” an adaptation of “The Quarry.”
Star Ranch Westerns have been purchased for Northern Illinois and Indiana by the Unity Photoplays, Chicago.

Goldwyn has appointed Mrs. Maron Frances Lee as assistant to Ralph Block, editor of the scenario and research department.

“Heidi,” the Prizma two-reeler, has been secured by the C. B. C. Film Sales Corp., New York, for the state rights market.

Final scenes for Betty Compson’s third picture, for Goldwyn, have been filmed. The editing and titling will be completed in about two weeks. Arthur Rosson directed.

The Bobbs-Merrill Co., publishers of the Irving Bacheller novels, has arranged with Dial Film for a special picture edition of “The Light in the Clearing.” One hundred thousand copies will be placed on the market with the picture simultaneously.

Sapulpa, Okla.—The Yale Theater Co. will start work at an early date on an 8,000 seat house.

Myrabel a State Righter

The Myrabel Film Corp. has opened offices at 130 W. 46th St., Suite 903, where it will handle features for Greater New York and New Jersey, and also state rights.
Fred Meyers is president; Leo Lebel is secretary, and F. J. M. Iredell, treasurer.

Elect Advisory Committee
(Special to WID’S DAILY)

Chicago—The election of an exhibitor’s advisory committee was one of the outstanding features of the meeting of Associated First National sub-franchise holders of Minnesota, Wisconsin and North and South Dakota here.

Interstate Buys for Illinois
(Special to WID’S DAILY)

Chicago—Lee Herz of the Interstate Film Service has secured for distribution in Illinois 15 two-reelers starring Mary Pickford. Four longer features have also been acquired.

Granted Judgment in Brooklyn

The Advance Theaters Enterprises operating the Echo theater at 368 Bostwick Ave. have been fined by General Sessions in Brooklyn $250 for attempting to mislead the public into believing that “Homespun Folks” was Griffith’s “Way Down East.”

Take March, for Instance—

W.EVE told you that we’ve got an unapproachable list of big pictures for the next six months. Not pictures that we plan to make, but productions already in work or finished.

The first of these six months is March. Take time to go over this list, keeping in mind, as you read, your own box-office, and see if you don’t honestly agree that every one of the pictures is a really big one—big in every sense of the word.

A Hugh Ford British Production, “THE CALL OF YOUTH”

We sent an American director to England to make this production of the play by Henry Arthur Jones, one of the three or four biggest dramatists in the world. And he hunted out the most beautiful spots and the best actors in England. The result is worth the trouble.

Thomas Meighan in “THE EASY ROAD,” with Lila Lee

You know what kind of star Meighan is—especially in heart, interest roles like “The Prince Chump.” He’s never had a weak picture yet. He’s a man that men admire and women love. Tom Forman directed this, from Hall’s splendid story.

Cosmopolitan Production, “STRAIGHT IS THE WAY”

Matt Moore and a sterling cast will win all hearts in this romance of crooks, old homes and outlaws. An original comedy drama from the studio which produced “Heliotrope” and “Humoresque.” The story is by Ethel Watts Munford Grant, adapted by Frances Marion, and directed by Robert G. Vignola.

William S. Hart in “O’MALLEY OF THE MOUNTED”

Wm. S. Hart Production

Laid in the great Northwest, and photographed in the original settings, this story of a member of the Mounted who disguised as a bandit to get his man is as full of thrills and heart interest as “The Testing Block.” Lambert Hitch adapted and directed from Hart’s own story, and Joe August, A.S.C., photographed.

Robert Z. Leonard’s Production, “THE GILDED LILY”

With Mae Murray

You’ll never forget Miss Murray as the cabaret dancer in “On With the Dance.” She has the same sort of role, in a picture as expensively and brilliantly produced as anything ever made. The costumes and sets will take your breath away, and the strong drama of it will make you gasp. Clara S. Beranger wrote the story.

Dorothy Dalton in “THE TEASER”

In “The Flame of the Yukon” Miss Dalton made her greatest hit. This is her greatest picture since then. Laid in a little mining town, and full of life and passion, “The Teaser” will be a memorable picture for your box-office.

Thomas H. Ince’s Special, “BEAU REVEL,” with Florence Vidor

Louis Joseph Vance’s best selling novel produced on a big scale with a cast including Lewis Stone and Lloyd Hughes. One of Ince’s most elaborate productions, based on a gripping and unusual plot—the love of father and son for the same woman.
4 Million Gross

(Continued from Page 1)

"I am amazed," said he, 'at the lack of vision that certain of our best known novelists have of the screen's future. Take, for instance, Barrie. There is no production film than 'The Little Minister.' It has such wonderful possibilities for the making of a really great picture that I must confess I am surprised that Sir James Barrie has not taken the very greatest care and advice to see that his play should stand out as an epic of the screen.

"If authors would only consent to put their plays in the hands of the most capable producers and take for their remuneration a percentage of the boxoffice fees they would not only be assured of their works living on the screen, but would reap a far more handsome reward than they do at present. To me it is amazing that an author should sell perhaps his greatest work for a few thousand dollars, when, by co-operation with the producer, he could reap a far greater reward. Barrie would receive anything from at least $500,000 for film rights of 'The Little Minister.'

"Watching Mr. Griffith as he was speaking, I could not help sensing his desire to film this masterpiece.

And later the following appears:

"I took Mr. Griffith back to the days when he used to produce for the old Biograph Company. 'Yes,' he remarked, with a smile, 'if you will remember 'Over the Hill,' which is being shown at a theater close by, was done by me nearly 10 years ago.'

Near the close Fredman states: "It will be interesting to readers of the Film Renter and Moving Picture News to know that Mr. Griffith expects to arrive in this country very early in the new year, for the taking of several scenes in a forthcoming production."

The Griffith offices stated yesterday that it was true the producer planned to go to England in March to take some scenes for the Thomas Burke story he is now working on. No definite plans have been made, however, and it is very likely that those scenes will be made here instead of abroad. Griffith originally placed the gross exhibition value of "Way Down East" at $3,000,000, but because of the manner in which the various road shows were going, the $4,000,000 valuation mentioned above is expected to be reached.

To Call It "Griffith Theater"

(Special to WID'S DAILY)

Philadelphia—The theater planned at Broad and Locust Sts. by the Griffith interests will be known as the David W. Griffith theater. A special company is to be called the Philadelphia Properties Corp. and is being organized under laws of the state of Pennsylvania. Frederick Weber, a local architect, will draw the plans for the combined office and theater structure.
Big Booking Deal
about to Be Closed Between Famous Players, Loew and U. B. O.
Covers 6 Months’ Product

An important deal, effecting local territory, is about to be closed. It is a three-cornered affair involving famous Players, the Greater New York circuit of Loew’s theaters and the U. B. O.

It calls for the playing of the 49 pictures which Paramount will release between March 1 and Aug. 31, new and the U. B. O. have some part of an arrangement whereby each one takes, roughly speaking, 50% of the pictures involved.

In point of the number of bookings covered by the deal, it is important. Loew offers about 100 days each picture and the U. B. O. about the same. Since each will have about 10 pictures, the total number of days involved in the deal is about 5,000.

Not Interested
M. P. T. O. officials stated yesterday that they had no interest whatever in the claim filed against the committee of 1 reported by Myron Sulzberger for $2,415.

After Six Outside Productions
The Hodkinson release list, it is stated, is being sold to a foreigner for approximately six independent productions which will be added to the independent producer’s field.

Announcing the Hampton Article
Some of the morning papers yester-
day morning carried full-page an-
ouncements of the current issue of the Pictorial Review in which appears “Too Much Sex Stuff in the Movies,” the first of a series of articles by Benjamin B. Hampton. The series is in connection with a “Lying Lips” campaign which the Pictorial Review and Hampton are inaugurating.

Special To Make Features?
It was reported from the coast yes-
day that Special Pictures Corp. will enter the feature field with Louis Thompson in charge. Thompson was reported, resigns the presidency to handle this work. Frank Steiner, a Los Angeles attorney, is newly elected president, and E. C. Berg, former business manager, general manager.
I. J. Roberts, general sales man-
er, has resigned.

Nebraska To Act
(Special to WID’S DAILY)
Lincoln, Neb.—The fight against state censorship is on in Nebraska. A child welfare commission has introduced a bill which provides for a board of three censors, with an office force of about nine people. The censors are to receive $1,000 a year salary, and money will be allowed to pay the cost of maintaining the censorship office. The advocates of the bill are maintaining that it will bring in no additional cost upon the state, as the fees from the picture companies will be sufficient to pay all expenses. The bill also provides Sunday closing.

A committee is here representing the exhibitors in their fight. Throughout the state exhibitors are circulating petitions which declare that the public is in favor of the defeat of the censorship bill. In every theater a small table is maintained near the entrance, and all patrons are invited to sign the petitions which are kept on the table.

(Continued on Page 2)

Still Free
Lillian Gish stated yes-day morning that contrary to published reports, she has not definitely decided to make a picture for Anne Morgan or anyone else, for that matter. The report had it that Miss Morgan would take over the two reels of “The World’s Shadows” which Jerome Storm directed for Frohman Amusement and finish it with Miss Gish.

Miss Gish admitted that she had seen Miss Morgan and that the matter had been discussed but stated quite definitely that nothing had not been closed.

Reichenbach Goes to Boston
Boston — Harry Reichenbach is here to arrange for the opening of “Outside the Law” at the Park theater for a week.

Vogel Gets ‘The Kid’
Will Handle the Feature in All Countries Except United States and Canada

William N. Vogel, of the William N. Vogel Prod., has closed a contract with Associated First National for the distribution of Chaplin’s “The Kid” in all countries throughout the world with the exception of the United States and Canada.

Vogel is handling the regular First National-Chaplins for the foreign market but in connection with “The Kid” a special deal was made since the picture is of feature length and is in the nature of a special.

Alleged Promoters Held
The Evening Sun yesterday published, in part, the following dispatch, telegraphed from the City of Mexico:

“Dreams of becoming cinema stars are being shattered today in the minds of scores of girls throughout the middle west as a result of the bursting of an alleged promotion bubble here known as the International Pictures Corp.

“Helbert Settles and his wife are under arrest, and post office inspectors say they have scores of letters from girls ambitious to be screen heroines, and also the engraved telegrams.”

Warner in Mecca Bldg.
Warner Bros. have leased part of the sixth floor of the Mecca Bldg., 1600 Broadway and will move in about Feb. 1. Part of the space will be used for the Federated Exchange which Warner now owns in association with the Apollo Trading Co.

First Dividend
D. W. Griffith, Inc., has declared its first dividend. It is $1 per share on the Class A stock of the corporation.

Payable Feb. 1
Famous Players will pay on Feb. 1 a $2 quarterly dividend on the preferred stock of the corporation. There are 100,000 shares of this issue outstanding. The dividend will be payable to stockholders of record at the close of business on Jan. 15.
Nebraska To Act
(continued from Page 1)
A special session of the legislature has been introduced, providing for a fine for showing pictures of a certain description and empowering county attorneys to prosecute. This bill was referred to the child welfare committee, which is also considering its own bill.

Change in Ohio Censors?
(Special to WIDE'S DAILY)
Cincinnati-Reports have reached here that some changes are contemplated in the present method of censoring pictures. Several moves are talked of: one to reduce the number on the board from four to one and another the taking of the appointment of the members from the industrial board and giving the governor that power.

Hold Up Sunday Show
(Special to WIDE'S DAILY)
Princeton, Ind.—The United Theatres and Amusement Co., which operates the Princeton school department library, has restrained the company from putting on a charity show at the Noble theater on Sunday, and was charged the show was to be run for profit contrary to the Indiana law.

Want Censors in Indiana
Indianapolis—Senator Claude S. Steele has brought before the legislature a bill asking for the establishment of a censorship board for this state. The petition states that pictures are "largely responsible for the crime wave now sweeping the country.

Elgin Opposes Blue Laws
Elgin, Ill.—Four commissioners of the city council oppose blue laws and two are in favor of them. The Mayor is for them.

An 18 episode serial, "The Diamond Queen," starring Miss Sedgwick, has been completed by Universal and is now ready for release. Miss Sedgwick will make some two red westerns for Universal.

Stanley Opening Jan. 29
Philadelphia—Saturday, Jan. 29 has been selected by the Stanley Co. for the opening of the new Stanley theater at 19th and Market Sts. Leslie B. DeMille's "Forbidden Fruit" will be the opening feature.

The program for the opening will include a special tableau direct from the Criterion theater, New York, arranged by Hugo Riesenfeld, who also wrote the treatment of the show. Riesenfeld will come here as a compliment to Stanley to conduct in person.

Bartelhess Borrowed
Richard Bartelhess has been borrowed by Famous Players from D. W. Griffith, Inc., to appear as Youth in "Experience," which will be made into a traveling show for this state. Among the Long Island studios, Bartelhess' first starring picture which is to be from a story by Joseph Hergesheimer is being held up because the story has not been properly whipped into shape.

Incorporations


Alhany, N. Y.—No Blue Sunday Pictures, New York, capital $20,000. Incorporators: W. C. Appelberg, D. F. MacCallum and C. E. White, 15th St., Brooklyn.


Incorporations


"Von" Buys Four Releases
Herman F. Jans of Jans Pictures has concluded negotiations with the following four organizations: In the latter purchased "Madigans and Men" for Wyoming, Utah, Colorado, New Mexico, Washington, Idaho. Montana and Oregon. He also purchased the three Olive Tell pictures, "Love Without Question," "A Woman's Business' and 'The Wings of Pride" for the same territory.

E. Kenneth Todd, formerly in the publicity department of Universal, has resigned to join the sporting department of the Boston Traveler.

"Roxy" to Entertain
The first national conference of motion pictures and musical interests which opens at the Astor on Monday, will make its first visit to a New York theater at the Capitol on Monday. Three hundred delegates will address the conference on "Pic- ture Showmanship through Music," and Erno Rachevsky, conductor of the Capitol Grand Orchestra, will deliver an exposition on the handling of the orchestra.

Hugo Riesenfeld has prepared a special music score for Cecil B. DeMille's 'Forbidden Fruit.'
MOTION PICTURE DAY, WEDNESDAY, JANUARY 26th

The Motion Picture Industry will save 250,000 Children from Starvation

Daily Doings of Hoover's Doers

Edited by the A. M. P. A. Publicity Committee.

Printed and Published by Courtesy of Wd's Daily

Henderson's Poem

Daniel Henderson, a magazine poet, has especially for the European Relief Council and dedicated to Herbert Hoover, chairman, a set of verses appropriate to the efforts to win aid for the starving children across the Atlantic. It is suggested that New York theater managers have these verses recited by a speaker at each performance on Motion Picture Day in their houses.

HOW PETE LOST HIS PURSE

By Daniel Henderson

"Come, I've money to burn tonight--Show me the way to the Street of Eight!

"Show me the way to a swell cafe, And the liveliest stage along Broadway!

"Who's the girl that's passing the hat? Say, I wonder how much!

"Hang-over war drives me sore! What—it's the kiddies she's pleadin' for!

"Millions of 'em without a crust, And if we fail—die they must!

"Lord, it sort of strikes me dumb To hear of toots without a crumb!

"Pardon me, Miss, for talkin' wild—Take this wallet—an' save a child!"

In Minneapolis

In the Minneapolis territory Theodore L. Hays and the entire Ruben & Finkelstein organization have the campaign well under way.

The following is the personnel of the committees: Theodore L. Hays, joint chairman, Committee of United Theatrical Protective League; A. W. Steffes, chairman; Clyde Hitchcock, Wm. Koenig, Button Meyers, Harry Dryer, Committee of Branch Managers; I. F. Mantake, chairman; Max Welsfield, Charles Stombaugh, Tom Burke, J. E. O'Toole.

The Four Minute Men's organization, which carried the Liberty Loans to such success in Minneapolis, will speak in the seventy-two theaters of the city, 14 each showing on Wednesday, Jan. 26th.

At each theater there will be teams of young women who have volunteered to sell their 'ceils. These teams are to be captains by members of the Overseas League.

It is planned, through the cooperation of the musicians' unions, to stage an immense parade the morning of Jan. 26th.

All theaters of every theater in the city will carry special reference to the Hoover campaign, before and including the special Saturday morning feature.

How Greater New York Houses

Observe the Big Week

Monday, Jan. 24—Break out with the most inviting lobby displays possible, to call attention to Motion Picture Day, Wednesday, Jan. 26. Complete their arrangements for speakers through Jerome A. Meyers, Chairman, 122 W. 49th St., Bryant 8770. Complete their receipt of special ticket stubs for the Saturday matinee, and make booklet subscription checks to the Relief Council, 202 Capitol Theater Bldg., Circle 4412. Distribute blank subscription checks to their audiences at all houses. Continue all announcements of Motion Picture Day. Distribute blank subscription checks and sell special morning matinee tickets for Saturday, Jan. 29.

Wednesday, Jan. 26—Motion Picture Day, all day. This is the day! Work with the Relief Council, Herbert Hoover, Chairman, to raise the motion picture industry's quota of $2,500,000 of the big fund to be obtained for the starving children of Central and Eastern Europe. Tell your audiences in every way. Speakers, humanitarian workers and motion picture stars will help you. This is the day for the sale of the special Saturday matinee tickets at 50 cents—and up, if your warm-hearted patrons will pay more. A treasurer will be in charge of each of corps of workers assigned by Mrs. Paul Forster, 202 Capitol Theater Bldg., Circle 4412. Film stars will be assigned by the Star Appearance Committee. Bert Adler, Chairman. The receipts of this day through regular admission tickets belong to the house, unless the management chooses to add them to the Relief Fund. But sell the special tickets to your crowd inside. Remember, every $10 saves a life. Have selected, high class programs and stunts to draw your crowd.

Thursday, Jan. 27—Continue lobby decorations. Turn in any stray subscriptions to the European Relief Council through Mrs. Forster, 202 Capitol Theater Bldg. It is hoped you will also keep up the sale of special Saturday morning tickets.

Friday, Jan. 28—Keep up your Thursday's activities, but get your special Saturday morning program, donated by the producers and distributors, at your regular exchange.

Saturday, Jan. 29—At 10 A.M., the special morning Children's Matinees at your house, at which the tickets sold during the drive will be redeemed. The remainder of the day is yours.

NOTE.—In addition to these many houses have already offered to donate receipts amounting to one regular matinee seating capacity at regular prices. If managers wish they may request the lady captains assigned to their houses to sell tickets covering this donation, the tickets to be accepted for admission at matinees until April 1. The tickets of course are not to be good on Saturdays, Sundays or holidays.

The Girl is Game

Mary Schaefer, who is on a sympathy fast in behalf of the starving children abroad, had lost six pounds Thursday on the fifty day of her fast. Miss Hildusten, Red Cross dietician, found her in apparently fine condition, due to the health and weight with which Miss Schaefer had entered upon her experiment. Mary has been subsisting upon about 200 calories per day, instead of the 2300 calories per day which a girl of her age, 16, and height, 5 ft. 4 in. should have.

Raising funds for starving children is something really worth while.

G O M E !

Mass Meeting

Monday, Jan. 24, 11 a.m.
Capital Theatre

hear

"BIG BILL" EDWARDS

D. W. Griffith and Job E. Hedges also have been invited to speak

All members of the film industry URGENTLY requested to attend.

Vivian Martin Ready

Among the stars who enlisted for the drive is Vivian Martin, who said Friday, "I'm not only ready, but anxious to help."

Griffith In Line

The D. W. Griffith offices announced Friday that special morning performances of "Way Down East" will begin in 16 theaters in the morning of January 29. The entire receipts from the combined showings will be donated to the Hoover Relief Fund.

Today's "Thank Yous"

Rose Shulsinger—for enlisting Marion Davies, Norman Kerry and several other stars.

Those who have supposed that Mary Schaefer was "spoiling" when she undertook to go on a minimum diet till Motion Picture Day, Jan. 26, have something to learn regarding her gameness and good faith.

These motion picture stars are with us next Wednesday, Moving Picture Day:

VIVIAN MARTIN
ELSIE FERGUSON
MARION DAVIES
MARY MCLAREN
ZEENA KEEFE
ELAINE HAMMERSTEIN
VERA GORDON
MARTHA MANSFIELD
EUGENE O'BRIEN
MARY McCAY
HOPP HAMPTON
DOROTHY PHILLIPS
CONSTANCE TALMIDGE
JULIA CAPPICE
RUTH ROLAND
RUBY de REMER
ALICE CALHOUN
CONSTANCE BINNEY
HAZEL DAWN
VIRGINIA LEE
EDITH STOCKTON
PERCY MARMONT
RICHARD BARTHELLMUS
ROD LAROCQUE
VINCENT COLEMAN
MABEL McCUDE
LUCY FOX
NORA REED
JULIA JOHNSON
Will volunteering players rush 10 photos to Publicity Committee, 305 Capitol Theatre Bldg.—Monday 11 a.m. is the "deadline."

ASSOCIATED MOTION PICTURE ADVERTISERS' COMMITTEE
in co-operation with
MOTION PICTURE DIVISION
EUROPEAN RELIEF COUNCIL
Room 305 Capitol Theatre
Circle 4411

Printed and Published by Courtesy of Wd's Daily

In Minneapolis

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Saturday, January 22, 1921

Saenger's Plan Another (Special to WID'S DAILY)

Shreveport, La.—Plans are being made for the immediate opening of a $50,000 picture theater, by the Saenger Amusement Co., are announced.

Award Contract (Special to WID'S DAILY)

Terre Haute, Ind.—The Indiana Theater Co. has awarded the contract for the new Indiana to John Eber- son of Chicago. The building is to cost $500,000.

Cohen Gets Another (Special to WID'S DAILY)

Philadelphia—Will Cohen of the Model, Imperial and Astor theaters, is reported to have acquired a lease on the Crystal Palace, which has three years and eight months to go, for a consideration of $12,000.

Miles Abandons Plans (Special to WID'S DAILY)

Scranton, Pa.—It became known last week that the project of the Miles Amusement Co., of Detroit, to erect a house at Scranton, was de- clared off.

Aschers Open New House (Special to WID'S DAILY)

Chicago—Ascher Brothers' new West Endwood, which cost $800,000, and has a seating capacity of 3,000 opened recently. It is the sec- ond house opened by this firm last month, the other being the Portage Park. Walter Russell will manage the new theater.

Casey Bros. on Coast (Special to WID'S DAILY)

Los Angeles—Patrick and Terence Casey, the novelists and short story writers are here to put some of their works into screen form, such as 'The Gay Cat,' "The Wolf Cub," "The Story of William Hyde" and 'The Chase of the Four Foals.'

Big Coast "Lab"

Planned for Los Angeles—Will Have Capacity of 1,200,000 Weekly (Special to WID'S DAILY)

Los Angeles—The Standard Film Laboratory, capacity of 1,200,000 feet weekly are planned here. The structure is to be of reinforced concrete and will cover a ground area of 120 by 75 ft., and is to be two stories and basement. It will be located on Seward St., near Santa Monica Blvd., supplanting the present offices of the corporation at 130 W. 5th St.

Financing of the big project has been arranged with California and Utah capitalists. The officers and directors for the ensuing year are as follows: C. E. Vernei- lyan, president; John M. Nicholas, vice-president, at present the labora- tory director at the Lasky studio, and well known for his successful work; S. M. Tompkins, secretary and treas- urer, who has just resigned as super- intendent of the Universal City labora- tory.

The Salt Lake City members include C. B. Stewart, O. H. Hewlett, Dr. E. Frederickson and A. White- more. Fred E. Mines of Los An- geles and William Nisle of San Ber- nardino complete the board.

Two hundred men will be employed when the plant is opened, which will probably be within 90 days.

New Moroso Star (Special to WID'S DAILY)

Los Angeles—Moroso's latest an- nouncement is that Charlotte Green- wood will star in pictures.

Her first picture for the Moroso Prod., Inc. will be "Linger Longer Leety." Moroso will also produce a new Anna Nichols play entitled "Weeds."

Miss Nichols will have charge of the school for playwrights and scenario- writers. Moroso will produce movie city,” which Moroso will erect here.

Candler Sales (Special to WID'S DAILY)

Candler Pictures have sold "His Enemy's Daughter" for New Eng- land, to Popular Film Exchange, 14 Piedmont St.; for Missouri and Kan- sas, to Independent Producers Film Corp., 3504 Olive St., St. Louis; for New York State, to Joy Film Distribu- ting Co., 117 W. 46th St.; for Minn., Wis., S. & S. Dakota, to El- liott Film Corp., Produce Exchange Bldg., Minneapolis.

New Cincinnati Exchange (Special to WID'S DAILY)

Cincinnati—Charles L. Casanave has resigned from the National Ex- change Co. to organize the Queen City Film Exchange, a new unit with offices at Broadway and Pioneer. The exchange will serve Ohio and Indiana. William Ruedel, formerly with the Wilson Film Co., is associated with Casanave.

Start Production Soon (Special to WID'S DAILY)

Memphis, Tenn.—The Southern Film Co. expects to begin filming their first comedy Feb. 1, according to H. J. Mooney, head of the concern.

The Dire Results

The high cost of production became apparent when M. S. Epstein of the Joseph M. Schenck organization, who re- turned from his post in Los Angeles yesterday as business manager for the first John Em- erson-Anita Loos production, "Wife Insurance," stated that empty liquor bottles had been rented as residents at $30 cents a day apiece. The expense was $30 a day for 100 bottles used. "It seemed an outrageous expense, and we tried to find our own bottles at first," said Epstein. "It was impossible to come up with more than a dozen bot- tles which bore well known stamps such as 'Gordon Gin' or 'Dewar Scotch.' Cham- pagne bottles were not to be found at all. But one canny Los Angeles gentleman had cornered the market and sold empty bottles and made a busi- ness of renting them to movie companies—and in the end we had to deal with him as the other companies had."
Sensational as a book, this big, stirring drama of a love that was almost lost becomes even more gripping and powerful on the screen...

MAY ALLISON

in the superb dramatization of Mrs. Humphrey Ward's celebrated novel

The MARRIAGE OF WILLIAM ASHE

Adapted for the screen by Ruth Ann Baldwin from Margaret Mayo's play of Mrs. Ward's novel

Directed by Edw. Sloman

METRO

Metro Imperial Pictures Ltd. Exclusive Distributors throughout Great Britain. Sir Willy Jury, Man Dist.
As Rare as a Five-leaf Clover—

Opportunities such as Realart's *Pay-after-you-play* plan come but once or twice in a lifetime. *Your chance is here and now*. Play these five big Mayflower Specials on your own terms!

**No advance payments.**

**No percentage dodge.**

**No tricks of any sort.**

Give these five features a fair showing in your house, and then, when you've counted your box-office receipts, pay Realart what you consider a fair rental.

*Realart takes the risk.*

REALART PICTURES CORPORATION
465 FIFTH AVENUE
NEW YORK
Features Reviewed

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A CORRECTION

In the chart preceding the review of “Man—Woman—Marriage” appearing in last Sunday’s issue, the usual criticism with reference to “direction” was inadvertently and unintentionally omitted. Allen Holubar’s direction of this unusual story and theme was exceedingly capable—perhaps the very best work and most sincere that he has ever done.

News of the Week

in Headlines

Monday

Briton N. Busch now vice-president of Malcolm Strauss Pictures Corp.

George Clark, English producer, to work in this country.

Federated franchise holders to meet in San Francisco Feb. 7.

Tuesday

Urban M. P. Industries offering $3,500,000 stock issue.

Max Linder to make eight features for Robertson-Cole.

Warner Bros. to produce six features yearly.

Wednesday

Hiram Abrams states in Los Angeles that United Artists will never combine with any organization.

Famous Players sign Edward Sheldon, Samuel Merwin and Harvey O’Higgins to write original stories. Plan many notable productions.

Charles R. Rogers resigns as sales manager for Selznick.

Famous Players to distribute “Life.”

Theater Owners Chamber of Commerce against films more than six reels in length.

Thursday

Northwest exhibitors launch new first runs to combat Independent Exhib. Corp.

Myron Sulzberger, attorney, sues Committee of 17 for fee.

Federated buys two Fred Stone features.


Samuel Sax and Claude Ezell promoted by Selznick.

Sax in Rogers’ place.

Louis Barnstyn launches new Dutch trust. Has capital of 10,000,000 guilders.

Standard Film and Independent Film of St. Louis combine.

Friday

Marshall Neilan to produce in the East.

D. W. Griffith expects to gross $4,000,000 on “Way Down East.”

Fine Arts Pictures, Inc., formed with capital of $65,000,000.

Argonaut Distributing Corp. plans standard film courses for use in public schools.

Local exhibitors get equal representation on F. I. L. M. Club grievance committee.

Saturday

Important booking deal involving Famous Players, Loew and U. B. C. about to be closed.

Two censorship bills introduced in Nebraska legislature.

William N. Vogel secures all foreign rights on “The Kid.”

“Pardoning the bad is injuring the good”—Benjamin Franklin.
Beautiful Star in Exceptionally Dramatic Story With Real Wallop

Betty Compson in
"PRISONERS OF LOVE"
Betty Compson Prod.—Goldwyn
DIRECTOR ......................... Arthur Rosson
AUTHOR ........................ Catherine Henry
CAMERAMAN ...................... Ernest Palmer
AS A WHOLE. Exceptionally dramatic sex problem story with powerful acting situations very well done

STORY... Holds interest throughout, moves rapidly with several very good wallops

DIRECTION... Gives distinctive atmosphere and handles big situations with effective repression

STORY... Decidedly pleasing and artistic
LIGHTINGS......... Many unusually effective bits
CAMERAWORK .......... Uniformly excellent
STAR......... Gives very forceful portrayal and is exceptionally beautiful

SUPPORT...... Very well chosen. Helped materially in keeping situations balanced

EXTERIORS......... Very few but those good
INTERIORS........ Quite satisfactory. One or two big elaborate sets

DETAIL........ Pleasing because action flows smoothly without bad spots

CHARACTER OF STORY.... Presents powerful sex problem but has been so well handled cannot be objected to

LENGTH OF PRODUCTION ............ 5,800 feet

Naturally much was expected of Betty Compson after her exceptional portrayal of Rose in George Loane Tucker's masterpiece, "The Miracle Man." Miss Compson's first production independently made by her and distributed through Goldwyn will not only satisfy her admirers, but will bring her new friends, because she has demonstrated her ability as an emotional actress, and in this production where she was the central figure throughout, and was not playing an underworld character, her unusual beauty is particularly effective.

Miss Compson has given in this, her first production, a story which has several new angles on the eternal triangle, and she has wisely surrounded herself with an exceptionally powerful cast which has been given opportunities that keep the situations properly balanced throughout.

Starting off with an elaborate setting which marks class in the first few feet, photographic and artistic values of the production are held up all the way. There is also that rather rare condition of a story which opens with a smashing situation and continues to build through one fine acting climax to another without going to pieces at any time.

Miss Compson earns her right to be considered a real star, which position she gave indication of having a right to through her dramatic portrayal in "The Miracle Man." Most of our stars who are now doing big emotional parts have passed beyond the age when they can easily step into a part demanding youth. Most of our youthful stars are unable to effectively handle big emotional situations. That gives Miss Compson an exceptional opportunity, and she has certainly made good in this, her first production.

Ralph Lewis, Roy Stewart and Emory Johnson know how to make a real situation ring true. Their work with Miss Compson in this helps very decidedly in keeping the proper balance throughout. Others in the very satisfactory cast are Clara Horton, and Clara McDowell.

If You Can't Get 'Em In On This You Should Lock Up

Box Office Analysis for the Exhibitor

From a box office viewpoint if you know anything about handling a good advertising possibility this should surely be a clean-up. There has been no production in years to make one-half the friends that George Loane Tucker's production of "The Miracle Man" made. That film undoubtedly caused more discussion and is remembered by more people than any film ever made. Everyone will remember the girl. It is up to you to intelligently present the fact that this is her first big independent production in which she is presented as a star, and you can safely promise that this is an exceptionally powerful story that will win new friends for Miss Compson.

The story is rather sexy in spots but has been so splendidly handled that you will have no difficulty on that score.

Do not run too wild in your sex catch-lines, because that will not be necessary in this case where you have a corking good title and a beautiful star with her first production, following a tremendous success that was seen by most every theatergoer in the country. You might also in your advertising elaborate upon the fact that because of Mr. Tucker's illness, following the completion of "The Miracle Man," Miss Compson was able to secure his entire staff who worked with her in the making of this film.
Puts George Arliss' Name on the List of Famous Screen Portrayals.

George Arliss in
"THE DEVIL"
Associated Exhibitors—Pathe

DIRECTOR ................................ James Young
AUTHOR .............................. Not credited
SCENARIO BY ....................... Edmond Goulding
CAMERAMAN ........................ Harry Fischbeck

AS A WHOLE ... Fine acting of George Arliss the outstanding feature; production generally good

STORY ...... Adapted from the stage play in which Arliss created the role; would be nothing as a picture without this actor

DIRECTION ...... Splendid, especially as to settings and managing players

PHOTOGRAPHY Excellent
LIGHTINGS .................................. Clear
CAMERA WORK .......................... Good

STAR ... Without doubt his work gets the picture over

SUPPORT ...... Prominent players all do very well
EXTERIORS ...... Only one or two night scenes
INTERIORS ...... Excellent

DETAIL ................................. Good
CHARACTER OF STORY ...... Parisian connoisseur obsessed with desire to overcome truth with evil

LENGTH OF PRODUCTION ............ 5,680 feet

No one is going to be sorry they saw "The Devil," for they will be well pleased with the work of George Arliss, who is seen in the role which he created on the stage. His performance is entertainment in itself and there's little doubt but that those who made the picture were well aware of the fact that the story possibilities were such that it alone would mean little. So they have managed to keep Arliss on the screen continuously. He appears in practically every scene, and his splendid work always registers.

The story of "The Devil," is uninteresting and monotonous of itself, consisting as it does, in merely repetition. The Parisian connoisseur who has a fiendish desire to show his "friends" that evil can overcome truth and at the same time satisfy his passion for arranging love affairs and then breaking them up—that is all there is to the story.

Director Young has managed the production very well and the players are all splendidly handled. The settings are all very fine and the photography and camera work generally help to satisfy the technical end of it.

The story doesn't count enough to waste criticism on, but there is one scene which tends to spoil the atmosphere which, despite the title which probably doesn't intimate anything very delicate, is nevertheless unspoiled by anything unpleasant. In the end, when the fiend finds all his other plans to spoil two people's happiness fail, he plays his last card and attacks the woman. Arliss is shown tearing the clothes off the girl. Even for emphasis this needn't be.

Dr. Muller describes himself as the "friend" of the people whose happiness he delights in ruining. His victims are Mimi, a model, Paul an artist, Marie and her lover Georges. Sylvia Breamer, Edmund Lowe, Lucy Cotton and Roland Bottomerly play the last four mentioned, respectively. Marie and Georges are engaged but Muller manages to interest Marie in Paul and she believes she loves him and when she has given up Georges, she discovers that Paul is evidently in love with Mimi but Paul isn't in love with Mimi, although Mimi loves him.

And so it goes on—this love business—with the participants happy until Muller gets his finger in the pie again, and then everything goes wrong. Eventually Marie marries her first love, Georges, and Muller tries to break up their home but it fails. Paul is happy with Mimi, and Marie happy with Georges. Muller's last hope—attacking Marie—fails. His misery causes his face to resemble "The Devil" and shooting flames cover up his countenance, and a vision of the cross forms an invisible barrier which prevents his further attempt to go after his victim.

Make Good Use of the Splendid Exploitation Angles It Affords.

Box Office Analysis for the Exhibitor

There's little doubt about it that the story part of this isn't going to matter much since it is essentially the performance of George Arliss that people will go to see. And your cue is to boost it from this standpoint. You can go the limit on your promises regarding the actor's performance. Tell them he is seen in the role which he created on the stage. He is well known for his unusual characterizations and his name should be sufficient to interest them.

The exploitation end of it should be simple. You have a good title to work with and one which suggests many and varied ways of advertising your showing of the picture. A good lobby display will attract attention. Besides the star, if you want other names, you have other well known names to work with in those of the supporting company.
Every Gifts Theatre Record Broken!

The Greater Cincinnati Amusement Co., Inc.
OPERATING
The Gifts Theatre
THE HOME OF SUPREME PHOTO-PLAYS
Cincinnati, Ohio.

January 10th, 1921

Mr. J. M. Johnston, Manager,
Associated Producers, Inc.
Broadway Film Bldg.,
Cincinnati, Ohio.

Dear Mr. Johnston:

We are certainly pleased to state that the receipts of the Gifts Theatre for last week, which played Allan Dwan's "THE FORBIDDEN THING", were in excess of any amount previously taken in since the opening of the Gifts Theatre, this being our banner week.

Allan Dwan has undoubtedly made a master-piece, and the drawing power of same is unquestioned, and we feel that you are justly entitled to the above information.

We have demonstrated to our own satisfaction that the public demands big productions, and with more productions like "THE FORBIDDEN THING", we feel that the future of Associated Producers is assured.

Yours very truly,

THE GREATER CINCINNATI AMUSEMENT CO.

[Signature]

Associated Producers Inc.
HOME OFFICES: 728 SEVENTH AVE. NEW YORK CITY
Tourneur Has Made Real Entertainment of This

Maurice Tourneur’s Prod.
“THE COUNTY FAIR”
Guy Crosswell Smith—State Rights
DIRECTOR .................. Maurice Tourneur
AUTHOR .................. Not credited
SCENARIO BY ............ S. Grubb Alexander
CAMERAMAN .............. Charles Van Enger-Rene Gaussant

AS A WHOLE......Comprehensive adaptation of the stage play, with human interest theme given a careful production

STORY.......Contains all the high lights and interest of Neil Burgess’ play

DIRECTION......Splendid; has thoroughly grasped the New England spirit

PHOTOGRAPHY .............. Very good
LIGHTINGS ................. First rate
CAMERA WORK .............. Good
PLAYERS......Helen Jerome Eddy, David Butler, Wesley Barry most prominent, others all finely suited

EXTERIORS......Good locations; fair scene very good
INTERIORS......Splendid atmosphere of New England homes

DETAIL .................. Carefully considered

CHARACTER OF STORY......Romance of New England village, in which the villain is foiled by the winning of a horse race

LENGTH OF PRODUCTION......About 5,000 feet

Maurice Tourneur has taken hold of Neil Burgess “The Country Fair,” one of the very popular plays of the last generation, and transferred it to the screen with the same spirit in which it must originally have been written, with a keen insight into the manners, customs, and peculiarities of New England village life. Possibly some people will smile at the old stagey theme of the villain foreclosing the mortgage, and the final foiling of his dirty work by the hero plus the race horse, but even these will find the picture interesting and exciting.

Tourneur has made the first part entertaining, even though the action is slow, and then gathered momentum as the story goes on, up to a fine climax in the horse race. The love story of Sally and Joel has been pleasingly told, with Helen Jerome Eddy and David Butler giving good performances.

Aunt Abigail, and her adopted daughter, Sally, are threatened with the loss of their home through the foreclosure of a mortgage held by Solon Hammerhead. The only outlets are for either Aunt Abigail to marry the old villain, or for Sally to marry his mean, scheming son, Bruce. To prevent Aunt Abigail losing her home, Sally is about to consent to marry Bruse, in spite of the fact that she is really in love with Joel, the hired man. She has only a few days in which to decide before the mortgage falls due. That night Tim Vail, a former jockey, breaks into the house for food, and when he tells his story, kind hearted Aunt Abigail gives him a job on the farm. Tim discovers that Aunt Abigail’s horse, “Cold Molasses” is a born racer, and he and Joel get permission to train the horse for the big three thousand dollar race at the County Fair, which takes place on the day the mortgage falls due.

The Hammerheads, discovering that Cold Molasses is likely to beat their own entry, attempt to keep her out of the race by setting fire to the barn, but the horse is rescued by Tim.

The big race starts off with Cold Molasses in the lead. At the last moment Hammerhead’s horse passes her, and it looks as though the old home is gone until Hammerhead’s horse is disqualified for foul play.

The winnings pay off the mortgage, Joel and Sally are happy, and Aunt Abigail finally gets her bashful suitor.

A Famous Play and Chances for Big Bally-Hoo

Box Office Analysis for the Exhibitor

The picture is taken from such a well known stage play, and such a popular one for many years, that the title itself will be a great drawing card. Use it extensively and, of course, feature it above everything else. In connection with the title use Neil Burgess’ name, as he is linked firmly with the play as the creator of “Aunt Abigail.”

Tell them it is a Tourneur production, as his name also has a decided drawing power. Talk about the fine atmosphere and detail of the production, and promise a thrilling horse race. The names of David Butler, Wesley Barry, and Helen Jerome Eddy, can all be used to advantage.

The picture offers lots of opportunity for circus stunts, “Fair” lobbies and street advertising such as. Rube bands, hay-rack rides, etc.
The Season Is Backward

BUT

PLUMS

Will Soon Be Ripe
Adaptation of Ward Novel a Disappointment.

May Allison in
"THE MARRIAGE OF WILLIAM ASHE"
Metro

DIRECTOR ....................... Edward Sloman
AUTHOR .............. From Margaret Mayo's dramatization of Mrs. Humphrey Ward's novel
SCENARIO BY ................. Ruth Ann Baldwin
CAMERAMAN .................. Jackson Rose
AS A WHOLE ....... Below the average; doesn't entertain and has wasted a lot of efforts from the production end of it

STORY ........... Not suitable screen material; also star isn't exactly in her proper sphere
DIRECTION ............. Varies: sometimes poor
PHOTOGRAPHY ................ Poor
LIGHTINGS ..................... Anything but soft
CAMERA WORK ................. Fair
STAR ...... Tries hard to please by playing the "coquette," but it seems out of place
SUPPORT ...... Wyndham Standing's appearance a pleasure; cast satisfactory
EXTERIORS ......... One or two pretty scenic shots
INTERIORS ......... Have gone to some trouble in large sets
DETAIL ......................... Fair
CHARACTER OF STORY ...... Capricious young wife who ruins husband she loves in at attempt to make him Prime Minister

LENGTH OF PRODUCTION ...... About 6,000 feet

The most that can be said for "The Marriage of William Ashe," is that it's unfortunate that it doesn't come up to the average feature offering. And perhaps it is not the fault of those who made the picture or those who played the parts and yet Margaret Mayo's dramatization of Mrs. Humphrey Ward's novel might have been made at least more interesting by a little more judicious handling.

The direction is one reason for some of the picture's fault. The director probably realized that something was needed to offset the rather dull main theme and so he has introduced two characters who appear after the fashion of the characters Mrs. and Mr. Jiggs in the "Bringing Up Father" cartoon. He attempts to inject some comedy by their actions, Mrs. what-ever-her-name-is, losing her wig and a few other small bits that don't get over.

Somebody's to blame for such things as this: A title reads "And when the proofs were ready" following which is a street scene showing tow of the characters in a coach and they aren't the characters that have to do with the "proofs." .

Kitty Bristol thinking to help her husband's cure the position of Prime Minister hands over some cartoons which she has drawn, to Geoffrey Cliffe, her husband's political enemy, with the understanding that they are to be published in book form and that its circulation will be a benefit to her husband. The cartoons consist of sketches of some of her husband's associates whom Kitty dislikes enough to draw caricatures of.

To further shock some of these associates who have already shown their dislike for Kitty, the latter, at a charity fete which she gives, appears as Lady Godiva, riding a white horse and nude with the exception of a long-haired wig. Kitty is banished but later her husband seeks her and they are happy until the book is published and he is politically ruined. There follows a scene in which the husband attacks Cliffe, but learns his wife is still true to him and they are happy together when he trails her to the convent whither she has gone.

Make No Promises If You Show It.

Box Office Analysis for the Exhibitor

If they cut about fifteen hundred feet out of this and straighten out some errors either in titling or cutting, perhaps "The Marriage of William Ashe" will run more smoothly, be less tedious than it is at present. The actual material taken from Mrs. Humphrey Ward's novel couldn't have been particularly well suited to the screen in the first place so perhaps those who had the making of the picture on their hands have done the best they could with it.

You can use the star's name and probably if she is well liked you can get away with it. She appears practically in every scene, so those who like her will have a feast of her in this. May gets a bit daring in her appearance as Lady Godiva. Stills of this will be sure to attract a certain element. If you happen to cater to this class you can lure them with this but be sure the censor board isn't around. Catchlines could be worked around the idea of the young wife who ruined her husband in an attempt to make him Prime Minister. But under any circumstances, don't boast.
LOUIS B. MAYER'S 2 BIG HITS!

"THE WOMAN IN HIS HOUSE"
Directed by JOHN M. STAHL
BREACKS ALL RECORDS AT NEW GARRICK, ST. PAUL
Week of January 2nd, 1921! (*worst blizzards of year)
EQUALLED RECORD OF THE BIG LYRIC, MINNEAPOLIS
Week of January 2nd, 1921! (blizzards all week)
BESIDES BREAKING FINANCIAL RECORDS
BROKE ALL RECORDS FOR SATISFYING PATRONS!!
Mr. L. Finklestein (of Reuben and Finklestein) congratulated Mr. Mayer
by letter saying "I wish you all the success 'The Woman In His House'
deserves. The business done by this picture was way above our expectations."

THE REAL BIG DRAMATIC SENSATION OF THE NOW FAMOUS BIG FIVE
ANITA STEWART in "SOWING THE WIND"
Directed by JOHN M. STAHL
"Sowing The Wind" is strong drama: Mayer production starring Anita
Stewart and directed by John M. Stahl featured by powerful situations
and fine characterizations" — Martin Quigley in Exhibitor's Herald
"Sowing The Wind" is one of best pictures Anita Stewart has had: full
of punch: support is unusually fine: your crowd is going to like "Sowing
The Wind" — "Wids"

LOUIS B. MAYER'S 2 BIG HITS!
State Right Offering Gives Adequate Satisfaction.

“WOMEN MEN LOVE”
Bradley Feature Film Corp.—State Rights

DIRECTOR ......................... Sam R. Bradley
AUTHOR ....................... Charles T. and Frank Dazey
SCENARIO BY ................. Charles T. and Frank Dazey
CAMERAMAN ....................... Harry Gerstad
AS A WHOLE........ Satisfactory state rights offering; has cast of very well known players

STORY…….. Familiar eternal triangle situations but moves along smoothly and has good audience ending

PHOTOGRAPHY ................. Fair
LIGHTINGS ....................... Not good on interiors
CAMERA WORK ..................... Average
PLAYERS… William Desmond, Marguerite Marsh and Martha Mansfield all do very well
EXTERIORS … One or two have “setty” appearance

LENGTH OF PRODUCTION ....... 5,800 feet

“Women Men Love,” released by the Bradley Feature Film Corp. on the state rights market is not an unusual production but it will make a first rate state rights offering because it boasts of some well known players and even though the story is made up of situations based on the eternal triangle question, the interest throughout has been well maintained and the director has managed to keep the spectator’s attention evenly attracted to the end.

William Desmond as the husband, Marguerite Marsh as the wife, and Martha Mansfield as the sister, have equally prominent roles and all do very well. Even Burrows Fontaine, the dancer, has the role of the vamp and also does a dance that even the sure-footed, home-loving husband falls for.

The director has also managed to keep the ending in doubt until the end. Usually in this type of story, you can guess just what’s going to happen long before, but at the end she sees the folly of it and there is a reconciliation. Another thing the director is to be thanked for is that he didn’t drag in another love affair for the sister.

The titles introducing the characters should be rewritten; they are too “gushy” and poetical to be real. Otherwise the detail is well taken care of. The exterior locations are good and most of the interiors though one or two look too much like studio sets.

David Hunter, his wife Evelyn, their little daughter Dora and Evelyn’s sister Ruth live together. Evelyn is a butterfly type, while her husband is a home-loving man and a successful architect. David realizes that his wife is seen too often in the company of Stephan Dabney, an idler. Ruth is also aware of Evelyn’s infatuation and warns her to beware.

Evelyn loses heavily at bridge and as a last resort accepts the aid of Dabney. David finds her in Dabney’s embrace. The husband is willing to forgive and forget but goaded on to a divorce by Moira Lamson, a vamp, Evelyn refuses a reconciliation. David refuses to grant a divorce so Moira offers her services—she will vamp him. She does and promises to marry David if he will divorce Evelyn. David succumbs to the vamp’s plan but Ruth, who had meantime left her sister’s household because Evelyn accused her of loving David, and wanting him for herself, returns and foils Moira’s plan.

Evelyn is taken ill and the doctor insists that she lead a simple life if she wants to live at all. But Dabney could not lead such a life and he deserts her. David and Ruth go to Evelyn and there follows a reconciliation.

Fine List Of Names To Work With If You Play It.

Box Office Analysis for the Exhibitor

Unless you are opposed to stories dealing with divorce and domestic troubles generally, you can book “Women Men Love” and probably satisfy the majority. You have three or four very well known players’ names to work with and they should be used to good advantage. The title isn’t particularly pertinent but has a drawing power and could be used attractively with catchlines such as: “What kind of women do men love?” See William Desmond in his latest feature production “Women Men Love” for the answer.

The picture is really suited to adult audiences preferably, although there is nothing really objectionable except one shot showing the husband in a disreputable house where the “framed” evidence is to be secured. This should be cut and merely suggested by a title.
“Miss Compson has retained every vibrant element of her charm and her presence is as enriching as the gleam of an opal—as glowing, as iridescent.”

*Los Angeles Times*

“Betty Compson’s acting is a revelation. With shades of expression veritably mirroring each change of emotion, she makes of the role of Blanche Davis a vibrant living part.”

*Los Angeles Herald*

“I will say here and now that Betty Compson’s interpretive work in ‘Prisoners of Love’ is better than in ‘The Miracle Man.’”

*Los Angeles Express*
a Tremendous Success At Two of Her First Starring Vehicle

The New York Times says:

"'Prisoners of Love' is genuinely dramatic and its people are such as one meets in social life. It is full of 'plot,' it even has 'punch.' Miss Compson has made good the promise of 'The Miracle Man.'"

"'Prisoners of Love' is a strongly dramatic story which gives Miss Compson an opportunity to do even more striking work than she did in 'The Miracle Man.'"

"The picture provides Miss Compson with copious opportunities for displaying her rights to stardom. Miss Compson plays her role exceedingly well with a perfect mastery of the lights and shadows."

"Miss Compson's acting is so good that your sympathies are enlisted—she is exquisite in all her phases and an ornament to any production."

New York Telegram Evening Mail Daily News
Mystery Novel Loses Some Interest In Screen Adaptation

"813"

Robertson-Cole

DIRECTORS.... Charles Christie and Scott Sidney
AUTHOR ............ Maurice Leblanc
SCENARIO BY......... W. Scott Darling
CAMERAMAN ............ Not credited

As a whole... Rather confusing in its attempt to mystify. Well acted, but the story sets forth an unnecessary amount of criminal elements.

STORY...... An Arsene Lupin story adapted from Maurice Leblanc's novel

Music, lighting and direction are the outstanding elements of the production. The suspense is there, but the attempt to visualize the multiple schemes and disguises of resourceful Lupin becomes confusing in the rapid sequence of events which has a tendency to kill some of the interest. There is a morbid element, too, to the tale which becomes unnecessarily vivid in picture form. The wholesale murders and the bloodthirsty character of the woman as exposed in the denouement will not please a lot of people, and the idea of a man committing suicide by hanging himself could have been suggested rather than shown without detracting from the situation.

The Name of Arsene Lupin, and A Promise of Mystery, Your Best Bets

Box Office Analysis for the Exhibitor

Maurice Leblanc has made the name of Arsene Lupin well known among all readers of fiction, and the celebrated hero-thief offers probably your biggest possibility in advertising. You can promise a very good portrayal of the character by Wedgwood Nowell, and you can also say that the picture is taken from one of the most exciting of the Arsene Lupin stories.

Talk about the great mystery of the story with the surprise in the climax. The title offers innumerable possibilities for creating interest with teaser ads and contests. The significance of the numbers can be used in many ways other than their bearing on the story. If you want a catch line, this will do: "Added, subtracted, divided, the mysterious numbers gave the answer 813. What did it mean?"
Not Enough Action In This For Crook Story.

Thomas Meighan in
"THE FRONTIER OF THE STARS"
Paramount

DIRECTOR .................. Charles Maigne
AUTHOR .................... Albert Payson Terhune
SCENARIO BY .............. Charles Maigne
CAMERAMAN ................ Faxon M. Dean

AS A WHOLE......Rather slow of action for crook picture; first reels contain very little action; last reel good

STORY......Adapted from Albert Payson Terhune story which ran as a serial in All Star Weekly
DIRECTION......Has worked up effective climax but should have gotten some life in early reels

PHOTOGRAPHY .................. Fair
LIGHTINGS ....................... Many very dark
CAMERA WORK ................ Average
STAR......Hasn't much to do until last reel; not a particularly attractive crook role

SUPPORT......Faire Binney leading lady; crook types all right

EXTERIORS ...................... Fair
INTERIORS ...................... All right

DETAIL ......................... Adequate

CHARACTER OF STORY......Crook is reformed by influence of little cripple girl

LENGTH OF PRODUCTION ...... 5,693 feet

Thomas Meighan who is probably best known for his portrayal of the crook in George Loane Tucker's "The Miracle Man," has another crook role in "The Frontier of the Stars," but it's a weak one. The picture is nearly six reels but it isn't until practically the very last reel that the star is called upon to do any acting of any account. There's just one scrap in the opening scenes in which the star is caught with a gun in his hand after a fight but escapes from the police.

The roof scene doesn't look like the real thing but the backgrounds are usually kept so dark that it won't matter. The director has worked the climax up well, providing a spectacular bit in a fire which traps the crook and the girl in the house and their escape later.

Hilda Shea, the cripple girl, had never been anywhere but up on the roof, except at night when she was taken down stairs to sleep. She lived with her brother Phil Hoyt, and his wife Mary. Hoyt was a detective and was doing his best to round up Buck Leslie (Meighan), and his gang of crooks. He almost had the "goods" on Buck when he escaped and hid on the roof of the tenement where he met Hilda.

The girl helped Buck to hide and thereafter they were pals and through the good influence and the innocence of the little girl, who had never been anywhere, Buck began to reform. He even secured honest employment in the mill. Buck's reformation disgusted his pals and so they framed a trick on him. Telling him it was an invention formula they got Buck to mix up some explosive acids, thinking he would be killed doing it. But he wasn't. And the acids were for the purpose of blowing open safe noislessly.

While showing his "invention" to Hilda, Hoyt appeared on the scene and a test proved that Buck was planning another "job" although he swore he had been framed. A fight followed and Buck escaped and in the excitement Hilda walked for the first time. Later the building caught fire and Buck risked his life to save Hilda. Explanations followed and the two were happy.
You Can Talk About Good Climax and Mention Author's Name.
Box Office Analysis for the Exhibitor

Thomas Meighan in
"THE FRONTIER OF THE STARS"
Paramount

If you think Thomas Meighan's appearance will be sufficient to satisfy them you may get by with "The Frontier of the Stars," although it is not a very strong crook story. The part of "Buck Leslie," doesn't provide Meighan with enough to do. He has a couple of good scraps but the rest of the time he spends chatting with the little cripple girl on the roof of the tenament. This is a bit tame for a crook.

The climax is a good one so it may be that they will forget the slow business in the early reels and go out satisfied with the finish. If you can rely on this to satisfy them, you can book "The Frontier of the Stars" safely enough. Tell them it's an Albert Payson Terhune story and that it ran as a serial in the All Star Weekly magazine. You might use Faire Binney's name if you think well of it. Catchlines would attract and other exploitation ideas can be gotten from the press sheet provided by Paramount.

For your next Press Sheets, Inserts, Heralds or any other material you may need, phone for our representative.
Gramercy 945

Barnes Printing Company
"We Never Disappoint"

36 East Twenty-Second Street
New York
Fist Fights And Gun Play The Feature Of This.

Frank Mayo in
"TIGER TRUE"
Universal

DIRECTOR ...................... J. P. McGowan
AUTHOR ........................ Max Brand
SCENARIO BY .................... George C. Hull
CAMERAMAN ........................ John Brown
AS A WHOLE..... Average production, well enough
acted, but with no outstanding features of merit

STORY.....Clearly told, but highly improbable in subject

DIRECTION.....Has handled thrills well in fight
scenes and kept interest as high as possible

PHOTOGRAPHY ..................... Good
LIGHTINGS ........................ All right
CAMERA WORK ........................ Average
STAR.....Looks the part and puts up some excel-

lent fights

SUPPORT.....Fritzi Brunette adequate in female
lead. Walter Long gives good performance as

villain in dual role

EXTERIORS ...................... Some good night shots
INTERIORS ........................ Correct

DETAIL ........................ Adequate

CHARACTER OF STORY..... Wealthy aristocrat
falls in love with girl of the lower East Side

LENGTH OF PRODUCTION ........ 4,689 feet

Universal offers an average piece of entertainment of the thrill and adventure type in "Tiger True," with the main objection being the highly improbable nature of the theme. It keeps the interest through a great part of its length by means of some corking fist fights which Mayo puts on with fast and furious realism. When there isn't a fight going on there is every prospect of another in a minute, so that the audience that enjoys a good fight will be kept in anticipation by this one until their wish is gratified.

The theme is improbable. The idea of a wealthy Fifth Avenue "blue blood" falling in love with a girl from the lowest part of the city, a girl who is the friend and confidante of all the city's worst criminals will be considered too fantastical to be enjoyable by a lot of picture patrons. It is hardly to be supposed, either, that there is in the present day a cafe like the one pictured, in New York, and run by a girl.

Jack Lodge about to leave for his favorite haunt, the jungles of Africa, sees a girl in that part of the underworld known as "The Tangle," who appeals to him by a display of fiery courage in defying a gang of rough necks. He determines to meet her.

Identifying her as the owner of the "Midway," the cafe hangout of the underworld, Jack enters the place and endeavors to make friends. Mary Dover is sus-
picious of his soft, manicured hands, and orders him "bounced." The result is that Jack beats up the bouncer, and clears out the cafe and is hired by Mary as the new bouncer. She christens him "The Tiger."

Word comes that "The Baboon," a criminal of mar-

velous powers, is in his old haunts and has ordered the "Tiger" to leave the Tangle. Jack meets the Baboon who tells him that he must leave and that Mary doesn't want him. Jack determines to stay and learn the truth when he sees Mary with her arms around the Baboon's neck.

Meantime the Tiger has arranged through Old Whitey, the dumb paralytic who guides the district's fortunes from his cot, to meet the Baboon. Whitey himself is the Baboon and he ambushes the Tiger in a dark alley. Then the fight. The Baboon is beaten and departs, after confessing that he is Mary's step-

brother. A year of marriage and life abroad effaces the Tangle from Mary's life.

Use The Star's Name And Promise Some Real Fist Fights.

Box Office Analysis for the Exhibitor

There are several points of appeal for use in adver-
sising "Tiger True," but probably the two best are the name of Frank Mayo, whose name you can link with "The Brute Breaker," "Lasca," and "Hitchin' Posts," in which pictures he scored successes. Tell them that it is a story of a virile, red blooded man, and make clear how well suited the star is to the part.

Then talk about the fist fights and the attendant

thrills. There are two big fights in which Mayo cleans up an entire gang and afterward beats the toughest of them all. Let them know that this is a real fight, and that Mayo's opponent is Al Kaufman, one-time contender for the championship. Count on the promise of thrills to get them in, rather than on the story. Use the line: "It's a long jump from Fifth Avenue to the Bowery, but Jack Lodge made it—and brought back a wife."
Some Amusing Situations And A Good Production
In Wanda Hawley's Latest.

Wanda Hawley in
"HER FIRST ELOPEMENT"
Reallart

DIRECTOR ...................... Sam Wood
AUTHOR ......................... Alice Duer Miller
SCENARIO BY .................. Edith Kennedy
CAMERAMAN .................... Alfred Gilks
AS A WHOLE ................. Some amusing situations; it
                            drags at times but offers pleasing romantic twist
STORY ........... Given a good production; isn't always
                            quite logical but serves as satisfactory vehicle
                            for star
DIRECTION ........... Has provided attractive atmosphere
                            and pretty backgrounds for the story
PHOTOGRAPHY .................. Good
LIGHTINGS ...................... All right
CAMERA WORK .................. Good
STAR ............. PLEASES; photographs very well in this
EXTERNALS ................. Many pretty shots
INTERIORS ...................... Look real
DETAIL ......................... Adequate
CHARACTER OF STORY ...... "Girlish impulse"
                            to impersonate a notorious woman gets girl into
                            trouble but also wins her a husband
LENGTH OF PRODUCTION .......... About 5,000 feet

Wanda Hawley hasn't anything exceptional in the way of a story in her latest production for Reallart, but it does provide her with a really attractive part and she makes the most of it. There are some amusing situations, cases of mistaken identity, a "girlish impulse" to take the place of a famous snake dancer, a kidnapping sequence and whatnot that aren't altogether original ideas but they serve to provide a good romantic twist to "Her First Elopement."

The director has done well with the story, especially with regard to securing an attractive atmosphere and good backgrounds for his action. The exterior shots consist of many pretty locations—muchly California; there are some scenes aboard a good looking yacht and the detail, generally, is quite correct. But there are times when interest sags and you expect things to reach the "finis" point but something happens that leads to further complications and on they go for another stretch. This isn't any serious fault, however, and as a whole, the production should satisfy.

Wanda Hawley is pleasing as the girl with the "impulse" and she has been splendid photographed. Jerome Patrick is the good looking hero, while others who handle their respective parts very well are Nell Graig, Jay Eaton, Helen Dunbar and Edwin Stevens.

Christina Elliott and her cousin, Gerald Elliott, live with their aunt and uncle, Mr. and Mrs. Varden, who have threatened to cut off Gerald's inheritance if he marries Lotta St. Regis, a snake dancer. Christina goes to Lotta's cottage to see for herself just what she is like. Adrian Maitland is also on his way to Lotta's cottage in an effort to persuade her to leave his younger brother alone. On the porch of Lotta's cottage Adrian meets Christina (Lotta is not at home) and takes her for the dancer.

For the joke of it Christina allows him to think she is Lotta and he later gets her aboard his yacht where after making her a prisoner, Christina tells him who she really is. She has been compromised but Adrian has really fallen in love with her and they land and are married, though no one knows it until some time later when Lotta, trying to secure Gerald with his money—rather than without—tells Mr. and Mrs. Varden that their ward spent a night aboard the Maitland yacht.

Explanations follow, Christina and Adrian go off on a second honeymoon and Gerald refuses to have anything to do with Lotta, who shrugs her shoulders and says "there are a lot more fish in the sea."

Star's Admirers Will Like Her In This.
Box Office Analysis for the Exhibitor

If you are looking for a light bit of entertainment you can safely book "Her First Elopement" and feel assured that you will be showing such a picture. There's nothing unusual about the story, or production either for that matter, but the whole thing averages up as a satisfactory offering, with a pleasing star, an attractive lot of scenes to look at and some amusing situations that develop into a pretty romance.

The title is a good one and could be played up with catchlines such as "'Her First Elopement' wasn't planned, but see how it turned out a success in Wanda Hawley's latest Reallart production." Or, "If ever you're looking for an adventure just make believe you're somebody other than yourself and see how many things can happen. One girl got a husband that way. 'Her First Elopement' is at the blank theater."
Mae Marsh a Rare Delight and Direction is Very Good

Mae Marsh in
"THE LITTLE 'FRAID LADY"
Robertson-Cole

DIRECTOR .......... John Adolphi
AUTHOR ............ Marjorie Benton Cooke
SCENARIO BY ...... Jos. W. Parnham
CAMERAMAN .......... George Benoit
AS A WHOLE ...... Real heart interest in this; a delighted star that would make you like any story
STORY ........ Quite pleasing since the heart interest is kept uppermost with the other business kept secondary
DIRECTION ........... Very good
PHOTOGRAPHY ......... Good
LIGHTINGS .......... Some soft focus attempts not successful
CAMERA WORK .......... All right
STAR .......... Delightful
SUPPORT ........... All well suited and capable
EXTERIORS .......... Several very pretty shots
INTERIORS .......... Look like the real thing
DETAIL .......... Adequate
CHARACTER OF STORY .... Young girl trying to get away from unfortunate parental surroundings earns the name "Little 'Fraid Lady"
LENGTH OF PRODUCTION ...... 5,600 feet

In one of the sub-titles of the picture, one of the characters in speaking of the star in her part as the young girl who seems to be afraid, says "there's a remarkable personality and fascination about that girl." And it's just this fact together with good direction that puts over "The Little 'Fraid Lady." Mae Marsh's personality stands out above everything else and her manner of registering various emotions is bound to appeal.

The story which has been taken from a novel by Marjorie Benton Cooke, isn't unusual of itself but a good scenario has been written for it and the director has managed to keep the more pleasing phases of it uppermost and while there is a murder case and the customary court scene that has to be used, still it is so well managed and there is so little of it that it's not going to spoil the really good heart interest that comes through the situation of the little girl who lives alone, except for her pet dog, trying to hide from a crook father who would use her as a tool in his "business." A rather effective suspense is created by withholding the cause of her self-banishment and then again when a man appears who tries to use her to shield himself, the audience does not know until the end that he is her father.

Tully Marshall, as the father, gives his usual splendid performance. Kathleen Kirkham, Charles Meredith, Herbert Prior, Gretchen Hartman, and George Bertholome, Jr., make up the remainder of the supporting company, not forgetting Jacques 111, a clever dog that has quite a big part of his own.

Cecilia Carne (Mae Marsh), has taken possession of a small lodge on the estate of Judge Carteret. Among Cecilia's neighbors is Mrs. Helen Barrett, a widow, whose little boy, Bobby, has named Cecilia 'Little 'Fraid Lady,' because she will not make friends. Even Cecilia's dog has his mistress's feeling of enmity and when he encounters Bobby near an enhancement, the dog starts to chase the little boy. The child stumbles and is hurt.

Through this incident, Cecilia meets Saxton Graves, Mrs. Barrett's brother, who learns that Cecilia is an artist. Cecilia is very happy when she is hired to do some decorating in the home of Judge Carteret, for which she receives a check for $1,000. She overhears a conversation from which she learns that the Judge is trying a case in which Giron is implicated.

It turns out that Giron is her father, a crook, from whom Cecilia has been hiding. Complications follow in which Cecilia, Giron and the Judge play the principal parts. Eventually Giron shoots himself and Cecilia is happy with Graves.

Promise Them They'll "Love" the Star in This

Box Office Analysis for the Exhibitor

You should be able to satisfy them with this, Mae Marsh is an old favorite and although she has been absent from the screen for some time, her old admirers will be glad to see her back and they will be pleased with her work. Her same delightful personality predominates in "The Little 'Fraid Lady," and she is given every opportunity to make use of her own inimitable mannerisms which win for her so much admiration.

You can say the story is from Marjorie Benton Cooke's novel "The Girl who Lived in the Woods." You can use the director's name and refer to his work in the Carpenter picture "The Wonder Man." Robertson-Cole have compiled a thoroughly complete and good looking press book which it would be well to secure. It contains all the ideas for exploitation that you could possibly want. You should not go wrong on this picture.
SHORT REEL RELEASES

Release Date
FAMOUS PLAYERS-LASKY
Jan. 16 A Country Hero
Paramount-Mack Sennett Comedies
Jan. 31, 22 Bungalow Troubles
Paramount-Burton Holmes Travel Pictures
Jan. 31 Bordessa in London
Feb. 11 Catching Up in Canton
20 Beautiful Bermudas
Feb. 12 Old Mecaena
Feb. 13 Undressed
Paramount Magazine
Jan. 1 The Final Curtain
Jan. 2 World Century Pictorial—Comedy—Cartoon by Muser
19th Century Pictorial—Comedy—Cartoon by Balbre
19th Century Pictorial—Comedy—Cartoon by Angell
20th Century Pictorial—Comedy—Cartoon by Muser
Paramount Pictures
Jan. 29 Victory Mountain
Paramount-World (farm of Jan.
23 Wildest Wales
Paramount-Skeen Comedies
Feb. 14 The Unhappy Finish
Paramount-Ar lucky Comedy
Feb. 27 The Butcher Boy
February
Paramount-Short Subjects
Feb. 6 All Aboard for Brindisi
Feb. 10 A Little Atlantic
Feb. 20 A-Courting
Paramount-Magazine
Feb. 10 Magazine Subjects—Cartoon (Hootch and Moucch)
Magazine Subjects by Jay Sullivan
Feb. 17 Magazine Subjects—Cartoon by Earl Hurd
Feb. 20 Magazine Subjects—Cartoon by Earl Hurd
Feb. 27 Magazine Subjects—Cartoon by Muser
UNIVERSAL
Western and Railroad Drama (2 reels): In Wrong Wright. Cinders, Double Danger. The Two-Fisted Lover. Tapped Off. Supersition. The Brand Plotter. The Smiler
International News: Every Tuesday. Saturday
Serials: The Flaming Disk (18 episodes). The Vanishing Dagger (18 episodes). The Dragon’s Net (15 episodes): King of the Circus (Eddie Polo)
PATHE
Dec. 19 The Foe Unmasked (No. 10. The Phantom Fee)
The Hand Behind the Door (No. 5. Velvet Fingers)
Park Your Car (Harry Pollard)
Dec. 26 Through Prison Walls (No. 11 Phantom Fee)
The Man in the Blue Spectacles (No. 4. Velvet Fingers)
Number Please (Harold Lloyd)
The Sleepy Head (Vanity Fair Girls)
Jan. 2 Behind the Veil (No. 12 Phantom Fee)
Jan. 9 The Deserter Pavilion (No. 5 Velvet Fingers)
Jan. 16 The Attack Phantom Fee
Unmasked (No. 6. Velvet Fingers)
Jan. 23 The Alibi (Garrett Ward)
Jan. 16 Confession (No. 14 Phantom Fee)
House of a Thousand Veils (No. 7. Velvet Fingers)
Jan. 23 Retribution (No. 12 Phantom Fee)
Aiming Straight (No. 8. Velvet Fingers)
On the Double Adventure
Jan. 30 The Broken Necklace (No. 9. Velvet Fingers)
The Duel. The Dummy (2 Double Adventure)
Lochinar o’ the Line (Edgar Jones Prod.)
Feb. 5 Story of the Week
Hearts of Stone (No. 3. Double Adventure)
The Impostor (Tom Santschi)
PATHES NEWS AND TOPICS OF THE DAY: Once a week
FEDERAL FILM EXCHANGE OF AMERICA
A Rare Bird (Monte Banks)
His Naughty Night (Banks)
Nearly Married (Banks)
A Bedroom Scandal (Banks)
PIONEER FILM CORP.
The Somny Series (2 reels)

GOLDWYN

S. E. ENTERPRISES
December Comedies
Cowboy Jazz
CAPITAL
October
Weekly Indecision. issues to 1
Zip Comedies (1 reel): In the Soup (Chris Rub). Old Dials for New (Florence Turner). A Dime a Dance (Florence Turner). Hot Timbre (Florence Turner)
Dramas (2 reels): My Lady Rose (Violet Mersereau). The Fair Fakir (Violet Mersereau). The Grouch (Francis Ford). The Lovely Heart (Violet Mersereau. Ruth Stonehouse)

C. B. C. FILM SALES CORP.
Hall Room Boys Comedies (2 reels): Dog-Gone Mixup. This is the Repairman
Star Ranch Westerns (2 reels): The Ranch Mystery. A Desperate Ten (Hoot Hack). The Romance of the Texas Trail. Screen Snapshots (1 reel): No. 14, 15, 16 and 17
### Some Short Reels

**“Chicken, Country Style”—Universal**

Type of production: 1 reel comedy

This one reeler features Dorothea Wolpert, whose face is her fortune, not because of her beauty, but rather because of the lack of anything else and the unoriginality and lack of any ideas on the part of the directors. Miss Wolpert does a lot of nuzzling in front of the camera which is funny for a few times and then it becomes monotonous. She has a grotesque make-up which makes love scenes in which she figures, absurd, but aside from that the stuff is time worn. In this one she is maid of all work in a farm house. Love letters to the daughter of the family are mis-delivered into her hands and she thinks several men want to marry her. When she tells them all to come to her window, the boys all think the answers are from the daughter of the house. Result: they all get caught in her room by the farmer. Then she finally lands one of them. There is enough to it to warrant calling it anything but a mediocre offering.

**“Voices Of The Sea”—Bruce-Educational**

Type of production: 1 reel scenic

Following the idea of its title, this reel endeavors to visualize all the various sounds of the ocean which contribute to the great roar. It is made up of a succession of shots of the sea, in deep water, on rocky coasts, on sandy beaches, and some blue tinted bits that are fine, but there is too much sameness and the reel becomes monotonous, in spite of its artiness. The average audience will tire of it when about half way through. One or two moonlight shots at the finish are especially well done. Whether the beauty of it will be appreciated and how well it will serve as a good filler to accompany any feature with a lot of scenes of interest, or not depends largely on the class of your patronage, a story of the sea.

**“On The Hip”—Fox**

Type of production: 1 reel animated cartoon

Mutt sees an ad offering a reward of $5000 for the return of baby Jasper, heir to millions, and sees a chance to get the dough. He shaves Jeff's whiskers off and dresses him like the kid. Old man Jazbo welcomes his lost son with open arms and is about to hand over the money to Mutt when Ma Jazbo insists on identifying Baby by the mark on his hip. Jeff has a fine time to keep from being uncovered. When they find he is shy the mark the stuff is off, and they land on their heads in the street. A good number of laughs in the reel which is more amusing than the average.

**“Edgar’s Country Cousin”—Goldwyn**

Type of production: 2 reel comedy

One of Booth Tarkington’s "Edgar" pictures, featuring Johnny Jones, whose interpretation of The author's boy character is as "Tarkingtonian" as any one could make it on the screen. This one is full of quiet amusement, and the "boy" humor is of the type that will be especially appreciated by high class audiences. It is thoroughly enjoyable all the way through, and except for those who demand riant slapstick in their comedies, it should please nearly everyone. Edgar from the city, goes to visit his country cousin, and at once begins to impress him and his gang with the superiority of life and ways in the city. His brave effort to go harebrained, "like we do in the city" causes him much pain, and everything in which he attempts to demonstrate the city's superiority, results disastrously. However, a black eye, a face full of bee stings, and the general bawling out of the gang fails to conquer him, and he declares that he is having a bully time. The little incident of Edgar's life is well told, and provides a high class two reel offering.

**“Catching Up In Canton”—Paramount-Burton Holmes**

Type of production: 1 reel travelogue

Burton Holmes, for this reel has photographed the most interesting portions of Canton, China, and has secured some views that will afford surprise as well as interest. Travel pictures of the Orient are always good bets in this line, and this one should prove very satisfactory. It is surprising to find much of the city very European in appearance. Views are shown of new skyscrapers, wins women outnumbering the men as laborers. Several views of the waterfront show a combination of the old and new civilization which makes an interesting bit. The huge wall of Canton built four hundred years ago is being torn down, and some shots of this work are shown. A bit of footage shows the old quarter of the city which has not progressed any for centuries. The reel concludes with the reel ends with Mae Murray posing in some gowns and furs from her extensive wardrobe. The titles are well done, and it is a very good number of the series.

**“Screen Snapshots,” No. 17—C. B. C. Film Sales**

Type of production: 1 reel fan magazine

This number "peeps into the private life" of an unusually large number of stars, and gives a lot of "off the lot" close-ups that should be interesting to still fans. The reel opens up with a shot of the old Charlie Chaplin studio, now occupied by the DeHaues, and shows Mr. & Mrs. De Haven arriving to inspect their new property. Then come some shots of the Los Angeles auto races, with close-ups of many of the stars who were present. Bryant Washburn, Betty Compson, Douglas MacLean, Lloyd Ingraham, Tom Mix and Earle Williams, all smile into the camera. H. B. Warner then gets a little excited over a race judge, and Charlie Ruggles walks all the way around to be sure he isn't left out. Others shown at the races are Wallace Reid, Herbert Rawlinson, Edwin Percy, Susan Hayakawa. Two closeups of S. L. Rothafel, of the Capitol Theater are next. Then Will Rogers twirls a mean rope and grins for the photographer. Next comes the shooting of a scene where a building is burned, then some shots of Universal City Zoo, and the reel ends with Mae Murray posing in some gowns and furs from her extensive wardrobe. The titles are well done, and it is a very good number of the series.

**“The Spirit of ’21”—Universal**

Type of production: 1 reel comedy

Some fairly good business develops in this reel, featuring Dorothea Wolpert. Most of it is simple stuff, but it gets across and makes about half the reel fairly amusing. There isn’t quite enough business to fill all the space, and Miss Wolpert depends too much on mugling to fill the gaps. The idea is that the servants are celebrating while their employers are at a masquerade ball, and Dorothea, as the cook, immibes too heavily. Going to bed she soon has a series of bad dreams, in which the furniture moves about, and the tiger skin on the floor takes life and chases her. As she wakes up and prepares for flight, the family comes home dressed as a skeleton and the devil. This completes her terror, until they finally take off their disguises. Some of it is fast, and there are two or three laughs. It is a fair offering.

**Path Review No. 88**

This reel opens with some tinted close-ups of the Flower of Good Hope showing in detail, the delicate construction of the blossom. The next shot, which is very interesting bit, shows the entire intricate process of lace manufacture by machinery. The complicated workings of the machines are clearly explained, after which the lace is seen coming from the machine in various patterns. Next, some training views of a clever monkey at the zoo, are shown. The reel concludes with views of the city of Fez, Morocco. The portion devoted to lace manufacture, makes the reel of more than average interest.
Short Reels

“His Unlucky Job”—Sunshine-Fox
Type of production.....................................2 reel comedy

There are a number of big laughs in this Sunshine number, and the greater portion of it is good stuff. Some kids in a school room contribute largely to the fun of the first part, and this is furtherabetted by trick photography and some good gags in the form of a big wind storm, which blows things around in a ridiculous manner. The second part also has a funny idea and several bits where the laughs are certain, when the citizens of the tonguest town in the West force the office of sheriff upon an unsuspecting tenderfoot. This part is speedy and full of jollies and slapstick. It gets over well. The biggest criticism of the picture is that there is entirely too much suggestive business. It is very broad in places, and while this stuff appeals to certain types in every audience, the greater number of picture patrons don’t enjoy it and don’t want it. Aside from these scenes it’s a pretty good comedy, with some sure laughs for everybody.

“Hearts And Flour”—Universal
Type of production.....................................1 reel comedy

Dorothea Wolpert is the featured comedienne in this reel, which is very shy on material. The laughs are few, and the whole idea of the comedy doesn’t register much fun. The little kid pictures worked with Miss Wolpert in other numbers, furnish some amusement in his looks and several bits of business, and the featured lady may get a couple of chuckles on her appearance. Aside from this there isn’t anything amusing in the reel. Miss Wolpert is the kitchen mechanic in a house where there is a fair daughter. On receiving word from an old friend that the friend’s son is coming to marry her daughter, the mother substitutes the maid for the daughter. Then comes some business with the maid entertaining the young man at tea. It turns out that he isn’t the friend’s son, but the gas man, and Dorothea goes back to the ice man. It is a poor number.

“Gypsy Scientists”—Goldwyn-Bray
Type of production.....................................1 reel pictorial

This Bray Pictograph takes the form of a pack train trip through the Cascade range of mountains in the state of Washington. It has been exceptionally well photographed by William and Irene Finley, and results in some beautiful shots of the mountainous regions, with its tremendous rocky crags and placid lakes. Views of the Skagit River are given, showing its deep gorges and a frail bridge spanning it at a great height. With a telephoto lens some very clear shots have been obtained of the wild animals of the region. Deer, Elk, a whole family of woodchucks, and a short shot of some wary mountain sheep, are presented. Interesting is the fact that they appear to be close-ups of the animals, offering a study which is rather unique. The reel consists of the departure of the campers for home, over a broad expanse of snow on the mountain top. It contains enough of beauty and interest to rank it as a high grade offering of the type.

“In Dutch—Educational
Type of production.....................................1 reel travelogue

This number is of the World Wandering series, and, as its title implies, takes the spectator on a short tour of Holland. The cameraman has made a very good selection of scenes, and has secured some excellent Dutch types, which makes the reel highly enjoyable from start to finish. The pleasure of the letter cards is increased by trick photography and some clever art creations accompanying them. It starts off with some views of the Dykes, the immense sea walls which keep the country in existence. Then come scenes in the quaint towns along picturesque canals, with many close-ups of in- habitants of every age. Next is shown the market place in one of the larger cities, with thousands of Edam cheese awaiting shipment. A shot shows the loading of these cheese on canal boats, by rolling them down two steps for the juggler. Other shots in the market place show two Dutch- man bargaining in a peculiar manner over the sale of some goats. A short glimpse of the Dutch militia on parade comes next, with some more close-ups of Dutch types. The reel closes with a beautiful sunset shot, in which the sun forms a background for the masts and sails of thousands of boats. It is a high class, and thoroughly enjoyable travel picture.

“Hides—And Go Seek”—Educational
Type of production.....................................1 reel Travelogue

This is one of the Hudson’s Bay Travel Series, and forms a reel of “cold” but enjoyable scenes in the daily life of a trapper in the far North. It starts off with a colored shot of a picturesque bit of northern scenery, and then the Hudson’s Bay trading station at Fort Chipewyan is shown. The trappers, headed by a French Canadian guide, leave the fort with dog teams, and are then seen travelling through some heavy snow country. On reaching the chosen camp site, the tent is pitched and preparations made for the night. Then the picture shows the various forms of traps and snares prepared for catching for bearing animals. The setting of dead-falls, beaver traps, lynx snares, and muskrat traps in the ice, forms an interesting bit of footage. After showing that it is possible to keep warm through an arctic night, by packing the beds with fir boughs, the trappers make the rounds of their traps, and the result is seen in the skins of Ermine, beaver, muskrat, skunk, and martin. Nearly all of the reel is entertaining. It’s a first rate number.

“The Instructor”—Reelcraft
Type of production.....................................1 reel comedy

This is one of a series known as Paragon Comedies, featuring George Clark. Clark has a funny make-up and presents his stuff over pretty well. This number doesn’t afford him an awful lot of opportunity, but he gets several laughs out of pure foolishness. A dwarf with a heavy weight lady skating partner also affords some amusement. Clark is very much in need of work and when he sees an ad for a roller skating instructor he applies, after a couple of narrow escapes from the park cops for flitting. He gets the job, but he can’t skate, and some fairly good business develops with Clark doing a lot of flops on the floor. Several gags are used which fail to register because of their age, but it’s fast, and gets over as an average comedy reel.

“Pussyfoot”—Reelcraft
Type of production.....................................1 reel comedy

A Paragon Comedy featuring George Clark, and containing a number of good bits. Some new comedy stunts are registered, and Clark gets them over well. It starts off with a laugh when Clark has his clothes stolen off his back while studying a book on how to be a detective. Then there is a scene in a woman’s room in his beehives, and some old time chase stuff develops which is good for a few laughs in spite of its age. Clark gets into a lot of trouble on the street, due to his scanty attire, and his general escapades from the cops make a fair amount of fun.

There is a big laugh when he slides out of his dressing gown which the cops are holding, only to walk right into it again around the corner. He finally rescues the kidnapped daughter of a millionnaire, and at the same time the kidnappers unwittingly walk into the jail. It’s a little better than average one reel offering.

“Fatherly Love”—Goldwyn
Type of production.....................................1 reel animated cartoon

The laughs aren’t as numerous in this Happy Hooligan cartoon as some preceding numbers. Happy and Glumly Gus are aiding and abetting the approaching demise of their ancient father, by chilling him when he is cold and roasting him when he is warm. The elder Hooligan kicks the bucket and then Happy and Gus, after selling his clothes, looks for the fortune. His will says that the key to the buried treasure is in one of his old shoes. Happy has sold the shoes, and to get them back he plays cat on several fences, collecting several parts of the paper with the two dig a up a trunk. When opened it contains 400 pair of shoes. There isn’t a great deal of amusement, and the reel is below the average Happy Hooligan cartoon.
"The Motion Picture News says:

"It carries the spectator off his feet—makes him forget that he is looking at a picture.

"Excellent action—

perfect suspense—
carefully planned scenes—
dramatic and thrilling climax.

"One of the most logical productions of all time—scarcely a scene that could be eliminated.

"Elaborate sets—faultless titles.
It is there from every angle."

what more can you say of any picture?

PRISCILLA DEAN

Supported by

LON CHANEY

in

Tod Browning's Greatest Thriller

"OUTSIDE THE LAW"
Is it thrilling to find a timid and beautiful girl made the companion of a desperado?
Is it exciting to find her taken into an Indian tribe as the adopted daughter of the chief?
Is it gripping to find her turned out into the world as the companion of a man she never knew before?
Is it romantic to find that he is the handsomest man in the West and to know that he loves her but won't tell?
Is it entertaining when you see the timid young girl dominating everything and everybody?
It is all of these things and in addition it is Blanche Sweet in the best role she has ever appeared in. It is a sure-fire box office picture, in star, story, and production.
Has Select Reissues
Charles Rogers to Handle Them With Special Sales Force Through Select Exchanges
Charles R. Rogers, who last week resigned as general sales manager for Selznick will handle all of the Select reissues including those of Norma Talmadge, Constance Talmadge and Clara Kimball Young, according to reports.
Rogers' arrangement will allow him to work through the existing Select exchanges all over the country. He will be in his offices later this week on a tour of the country in order to line up sales representatives who will work out of the Select offices, but will have absolutely no affiliation with the Selznick organization in any capacity except that those offices will be used as headquarters.
Rogers has been with Selznick for several years and is generally talked of as one of the best liked men in the distributing end of the game.

New Ellis Film
Carlyle Ellis has gone to Savannah with a company to make a two-reel educational picture on the new health program of the Bureau of Social Education, Y. W. C. A.

Convention Closes
(Special to WID'S DAILY)
St. Louis—The convention of the M. P. T. O. of Missouri closed here on Monday, May 23rd with the passing of resolutions opposing state censorship and Sunday closing. The legislative committee will resist all radical laws affecting pictures at the capital. A fund of $3,000 was raised for the national treasury.

Says Loss Was $300
(Special to WID'S DAILY)
Chicago—In connection with the story of a fire at 6227-6235 Broadway, Samuel S. Hutchinson, president of American Film Co., states:

"Late in the afternoon of Jan. 18 a small fire started in a shed in the rear of the main building of the American Film executive offices. In this shed were a lot of old postcards, negatives, and other data. The loss of the contents of this shed and the slight injury to the shed itself were small matters in comparison with the fact that the actual damage will not amount to more than about $200."

"The factory and laboratory continued without delay shipping out our quota of prints on "Sunset Jones," which happened to be in process of production, to the various American exchanges."

Reissues
Looks like they're coming. Next season, strong. Good reason. Many producers need to catch up. Financially. Opens door to good old pictures. See Charley Rogers will handle the Talmadge and other Select and Selznick material. Others getting ready. Looked as if Paramount would play also. Changed their mind at last minute. Leaving "AI" Lichtman wondering what happened. Some old Ben Turpin's showing up in Chicago. Other good pictures made long time ago also arriving.

Famous' refusal to play with reissues important. Many big film men believe they don't work out right. When there is regular supply of new stuff available. Affects sales. Possibly injures company as much with new product as it produces for old. Interesting problem.

WHAT'S THE ANSWER
Ernie Shipman, might call him "salesman de luxe." Says some Coast people will smile. When they get a certain check. On the way out. Represents some business. On "The Romance

No More Specials
From John S. Robertson and Charles Maigne—Now Directing Realart Stars
John S. Robertson and Charles Maigne are not to make any more "director specials" for Famous Players, despite the fact that the company placed these two directors in the same category with George Fitzmaurice, William and Cecil DeMille, George Melford and Hugh Ford.

This developed on Saturday when it was learned that the Long Island studio will be re-opened today with two pictures placed in production, one starring Constance Binney with Robertson directing and the other starring Alice Brady with Maigne in charge. Both will be released as part of the Realart star series.

Next Monday Justice Johnstone. starts work at the Long Island plant and George Fitzmaurice is scheduled to shoot the first scene on "Experience" on Feb. 14.

An official of the company who is in a position to speak authoritatively concerning the company's production plans was asked whether the two directors mentioned above were not to make any more "director specials." He said:

"What are 'director specials'? Besides, variety is the spice of life anyway."

Famous Players have one Robertson special, "Sentimental Tommy," ready for release and at least one, "The Kentuckians" from Maigne.

To Produce Again
Jesse J. Goldberg To Cater to State Right Market—Starts Shortly
Jesse J. Goldberg, until recently general manager of the Frohman Management Corp., plans to become a producer again.

He expects to make a series of pictures based on production costs which will allow the exhibitor to make money. The series will be sold on the state right plan and production will be in the vicinity of New York, according to Goldberg.

Goldberg is not quite ready to state what his first picture will be. He expects, however, to get it under way very shortly. Goldberg is new to the producing field although he has been more actively identified with the distributing end of the independent market. He was an active producer about eight years ago.

(Continued on Page 4)
GAYET COMEDIES

"Rest in Peace" will set a new mirth mark in single reels. It's at the Educational Film Exchanges.—Adv.

On Broadway

Broadhurst—"Over the Hill."

Broadway—Owen Moore in "The Chicken in the Case."

Brooklyn Strand — George Arliss in "The Devil."

Capitol—Tom Moore in "Hold Your Horses."

Criterior—"The Inside of the Cup."

Loew's New York—"Way Down East."

Loew's New York—"Midsummer Madness."

Tuesday—"The Last of the Mohicans."

Wednesday—Hobart Bosworth in "His Own Law."

Thursday—Bessie Barriscale in "The Breaking Point."

Friday—George Walsh—"Number Seventeen."

Rialto—"The Jukebox."

Saturday—Mary Pickford in "The Love Light."

Monday—Roscoe Arbuckle in "Brewster's Millions."

Strand — Cecil DeMille's "Forbidden Fruit."

Strand — Constance Talmadge in "Mama's Affair."

LYONS and Moran's first two reelers after their dip into the feature field will be "Bootlegging."

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The Motion Picture Industry will save 250,000 Children from Starvation

MOTION PICTURE DAY, WEDNESDAY, JANUARY 26th

Daily Doings of Hoover's Doers

Associate Motion Picture Advertising Committee in cooperation with Motion Picture Division European Relief Council

Room 305 Capitol Theatre
Circle 4411

Theatres Pledged

The wide response to the Motion Picture Day movement in Greater New York is reflected in the pledges returned to New Parker, B'klyn. George Brecher, 202 Capitol Theatre Bldg., by managers who are going to observe the European Relief drive. The following list is that tabulated up to Saturday, more replies coming in by every mail. It is expected that not one of the theater districts in the city, except the park, will be missed by Wednesday.

Adelphi, 2409 B'way: Chelsea, 8th Ave. and 26th St.; Grand Opera House, 23rd St. and 8th Ave.; Peerless, Bronx: Apollo, 209 W. 125th St.; Manhattan, 23 Forsyth St.; Lima, B'klyn; Garden, Richmond Hill, S. I.; Palace, Port Richmond, S. I.; Columbia, Far Rockaway; Globe, B'klyn; Parkway, 1163 Jamaica Ave.; Avenue, 2735 3rd Ave.; Rivoli, B'way, and 49th St.; Criterion, B'way and 49th St.; RJialto, Times Square.

Atlantic, 119 W. 3rd St.; Harlem, 111 E. 125th St.; Golden Rule, B'klyn: Empire, B'klyn; McKinely Sq., B'klyn; Tremont, B'klyn; Bronx Strand, B'klyn.

Capitol, 39th St. and B'way: Valhalla, Bronx: University, Bronx; Crescent, Bronx; U. S. Bronx; Webster, Bronx; Port Morris Casino, Bronx: Osceola, Bronx: Concourse, B'klyn: Lyric, Bronx; Sunset, B'klyn; Bunny, B'klyn; Amphin, 9th Ave. and 44th St.; Carlton, B'klyn; Bern, B'klyn; Kosshut, B'klyn; Eden, B'klyn; New Parkway, B'klyn; Electra, B'klyn; Stone, B'klyn; New Garden, B'klyn; New Singer, B'klyn, Atlantic, B'klyn; Lincoln, B'klyn; Parkside, B'klyn; Oxford, B'klyn; Colonial, B'klyn; Elite, Rockaway Ave., B'klyn; Sheffer, B'klyn; Stadion, B'klyn; Eden, B'klyn; Four Ave., B'klyn; Washington, B'klyn.

Chatham, 5 Chatham Sq.: City Hall, 31-32 Park Row; Rome, 22 Park Row; North Star, 1250 5th Ave.; 86th St. Winter Garden, 160 E. 86th St.; Globe, 2186 3rd Ave.; Starlight, 2186 3rd Ave.; Orpheum, 405 W. 42nd St.; Edison, 837 6th Ave.; Harlem 5th Ave., 110th St. and 5th Ave.; Rose, 182 W. 102nd St.; Olympia, B'way and 107th St.; Astor, 476 W. 11th St.; Manhattan, 119 W. 125th St., 109th St.; Classic, 181st St. and St. Nicholas Heights, 150 Wadsworth Ave.; Bunny, B'way and 174th St.; Majestic, 251 W. 103rd St. and 185th St.; Drury Lane, 2128 Amsterdam Ave.; Hudson, 686 Amsterdam Ave.; Plaza, Madison Ave. and 95th St.; Washington, 10th St. and Park Avenue; Superior, 3rd Ave. and 31st St.; Ca sino Playhouse, 144 Second Ave.; Jolson, 412 Grand St.; E. 380 Grand St.; Orpheum, 126 2nd Ave.; New Law, 25 Second Ave.; sunshine, 141-143 E. Houston St.; Garden, B'klyn; Park, B'klyn; Park, 3rd Ave.; Glen, Glen Cove, L. I.; Pearl, B'klyn; LeRoy, B'klyn; Waco, 118 Rivington St.; Cumberland, B'klyn; Evergreen, B'klyn; Wychoff, B'klyn; Court, B'klyn; Williamsburg, B'klyn.

Calender

Monday, Jan. 24—Break out with the most inviting lobby displays possible, to call attention to Motion Picture Day. Commit to theater managers for speakers through Jerome A. Meyers, chairman, 122 W. 49th St., Bryant 8770. Complete their receipt of special tickets for the Saturday morning matinee, and of blank subscription cards to your manager. Through George Brecher, 202 Capitol Theatre Bldg., Circle 4412. Distribute blank subscription checks to your audiences at all performances, if they wish to begin on this day. Carry notice of Motion Picture Day in all ads. Announcement Motion Picture Day on the screen.

Wednesday, Jan. 26—Motion Picture Day, all day. This is the day! Work for the European Relief Council, Herbert Hoover, Chairman, to raise the motion picture industry's quota of $2,500,000 of the big fund to be obtained for the starving children of Central and Eastern Europe. Tell your speakers, humanitarian workers and motion picture stars will help you. This is the day for the sale of the special Saturday morning tickets at 50 cents—and up, if your warm-hearted patrons will pay more. A treasurer will be in charge of each of your theaters assigned by Mr. Paul Foerster, 202 Capitol Theatre Bldg., Circle 4412. Film stars will be assigned by the Star Appearance Committee, Bert Adler, Chairman. The receipts of this day through regular admission tickets being turned over to the house, unless the management chooses to add them to the Relief Fund. But sell the special tickets to your crowd inside. Remember, every $10 saves a life. Have selected, high class programs and stunts to draw your crowd.

Friday, Jan. 28—Keep up your regular activities, but get your special Saturday morning program, donated by the producers and distributors, at your regular exchange.

Saturday, Jan. 29—At 10 A.M., the special morning Children's Matinee at your house, at which the tickets sold during the drive will be redeemed. The remainder of the day is yours.

Way Down South

New Orleans every picture the—will devote the entire week of 23rd to raising relief funds. E. M. Richards, of the Saenger Amusement Co., the regional chairman for Louisiana, has his territory organized for the drive. Howie McCoy, manager of the Palace, a vaudeville house, is chairman of the committee that will stage the special morning matinees on 29th and for collections each and night in all of the theaters during the week. Not only will the managers give a special matinee, but if he will permit speakers at all performances, will allow collections after the talk, will collect contributions enclose telephone numbers, and order delivered 

The regular executive committee meeting is scheduled for noon Monday at the Capitol theater, offices of Mr. Louis Rothafel. Important business is to be transacted.

Remind your people that they have “kiddies” of their own, and none of us can look them straight in the eye unless we have done everything in our power to help the starving “kiddies” abroad.

**HOW LONG AND HOW MUCH**

Big distributor. Talking of what its cost to set up distribution system. In time. And money. Says two to three years sure before sufficient product available to make the wheels go round smoothly. And money? Says there isn't enough available to do it now. If you're able to talk a bird out of a tree you may get money these days. But not otherwise. Also put forth another angle. Interesting. Says 30 per cent. compulsory for distribution cost. And the 30 works to bigger figures the older the picture gets. Costs little at first. With first runs working. But six months later. Then it's different. "It's getting the $10 and $20 business that costs a heap." So he says. And he should know.

**NOT A HESITATIONIST**

Kent of Fame. Don't want to quarrel with those who hesitated about the Big 5 shown in Chicago. Says his say out. Like that. But rarely does it. And never criticises the other fellow's picture. Busy selling his own. Modern salesmanship. Something some people could well afford to follow. Too many knockers in this business.

**LITTLE, BUT—OH MY!**


**REGARDING CHARLIE**

Doesn't like publicity. Bashful. And all that sort of thin. Knows few people here. Many think him "up-stage." Why here on last trip Charlie was lonesome. Hired a cabby by the hour. Became great pals. Took cabby into a luncheonette. Coffee about midnight. Ended by cabby taking him to his own house. At door Charlie said: "Guess you better know who am. I make pictures. My name's Chaplin." "That's all right said Cabby, "come in anyway. The kid I love to see you. Charlie went. Kids did love him. He slept with three of 'em. Next morning the youngsters arose early. Scooted aroun Lined up their friends. To meet their buddy—Charlie Chaplin. Charlie loved it. Shook hands with all of 'em. Said he had best time of his trip. And he hasn't told this for publicity. Probably be sore because it's being printed.


**And When April Comes Along**

**We've promised you six months of BIG pictures—big in star, author and director material, and big in box-office value. Not ten big pictures, nor fifteen, but TWO every WEEK. Here are the releases for April. Study them carefully and see if you aren't honestly convinced that Paramount means box-office insurance of the highest and safest kind:**

George Melford's Production, "THE FAITH HEALER," by William Vaughn Moody

Though unlike "The Miracle Man" in everything except appeal, this great play by America's foremost dramatist is destined to be as great a box-office success, because it is based on the very fundamentals of human life, and marvelously produced by the director of "Rebuild My Wife." The greatest Easter Week picture ever made.

Roscio ("Fatty") Arbuckle in "THE DOLLAR A YEAR MAN"

"The Life of the Party" was unparalleled hit. It showed that the people wanted five reels of Arbuckle's funniest work. Now in this one the great comedian has even more opportunities. As an amateur government detective who can't get out of the ballot when the war is over, he is funnier than he ever has been before.

Cosmopolitan Production, "BUREAU TREASURE," with Marion Davies

A modern story of a girl who lived a hundred lives. Spectacular, thrilling, combining the romance of old times in a drama of New York today. One of the most unusual plots ever imagined, super directed.

Sir James M. Barrie's "SENTIMENTAL TOMMY," a John S. Robertson production

An all star cast, headed by Gareth Hughes, Mabel Taliaferro, May McAvoy and George Paaeurt, under direction of the man who made "Dr. Jekyll and Mr. Hyde," makes of Barrie's delightful story a photoplay so rich in comedy and pathos and beauty that it will remain an imperishable memory.

William D. Taylor's Production, "THE WITCHING HOUR," with Elliott Dexter

Augustus Thomas' success, even more timely now than when it ran for a year on the stage. An unforgettable dramatic novelty, every scene in charged with emotion, and every thrill intensified on the screen.

Douglas MacLean in "THE HOME STRETCH," Thos. H. Ince Production

MacLean's comedy characterizations have already won the hearts of the entire American public. This is a race-track story of an unusual type, full of situations ludicrous but human, rollicking but real.

Wallace Reid in "THE LOVE SPECIAL," with Agnes Ayres

It's got all the thrill of "Always Audacious," "What's Your Hurry?" and "The Valley of the Giants" rolled into one. The ride for life in the plugging express train is the biggest thrill ever filmed.

Hugh Ford British Production, "THE GREAT DAY," with Arthur Bouchier

From the big Drury Lane melodrama. Made in England, Scotland, the Alps, Paris and Switzerland by an American director. A stirring melodrama With all Europe for its stage.
Wanger Out?
Wang as Production Manager for Famous Players—Effective April 16
Walter Wanger, production man for Famous Players, will leave organization, according to reports. He has tendered his resignation, effective April 16, it is said.
Wanger has been production manager on 5th Ave. practically since Whitman Bennett resigned to form the independent production.

Goldwyn Coming Back
Samuel Goldwyn is expected back in New York on Sunday, according to reports.

New Randolph Record
Chicago—the Randolph broke all records last week with "The Gross business was 32% more.

Smith Bound for Sweden
Croswell Smith, head of the Vaudeville department, is expected to leave for Sweden where he will remain for about three weeks. He has been there all told about six weeks.

Holubar Film Opens
"Man-Woman-Marriage" the Allen Holubar production opened last night at the Strand, Paterson, N. J. Mr. Holubar was there with Dorothy Phillips, Mrs. as number one of the First NationalDirs.

Victor Fleming Back
Victor Fleming returned from California yesterday with approximately $10,000 spent on a special shot on the coast for "Wife Insurance," the popular Loos production. The picture will go into the cutting room today.

Comedy-drama, spectacular, melodrama—the biggest production and the greatest achievement of Mack Sennett's career is "A Small Town Idol," an immediate sensation. It has been sold to Associated Producers, Inc.—Advt.

Griffith's Next
D. W. Griffith has found enough material in the story he is now belting out to make another special picture. It is expected to be one of the biggest productions of its kind. Several scenes which were originally intended for minor action have been enlarged to provide for hundreds of extras.

So far no news has been given the production, other than the working title, "Flaming Lamps." It is based on incidents in the Limehouse Nights stories, from which came the plot for "Broken Blossoms." But the production plans at present but, it is expected it would enter the producing field in the near future.

Ballance Promoted
Sidney R. Kent announced yesterday the appointment of H. G. Ballance to the position of general sales manager, the position which Kent himself recently relinquished when he became head of the Famous Players distributing activities. The appointment takes effect immediately, Ballance coming to his new duties from Boston, where he has been district manager in charge of the Boston and New Haven exchanges.

Shallenberger to Coast
W. E. Shallenberger of Arrow Film leaves for the coast early next week.

Elsie Ferguson Back
Eliee Ferguson is back in New York from the coast where she made "Sacred and Profane Love."
"Forbidden Fruit"—F. P.-L.

TIMES—* A highly sophisticated, gorgeously movie-milled, that is, movie-de-
veloped comedy. An Cinderella story, written by Jeanie Macpherson.

DAILY NEWS—It seems to me just the picture, a very interesting pic-
ture to welcome her in a role that gives her a chance to display her histrionic ability and
as a dramatic actress. * * * The direction and production are
by Roscoe Arbuckle. A trip around the globe and a look at all the
machinery and sets are close at hand. * * TELERAMA—Miss Talmadge plays it
with alluring alluringness. In this version of the Cinderella theme
the famous title of Miss Jeanie Macpherson.

HERALD—Cinderella ball in crystal pal-
extone scene, lovely, each beauty of the 
features, a very interesting picture.

WORLD—* That for sheer beauty stands as the peerless drama-
ner of the screen. * * * Moreover, it is a most
absorbing story of love and sacrifice.

TRIBUNE—* A very interesting pic-
ture. * * * The continuity was exceptional;
the scenes played as delightfully and smooth-
ly as they might have been on the stage.

JOURNAL—There can be no gainsay-
ing the pulping power of the DeMille name when
it comes to screen offerings. Seriously, there are some charming settings, a
very interesting picture.

GLOBE—Cinderella's ball in crystal pal-
estone scene, lovely, each beauty of the
features, a very interesting picture.

MAIL—When a good story, good pho-
tography and excellent direction a happy
combination with a cast of such genuine
artists as Miss Talmadge, the result is a
fascinating film which will be enjoyed by the
most fastidious.

Tribune—It is an indirect, but it will attract
crowds, because of the

TRIBUNE—"Mama's Affairs" is a First
National story, a first-class comedy

JOURNAL—* It is distinctly a pleas-
ure to welcome her in a role that gives
her a chance to display her histrionic ability and
as a dramatic actress. * * * The direction and production are
by Roscoe Arbuckle. A trip around the globe and a look at all the
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most fastidious.
Tuesday, January 25, 1921

**New Rivoli Record**

Cecil B. DeMille's "Forbidden Fruit" broke all records at the Rivoli on Sunday by just $584, shattering the figures for both the Rivoli and Rialto. The attendance was greater than those which saw the three previous record breakers at the Rivoli, "Dr. Jekyll and Mr. Hyde," "Male and Female" and "The Testing Block."

**Denial from Wanger**

Walter Wanger, production manager for Famous Players, took exception to a story headed "No More Specials" which appeared in yesterday's issue.

Mr. Wanger stated that there will be more specials by John Robertson and Charles Malgrave, who, he said, have been temporarily switched to the direction of Realart stars. Wanger stated, however, that that condition would be a temporary one, only.

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**The words**

**"EASTMAN" and "KODAK"**

are stenciled in the film margin so that all Eastman Film may be instantly identified.

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**English Impressions**

Best W. Friedman Talks of His Recent Trip to America—Says Some Things Plainly

(Special to WID'S DAILY)

London—Ernest W. Friedman of Film Reuter and M. P. News, has returned from a wonderful year-end issue of his publication, tells of the impressions he received of the American film business and what he was in the United States.

He says in part:

"Millions of dollars are lavished on pictures, many hundred thousands of them in gross waste, but all expended in the one great endeavor to put before the pleasure-hungry public of America the greatest entertainment in the world.

They are the remnants in America, many of them on a grand scale, but at least it can be said that profit to the foreign markets. Foreign markets are to them a very desirable asset, but catered for in a business-like way.

The American picture industry is not alone to blame for the world's film market, and the American film industry is fortunate in having a loyal and appreciative public. The American film is far from being a second-rate product, and his exhibition is not at fault. The American exhibitor is doing his best to meet the situation, but the public has been slow to appreciate his efforts.

The exhibitor has always had to fight for his film hire, and this opposition does not show when they are in the average show. A show here is simply an argument about business. They keep their business, and are not merely the medium for throwing pictures on the screen. The exhibition in the film market is as important to America as the production is to the film industry. They have made the motion picture industry what it is today: a live business in which millions of dollars are invested.

"They have proved to the financier its possibilities, and money can be obtained in Wall Street to any amount for the film production. Even today, when there is a world shortage of wealth, the American producer has comparatively little difficulty in obtaining what he wants.

"Over here the situation has been handled wrongly. It has got into the hands of men who do not believe in the potentialities of the film. They have been driven for profit, not for the art of film production. Even today, when there is a world shortage of wealth, the American producer has comparatively little difficulty in obtaining what he wants.

"America stands alone and triumphant. She has gained her position by recognizing the cinema's wonderful possibilities. Thanks to the work of the American exhibitor, the American film has been introduced to the world.

"EASTMAN" and "KODAK" are stenciled in the film margin so that all Eastman Film may be instantly identified.

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**Riesenfeld Speaks Today**

Hugo Riesenfeld, managing director of the Rialto and Criterion will be the principal speaker at the morning session of the conference of musical directors of the picture theaters of America at the Astor Hotel today. Riesenfeld will discuss the value of good music in theaters.

In the afternoon the delegates will be guests of Riesenfeld, first at the Rialto, where they will see the performance and later in his private projection room where he will explain his method of putting pictures to music.


In the afternoon there will be a round table discussion of producers led by Oscar A. Price, J. R. Bray, E. W. Hammons, J. I. Schnitzer and J. B. Kelly.

Tomorrow's session will consist of another series of talks and a round table discussion led by exhibitors, one led by music publishers and a third by makers of musical devices. An exhibition of musical interpretation will be given at the Brooklyn Strand.

**Galeton Block Sold**

Galeton, Pa.—Mr. and Mrs. J. Albert Nordquist have purchased the Main St. theater block from John L. White. The lease does not expire until some time next year, when the new owners will take possession.

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**That Reichenbach Man**

(Special to WID'S DAILY)

Boston—Harry Reichenbach came up from New York to arrange for the opening of "Outside the Law" at the Park.

Harry managed to get a street car, had it all painted up with grotesque figures and sent the affair off over every car line in Greater Boston. He combined his advertising of the picture with an appeal to put over the Hoover Relief Fund.

"Outside the Law" has been booked over the U. B. O. circuit of theaters.
MOTION PICTURE DAY, WEDNESDAY, JANUARY 26th

Daily Doings of Hoover's Doers

Edited by the A. M. P. A. Publicity Committee.

Phila. Defies New York

In tense rivalry has developed between the motion picture interests of Philadelphia and of New York over the outcome of Motion Picture Day, Wednesday, Jan. 26, which is being observed nationally in behalf of the American Red Cross' drive to help the starving children of Central and Eastern Europe. Philadelphia has, in fact, challenged the metropolitan to make a better showing than the Quaker City, so confident are they of the future of the motion picture industry. So confident, in fact, that they have sent on a delegation to New York with the idea of making a stand for motion pictures for the next week. The delegation was sent by S. L. Rothafel, manager of the Capitol, to New York, to say that the motion picture industry has come of age.

The delegation, which consisted of Jules Mastbaum, head of the great Stanley Theaters Co.; S. L. Rothafel, manager of the Capitol, to New York; and Mrs. Goldie Goldstein, assistant manager of the Capitol, to New York, will begin their campaign for funds for the Hoover Children's Relief Committee on Wednesday, and will try to get the people of New York to increase their support of the drive.

We are all, in our power to stimulate interest in this worthy project, and in order that this may be increased, we hereby challenge you to equal or beat the record we made in Philadelphia. We have strings to this challenge, for we have worked with our workers, and know how hard it is to get a big fund in each city. No matter who wins, we will have the satisfaction of having done a most substantial bit for the fund, and thus aid the deserving children.

Yours truly,

JULES E. MASTBAUM,
Chairman Phila. Committee.

Star Volunteers

These motion picture stars are us for next Wednesday, Moving Picture Day:

- VIVIAN MARTIN
- ELSIE FERGUSON
- MARION DAVIES
- MARY MCLAREN
- ZEENA KEPEE
- ELAINE HAMMERSTEIN
- VERA GORDON
- MARTHA MANSFIELD
- EUGENE O'BRIEN
- MAE MURRAY
- HOPE HAMPTON
- DOROTHY PHILLIPS
- CONSTANCE TALMAGE
- JUNE CAPRICE
- RUTH ROLAND
- RUBY de REMER
- ALICE CALHOUN
- CONSTANCE BINNEY
- HAZEL DAWN
- VIRGINIA LEE
- EDITH STOCKTON
- PEGGY MARMONT
- RICHARD BARTHELMES
- ROD LA ROCQUE
- VINCENT COLEMAN
- MABEL MCQUADE
- LUCY FOX
- NORA REED
- JUSTINE JOHNSTONE
- LILLIAN GISH
- DOROTHY GISH
- ARLINE PRETTY
- ALM RIBENS
- NORMAN KERRY
- MARY HAY
- MOLLIE KING
- CORINNE GRIFFITH
- IRENE TAMS
- MARGERY GALE

Star Volunteers call Bert Adams, Bryant 1058, or Maurie Meyer, Bryant 5494, for Wednesday's details.

Big Midnight Rally

S. L. Rothafel conducts a special midnight performance on Wednesday, Jan. 26, at the Capitol Theatre, as a demonstration meeting of a group of those who have contributed to the work of the Motion Picture Industry in greater New York for the European Relief Council. Invitations are also being sent to the hosts and hostesses of 200 or more children to attend this industry's benefit performance.

Mr. Walter Damrosch will conduct a chorus of 150 voices from the Oratorio Society of New York, the Capitol Grand Oratorio, under Sir Ernest R. Rapee, will be augmented to 10 pieces, and there will be a large ball and tableaux. Herbert Hoover and other prominent men are to speak.

Today's "Thank You"

At Mayer, of Photo Repro, Co.—for a liberal supply of photographs.

Metropolitan Photo-Engraving Co.—for cuts of Motion Picture Day poster.

Burton Rice—for Hotel Astor lobby poster.

Printed and Published by Courtesy of Wid's Daily.
Playhouse Plans
And W. W. Irwin's Connection Told of by A. W. Johnson

Interesting testimony by Arland W. Johnson, an architect and originator of the idea of a chain of houses through which the National Playhouse Corp. was formed to build, has been given in the Supreme Court in the suit by Walter W. Irwin to recover a share of the profits which he believes Johnson and Harvey H. Hevenor made.

Johnson testified before the trial that after he had planned the chain of theaters he talked with Irwin in December, 1919, and Irwin said he and his clients would finance the project. They met Hevenor and it was agreed on commissions, but the memorandum concerning it disappeared from his desk last July, he said. He said the corporation issued $300,000 in notes to him for his contracts for theaters, which he said Irwin appraised at $300,000. About $12,000 in notes was given to Hevenor for money he advanced.

Asked concerning the value of the contracts Johnson said a Mrs. Hayes in Boston planned to erect a theater there, in the Siegel building, part of which was to be occupied by a hotel, and the theater was to rent for $95,000 a year. The people planning it are ready to go ahead with it now, he said, and want $250,000. He said Mrs. Hayes told him she put up $100,000 to bind the contract.

Johnson also testified that he has an option on property at New Rochelle for $30,000 less than it is worth, and $200,000 is needed for the building. Other plans he made were to lease a building in Pittsburg at Wood and 5th St., and he had a tentative contract with the Stabler interests in Buffalo for a theatre. A theater as part of the International Hotel property at Niagara Falls was also projected, he said.

"I had the courtesy to give Mr. Irwin a desk in my office when he had no place to go," said Johnson. "He did not spend a nickel or any of his time on the plan. We had agreed to go fifty-fifty; he is financed the proposition on which I had put all my time. He never talked he would put in a million, and at our first meeting we decided $2,000,000 was needed."

The International Film Service Co. has filed an answer in the Supreme Court to the suit of the Exte Studios and Liberatories, Inc. to recover $2,500 rent. It alleges that the plaintiff promised one Sistrum, an agent of the company, $150 a week from April to September, during the period of the lease, for bringing about its execution, but the defendant vacated the premises July 1. It is alleged that the plaintiff gave Sistrum a check for $500, and that this action was in violation of the Penal Law.

The International Film Service has been sued by George Gregory La Cava for $100,000 under a contract by which he was engaged as a specialist in hand-drawn cartoons, to make films of subjects given him by the defendant.

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Coast Brevities
(Special to WID'S DAILY)

Hollywood—Antonio Moreno has completed "Three Sevens" for Vitagraph.

Elmer Poister is now casting director at Reclerat.

Cullen Landis will appear in "The Night Rose" in which Lou Chaney will have the leading role.

Carol Halloway, formerly with Vitagraph, is appearing opposite Harry Carey in "If Only Jim."

Harry Burns will direct a series of animal comedies featuring Joe Martin for Universal.

Julien Josephson, now with Goldwyn, will specialize in stories for Will Rogers and Tom Moore.

John Fleming Wilson is understood to be working on a second story for Metro. His first is "Uncharted Seas."

Robert Oedell and H. W. Libbert have been added to the art department of the Benjamin B. Hampton organization.

"Blood Brother to the Pines," starring Frank Mayo, has been placed in production at Universal City. Robert Thornby is directing.

Ida May Park is said to have three stories in script form all ready to place in production. She is expected to make them herself.

It is reported that Lawrence Underwood will make a series of westerns for a company called the Realwest Pictures Corp. Production is expected to be at the Herman studio.

Jimmy Aubrey, who is making comedies for Vitagraph, will shortly be back on the lot again. He made so many ahead of his schedule that he found time for a motor trip.

Three Realart stars will shortly start work on as many new productions. Bebe Daniels will make "Two Weeks With Pay," Wanda Hawley "Sweet Peach," and Mary Miles Minter "Jerry."

The Eminent Pictures Corp. has formed here. Space has been leased at the Francis Ford studios. Twenty-six comedies a year are planned. Rosco Karns will appear in the first.

GAUSMAN.

Passed 5,500 Reels in B. C.
(Special to WID'S DAILY)

Vancouver, B. C.—The provincial censor board passed 5,500 reels of film in 1920. The product came from 11 exchanges.

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Chaplin In "The Kid"
Beats Chicago Box Office Records 100 per cent.

Randolph Theatre Profits 50% Higher First Day; 60% Second Day; 100% Third Day—Picture Held for Indefinite Run—Newspapers
Go Wild With Praise

SIX REELS LIKE ONE
"The Kid" settles once and for all the question as to who is the greatest theatrical artist in the world. Chaplin does some of the finest, most delicately shaded acting you ever saw anywhere, and for every slapstick furor in it there is a classic, exquisite scene. His actions are risqué, convulsively irresistible. The picture is perfection, six reels that seem like one; six reels that are funnier than the work of any other human being."—Chicago Herald and Examiner.

ALL TOO SHORT
"In a class all by himself is Charles Chaplin. Nothing can dim his charm. There are loads of laughs in 'The Kid' and some tears, too. More real acting than you have ever seen in a Chaplin picture before. The 'Kid' is six reels long, which is too short."—Chicago Daily Tribune.

WORDS ARE INADEQUATE
"Totally unlike any other comedy ever filmed, Chaplin proves himself not only a great comedian, but an astute showman. I do not know another comedian who could combine tears and smiles and real slapstick. If a reviewer might recall all the laudatory terms ever bestowed and combine them here, adequate comment might be made."—Chicago Daily Journal.

MOST NOVEL AND ORIGINAL
"The 'Kid' is Chaplin's best and most novel film. See for yourself if he doesn't come back in great shape with the best and most original thing he has yet contributed to the screen."—Chicago American.

GREATEST ARTIST IN WORLD
"The Kid" is a masterpiece and will please all. Those who claim Chaplin is the world's greatest actor either in silent or speaking drama, now have an exhibit for their argument. There is a thrill about watching his masterly work. From the first click the action is on. It is cinema art clear through. As an artist Chaplin is more consequential in extent of audience than any speaking, singing, writing or painting artist today."—Chicago Daily News.

A SUPER COMEDY
"Everyone is due to be pleased. A real story, a mixture of tears and laughter. It is a super-comedy with touches of exquisite feeling."
—Chicago Evening Post.

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A First National Attraction
A Big Five Production which is a powerful reason why
There'll be a Franchise everywhere
**STUDIO FOR RENT**
by Day, Week or Month
Large Stage—Fully Equipped
In the Heart of New York
230 W. 38th St.—Fitzroy 4205

Webster put the words in the dictionary, but it takes a trained fiction writer to juggle them into *titles* that emphasize and

**CEMENT THE ACTION**
Original stories, directing, editing.
Let me edit your next screen story.

PEARL DOLES BILL
220 West 46th St.,
N. Y. C.

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**CONTINUITY that COUNTS**
Paul Schofield
Free Lance
Adaptations: Editing

**CURRENT RELEASES:**
"Rose of Nome"—Fox (West Coast)
"Sneakin' All the Way"—David Butler
"Girls Don't Gamble"—David Butler
"Tiger's Coat"—Huddleston—Allied
"Just Pals"—Fox (West Coast).

**IN PRODUCTION:**
"The Quary"—Meighan—Famous Players

**HOLLYWOOD HOTEL**
Hollywood, Calif.

**CREATIVE CONTINUITY**

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**Two Scripts Completed**
Eve Unsell Photoplay Staff, Inc., through arrangement with Houghton Mifflin Co., has completed a screen version of "The Guardian Angel," by Oliver Wendell Holmes. By arrangement with Harper & Bros. they have also completed a version of "The Country Girl." This two books will shortly be offered to the trade for production.

**Incorporations**

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ESTEE STUDIO AND LAB. INC.
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**STUDIO FOR RENT**
by Day, Week or Month
Large Stage—Fully Equipped
In the Heart of New York
230 W. 38th St.—Fitzroy 4205

Griffith's Next
(Continued from Page 1)
new story is greater in scope than "Broken Blossoms," and the time Griffith is spending on it, and the larger and more expensive cast, are the same indications that forebode the coming of his other specials.

Another indication that "Flaming Lamps" will be a big Griffith special is the cast now at work on the studio at Maranacook. These players include Tyrone Power, W. J. Ferguson, Carol Dempster, Ralph Graves, George Neville, Vivia Ogle, Agnes Fleming, Betty Hitchens, Charles Mack, Porter Strong and Kathlen Ardell.

Suing DeMille for $3,125
Los Angeles—Sub-titles written for a film were worth $1,000 each, according to R. M. Cahow, who seeks a total of $3,125 from Cecil B. DeMille for his services in writing sub-titles.

Florence Wallace, assistant to Abe Stern of the Century comix, suit leaves for the coast in several weeks to assume a position at the studios.

"Come on! Show you're head, if you dare, you murderer!" Scene from the Benj. B. Hampton feature, "The Killer," distributed by Pathé.—Advt.

Censors in Bay State?
New Measure Filed in Boston—Almost Identical With 1920 Bill
Boston—Renewal of the campaign for censorship in Massachusetts is threatened by the filing in the legislature of a measure designed to overcome such objections as were raised last year by the attorney-general and upon which Governor Coolidge vetoed the 1920 bill after it had been passed by the House and Senate. The new bill was filed on behalf of the State Committee on Motion Pictures, which represents 394 organizations in the commonwealth.

The measure just introduced is with slight changes, the compromise bill which was drawn up by a special committee of five members of the 1920 legislature. It passed both branches of the legislature but was vetoed by the governor on the opinion of the attorney-general that it was unconstitutional. Such changes as to meet the objections of the attorney-general have been made and the bill brought up to date.

Under the provisions of the measure the censorship rests with the Department of Public Safety which now examines and passes upon all the films exhibited on Sundays.

The measure provides for the appointment of a paid director to be in charge of the work, and to have three censors reviewing films eight hours a day for five days a week. There is an appeal to the director in charge of the work and from him to the commissioner of Public Safety. The rights of the industry are to be safeguarded by an appeal to the Superior Court sitting in equity.

It is estimated that it would cost $40,350 to establish and maintain it one year. The yearly revenue is estimated at $62,400, at the rate of $2 per reel.

Features Only
(Continued from Page 1)
for which Associated First National contracted with Mr. Chaplin.

"The balance of Mr. Chaplin's contract now calls for three two reel subjects. Upon the delivery of these three productions by Mr. Chaplin to Associated First National the contract between the two will have been fulfilled.

"Immediately upon terminating his contract with Associated First National, Mr. Chaplin will become permanent in the feature production field, aiming for the same standard as it is believed he has established with 'The Kid,' at the same time he will become actively engaged as a member of the United Artists Corp., comprising Mary Pickford, D. W. Griffith, Charlie Chaplin and Douglas Fairbanks, and he will devote all of his efforts to the making of feature productions."

Chaplin has taken full control of his plant where to date the DeHaven's have been working. His present organization contains practically all of the people who have been identified with him for some years past.

Edna Purviance will continue in Chaplin's support. The business end of the company will be in the hands of A. Reeves, who has been studio manager for the past two years. Charles Levin will head the laboratory department and Joseph Van Meter, the purchasing department, Carlyle Robinson, who was with Chaplin in the Lone Star and earlier First National days is back as director of publicity.

Consolidated Buys Irish Film
Philadelphia — The Consolidated Exchange has purchased local rights for "Ireland in Revolt," the Chicago Tribune pictures which are being state rightsed by the American Film.
Hall Plans Houses

President of State Theater Corp—

Sites Secured in Northern New Jersey

Frank G. Hall of Hallmark Pictures is now president of a New Jersey corporation called the States Theater Corp., formed in Trenton with capitalization of $1,500,000.

The company plans to erect a chain of theaters in northern New Jersey, it is stated that several sites have already been secured, one at Monticello and one at Brickshopp St., Jersey City, which, according to Laurence Weber, who is connected with the company, a $1,000,000 theater will be constructed. Another site for a theater in Jersey City has also been secured.

Weber stated yesterday a site had been secured for a third house in Hoboken on which a theater is to be built (Continued on Page 4).

Young to Direct Davies

James Young is a young man connected with New York from the coast today. He will direct Marion Davies in "Joan and Her Friend," for Cosmopolitan Prod., and return to the coast.

Two Weeks for Rivoli

"Forbidden Fruit," will have a two weeks' run at the Rivoli. This is the last time this has occurred at that theater since the showing of "The Miracle Man.

Storm to Direct MacDonald

Jerome Storm is on his way to the coast to direct Katherine MacDonald in a picture for First National. It is possible that Storm may direct a series with Miss MacDonald, though that has not been definitely determined.

Special Capitol Show Tonight

A special performance will be given at the Capitol at midnight tonight in behalf of the Hoover relief fund. The performances will start at midnight.

Among the features will be addresses by Herbert Hoover and Taylor elines. Walter Damrosch will conduct the orchestra and Victor Herbert will conduct his "American Symphony." The Philharmonic Society will dance.

New Fox Star

Harold Goodwin is to be a Fox star. He will work on the coast. There have been various reports of his signing with Fox but it is now officially announced.

Ben Turpin, Marie Prevost, Phyllis Haver, Charlie Murray—all of Mack Sennett's most famous comedy and beauty celebrities, are in the greatest comedy-drama he ever produced. "A Small Town Idol," his first Associated Producers production—the rest as big as "Mickey."—Advt.

Hart to Retire?

(Special to WID's DAILY)

Los Angeles—The report persists that William S. Hart will retire from the screen when he completes his present production, his last under the contract for Famous Players-Lasky.

Mr. Hart in talks with film men, is said to have expressed his determination to retire on the ground that he is well off financially and that the picture business has worked long enough to earn a rest.

A local publication states that Hart plans to write a series of stories dealing with western life and quotes him as saying:

"I think the time has arrived when I should take a rest. I have passed through some grilling experiences during the last few years. If I can't write some books that will interest the youth of America I shall feel that I am accomplishing a good work. So when my next picture is finished I will try to become a full-fledged writer-filer."

Three in New Deal

Film folk were interested yesterday in reading that the directors of the Shubert Advanced Vaudeville Circuit included Jules E. Masefield, of the Shubert Co. of America, F. J. Goddard of Goldwyn and Edward J. Bowers of the Capitol Theater. The concern has $20,000,000 capital and will compete for vaudeville prestige with the Keith interests, who now dominate the field.

When Mr. Goddard was asked yesterday whether this in any way affected his picture interests he said he did not.

Mr. Bowers left for the Coast on Monday and it is understood will visit a number of cities in the new vaudeville circuit will have houses.

Tippett May Go to Coast

John D. Tippett, English film man, may go to the coast for a trip before returning to England.

A New Los Angeles

Sidney Garrett Holds Option on Site for Studio in Southern England—

Talks of Conditions

Sidney Garrett, just back from England, has plans under way for what he terms an "English Los Angeles." He has secured an option on 200 acres of land at Bournemouth, County of Hampshire, in Southern England, and about 130 miles from London.

Here he plans, with the aid of local capital, to erect studios and make them the producing headquarters in England for all companies. Garrett states that producing in London is not feasible because of the prevalence of fogs there. In Bournemouth and in all of that section of England, he says fogs are not as frequent and as a consequence production is not subject to delaying delays.

Speaking of conditions in general in England, Garrett said yesterday:

"It is my plan that unless American manufacturers adjust themselves to the conditions that prevail on the foreign markets that manufacturers in other countries are doing that in the future American pictures will lose

(Continued on Page 2)

Weeks Here

George Weeks, general manager of the Famous Players-Lasky Film Service Ltd. of Canada, is in New York from Toronto for a few days.

Only Two Taylor Specials

Realart will distribute only two William D. Taylor specials and not four which were originally announced. Those already released are "The Furnace" and "Soul of Youth."

John S. Woody of Realart stated that it was discovered that the company had too much product on its hands and that responsibility had switched the remaining specials to Paramount. One, "The Witching Hour," will be released in April.

Cl Meredith Commits Suicide

(Special to WID's DAILY)

Los Angeles—Hannibal N. Clement was found dead in his home on Hollywood Blvd. on Sunday. He was president of the Clement Photoplay Company in the 1910's, when he was succeeded by C. P. Biscoe of Hollywood.

It was reported at the time Clement resigned the presidency of the corporation that its financial obligations were very pressing and some believe that it was for this reason that Clement made way with himself. Before entering the picture field he was a special representative and efficiency engineer for the Burroughs Adding Machine Co. He was with that company for five years.
A New Los Angeles

(Continued from Page 1)

whichever prestige or circulation that they have bought for the past five or six years.

The crippled resources of the war stricken nations do not allow them to produce pictures where the sum of the sets that they were paying for was considerably lower, but the number of pictures to be sent abroad this year will be still lower. This has not been brought about by the fact that the American pictures are not as good, as I think they are better than any of the foreign pictures, but that the prices asked for them is the rate of exchange of today, and other conditions prevailing forces the buyer to obtain merchandise that their purses will allow. In fact the world in general is trying to get back to business like methods and I think the day here in America has come to that way of thinking, more especially with your own business. I think even America will be importing 25% of its domestic pictures probably at the foreign pictures owing to the cost of pictures and trade conditions being unsettled.

F. P. Managers Here

Lester Rosenzweig, Washington manager, John C. Hargis, assistant manager and William E. Smith, district manager of Famous Players are in town.

Ronceo Film for Ambassador

Ernest Shipman was advised by wire from the coast yesterday that "Lavender and Lace," produced and made by Ronceo Film Co., would have a run at the new Ambassador, Los Angeles, following "Passion" and "The Kid."
The Motion Picture Industry will save 250,000 Children from Starvation

MOTION PICTURE DAY, WEDNESDAY, JANUARY 26th

GET THE MONEY

Daily Dongs of Hoover’s Does

Official Organ of the Greater New York Motion Picture Committee of the European Relief Council

Edited by the A. M. P. A. Publicity Committee.

Printed and Published by Courtesy of Wid's Daily

Stars Who'll Do It

Never have motion picture stars undertaken to appear in person before a committee to help a cause. The situation is as urgent as on Wednesday. At least forty of the topnotch film players are at the present time in the East. Almost without exception they have enlisted to aid the observance of Motion Picture Day. The film stars are going to do their part by coming face to face with the "fans" and adding their appeal.

Great players who have given their promise to respond include:

VIVIAN MARTIN
ELSIE FERGUSON
MARIAN DAVIES
MARY McLANE
ZENA KEEF
ELAINE HAMMERSTEIN
VERA GORDON
MARTHA MANFIELD
MARY McLAEN
MAE MURRAY
HOPE HAMPTON
DOROTHY PHILIPS
CHARLOTTE PALMIDGE
JUNE CAPRICE
RUTH ROLAND
RUBY de RERER
ALICE CALHOUN
CONSTANCE BINNEY
Hazel Dawn
VIRGINIA LEE
EDITH STOCKTON
PERCY MARMONT
RICHARD BARTHELLMESS
ROGER ROUCQUE
VINCENT COLEMAN
MABEL MCQUADE
LUCY FOX
NORA REED
JUSTINE JOHNSTONE
LILLIAN GISH
MARTHY GISH
ARLINE PRETTY
ALMA RUBENS
NORMAN KERRY
MARY HAY
MOLLIE KING
CORINNE GRIFFITH
IRENE TAMS
MARGERY GALE
ALICE BRADY
EULALIE JENSEN
FLORENCE REED
DORALDINA
BERT LYTELL
GRACE VALENTINE
MATTY ROBERT
FAIRE BINNEY

A committee from the Associated Motion Picture Advertisers, working with Chairman S. L. Rothafel and the Greater New York Committee of the film industry’s organization to “help Hoover,” has managed to get these featured players away from their busy engagements. Headed by Bert Adler, Chairman, Maurie Meyers and Nat Rothstein, volunteer A.

Well, Boys, All Together!

Today Greater New York shows where it stands on benevolence. The motion picture interests of every branch nationally have united to make this—Wednesday, Jan. 26, 1927—a red letter day in the annals of humanity. And it is to Greater New York to jump in and make its own part so outstanding that its laurels will be unquestioned.

The important bulk of the metropolitan picture houses have pledged themselves to observe the day. Their today. For this effort will go far in behalf of European Relief. Their screens will carry the message of mercy and help for famine-ridden childhood abroad; their box offices will be agencies for the sale of benefit tickets to next Saturday morning’s show. Motion picture stars of this day will meet their audiences with a message of appeal. Each co-operation is offered to the workers from the six humanitarian organizations who are working with the exhibitors and with the producers and distributors of film, to interest the public today in the donated shows of Saturday. With all this, the local industry’s quota ought to be made, and to spare.

But—

It means attention and hard work on the part of all. Any picture house that has so far not pledged itself, or that has made other arrangements, or that has neglected to decorate its lobby, or that has omitted to invite the public and workers in the heartiest of spirit—holds back the whole plan of the day. To make the result a cinch, there should be work throughout the week, and every inch of work acceptable.

Greater New York has been challenged as a competitor in well-doing by Philadelphia. When it is considered that New York has an overwhelming advantage in theaters and in active film people, the challenge appears absurd. However, Jules E. Mastbaum, who burnished the def from its heart of the Quaker City, is not to be disregarded in a matter of this kind. Chairman Rothafel of the New York Committee does not understate him, and although he answered the challenge warmly, wants to see the challenger squashed under any doubt of rivalry in benevolence. It is for the metropolis to show its mettle, and the struggle is directly up to the Gotham film people as conductors of this day’s drive.

It is to be hoped that the midnight gathering at the Capitol Theater after today’s work has been done will be an occasion for congratulation. This elaborate affair includes the workers and the great donors toward the European Relief. Herbert Hoover will speak, and Walter Damrosch is to conduct a chorus of 150 voices from the Oratorio Society of New York. This affair is strictly by invitation and will be high-class in every particular. One of New York’s most brilliant audiences will gather at the triumphal film people.

M. P. A.’s will escort small groups of the stars around circuits of picture houses. The rallying point is the Orangery Room of the Hotel Astor, from which the groups will be dispatched.

In the New York theaters the stars will work in co-operation with the volunteer corps of workers from various humanitarian societies, directed by Mrs. Paul Faure, the experienced head. It is expected that the united efforts of the players, the volunteer workers and the theater men will put over the sale of 50,000 special benefit performance tickets which are redeemable in admissions to the morning shows of Jan. 29 in the picture houses.

Every producing and distributing organization in the country has already endorsed its exchange members, salesmen, and all other employees into working tooth and nail for the success of the great humanitarian movement which is to be symbolized by the industry’s support on Motion Picture Day, Jan. 26.

Ends Her Fast Today

Mary Schaefer, 16, who entered on a 10 days “sympathy fast” in behalf of the starving children in Central and Eastern Europe, ends that fast today. All exchanges agree to furnish programs free. Newspapers giving wonderful co-operation. Looks like a big success. Theater employees should be especially commended for their readiness to donate their services to this great cause.

RALPH TALBOT, Chairman Oklahoma.

TODAY is the DAY

Hotel Astor management—for use of the Orangery Room by motion picture stars on Wednesday the 26th.

HORACE Judge—for good counsel and activity.

Miss Rose Kaars and Florence Baker—for excellent services at the Capitol theater switchboard on committee business.

Burtin McEwyly—for mailings services at publicity headquarters.


Excelsior Illustrating Co.—for a fine lot of slides.

Getting the Money

The Hoover Drive for the relief of starving European children, in which the motion picture industry is actively interested at present, is receiving an added forward thrust through a new plan for assistance conceived by Pioneer Film Corp.

The idea germinated in the brain of Jack Bellman, Pioneer’s New York exchange manager, several days ago and has been put into effect with highly satisfactory results.

The plan is this:

Pioneer office staff from the chief executive down to the office boy consists of rabid movie fans who throng the projection room every time a new production is shown. Bellman conceived the idea of charging admission and sending the gross receipts to the Hoover Committee. It is a pleasing commentary upon the spirit of the Pioneer organization and the quality of Pioneer productions to know that the projection room attendance is holding up strongly and shows no signs of weakening. The admission charge is fixed at fifty cents and the present outlook is that the total amount raised will reach a substantial sum before the end of the drive.

Checks Coming In

As an evidence of the publicity given Motion Picture Day, Hoover fund checks have been coming in from individual citizens in the vicinity of New York to Motion Picture National Headquarters. C. C. Pettijohn of the National Executive Committee is turning these contributions into the film credit column of the European Relief.

A lot of people are trying to spread the idea that the extorted idea is not the idea itself and the Almighty Dollar. We can use the dollars, but let’s show them that our hearts are as big as theirs, and maybe a wee bit bigger.
At Broadway Theaters

Strand

The opening number is "Burlesca," by John McGrath. The overture is offered in accordance with the Strand's desire to further the efforts of American composers. Strand Topical Review. Educational Film scenic "In Dutch" and a vocal prologue "Love in Line Time," by Eldora Stanford precede the feature picture which is a Constance Talmadge's latest production adapted from the stage play "Man's Affair." Red, black and olive green, "Edgar Camp Out," a Booth Tarkington comedy and the organ solo conclude the program.

Rialto

The overture is a selection from "La Gioconda," rendered by the orchestra assisted by the Rialto chorus. The Rialto Magazine is next. It includes a Mutt and Jeff comedy cartoon. Emanuel Lust sings "Where My Caravan Has Rested." Roscoe Arbuckle then sets the pace in roars of laughter with his latest comedy "Freeway's Millions," adapted from the McCutcheon novel and stage play. The next is an innovation which consists of about ten of the mantises of the picture playing some popular Broadway hits. A Christie Comedy "Back from the Front" and the organ solo Prelude in C Sharp Minor are also on the bill.

Rivoli

"Pomp and Circumstance" is the orchestral selection followed by the Rivoli Pictorial. Before the feature Grace Gummer and the Rivoli sextette render Victor Herbert's "Love is a Beautiful Thing." Sidney Myers and Paul Oakland dance. Cecil B. DeMille's production of "For me and my Dulce." Dorothy Skoffgraph, a series of shots of Greenwich Village and the organ solo concludes the program.

Capitol

The orchestra plays selections from "Pagliacci." Included is a solo by Erick Bystr and Ingram Peacock. A Prima "Glimpse of Yellowstone." During the showing the orchestra played "Largo" from "New World Symphony." "Favorites of Yesterday" is the next number consisting of a number of the old songs. The Capitol News and a prologue preceded "Hold Your Horses." The, vocal solo for small drums is next, composed and played by Max Nichols, timpanist and the orchestra. Tarkington comedy "Edgar Camp Out," and the organ solo are the final numbers.

Hall Plans Houses

(Continued from Page 1) $500,000 will be constructed. At a dinner given last week, those interested in the company were the guests of the Monticello Ave. Business Men's Association, which plans of the company were discussed. Joseph E. Bernstein, one of the directors stated at the dinner that 15 directors each pledged $10,000. Those interested in the company are: Frank G. Hall, president; L. Lauroweb, vice-president, president Weber Prod., Inc.; "Bobby" North, treasurer, secretary and treasurer Apollo Trading Corp.; John M. Squiers, assistant treasurer, former operator Fulton and Franklin Theaters, Union Hill, Wilson and Rialto, West New York; Anthony Michel, secretary, Michel & Moore, real estate, Jersey City; Joseph E. Bernstein, merchant, Jersey City; John Nuttall, wholesale and manufacturer machinery, Philadelphia, officer and director U. S. theater, Hoboken; Jacob Straus, secretary and treasurer J. Gelb Co., New York, officer and director U. S. theater, Hoboken; Henry Botjer, secretary and treasurer H. Botjer & Son, Inc., Jersey City, director U. S. theater, Hoboken; Lewis Max, plate glass, Jersey City; Chas. Lerner, Lerner Waists Co., New York, and A. Ajello, New York.

And Eight More in May!

EIGHT more b g ones, eight more sure money makers, because built of the best available star, author and director material.

Here are the productions that will crowd your house during the month of May:

Thomas Meighan in "THE CITY OF SILENT MEN"

This is the biggest picture Meighan ever made. With many scenes made in Sing Sing Prison, and telling a dramatic and unforgettable story of a hunted man. It's even bigger than "The Prince Chapp" in heart appeal.

Cosmopolitan Production, "PROXIES"


William S. Hart in "THE WHISTLE," Hart Production

Another Hart picture as big as "The Testing Block." The star plays a he-man role again, and there are fights, thrills and sensations by the dozen—and lots of heart interest, too.

Dorothy Gish in "OH JOI!"

A small comedy that is as real and funny as "Seventeen." Comic that will make any audience laugh the way through. Full of little touches that you'll remember a long time.

Sidney Chaplin in "KING QUEEN JOKER," Chaplin Production

The famous comedian's first big picture since "The Submarine Pirate." A laugh spectacle of titanic proportions. The "Bent Hur" of screen comedy.

Lois Weber's Production, "MARRIED STRANGERS"

The one problem in which everyone is interested is marriage. The success of every great picture on this subject is sufficient evidence of this. Miss Weber goes deeper than most producers into her themes. This is her finest production.

Elise Ferguson in "SACRED AND PROFANE LOVE," a William D. Taylor Production

Arnold Bennett's great novel and play, in which Miss Ferguson appeared last year on the stage. Produced by a great director. A rare and fortunate combination of top notch talent makes this film of the year's certain successes.

William DeMille's Production of Sir James M. Barrie's famous play, "WHAT EVERY WOMAN KNOWS"

With the exception of "Peter Pan" this was Maude Adams' greatest stage success, and Barrie's most successful play. Produced as...
Expect One in April

From D. W. Griffith for United Artists' Program—Will Be the Third Picture

United Artists expect to release in April a D. W. Griffith production. This will be the third picture from Mr. Griffith for the "Big Four" program, the first two having been "Broken Blossoms" and "The Love Flower.

It is expected that the production will be one upon which the producer is now at work in Mamaroneck. The matter has not as yet been definitely decided. It is possible that the picture will be released through Griffith's own service in the nature of a special, such as "Way Down East," which was the first instance of fact, earlier in the year Griffith offices stated that it would go out as a special. It is probable that it was placed in production the United Artists program was in mind.

Abrams Due Saturday

Hiram Abrams is expected back in New York on Saturday from the coast. Dennis O'Brien, who journeyed west with him a few weeks ago, will not return for two weeks.

J. Gordon Edwards Here

J. Gordon Edwards, whose latest work is "The Quiet of Sheba" is in New York from the coast.

Cook, Fox Scenario Head

Los Angeles—Charles Emerson Cook has taken over the post of scenario head. "the Quiet of Sheba" is in New York from the coast.

Many at Capitol Show

A considerable number of folks prominently identified with pictures attended the special midnight performance at the Capitol last night in behalf of the Hoover relief fund. They were all there in shiny white shirt fronts and studs, looking happy.

No Action Taken

The complaint against the Premier Studios, 727 7th Ave., in which four girls charged false representation in contracts for a course in motion picture acting, was not heard in the West Side court yesterday.

Frank P. Donovan, who has been conducting the investigation, stated that action will be taken to summon C. M. Ackerman, director of the Premier Studios, into court.

Five Houses Planned

Three in Brooklyn, One in Bronx and One in Flushing—Total Investment of $775,000

Five picture theaters are planned, three in Brooklyn, one in the Bronx and the fifth in Flushing, Long Island. The projected theaters will represent a total financial outlay of $775,000.

Herman Becker, offices at 1482 Broadway, will erect a one story brick and terra cotta theater on 80th St. east of 20th Ave., Brooklyn. The house will be erected on a plot 70 by 200 ft., and will cost $100,000.

Mollie Greenfield of 699 Willoughby Ave., Brooklyn, will build a $75,000 house on Eastern Parkway, nine feet west of Prospect Place on a plot 38 by 234 ft. It will be a one story affair.

(Continued on Page 2)

Charles Christie Here

Charles Christie of the Christie Film Co., is in New York from the coast. At the Biltmore.

Viola Dana Signs

Coast Reports Renewal of Metro Contract—Star on Way East for a Visit

Los Angeles—Viola Dana has renewed her contract with Metro, it is learned here. Miss Dana has left for New York on a visit.

The Metro executive offices stated yesterday that Miss Dana was on her way east for a visit only, but that nothing was known about the reported signing of a new contract with the company.

Holt on Coast

Los Angeles—Major Andrew P. Holt, managing director of Pathes Freres Cinema, Ltd., the English distributing company of Pathes and a director of the Provincial Cinematograph Theaters is here from New York.
Westerns Popular
With State Rights, Say Dominant Pictures—Results of Questionnaire

Dominant Pictures Corp., through a questionnaire conducted with state right exchanges all over the country, finds that westerns are popular in all sections of the country except in New England and New York. The results of the questionnaire are as follows:

The replies from the southern territory comprising Alabama, Georgia, Florida, North and South Carolina, Mississippi, Louisiana, Texas, Oklahoma, Arkansas and Tennessee and the southwestern territory indicate a strong demand for Westerns in Western and Northwestern features as well as westerns of short length.

District of Columbia, Delaware, Maryland and Virginia evinced a strong interest for this same type. In both of these territories there is a big demand for big productions which lend themselves ready to exploitation.

The response from Pennsylvania, West Virginia and New Jersey indicates a great demand for Westerns and virile outdoor dramas which contain plenty of action.

The demand for westerns extends clearly through the entire West and Northwest, and from the replies received demonstrates that this is the most popular type of picture in the independent market.

Independents in New England, New York and Eastern Pennsylvania express a desire for society dramas which have a leaning towards Westerns do not go so well in these territories.

Other territories require high-class two-reel comedies. One-reel slapstick comedies are in big demand everywhere.

Arrow Makes Big Contract
W. E. Shalleenberger, president of Arrow Film, has closed a deal with Harry H. Coughlin, president of the stockholders of the Chicago Film Exchange of Chicago, for a series of 19 features.

This is the first step in Coughlin's plan toward the opening of feature exchanges to be allied with his short reel exchanges, known as the Standard Film Service Co., which already has branches in Cleveland, Detroit and Cincinnati.

Five Houses Planned
(Continued from Page 1)
Adolph J. Stockham of 1308 S. 18th Place will build a two-story picture theater and store at 23rd Place, 1308 S. 18th Place, east of Schenectady Ave. The project will cost $150,000.

In the Bronx, the Elton Holding Co., of 299 Broadway, will erect a $150,000 theater on East 166th St., east of Melrose Ave., Stores will be included in the structure.

Wither and Vincent have finally had plans drawn for a theater to be built on the corner of Broadway and Main St., Flushing, L. I., a site the company has held for some time past. A 2,500 seat house will be erected there at an estimated cost of $300,000.

Blackstone, Chicago, Ready
(Special to WID'S DAILY)
Chicago—Saturday has been set as the opening date of the new Blackstone theater on S. Michigan St. The program will be "Once to Every Woman," starring Dorothy Phillips.

"Party" for R. H. Cochran
R. H. Cochran, vice-president of Universal was given a surprise party at the home of his brother, P. D. Cochran in New Rochelle last night.

All of the Universal department heads with their wives attended the party at which the guests were dressed in 1923 style and apparel.

Mr. Cochran leaves for the coast shortly.

No Delay on "Determination"
C. A. LaBelle, director of publicity for the U. S. Photoplay Corp, stated yesterday that work on "Determination," which the company is now at work in Grantwood, N. J., would in no way be held up by the disappearance of Capt. Frederick F. Stoll.

"Capt. Stoll," said LaBelle, "one month ago yesterday wired us from Los Angeles that he would leave for New York. Since that time we have heard nothing from him. "His absence will in no way affect the production of "Determination," which we are within two months of the completion of the picture and are rushing production as rapidly as we can. The financial condition of the company is healthy and sound in every respect."

Quotations

Last Bid. Asked. Sale
Famous Players: 57 5/8 58 3/4 57 3/4
do pfd.: 80 7/8 81 3/4 80 1/2
Goldwyn: 5 6
D. W. Griffith, Inc.: Not quoted
Loew's, Inc.: 161 1/2 163 1/4
Triangle: 7/16 7/16 7/16
World Film: Not quoted

*Quotations by H. Content & Co.

Talking of Records
F. B. Warren yesterday received a wire from Los Angeles informing him that "A Small Town Idol" Mack Sennett's first production for Associated Producers did a gross business of $12,950 at the Mission theater last week. The Mission seats 880 people.

Reynolds Here
C. W. Reynolds of Philadelphia was in town yesterday. He together with W. R. Parish, old time exchange man has formed the Red Seal Film Corp., with offices at 1331 Vine St. The company is a state righter and will serve the eastern Pennsylvania and southern Jersey territory. "The Enemy's Daughter" has been purchased from Candler Pictures, Inc. and "When Dawn Came" from Producers Security Corp.

Ann Little in Serial
(Special to WID'S DAILY)
Los Angeles—It is reported that Ann Little will make a serial and four features for a company to produce at the Berwilla studio. No information is available as to what company Miss Little will work for.

"The Safety Sign"
Insurance of all Kinds

Sailing Feb. 3
J. Stuart Blackton will sail for England on the Aquitania the day, Feb. 3, to open studios in London.

With Commodore Blackton will go his family and also Felix Orman and Almon C. Whiting, who are to act as literary director and art director and several members of the technical staff.

Lady Diana Manners will start first picture early in the spring.

Want Better Parcel Post
(Special to WID'S DAILY)
Gooding, Idaho—A. J. Schube, secretary of the Idaho Theater Manager's Ass'n, has sent a letter to Postmaster A. L. Burleson seeking better parcel post delivery.

The letter was discussed at the meeting of the association held Boise recently.

Showing This Morning
R. W. Ziegfeld's first picture, "TJ Black Panther's Cub," starring Florence Reed, will be shown privately to the staff and board of directors of the Ziegfeld Cinema Corp. this morning, the latter including "Bob" Fish, Harvard's head coach, Charles J. Briskley, son of the Ziegfeld firm's head, his secretary, and a number of theater owners.

E. A. Farnsworth, director of the Farnsworth Film Co. of 406 W. 31st St., N.Y., has invested in the 2,100-seat Warner Bros. theater to be built at the corner of Park Ave. and 31st St., N.Y., for $1,200,000.

RITCHEY LITHO. CORP.
406 W. 31st St., N.Y.
Phone Chelsea 8336
Putting It Over

_*Special to WID'S DAILY*_

Today, how about 10,000 cents—how about 10,000 scents. That many were used to help put over Paramount's "Heliotrope" at the Rialto."

Along with Manager John J. Cregid and R. C. Cary, cartoonist and exploitation agent on the Famous Players staff, got 3,000 postal cards from New York, each bearing the picture of a leading hotel. These were addressed to Omahas and a message written on them by a lot of pretty girls employed for the purpose, the message reading: "Just learned Heliotrope Harry is out and will be in Omaha week of Jan. 16—Hastily, Betty," all in big writing. The cards were then sent to New York and mailed back to the Omahas. The same plan was worked with postcards showing pictures of the leading hotels in Chicago.

Next, there were 3,000 heliotrope scented bottles distributed by the Rialto. The stunt was carried on for four days. The usual big newspaper stuff was employed, 10,000 heralds were distributed and so many twenty-four bottles were put up that it was impossible to count them. Cary, with his usual artistic sense of humor, carpeted the mysterious appearance of Heliotrope Harry and ran the cartoons in the Omaha papers for a good story.

Los Angeles—A distinct type of exploitation was carried out by managing director Robert E. Wells, for the opening of the New Mission, for which he always hit big ideas, "The Mark of Zorro." The whole theater fairly was bathed in the atmosphere of the "Golden Age of Romance." Upon alighting from your car there met you, two footmen in the band costume that "Doug" wears as Zorro in the picture, and ushering you to the door, you were greeted by Spanish flower girls with huge baskets of violets, who distributed them to the ladies, together with fans and mantillas. Great banquets of flowers decorated the lobby and the interior of the theater. The ushers were colorfully costumed in velvet costumes and crimson sashes. The atmosphere was harmoniously carried out in the lighted, flower-wreathed Spanish balconies, and the twin fountains on each side of the stage.

The opening night was a gala one even for Los Angeles. All the "Who's Who" of the cinema blue books were numbered in the audience.

Colorado Springs, Colo.—The chief exploitation stunt of J. E. Tompkins, manager of the Liberty, in connection with the showing of "Earth-bound" was an unusual lobby display. In front of the ticket booth was a large revolving globe, showing the continents and oceans of the earth. The globe was constructed of a wire frame covered with heavy cloth. A mechanism devised to keep it revolving was obtained for $25. As the globe revolved, passers-by read one of three signs: "Earth-bound," "No, no sign," "Earth-bound, No future life." "Earth-bound," Now playing." Two large lights at the extreme left and right of the lobby were for casting a direct abundance of light upon the revolving earth. The panels on the left and right lobes were painted to resemble the heavens and the steller constellations.

Alliance, O.—"The other fellow one better" is the motto of Lee Smith, of the Smith Amusement Co., operating the New Columbia and the Ideal here and the Strand in Scherrin. O. Smith, when he prepared to play "While New York Sleeps" started off down something different for his lobby.

With few exceptions, exhibitors who thus far have played this film have always hit upon the idea of using the center of the attractive 24 sheet and building a cut-out of Dolores in "Devil's Seacoast gown.

Smith went along the other fellows one better—or maybe a few better, by adding to the cut-out an electrical display which made it a success at the Prolix. The wandering meander attracting much attention.

San Francisco,—A tinker who moved about in the lobby constantly during the run of Universal's "Once a Plumber," helped make it a success at the Prolix. The wandering meander attracting much attention.

Sanford Here

F. M. Sanford of the Western Star Prod., of Los Angeles, has arrived in town to attend business in connection with a series of five Westerns featuring William Fairbanks.

While enroute east he sold Wisconsin to Consolidated Film Co., of Milwaukee and Indiana to Carl Lash, of Chicago.

Ruth Roland expects to remain in New York until the second week in February.

Plan Chinese Propaganda Film?

Los Angeles—It is reported here that a group of influential Chinamen of San Francisco plan to finance a propaganda film which will be used to end tong wars. It is also reported that Tod Browning was asked by the man to make it. He is under contract with Universal.

Martha Mansfield will shortly begin work on her first figure in Selznick. Alan Crossland will direct.

No Successor Yet

Famous Players have named no successor to the late Harry F. Wolberg, who has resigned as vice-president and manager with headquarters in Chicago. Wolberg will enter the coal business.

Beban in Memphis

(Special to WID'S DAILY)

Memphis, Tenn.—George Beban is here in conjunction with his picture "The Man of a Million" which is playing at Lynchburg and Paul Gray organized a 12 piece band and paraded all over town in behalf of the picture. Lots of newspaper space resulted.

Arliss Socks Damages

(Special to WID'S DAILY)

Albany, N. Y.—Arguments have been presented before the Court of Appeals in the action of George Arliss against the Herbert Biron Film Corp. The matter came up on appeal from a judgment entered in New York County, May 5, 1919, upon an order of the Appellate Division affirming a judgment entered Dec. 22, 1917. The action was brought to recover damages for the breach of a contract, whereby it was mutually agreed that the company employ Arliss in "Faisst" for $22,500. The answer was a general denial.

Miss Jacobs, manager of the Pat Casey Theatre Agency, handled the negotiations. The details were arranged but the film company did not avail itself of Arliss' services.

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Adaptations:: Editing

**CURRENT RELEASES:**

*Rose of Nome*—Fox (West Coast)

*Smilin' All the Way*—David Butler

*Girls Don't Gamble*—David Butler

*Tiger's Coat*—Hodkinson—All Star

*Just Pals*—Fox (West Coast).

**IN PRODUCTION:**

*The Quarry*—Meighan—Famous Players

**HOLLYWOOD HOTEL**

Hollywood, Calif.

**CREATIVE CONTINUITY**
Coast Brevities
(Special to WID’S DAILY)

Hollywood—Albert Prisco, who has just finished with Mary Pickford in “The Love Light,” will play an important part in “The Unfulfilled,” starring Florence Lawrence.

Mary Roberts Rinehart has arrived from the East and will turn scenarist while here.

Claire Windsor of the Lois Weber Prod. has left for a motor tour of the missions of Southern California.

Carter De Haven is supervising the cutting of the production, “The Girl in the Taxi.”

Geoffrey Webb has been added to the cast of “The Girl and the Goose,” in which Jean Novak is starring at Universal City.

Marcel de Sano is busy preparing the manuscript and engaging the cast for Carmel Myers’ next Universal feature, “The Dangerous Moment.”

The finishing touches are being put on the new special two-reeler at the Christie Studios. It is called “Scrapily Married,” which will follow “Man vs. Woman.”

Jack White and Lloyd Hamilton, producers of Mermaid Comedies, at the Astra studios, have resumed work on the ninth comedy to be released through Educational.

Ford Beebe, staff scenario writer at Universal City, is the author of “Opals of Evil,” the serial story which will be used as a vehicle for Art Acord.

May Collins, a recruit from the New York stage, has been added to the cast of “The Bridal Path,” which went into production this week under direction of E. M. Hopper.

Grace Darmond has been added to the cast of “White and Unmarried,” the new Thomas Meighan picture, which will be directed by Tom Forman. Jacqueline Logan has the leading feminine role.

John W. Gray, George H. Plinnum and George Morgan, all well known writers of original stories as well as continuity, have been added to the serial and western branch of the Universal City scenario department.

The custom of altering the titles of picture adaptations of stage plays, stories or books, will not be followed by Oliver Monroe. He will label them with the original name, beginning with “The Half Breed” and right on down through the last of 20 or more manuscripts that he now has under preparation in the scenario department.

GAUSMAN

The Real Hope

“The demand for big productions with elaborate sets and large casts is, I believe, the real hope held out for those who find themselves unemployed at this time. The quantity output of the past four years will not again be met, therefore in the theatres there are enough theatres to handle such an output. Producers, I think, have learned that having longer boost of the number of pictures they intend to release, but rather of the magnitude as to size and quality of each film they put on.”—Marshall Neilan.

Maigue Film at Rialto
Charles Maigue’s “The Kentuckians,” with Monte Blue in the star role, will be the attraction at the Rialto next week.

That Ball
(Special to WID’S DAILY)
Los Angeles—The second annual ball of the American Society of Cinematographers, is scheduled for the Ambassador Hotel, Saturday evening. This is the first motion picture ball to be given in the new hotel and members of the Southern California screen colony are expected to gather in large numbers as guests.

Clark Due on the 29th
George Clark, the English producer who has been releasing through Stoll Fim, both in England and America, is due in New York on the 29th. He will make his pictures in this country. Leba Lewis, his press representative, is absurd the Cedric, due to day.

New F. P. Subsidiary
(Special to WID’S DAILY)
Albany, N. Y.—Westover Films have been formed here with an active capital of $10,000 and 2,000 shares of common stock, no par value. The incorporators are L. E. Swartz, Harold M. Pitman and C. E. Hawthorne of Famous Players-Lasky, 405 5th Ave.

The above company was formed to take over the property known as Westover Court in the rear of the Putnam Bldg., which Famous Players own.

Wrangle Over “Passion Flower”
The question of copyright protection of English translations covering picture rights is involved in a motion before the Supreme Court in Brooklyn brought by John G. Underhill, who claims the sole rights for English translations of the works of Jean Benavente, the Spanish novel and playwright. He seeks to have the producers of a picture version of “The Passion Flower,” in which Norma Shearer is cast, show cause why they should not be restrained on the ground of infringement.

The defendants, Joseph Schenck and Richard Crooks, claim that the copyright rights were bought in Paris. Justice Kapper has reserved decision.

SUNDAY SHOWS AND CENSORSHIP

Crafts Using Hampton Article
The World yesterday morning reported Dr. Wilbur F. Crafts, advocate of blue laws as stating in a Washington interview, “The International Reform Bureau is co-operating with leaders in Kansas and Maine and as to state censorship, pointing those states as ‘set the pace’ as they did in prohibition.”

Legislative supporters of state censorship in South Dakota are asking the bureau for literature and advice. The bureau is publishing Mr. Benjamin Hampton’s appeal to the people to demand a stricter standard in motion pictures.”

Investigate Conditions
(Special to WID’S DAILY)
Waterloo, la.—The Greater Waterloo association has launched an investigation of picture conditions here, with a view to advocating legal regulation.

Talk of Censors for Washington
(Special to WID’S DAILY)
Olympia, Wash.—State censorship and perhaps Sunday closing laws are desirable for consideration at the present session of the Washington State legislature. Picture interests are making plans to combat the passage of them.

Censor Board for Devil’s Lake
(Special to WID’S DAILY)
Devil’s Lake, N. D.—Edward F. Flynn, president of the city commission, has appointed the following board of censors with the approval of the commission, Rev. H. G. Walker, Mrs. Ole Sveumgard, C. A. Kettrell, Mrs. R. C. Marshen and Mrs. D. L. Stewart.

Favors Blue Laws
(Special to WID’S DAILY)
Atlanta—One of the prominent clergymen of the city, Bishop Candler, in the Jan. 9 issue of the Journal, takes a strong stand in favor of the blue laws. Bishop Candler’s attitude has gained considerable publicity partly due to the fact that other prominent ministers here have held much more liberal views.

Censorship in Duluth
(Special to WID’S DAILY)
Duluth—The agitation of the Better Films Committee has prompted the dissolution of a local organization. A. Nelson, president of the Duluth Theater Managers’ Ass’n, in which he says that censorship is a national issue, not a local one. He declares that local regulation would be unjust and result in undue hardship for the theatre men.

Censorship as advocated here would make it unlawful to show pictures ridiculing religion, law, or moral standards, such as obscene, indecent, inhuman, gruesome, or which would tend to impair health, or corrupt morals.

Changes in Kansas City
(Special to WID’S DAILY)
Kansas City, Mo.—C. A. Madd, formerly assistant manager of the World, has been made manager of the World’s new Oklahoma City office. D. M. Major, who had been road representative here, will fill the vacancy left by Maddux.

J. H. Blower, formerly representative for Paramount and recently with Pathe, has joined the Vitagraph sales force.

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Tol. Trenton
H. J. Streyekmans, General Manager

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Thursday, January 27, 1922
What of “The Kid”? Brand Wants it for Two Weeks, But Trouble Comes Because of Existant Contracts With Loew

A rather peculiar situation has arisen along Broadway over the showing of “The Kid,” the Strand, as the First National has naturally secured the picture as a regular matter, at the theater management stands ready to book the picture for a second week if it is guaranteed protection. The Loew circuit holds contract with First National for the showing of all pictures of the Chaplin series immediately after they close a week’s run at the Strand. The latter plans to hold the opposition not only from Loew but also the first run exhibitors on Broadway, if it decides to play the picture again.

For that reason the executive offices of First National, it is understood, are taking the matter up with those who hold contracts for the Chaplin series to ascertain if these interests agree to a second week at the Strand before following out the terms of their contracts. If an agreement is reached, the picture will play for two weeks at the Strand. If not, it remains there for the week and then goes into other roadshow theaters.

Cochrane Leaves

R. H. Cochrane of Universal left the coast yesterday. He is expected to remain there for some time.

Patullo Signs

George Patullo, short story writer, is signed to a contract with Paramount in collaboration with Walter Woods in writing the scenario of a new comedy for Roscoe Arbuckle. It will be a continuation of “Gasoline Gus” and is called “Drycheck Charlie,” two recent Patullo Saturday evening post stories.

New Reichenbach Unit

The Harry Reichenbach Sales Corp., has been formed in Albany with a capital of $5,000 by Harry Reichenbach, Harry Saks, Hechterman and Ralph D. Avrun, attached to the French Embassy at Washington.

Reichenbach’s work during the war and later in connection with other pictures is understood to have attracted the attention of the French Government with the prospect of engagement as a result.

Mack Sennett’s first tremendous production for Associated Producers, Inc., “A Small Town Idol,” featuring Ben Turpin, Marie Prevost, Phyllis Haver and Charles Murray, is another gigantic “Mickey.” At its opening week in the 800-seat Mission Theatre, Los Angeles, it grossed $13,950.

--Adv.

At Midnight

Hoover’s Drive Picturingly Celebrated at Capitol With Splendid Bill

Millionaires and film folk helped crowd the Capitol at midnight Wednesday when a special performance was given by the Greater New York motion picture committee to the General Committee of the Evening Relief Council.

(Continued on Page 3)

Start Work in April

(Special to W.D.S. DAILY)

Philadelphia—Ground will be broken early in April for the proposed Fox theater at 16th and Market Sts. The building is now held by present occupants of the properties that make up the site expire then, but one tract will not be available until August. It is not expected that this will interfere with the progress of razing and making the necessary excavations. Plans and specifications are now being drawn by Thomas Lamb of New York.

Hansen Serials

To Be Made on Coast—New Company Formed

Don Meaney, general manager for Juanita Hansen, returned from the west yesterday and announced that Miss Hansen had formed a company called the Juanita Hansen Prod. Co., a California corporation capitalized at $75,000.

The company will make animal serials starring Miss Hansen. Production will be on the coast and work will start shortly. Present plans call for the nine months on the first series.

(Continued on Page 2)

Houdini Back

Houdini has returned to America after a six months’ tour of Europe. His purpose in going abroad was to fulfill a contract made nine years ago for a tour of the Moss-Empire theaters. He has brought back exterior scenes for a prospective production.

Switched?

Three New Series Expected to Go Through Educational—Only Features for 1st Nat

Educational figures in three separate deals, according to reports. By the terms of one, the distributing company agrees to secure the additional series of pictures: the Toonerville Trolley Comedies, produced by the Betzwood Film Corp. of Philadelphia; the Henry Lehrman comedies and Topics of the Day, produced by Timely Films in conjunction with the Literary Digest.

It is understood that all three deals are practically in the last stages of negotiations. First National has been handling the Toonerville comedies and the Lehrman comedies to date. At the recent Chicago meeting when the “Big Five” productions (Continued on Page 2)

Cabanne On Way West

W. Christy Cabanne, who came to New York to deliver the print of “What’s a Wife Worth?” has left for Los Angeles to make his third picture for Robertson-Cole.

Invitation Showing Tonight

(Special to W.D.S. DAILY)

Philadelphia—The invitation showing at the new Stanley theater will be held tonight. It will be preceded by a dinner at the Ritz-Carleton, at which J. L. Lasham will be the host. The first public showing will be held tomorrow.

Adolph Zukor has arranged for a number of financiers, stars and film executives affiliated with his various enterprises to accompany him to Philadelphia in a special car this afternoon to attend the Stanley opening. Those who will go are as follows:


Others who are going are Lewis J. Selznick, who will take with him Martha Mansfield and Eugene O’Brien, E. J. Goddol, of Goldwyn; and Dorothy Dalton. As a matter of fact, present indications point to a general exodus of film executives from New York at 3 o’clock this afternoon.
Cuts and Flashes

Tom Spry, First National manager in Boston is visiting.

Doraldina who made “Passion Fruit” for Metro on the coast is back in New York.

Esther Lindner, formerly with Harry Levey Service Corp., is now with C. B. C.

Alice Hollister is appearing in “The Money Master” opposite James Kirkwood for Paramount.

Goldwyn purchased through the Robert H. Davis Corp, the rights of Anzia Yezierska’s “Hungry Hearts,” as noted.

Western Import Co. moves shortly from its quarters in the Brokaw Block to 71 W. 23rd St, where W. H. Prod. are located.

“Ther Affairs of Anatol” will be retitled as the title of the production which is being distributed by C. de Ville, according from Arthur Schnitzler’s play.

Virginia Valli, who recently completed work in “Stimulating Tommy” and who has been visiting her mother in Chicago, is expected today.

Joseph C. Shea has left the Mc- Graw-Hill Co., Inc., to join Universal, where he will work on the Motion Picture Weekly, the company house organ.

Gordon H. Standing, will be seen in prominent roles in the first two releases of the Sherman Productions Corp., “Man and Woman,” and “Miss 130.”

Torrey Ford of the New York Tribune has written the titles for “Sunshine Harbor,” an original story, by Jerome N. Wilson, featuring Margaret Beecher.

The Prizma prologue for “Isobel or the Trail’s End,” has been sold for Western Missouri and Kansas through the C. B. C. Films, to Standard Film Exchange, Kansas City.

Haliboy Boys Comedies have been sold to Michael Thomas & Co., through the Major Film of Boston for New England and, and S. S. Film Supply Co. of Pittsburgh for Western Pennsylvania and West Virginia.

Gill Transferred

(Special to WID’S DAILY)

Albany, N. Y.—A. J. Gill, assistant manager of Proctor’s Troy theater, has been appointed manager of Proctor’s theater in Schenectady.

Abraham Stone of Albany is now proprietor of the Rialto theater in Schenectady. Stone intends to make extensive alterations and improvements to the house and will open Feb. 1st.


Switched?

(Continued from Page 1)

were shown, the various franchise holders present at the meeting are understood to have expressed their preference for the circuit to handle features with Loew’s. On the circuit did handle four of the Lehman comedies, the last one having been released about six weeks ago.

Topics of the Day are at present being released through Pathé. At the offices of Timely Films it was stated that news of the switch in the Educational exchange units has 1st National franchise holders interested in them and in some cases are controlled by First National men.

Elmer Pearson of Pathé refused to discuss the matter.

Book Hodkinson Releases Seattle—Frank Cassil Hodkinson, Northwest supervisor, has closed a contract with Corporal for a week’s showing of “The U. P. Trail” and “The Brute Master” for their Portland theater.

Open Shop in San Pedro (Special to WID’S DAILY)

San Pedro, Calif.—Four picture theaters opened here one night last week without union operators. This followed the disestablishment of the regular help because they demanded a weekly scale of $56. The managers declare they will run their theaters under the open shop system in the future.

Attention, they claim, is holding up.

“Old Guard” Elects Officers

The “Old Guard,” the title selected by the recently organized club of “old-time Vitagraphers” at a dinner held on Monday evening. The officers are: Anders Randolph, director; Harry Monk, Roger Lytton and William Humphrey, assistant directors; Ray Gallagher, scene editor; C. Graf F Kohler, associate editor; Edward Montague, the heavy; Eugene Mullin, location man; Frank Loomis, studio manager; Russell M. Bland and Walter Boney, assistant studio managers.

In California a coast branch of the “Old Guard” has been formed and has already attained a membership of 25.

Lucy Cotton has been placed under contract by Metro and is cast alongside Leo McCarey in “The Man Who.” George L. Clarke placed her.

Quotations

Last do pfd. — Not quoted
Famous Players — $75 50
Goldwyn — 5/4
D. W. Griffith, Inc. — Not quoted
Loew’s, Inc., New York — 6/25
Triangle — 7/16
World Film — Not quoted

*Quotations by H. Content & Co.

Hansen Serials

(Continued from Page 1)

ial. The product may be state righted, but that has not been definitely determined.

Miss Hansen completed her Pathe contract on Jan. 5. During its life she shopped for materials for Pathe.

Ralph Spence, formerly with Fox, has formed a company called Ralph Spence, Inc., as noted. This company will actively manage the affairs of the Hansen producing unit, Don Meany is associated with Spence in the company and is also the general manager of the production company. Spence will continue his work as film editor.

Hart’s Bit

William S. Hart has autographed 290 copies of his book, “Pinto Ben,” which will be disposed of by Paramount exploitation men in behalf of the Hoover relief fund. Each copy is expected to bring $100, making a total of $2900 for the fund.

EDUCATIONAL PICTURES

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JUMP LIKE A HOTEL RATE

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Will Call It the Capitol

(Special to WID’S DAILY)

Cleveland—The new West Side theater of the Allen Theatrical Enterprises will be called the Capitol.

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STUDIO OF THE DAY—WEDNESDAY, JANUARY 28, 1921

OF paramount importance to the exhibitor are perfect posters. The RITCHAY LITH. CORP. make them.

RITCHAY LITH. CORP.
400 W. 31st St., N.Y. Phone Chelsea 8383
At Midnight
(Continued from Page 1)
“Roxy” was chairman and arranged the show. It was unusual and splendid. An excellent program was presented, with two Prizmas and a news weekly shot of a starring group in Eastern Europe. Special dances were given also and the Oratorio Society under Walter Damrosch sang, while Victor Herbert directed his own compositions. John Wenger’s backgrounds were, as usual, splendid, and the news weekly shots were popular.

Herbert Hoover spoke, telling of the work of his organization, and C. C. Pettijohn told of how the picture drive was progressing all over the country, reading telegrams from various cities. In behalf of the industry he presented these wires to Hoover on a handsome silver platter inscribed especially for Mr. Hoover.

Mr. Pettijohn’s mind was made easier yesterday morning when he received a wire from chairman Bing-Ham in Indianapolis, advising him that the Hoosier state was in line for its share. The wire came too late to be presented to Mr. Hoover with the others. For those who don’t know, C. C. comes from Indianapolis.

Cash With Harry Levey
M. Lowell Cash is now handling publicity for the Harry Levey Service Corp.

Zellner Transferred
Arthur J. Zellner of the eastern Metro studio staff has been transferred to the coast. He leaves New York on Feb. 5 for the coast studios.

Willman With “Big 4”
W. W. Willman has been appointed by Hiram Abrams to the position of resident salesman of the new United Artists’ office in Indianapolis, which is located at 21 Dolly Madison Apts. Willman was formerly with First National and Metro.

Nowell in Deal With Menchen
(Special to WID’S DAILY)
Los Angeles—It is by agreement with Joseph Menchen, Jr., of the Celebrated Authors’ Society of New York and the Socieete des Films Menchen of Paris, that Wedgewood Nowell has acquired rights to 18 “Arsene Lupin” stories by Maurice LeBlanc, and 20 “Raffles” stories by E. W. Hornung.

Nowell, as noted, has formed his own company to make four pictures a year.

Gallic Curi in Films
Galli Curi, the famous opera singer who recently married Homer Samuels, her accompanist, at Minneapolis, is now in the town. According to reports, in her conversation with newspaper men present at the time of the wedding that she would not be adverse to entering pictures if an opportunity were offered. Exclusive views of the ceremony appear in the current issue of Selznick News No. 6-B.
Coast Brevities
(Special to WID'S DAILY)
Hollywood—J. L. Frothingham has signed Barbara La Marr to appear in his productions.

T. Daniel Frawley has become a member of Metro's West Coast directorial staff.

Frank Elliott has been engaged for "Dated."

Allen Forrest has been engaged by Louis B. Mayer to play a leading role with Anita Stewart in "The Invisible Fear."

Universal has received word from Robert Thorby at Yosemite that the company lost some valuable electrical equipment as the result of a landslide which occurred there.

"Dated," a gripping story from the pen of Maxwell Smith, a Saturday Evening Post story, will be produced by Metro with May Allison in the principal role.

"The Invisible Fear," by Hampton Del Ruth, has been purchased by Louis B. Mayer as the next vehicle for Anita Stewart.

Reports from the Clara Barton Hospital state that Madge Tyrone, prominent scenario writer, is rapidly recovering from a severe injury sustained in an automobile accident.

Reorganized
Northwest Board of Trade Undergoes Changes—Endert Now the President
(Special to WID'S DAILY)
Seattle—The Northwest Film Board of Trade was reorganized on a more active footing and new officers were elected at a meeting last week.

George P. Endert, manager of Famous Players, was elected president, succeeding L. O. Lukin, manager of First National. Guy Navarre, manager of the local Fox office, is the new vice-president, and J. T. Shefield, manager of Greater Features, the new secretary-treasurer. C. L. Churton of the local Famous Players office, has been employed to look after the secretarial details.

A grievance committee to treat with complaining exhibitors and a committee to work with the exhibitors on the Hoover Relief Fund Drive was appointed. Others will be appointed as needed.

Film Stocks Exclusively
(Special to WID'S DAILY)
Los Angeles—The M. P. Securities Co., with offices at 454-460 I. W. Hellman Bldg., is in the market to handle the stock issues of any reputable film company. It is to confine its activities to picture companies.

The officers of the company are Clyde L. Clark, president; W. D. Curtis, vice-president; and E. L. Alpaugh, secretary and treasurer.

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Here's the June List—
Eight more big ones in June, eight productions that you can count on to fill your house. And remember, these are not merely planned. They are all either finished or already in work.

Roscoe ("Pappy") Arbuckle in 'THE TRAVELING SALESMAN''
James Forbes' comedy classic, adapted to the big comedian's particular style, making another roaring farce like "Brewster's Millions."

Cosmopolitan Production, "THE WILD GOOSE," by Gouverneur Morris
A cast including Mary McLaren, Norman Kerry, Holmes Herbert and Dorothy Bernard interprets this great story, produced by the studio which made "Humoresque."

Thomas Meighan in "WHITE AND UNMARRIED," with Lila Lee
A wholesome romance laid in Paris and New York. From the delightfully humorous story by John D. Swain, in Munsey's Magazine.

Donald Crisp's British Production, "APPEARANCES"
The first original story by the author of "Knock," Edward Knoblock. Featuring David Powell, hero of "On With the Dance," and made in beautiful English locations by an American director.

Douglas MacLean in "ONE A MINUTE," Ince Production
Fred Jackson's bowing farce, so full of good humor and laughs that it makes one of MacLean's very best vehicles. Directed by Jack Nelson, who made "The Rookie's Return."

Thomas H. Ince Special, "THE BRONZE BELL," by Louis Joseph Vance
The famous writer's best selling tale of adventurous romance, made up of countless surprises and thrills. Personally supervised by the producer with Doris May.

Ethel Clayton in "SHAM"
The famous stage success in which Henrietta Crosman scored her greatest triumph. Cast includes Theodore Roberts, Walter Hiers and Sylvia Ashton.

George Melford's Production, "THE MONEY MASTER," by Sir Gilbert Parker
The director and author of "BEHOLD MY WIFE!" again in combination, working together on another mighty drama of the Northwest. One of the biggest of all the year's big productions.
Stanley Opens
the Throng at Philadelphia—
heater a Credit to the Industry
(Special to WID'S DAILY)
Philadelphia—The Stanley theater,
latest picture palace to be added
to the chain of the Stanley Co. of
rica, was given its invita-
ing last night.
Receiving the exercises at the the-
there was a dinner at the Ritz-
on which the principal ad-
was delivered by Judge Hor-
. At the table were such
men as A. L. Erlanger, J.
het, Samuel Rothafel of the
New York; E. F. Aller, Wil-
Sun, “Winnie”
an, Harry Schwabke, J. D. Wil-
Ellis Gimbel, George H. Earle,
for Clarence Wolf, J. D. Lita-
has Love, Fred C. Nixon-Nird-
Harry T. Jordan, Governor of
and Mayor Moore, as well as
who came from New York with
ph Zukor, as noted in yester-
today.
Mr. Marshbaum made the open-
address, saying in part:
the Stanley Co. came into exist-
with a small picture house at
the corner of 5th and Market Sts.
the industry was still in its
ng clothes. My recollection at
had a seating capacity of
(Continued on Page 3)

australian Plan Lenghthy Visit
(Special to WID'S DAILY)
dney, Australia—W. A. Gibson,
aging director of Australasian
ls., Ltd., together with Stuart F.
of Union Theaters, Ltd., are
ing Sydney on Feb. 3rd on the
er Niagara for the purpose of
ng all the studios and leading
ers of theaters of America, with a
orporating ideas in their
theaters which they are intro-
ning into Australia along the latest
rican lines.

Annual Luncheon Today
annual luncheon of the Na-
Board of Review is to be held
the Hotel McAlpin today. Speak-
far announced are Col. Arthur
ard, Charles Miller, president of
M. P. D. A.; Whitman Bennett
ward, Lionel Barrymore
ert Hoover will also make
ort to attend.

Abrams Back
ram Abrams returned unex-
the coast yesterday and
own to Philadelphia to attend
opening of the Stanley theater in

Harry Lubliner of Lubliner and Trinz wires from Chicago: “Mack Sennett's first production for Associated Producers, 'A Small Town Idol,' is one of the greatest box-office pictures of all time.” We say: “It's a sensation”—Advt.

400 In Line
Greater New York Theaters Expect
to Entertain 500,000 Children
It was stated at the offices of the
motion picture committee for
European Relief in Greater New
that about 400 theaters will give spe-
performances this morning. It
expected that fully 500,000 children
will attend the special performances.
Hugo Riesenfeld will give a special
(Continued on Page 3)

A Merger—Almost
There was some talk in film circles
yesterday that an important deal was
between the Harry Levey Service
Corp., and the Community Motion
Picture Bureau. The report had it
that some sort of a merger was being
considered.
Harry Levey would not talk of the
matter and W. D. Foster of Com-
unity stated that there was abso-
ly nothing to it.

New Arrow Deal
About to Close With Morris Schlank
for Two Series of Pictures
W. E. Shallenberger of Arrow
Film is about to close a deal with
Morris R. Schlank, who is now in
from the coast.
The deal calls for the distribution
by Arrow of a series of 24 two reel
comedies, in two series of 12 each.
In addition Schlank will make eight
features in a series of four each. The
first will be ready about March 15
and will be released one month
after that date.
Shallenberger and Schlank leave
for the coast shortly to see actual
production get underway on the pro-
posed productions.

Going to Coast
May McAvoy, who recently
finished work in “Sentimental Tom-
y,” leaves for the coast on Monday
to start work on a story by Hector
Turnbull.

Buys “Aphrodite”
Harry Levey Takes Over French
Film from Harry Reichenhagen
Harry Levey has stepped out of
the industrial field long enough to buy
out Harry Reichenhagen's interest in
the French-made version of “Aphro-
dite.”
Levey has arranged to show the
picture in the Pathé projection rooms
on Monday afternoon. He stated
yesterday that he didn't know as yet
how the picture would be distributed
in this country. A print has been
here for several weeks.

Reichenhagen Away
Harry Reichenhagen left yesterday
for a 10 day visit to Chicago.

Aquitanian Delayed
George Clark the English producer
will not arrive in New York until to-
morrow, because of the delay of
the Aquitania in reaching port.

New Loew House
(Special to WID'S DAILY)
Cleveland—The press of a Loew the-
ater was opened a few days ago
State will be opened on the 5th. A
large number of film stars will come
here from New York to attend the

Special Showing on Tuesday
Loew Film will hold a special show-
ing of "A Connecticut Yankee in
King Arthur’s Court” at the Broad-
theater on Tuesday morning.
Harry Myers plans the Yankee.

Fifth Week on Coast
(Special to WID'S DAILY)
Los Angeles—"A Connecticut
Yankee in King Arthur's Court," is
rounding out its fifth week at Miller's.
The scale is $1 top.

"Footlights" Next
Elgie Ferguson will start work on
"Footlights" a Rita Weiman-Sat-
Tuesday Evening Post story as soon as
John S. Robertson concludes work
on "The Magic Cup," in which Con-
stance Binney is being starred. "It
will be made in the East.

A. S. C. Ball Tonight
(Special to WID'S DAILY)
Los Angeles—It looks like a big
night for the film colony here. Two
important events are scheduled, one,
the opening of the Ambassador thea-
er, owned by Cole Bros. and Sol
Lesser, and the other the second an-
ual ball of the American Society of
Cinematographers at the new Amb-
bassador Hotel.
Schaefer Elected
Again Heads Allied Amusement Association
First President
(Special to WID'S DAILY)
Chicago—Peter J. Schaefer of Jones, Linick and Schaefer has again been elected president of the Allied Amusement Association, the organization that has representatives in every branch of the theatrical profession from pictures to grand opera.
Schaefer was elected president of the association when it was organized two years ago. He was succeeded by Maurice Choyfinski, who found the pressure of other business too great, schaefer was called upon and then for 1921.

Ira Waters Missing
Friends and relatives of Ira Waters, known privately as Ira N. Goldwater, are concerned over his welfare. Waters has been working with Johnny Hines in several "torchy" comedies. He has been missing since Dec. 23.

Service De Luxe
Metro will dispatch by special messenger a print of "The Four Horsemen" to the author, Vicente Blasco Ibanez, who is now at Nice. Harry Bedker of the New York exchange, will take personal charge of the print, traveling by way of London, where he will meet Harry J. Cohen, foreign manager for Metro.

Optimism the Keynote
Jerome Lewis, road sales manager for the Victor Kremer Company, during the past two weeks has covered all the large cities between here and Chicago, and reports increased patronage in houses along the line and a generally optimistic view of business among the exchanges. Lewis is handling "The Winning Trail," "The Handicap" and other Kremer productions.

Climax Film Corp. moving into Room 1003 in the Godfrey in the quarters formerly occupied by Jans Pictures, Inc., on Feb. 1.

The title of the "Man From Toronto," achet Withey production for Constance Talmanidge, has changed to "Lessons in Love.

Read Reviving House Organs
(Special to WID'S DAILY)
Los Angeles—Sig. Schlegler of J. F. B. Reiner, Jr., Prod. is reviving the "Read Review," publicity newspaper of the doings of the Read productions at Culver City. This paper has a four page supplement called the "Read Pictorial," carrying nothing but photographic material to be supplied in photo cut and mat form to all newspapers. The first edition of the review will be out Feb. 1st and will be a semi-monthly; the pictorial supplement will be issued monthly.

Goldstone Buys Reissues
Phil Goldstone of the Western Star Prod., producers of a series of William Fairbanks westerns, has purchased a number of Universal reissues from the Picture Arts Sales Corp., which is handling them. Goldstone has bought the rights for the entire world.

Thinks Titles Should Be Better
Pearl Doles Belk, who thinks that titles in pictures should be improved upon. She is therefore offering her services to producers to whom she writes. Mrs. Bell wrote: "Her Elephant Man" "Love's Harvest" and "Wing Toy," produced by Fox with Shirley Mason.

Lubin on Trip
Bert Lubin has left New York for a trip through the Middle West on behalf of "West of the Rio Grande." He has sold the picture to Reliance Film of Washington for the District of Columbia, Delaware, North Carolina, and Virginia and to the Theater Owners Amusement Co. of Salt Lake City for Colorado, Utah, Montana, Idaho, and New Mexico.

Opens in Feb.
(Special to WID'S DAILY)
KalisPELL, Mont.—The new $75,000 theater here is nearing completion. Details are not available, but it is expected to open the house early in February.

Kramer Select Manager
Earl Kramer has been made manager for Select in Newark. The exchange serves northern New Jersey.

"Sunset Harbor" is an Edward Hemmer Prod., in which Margaret Beecher is featured.

We Are Experts
We modestly admit it—but it's the truth. Twenty years of experience in the theatrical and motion picture industry have given our staff a thorough knowledge of YOUR problems. Our ads on interoffice press is yours for the asking and we are as close to you as your phone.

We are experts as to cards, as to flowers, as to哈哈.
STANLEY OPENS

(Continued from Page 1)

about 60 people, and the performances lasted about five minutes. Though merging of individual interests and affinities with other expressions of labor leaders, this has become one of the leading organizations in the motion picture field.

Directed by Mayor Moore and Governor Sprout.

Then came the overture, "Pomp and Circumstance," by the orchestra from the several theaters on the program, and then the Stanley News. Next was a cartoon comedy, "Out of the Ink Well," and this was followed by vocal numbers by the Stanley Male Quartette. A Prizma, "The Message of the Flowers," preceded the prologue, which was especially arranged for this theater by Hugo Riesenfeld. This was preliminary to the showing of the picture and was a beautiful tableau. The picture selected was Cecil B. De Mille's, "Forbidden Fruit.

Philadelphia will have every reason to be proud of Stanley, for it represents the most advanced ideas in theater construction, is wonderfully commodious, and in beauty and effect, has become one of the wonders unsurpassed among the photo-play houses of the city. Indeed, it is beautiful. Whether there is a handsome or better equipped house in the country.

No expense was spared, with the result that both theater Stanley, from 19th and Market Sts. a $2,000,000 memorial to that genius of the films, the late Stanley M. Mabusham, whose untimely and untimely in that of the theater.

The theater accommodates 4,000 people. The mezzanine which is comprised of five tiers of playhouse, including the orchestra, for those who prefer the box seats. There is an immense balcony box, which is 50 feet from the stage. The sound systems, direct and semi-direct, and flat lighting, all three-color effect, are arranged such that one system will be accompanied by the others by a set of dimmers, and any lighting effect desired is possible of attainment. For the various chandeliers and concealed lights behind sunken art glass inclosures an expenditure of $75,000 was made. The chandeliers are all of special design and embody in construction crystal and gold.

KREMER SELLS UPPER N. Y. RIGHTS

The Great Northway Film Co., recently organized in Syracuse, has purchased the "Mad Lantern" rights, and is negotiating for other Kremers' productions for upper New York State.

Four Goldwyns Ready

Four Goldwyn releases are ready for this week. They are "The Age of Innocence," "We Had a Neglect Your Wife," a Gertrude Aster story; "Will Rogers in "Mr. and Mrs. Captain Brown," and "Mr. Barnes of New York."" It was arranged for the little folk during the Christmas holidays.

The performance at the Capitol will be given under the direction of Henry Thomas, director of John S. Dowd of S. L. Rothfel's production staff. The program, which is designed especially for the children, will consist of the Prizma picture, " Neighbor Nelly," and "Mrs. Lemon in the Vinegar comedy. "The Stage Hand," and the Booth Tarkington comedy, "Edgar Camps Out." A. "Rothern, Mill, Gambrelly and Suckerwool-, a picture of the "Air de Ballet" by Victor Herbert, and Leon Leonidoff will be a character dance. Dr. Al- bert Grand and will play several songs for the kiddies in the audience to sing. Madge Evans will appear personally after the presentation of her picture.

The Strand is not going in for special features at this morning's performance, but the regular bill will be given.

(Special to WID's DAILY)

Seattle—A number of prominent film stars have sent articles used in the production of their pictures to Seattle. These will be auctioned off at the special show to be given here this morning in behalf of the Hoover fund.

Douglas Fairbanks has sent the sword he used in "The Mark of Zorro." Mary Pickford, the famous "The Love Light." Charlie Chaplin, the cane and derby he has used in past productions; D. W. Griffith, an autographed picture of Robert M. and the romantic he used in "The Life of the Party." Bebe Daniels, a broach she has worn in some of her pictures; Ann Forrest, a scarf received from one of her friends; Wallace Reid, a hat; Elliott Dexter, a silk handkerchief; Norma and Constance Talmadge, slippers.

CLARA K. YOUNG ENTERTAINS

(Special to WID's DAILY)

Syracuse, N. Y. — Clara Kimball Young passed through on her way to the coast. Milton D. Cran dall, the theatrical agent who stopped off here and worked a clever stunt with the local Hoover committee.

Cran dall correlated 7 kiddies, hired a limousine to carry them on a tour of the town. He bought them dolls, candy, ice-cream and whatever else children wanted to make them happy. He also bore a banner "Clar a Kimball Young Unit for Hoover Relief." The newspapers caught on to the idea in great shape and gave it much space.

Florida City Buys Another

(Special to WID's DAILY)

Lake City, Fla. — Lakeland Amusement Co., which has been operating the Casino, has taken over the Auditorium.

DIRECTOR OF THE TRADE

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Millions Invested in New Houses

Many Enterprises Announced, Notably in the Middle West—Over $12,000,000 Involved—Eight New Ones in Greater New York

Reports received by WID'S DAILY from all sections of the country indicate that there is a veritable orgy of new theaters planned.

Below are reports of contemplated theaters, representing a proposed financial outlay of over $12,000,000. The Middle West is to be the scene of the largest number of houses and in New York alone, plans have been announced within the past few days for eight new theaters, representing an investment of over $1,000,000.

Brill Selects De Rosa
Sol Brill has selected Eugene De Rosa to draw plans for construction of an $400,000 theater at 184 Floyd St., to be called the Brinckov, to be built in Manhattan Ave., Brooklyn, at a cost of $400,000.

Another Brooklyn Theater
The Sinai Realty Co., with offices at 184 Floyd St., will erect a $125,000 theater at Onderdonk and Myrtle Aves. in Ridgewood section of Brooklyn.

Another Myrtle Ave. House
Myrtle Ave. and 2959 St. in Brooklyn is the site of a third theater in Brooklyn. It will cost $75,000 and will be built by B. Livoti of 1163 Herkimer St.

New Bayonne Theater
A 2,300 seat theater will be erected at 23rd St. and Broadway, Bayonne, S. J., on the site of the old Bijou theater. Pictures and vaudeville will be shown in the house which is being built by Keesport and Binkow, who own the Strand in Bayonne. The house will be ready Labor Day. It will cost about $350,000.

Three Theaters for Baltimore
(Baltimore city, the new theaters are planned for this city.

The American Theater Co., offices in the Equitable Bldg., will erect a $200,000 house on the Boulevard near 33rd St.

The Eureka Amusement Co. of 11th Columbia Ave., will build a theater at 709 Columbus Ave., at a cost of $100,000.

The Washington Theater Co., offices in the Equitable Bldg., plans a house at 811 Pennsylvania Ave., to cost $125,000.

Big House for Long Beach, Cal.
(Los Angeles city, a $1,000,000 theater to be erected by Fred A. and Roy Miller of Miller's theater in Los Angeles property.

The house will be built on Ocean Ave., between Pine and American Aves. It will seat 2,500.

It is said the Long Beach house will be the first in a projected link of Miller theaters in Southern California.

Cleveland—Theater projects involving $2,700,000 are announced for this city.

The Keith interests will erect a $3,500,000 house on Prospect Ave. The structure will be a 16 story affair and will have office space for rent. A $200,000 theater will be built by T. Urbansky at Lorain Ave. and Fulton Road.

Panatges in New Orleans
Panatges in New Orleans—Alexander Panatges has plans for a $1,500,000 theater in this city. The seating capacity will be 2,500 and the building a six story structure with office space. The site is at Canal and Rampart Sts.

Spiegel in Schenectady
(Special to WID'S DAILY)
Schenectady, N. Y.—Max Spiegel of New York has now arranged for the drawing of plans for his proposed theater. Five hundred thousand dollars is involved.

Another for Boston
(Boston, Mass.—H. Ellenberg and the Jamaica Amusement Co., offices at 37 Tremont St., will erect a $200,000 theater on Commonwealth Ave. near Harvard Ave. The building will also house stores.

Change Plans in Milwaukee
(Milwaukee city—W. Sarres has made some changes for the theater he will build at 35th and Lisbon Sts. The house will cost $75,000 and it will be a one story affair.

Big One for St. Louis
(St. Louis city—A. E. McDermott is interested in a syndicate, name unknown, which plans to erect a $500,000 theater here. The site is at 19th and Chestnut Sts.

To Build Theater
(Pittsburg city—A. P. Gillespie, representing Pittsburgh theatrical men, announces that the firm will shortly erect a theater in Me Keesport.

New Detroit Theater
(Detroit city—P. R. Rosella, architect, with offices at 405 Congress Bldg., is receiving bids for the erection of a two story brick theater to cost $200,000 on Shoemaker and Hurubit Ave. for Tatti & McKay.

$250,000 House for Manchester
(Manchester, N. H.—The Orpheum Theater Co. will erect a $250,000 theater here. New York architect, is preparing the plans.

Stern to Build in Newark
(Special to WID'S DAILY)
Newark, N. J.—A one story theater will be built at 37-49 Gray St. by Joseph Stern. The project will cost $50,000.

House for Wrightstown, N. J.
(Wrightstown, N. J.—B. A. Levin, whose office is at 37 South Broad St., Trenton, will erect a theater here at a cost of $150,000.

Elizabeth, N. J., to Have One
(Elizabeth, N. J.—A $300,000 picture theater will be built here. The owner is unknown, but the architect is J. Waymouth in the Paterson Bldg.

$400,000 Westfield theater
Westfield, N. J.—Reilly and Hall of New York city will draw plans for a $400,000 playhouse in behalf of A. S. Flagg.

New Rowland and Clark House
(Pittsburgh—Rowland and Clark are building a $300,000 theater on Murray Ave. and Darlington St. The building will be two stories in height.

A Second Detroit House
(Detroit city—The Riviera Theater Corp. will erect a $150,000 theater to be known as the Riviera on Cadillac Blvd. near East Forest Ave.

Theater for Kenoshia, Wis.
(Kenosha, Wis.—A theater project to cost $50,000 will be launched shortly. J. G. Rothe will construct the theater which will be on Main St.

Parsons, Kans., Too
(Pawson, Kans.—The Parsons Amusement Co. is having plans drawn for a $250,000 theater and office building. The building will be a three story affair.

Keith Theater for Dayton
(Dayton city—The B. E. Keith Theatre Co. will erect a theater 125 ft. on Main St., near Ist. It will cost about $900,000.

Kewaunee, Ill., in Line
(Kewaunee, Ill.—W. P. Peirce will build a theater here to cost $110,000.

Adams Co. in Fairfield, Ia.
(Fairfield, Ia.—The Adams Co. will erect a $250,000 theater here. The theater building here at a cost of $100,000.

(Springfield, Mass.—The contract has been awarded for the $100,000 theater to be built at Jefferson and Main Sts., to R. G. Moore, E. P. Nooney, and L. F. Cohen.

$90,000 House in Monticello, N. Y.
(Monticello, N. Y.—A two story theater will be built here at a cost of $90,000. Washington and Mill plan.

Goldman Plans One in Cleveland
(Cleveland—A. H. Goldman, who office is in the Society for Savings Bldg., will build a $75,000 theater on main Central Ave. near E. 71st St.

Whiting, Ind., Theater
(Whiting, Ind.—A $200,000 theater will be built here. The architect is W. P. Whitney, 122 S. Michigan Blvd., Chicago, who is well known by the name of the owner.

Small House in Philadelphia
(Philadelphia—A theater to co $75,000 will be built at Fanshaw at Rising Sun Sts. by an unknown builder. The architect is H. N. Miller. The offices at 34 S. 17th St.

$75,000 House in Norwich
(Norwich, Conn.—M. Kingon will build a $75,000 picture theater on Broadway. Architect not selected.

Middletown, O.
(Middletown, O.—A $75,000 theater will be built in the downtown district. Owner is unknown.

Niles, O.
(Special to WID'S DAILY)
Niles, O.—A. S. Warner and Sons Youngstown will build a theater here. Cost to be $75,000.
The girl thought she could love no one. The man thought she could love someone. And one of them was right.

The OFFSHORE PIRATE

an F. SCOTT FITZGERALD story

starring VIOLA DANA

Adapted by Waldemar Young from the Saturday Evening Post story.
Directed by Dallas M. Fitzgerald.

JURY IMPERIAL PICTURES Ltd., Exclusive Distributors throughout Great Britain.
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It was at the College Prom on the night of the big football game. The belle of the evening had just refused to dance with the hero, because he was a student waiter in a college boarding house.

The hero’s indignant chums determined to teach the snob a lesson, and when the latter’s nose had come down out of the air, she suddenly discovered that the Prom had become a waiter’s ball!

This is just one of the corking situations in

"THE SNOB"

Adapted from the William J. Neidig story by Alice Eyton
Directed by Sam Wood

with bewitching WANDA HAWLEY as the snob.

Here are thrills and laughs galore.

Here is the stuff that pride is based on—pride in the clean, wholesome, undiluted Americanism of the story.

Here is a box-office scoop that is guaranteed to shovel 'em in!

REALART PICTURES CORPORATION
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News of the Week
in Headlines

Monday

Charles R. Rogers expected to handle Selznick reissues through Select exchanges, but with his own sales force.

John S. Robertson and Charles Maigne to direct Realart stars. Temporarily stop director specials for Paramount.

Jesse J. Goldburg to produce again.

Tuesday

Walter Wanger reported out of Famous Players as production manager.

Charles Chaplin plans features only, after completing First National contract.


Censorship looms up in Massachusetts.

Wednesday

States Theater Corp., Frank G. Hall, president, to build theaters in Northern New Jersey.


William S. Hart reported ready to retire when present contract is completed.


Harold Goodwin to star for Fox.

Capitol, New York, holds midnight performance for Hoover relief fund.

Thursday

Federated expected to distribute Special Pictures’ long features.

United Artists expect to release D. W. Griffith picture in April.

Five new theaters planned in Greater New York. Represent outlay of $775,000.

Viola Dana signs new Metro contract.

Friday

Strand, New York, may show “The Kid” two weeks.

Educated reported about to close for Toonerville Trolley comedies, Henry Lehrman comedies and Topics of the Day.

Juanita Hansen to make serials independently. Pathe contract completed.

Saturday

Harry Levey buys French-made “Aphrodite.”

Stanley theater, Philadelphia, opens.

Millions being invested in new theaters.

“Pardoning the bad is injuring the good”—Benjamin Franklin.
Gorgeously Extravagant Production of Modern Cinderella Story

Cecil B. DeMille’s production
“FORBIDDEN FRUIT”

Paramount

DIRECTOR .................. Cecil B. DeMille
AUTHOR ..................... Jeanie Macpherson
SCENARIO BY ................ Jeanie Macpherson
CAMERAMAN ................ Alvin Wyckoff
AS A WHOLE .............. Typical DeMille production;
lavish in the extreme; a feast for the eyes

STORY .......... Also of the DeMille variety; a marriage
problem with some tense situations but doesn’t
impress

DIRECTION ......... Splendid; always bent toward the
artistic

PHOTOGRAPHY ................ Excellent

LIGHTINGS ................... Also excellent

CAMERA WORK ................. Well judged

PLAYERS .......... Agnes Ayres, Clarence Burton,
Kathlyn Williams, Theodore Roberts, Forrest
Stanley and Theodore Kosloff all do very fine
work

EXTERIORS .................. None

INTERIORS .......... Some exceptionally unusual sets

DETAIL ................. Good but sometimes there’s too much
of it

CHARACTER OF STORY .......... Young wife who
supports husband and is true to him even after
she falls in love with one who really loves her

LENGTH OF PRODUCTION .......... 7,804 feet

In “Forbidden Fruit,” Cecil B. DeMille has another
of his spectacular extravaganzas which is perhaps even
more lavish than its predecessors. There is probably
not more than a few hundred feet in the whole 7,804
that is not a direct appeal to the eye. DeMille has a
peculiar facility for taking the most commonplace
situations and dressing them up in fancy attire so as to
make a really artistic and entertaining picture of them.

Jeanie Macpherson’s story is not a wonder of itself
and there’s nothing in it that is obviously new to the
screen. It’s the same old marriage question. Shall
a woman remain true to her husband even though she
has married “for the worse?” According to strict
“movie” formula she should, because the unworthy
husband is sure to die conviently and allow the faithful
wife to marry her patient lover who is Johnny-on
the-job for the finale. But the story isn’t going to
matter much for DeMille has transformed it into a
modern Cinderella fantasy with shots of the palace
ball room and other artistic replicas of the fairy tale.
However, despite his ability to do such fine things
with such situations, there are perhaps not a few who
would like to see a producer with such capabilities
as DeMille, take a story from married life that is not
always an obsolete case, one more of the everyday
variety, and produce it; a simple story, simply told.

Just as clothes make the woman, so does the produc-
tion often make the picture and not alone in the
money spent to make it but in the players secured,
does “Forbidden Fruit” base its appeal. Agnes Ayres
as the modern Cinderella is charming and knows how
to wear clothes. The entire cast is excellent.

Mrs. Mallory persuades Mary Maddock, her seam-
stress, to take the place of an absent guest at her din-
ner party. Gorgeously gowned, and very beautiful,
Mary wins the heart of Nelson Rogers, who eventually
asks her to marry him. Mary realizes what she is
missing by remaining faithful to her abusive, idle hus-
band whom she supports. After a final insult from
him she remains with the Mallory’s. During the
night she is awakened and finds her husband, a
burglar, stealing Mrs. Mallory’s jewels.

Maddock escapes, but Mary tells Rogers the man
is her husband. She refuses the suggestion of divorce
and returns to Maddock, who then blackmails Rogers
for $10,000, which he is to divide with his crook part-
er. In a fight over the money the partner kills Madd-
dock, leaving Mary free to marry Rogers.

Should Make Lots of Money For You

Box Office Analysis for the Exhibitor

If pictures were divided into two classes, one notable
for heart interest and human appeal regardless of the
production accorded, and another consisting of pic-
tures marvelously and extravagantly beautiful to look
at—it this were the case “Forbidden Fruit” would
undoubtedly head the second group for it is prob-
ably the most lavish and splendidly made picture of
the year.

It should be well worth your while to secure the
picture if possible for it’s really well worth while
seeing. And anyone who is interested in the artistic
work of DeMille and has enjoyed his previous produc-
tions will certainly want to see this. It should’t be
necessary to offer any suggestions for exploiting or
advertising this. DeMille’s name, and the title which
certainly has no small drawing power, together with
the names of the entire cast should be sufficient to
satisfy anyone who is at all interested in motion
pictures.
Deserves a Place in the List of the Year's Best Pictures

Vera Gordon in
"THE GREATEST LOVE"
Selznick-Select

DIRECTOR ......................... Henry Kolker
AUTHOR ............................. Edward
SCENARIO BY ...................... Edward J. Montague
CAMERAMAN ........................ Jules Cronjager
AS A WHOLE............ A common sense production and a human story which might be called a second "Humoresque"

STORY........Mother love theme that gets under the skin; simply but effectively told
DIRECTION ......................... Excellent
PHOTOGRAPHY ..................... Satisfactory
LIGHTINGS........ Usually all right; not always sharp
CAMERA WORK ................. All right
STAR............ Lives again the role of the East Side mother
SUPPORT........ Fine cast; all do splendid work
EXTERIORS ......................... Few of them
INTERIORS ......................... Correct
DETAL ......................... Good
CHARACTER OF STORY ............ Typifies ideal type of mother whose happiness is shattered when her son is accused of a murder
LENGTH OF PRODUCTION .......... About 5,800 feet

It is quite often the case that a picture made along the lines of some previously successful picture of the same type, doesn't come up to the original. But "The Greatest Love" is sufficient proof that such is not always the case. The same element of mother love and the same atmosphere of the East Side and later the uptown section, is evident as it was in "Humoresque." This is not to infer by any means that "The Greatest Love" does not succeed on its own merit. It does.

Vera Gordon is essentially the picture's main appeal.

Her performance is unusual and her emotional bits cause the chunks in your throat. She is undoubtedly without equal in the portrayal of a certain type of motherhood.

The direction of the picture is excellent, perhaps the best that Henry Kolker has ever done. The production is common sense all the way through, inexpensive but real and effective. One noteworthy bit is the manner in which the trial scene is handled. Instead of the customary long shot of the courtroom, the family of the convicted youth are shown waiting for the verdict of the jury in an adjoining room and just a glimpse of the courtroom is shown through a half open door. There is one short sequence which they have neglected to tint. The players are shown in evening clothes in a garden but the lighting would indicate daytime.

Mrs. Lantini, an Italian immigrant mother, is the personification of "The Greatest Love"—mother love. With her husband and two children, a boy and a girl, she seeks happiness in the "promised land." Time passes and through the success of the son Lorenzo, who has become an architect, Mrs. Lantini is happy in her uptown apartment, although she still wears her apron and fusses about the house despite the servants.

Lorenzo is engaged by Richard Sewell, a theatrical manager, to draw the plans for his new theatre. Francesca meets Sewell who offers to lend her a costume for a charity fete at which she is to dance. But the unscrupulous Sewell is merely laying a trap and Francesca returns to her home and confides in Lorenzo who goes to the manager's office where he finds him dead. Lorenzo is accused and found guilty but later freed when Sewell's discarded wife confesses the murder.

Your Own Fault if You Can't Clean Up with This

Box Office Analysis for the Exhibitor.

The fact that "The Greatest Love" is another "Humoresque" should boost it rather than injure it. Those who saw the former mother love picture will certainly want to see this. Go as far as you like in your promises. It's the sort of thing that gets under the skin and they can't help but like it even though it brings a lump in the throat and moisture to the eyes. Promise them another rare treat in the performance of Miss Gordon. If they don't remember her name, but they should, recall her part in "Humoresque." If you didn't happen to show it you may have to work harder to get them interested, but the results should be compensation enough.

Any effort or expense which may be incurred in exploiting "The Greatest Love," should be well re-paid by the box office results. It's that kind of a picture and one that should be used for an extended run. Catchlines and lobby display should attract. Say: "What is the The Greatest Love?" Perhaps you've never appreciated it but you will after you see Vera Gordon's latest picture. Don't miss it at the blank theater." Use the producer's name because it's probably the best thing they've ever turned out.
The Greater Cincinnati Amusement Co., Inc.

OPERATING
The Gifts Theatre
THE HOME OF SUPREME PHOTO-PLAYS
Cincinnati, Ohio, January 17, 1921.

J. M. Johnston, Esq., Manager,
Associated Producers, Inc.,
Broadway Film Bldg.,
Cincinnati, Ohio.

Dear Mr. Johnston:

Again it is our pleasure to commend to the exhibitors and the general public an Associated Producers' production -- "The Last of the Mohicans", which exceeded in box office receipts any picture previously shown in the Gifts Theatre.

It is indeed gratifying to have an Associated Producers' production, ("The Forbidden Thing"), break all previous records, both for attendance and receipts last week and then to have you exceed your own record. This new record made under unfavorable weather conditions, is in our judgment, making exhibition history.

This clearly demonstrates to us a theory which we have always held -- that good pictures mean good times and poor pictures the reverse.

May we not extend through you to the Associated Producers in general and Mr. Maurice Tourneur in particular our hearty congratulations upon this, your greatest achievement?

Very truly yours
The Greater Cincinnati Amusement Co.

[Signature]

Maurice Tourneur presents
THE LAST OF THE MOHICANS
By James Fenimore Cooper
Directed by MAURICE TOUENUR and CLARENCE L. BROWN

MACK SENNETT - MARSHALL NEILAN - ALLAN DWAN - GEORGE LOANE TUCKER
MAURICE TOUENUR - THOMAS H. INCE - C. GARDNER SULLIVAN - J. PARKER READ JR.

Associated Producers Inc.
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY
Barrymore Out of His Forte in Comedy Role

Lionel Barrymore in
"THE GREAT ADVENTURE"
Whitman Bennett Prod.—Asso. First National
DIRECTOR ...................... Kenneth Webb
AUTHOR ........................ Arnold Bennett
SCENARIO BY .................. Dorothy Farnum
CAMERAMAN......Charles Griffith and Harry
Straddling
AS A WHOLE......Not at all what you expect from
Lionel Barrymore; some comedy efforts really
poor slap-stick
STORY......Arnold Bennett novel doesn't make the
best screen material
DIRECTION......As far as the production is con-
cerned is all right but hasn't gotten genuine
comedy out of story
PHOTOGRAPHY ..................... Good
LIGHTINGS ........................ Good
CAMERA WORK ....................... Up to standard
STAR.....Good at times but most of his efforts at
comedy don't register
SUPPORT......Doris Rankin good; Octavia Broske
and Thomas Braidon satisfactory
EXTERIORS ........................ Not many
INTERIORS.....Good; those in church represent-
ing Westminster excellent
DETAIL .............................. Adequate
CHARACTER OF STORY......Famous but bash-
ful artist allows the world to think him dead
in order to escape woman
LENGTH OF PRODUCTION .......... 6,550 feet
Those who have seen Lionel Barrymore's previous
productions made by Whitman Bennett are going to
receive a shock when they witness "The Great Ad-
vventure," unless they previously know something
about the story and are prepared to see Barrymore in
a comedy role. It may be difficult for some to imagine
Barrymore going through such antics as sitting on a
pallet of wet paint, dragging a couple of overgrown
boys by the neck of the coat and a few other short
reel comedy tricks.

There are moments in which Barrymore does some
acting, characteristic of him, but for the most part his
work isn't apt to cause any special noteworthy com-
ment. His forte is not contained in a role such as that
provided by Bennett's character.

Priam Farll, England's noted artist, goes to War-
saw, with his valet, to escape Lady Sophia, who is
bound to annex herself to Farll. But Sophia follows
him to Warsaw and for reason of not knowing what
else to do, the artist becomes engaged to her. Next
day he escapes, however, and returns to England
where his valet dies. Farll gives the dead man's name
as "Priam Farll" assuming the valet's name—Leek—
as his own. He attends his own funeral in Westmin-
ister where again he encounters Lady Sophia in deep
mourning weeping bitterly. He escapes before she
sees him.

Among the valet's letters is one from a woman with
whom he was to have kept an appointment. Farll
keeps his late valet's date and the woman turns out
to be a widow who had answered Leek's matrimonial
ad. Farll marries the widow under the name of Leek.
Lack of funds compels Farll to resume his painting
and his work is recognized but he refuses to admit his
identity. But when it develops that the late Leek
had a wife and two children who arrive to demand
their rights, Farll begins to weaken and eventually he
proves he is Priam Farll under condition that officially
he remain dead as a protection against Lady Sophie's
breach of promise suit.

No Trouble to Get Them In But Will They Like It?

Box Office Analysis for the Exhibitor

It may be that some people will like Lionel Barry-
more in this comedy role but it is so far removed
from anything he would be expected to do that it may
be a disappointment to others. As far as the comedy
itself is concerned, it is good only in spots. The pro-
duction end of it will satisfy them but that isn't
sufficient.

Tell them "The Great Adventure" was taken from
Arnold Bennett's novel "Buried Alive" and dramatized
by him and produced under the present title. The
situation in which the famous artist attends his own
funeral will attract them and generally speaking you
should have very little trouble getting them in, and
if you don't mind handing them a bit of a disappoint-
ment you can use various other stunts to attract.
Play up the star's name extensively and in your an-
ouncements use the line: "He refused to marry so
he died and attended his own funeral. How did he
do it? That's 'The Great Adventure.' See for your-
self in Lionel Barrymore's latest picture playing at the
blank theater."
"Hold Your Horses!"
What They Think of Tom Moore's Best Comedy

"Pardon us while we pause to interpolate the information that ‘Hold Your Horses’ is ‘some’ picture. It’s so utterly different—so very much and very excellently Tom Moore’s."
Daily News.

"Hold Your Horses' is riotously funny as shown on the screen. In the footage there are scores of lively incidents, some hilariously funny subtitles and plenty of action."
Evening Journal.

Tom Moore

"Tom Moore is immensely funny, first as a swagger Irish ‘White Wing,’ later as the ward politician and lastly as the city boss who marries the wealthy woman whose buggy once ran him down when he was on duty."
Evening Telegram.

"However, we can say without any hesitancy that it is the best picture we ever saw Tom Moore do and one of the best pictures we ever saw anyone do. The titles are so well done that you feel like applauding them or patting their author on the back."
N. Y. Tribune.

From the Saturday
Evening Post Story
"Canavan"
by
Rupert Hughes
Directed by
E. Mason Hopper

These reviews are only short snatches from lengthy articles that glowed with praise. Space prevents printing them in full.

GOLDFYN PICTURES CORPORATION
Good Production and Fine Atmosphere to Typical Villain Story

Doraldina in
"PASSION FRUIT"
Metro

DIRECTOR ............ Douglas Gerard
AUTHOR ................ Carey Wilson
SCENARIO BY .......... Edward Lowe, Jr.
CAMERAMAN ............ Rudolph Bergquist
AS A WHOLE...... Splendid Hawaiian atmosphere

it’s most appealing feature

STORY......A bit far-fetched but affords fairly attractive material for star’s personality and talents

DIRECTION......Good; climax is effective and there is fair amount of suspense

PHOTOGRAPHY .......... Usually good
LIGHTINGS ................ All right
CAMERA WORK ............. Good
STAR......Gives satisfactory performance and does two of her well known dances

SUPPORT .................. All satisfactory
EXTERIORS ................ Splendid
INTERIORS ................. Adequate
DETAIL ..................... All right
CHARACTER OF STORY..... Overseer of Hawaiian plantation kills master and then tries to get control by marrying owner’s daughter

LENGTH OF PRODUCTION ...... 5,800 feet

"Passion Fruit" makes a satisfactory picture mostly because of a fine Hawaiian atmosphere and then, too, it is quite a good selection for the personality and talents of the dancer, Doraldina. It has been arranged so that she is given the opportunity to perform two of her characteristic dances. They register on the screen better than might be expected.

Those who enjoyed that portrayal of vallains, Stuart Holmes, and remember the cruel way he tricked Theda Bara in so many of her Fox productions, will see his wily maneuvers all over again in "Passion Fruit." He has probably the “most wickedest” villain role since his appearance in the Theda Bara pictures. And if you liked him then you’ll like him in this.

The story is a bit far-fetched but provides a few good dramatic bits with the climax, building up a fair amount of excitement. The director has maintained some suspense through the medium of an old native called “The Ancient,” who has a secret which he refuses to divulge until he is about to die. Doraldina, as Regina Dominant, daughter of the plantation owner, is not called upon for any unusual dramatic acting but she does well enough in what she has to do and has been photographed to very good advantage. Edward Earle is good in a not very satisfying role.

Anders Rance, overseer of the Dominant plantation, brings about the master’s death and thinks to get control of the island by marrying the daughter, Regina. But the girl hates the slave-driver. Sometime previous Regina had danced for charity and at the close of her dance had been attacked by Pierce Lamont who thought she was his wife who had deserted him. After the death of her father he comes to apologize. Regina asks him to stay and help her manage the business affairs of her late father.

Rance is forced to confine his supervision to the slaves. Jealous of Lamont and desiring to get rid of Regina, Rance forces “The Ancient,” an old diseased native, to swear that the Gods command that the white girl cease to govern them. The natives love Regina but fearing the wrath of the Gods if they disobey, they order Regina out of her home, take Lamont a prisoner, and install Rance as their ruler.

A party is given by Rance to celebrate his rise to power. He sends for Regina and forces her to dance for him. In the meantime “The Ancient” feels death coming on and he confesses that he lied because Rance threatened to tell that he was a leper and not wanting to be sent to the leper colony he had lied. Rance is killed in the scuffle that follows and Regina and Lamont are happy together.

Would Be Well to See It and then Judge According to Your Clientele

Box Office Analysis for the Exhibitor

Perhaps a more gentle, sensitive audience will not be thoroughly pleased with "Passion Fruit" inasmuch as it does not appeal to the finer senses. Its hula dances, murders, and some sex appeal through the attacks of the villain on the plantation owner’s daughter will be liable to gain little favor with such an audience. But on the other hand, if they’re willing to overlook these points and accept it as an offering with a splendid Hawaiian atmosphere and approve of the villain type of story, with the girl and her lover finding happiness after the villain’s death, then they’ll be well satisfied with "Passion Fruit."

The title will attract a certain crowd, but most folks won’t know just how it connects with the picture after they see it. Catchlines and good prominence given the name of the dancer-star should get them in.
"Best Straight Melodrama in many a day"

M.P. NEWS

"JANUARY 6th is rather early," says MOTION PICTURE NEWS, "to make predictions for twelve months, but if 'OUTSIDE THE LAW' doesn't prove to be the best straight melodrama of the year then 1921 will see the release of more great pictures than any preceding period of equal length.

"Beginning with some carefully planned scenes that succeed in giving the production atmosphere and establishing sympathy for the leading characters, especially Miss Dean and Wheeler Oakman, the picture builds from sequence to sequence with perfect suspense, good incident and excellent action until its thrilling and dramatic climax, in which Lon Chaney, Mr. Oakman and a dozen others, including Miss Dean, mix it in a way that carries the spectator off his feet and makes him forget that he is looking at a picture.

"If they like action and real drama and thrills, they will like this. It is there from every angle."
Weak Farce Comedy

Eileen Percy in
"WHY TRUST YOUR HUSBAND"
Fox

DIRECTOR .................. George E. Marshall
AUTHORS............. Geo. E. Marshall and Paul Ca-
zenueve
SCENARIO BY ............... Wm. E. Counselman
CAMERAMAN................... Lucien Andriot
AS A WHOLE...... Farce comedy of very familiar
 type with much helter skelter business
STORY.....Has few amusing situations but good
 deal of it is just ordinary slap-stick
DIRECTION ......Put in too much in and out chase
stuff, masque ball looks real
PHOTOGRAPHY ..................... Fair
LIGHTINGS .................. Might have been better
CAMERA WORK ................... Ordinary
STAR......Hasn't any more to do than three others
 in supporting cast
SUPPORT......Jane Miller, Harry Meyers and Hay-
ward Mack satisfactory
EXTERIORS ....................... None
INTERIORS ....................... Adequate
DETAIL .......................... To much of it
CHARACTER OF STORY......Two suspicious
 young wives plan to catch chicken-chasing hus-
bands but the joke is on them
LENGTH OF PRODUCTION...... About 5,000 feet

Eileen Percy's latest Fox picture doesn't pro-
vide her with any more stellar prominence than it
gives to some others in the cast. There are four
people concerned in the mix-up which forms the story
and they are all equally matched with parts so Miss
Percy is star, in title only.

The story is made up of situations that are all along
the lines of those seen in farce comedies before—the
suspicious wife who plans to catch her husband with
the goods, but in the end the joke is on her. Only
in this they give you a triple dose of it. There are
three married men still susceptible to dates with tele-
phone operators and three suspicious wives.

The situations are well enough developed but the
director has put in altogether too much chase stuff, in
and out of rooms and doors, and other slap-stick tricks
that don't belong and don't provide any comedy. The
wild masque ball that the husbands attend has been
done up in great shape. It's real looking and the
extras have entered into the spirit of the thing and
have made it look like just what it was intended for.

The photography throughout the picture is poor,
the lightings are not clear and the focus is not always
right. Eileen Percy and Jane Miller play the parts
of the wives, while Harry Meyers and Hayward Mack
are the respective husbands. Harry Dunkinson does
well with a small comedy part.

Meyers as Eileen's husband is to occupied with
business to suit his young wife. Even on their anni-
versary he is called, away on "business" the last min-
ute. Eileen's sister, Jane Miller, is having trouble
with her husband, Hayward Mack, who also finds it
convenient to have a "business" engagement on the
same night. A note discloses that the "boys" are
going to the masque ball. The wives secure the co-
operation of the telephone girl in the apartment house
and plan to catch their husbands with the goods.

The telephone girl makes a date with one of the hus-
bands and says she will be dressed in a yama yama
costume. At the ball three yama yama girls appear,
one the telephone girl and the two others, the wives.
A general confusion takes place after this in which
the wives get men other than their husbands and when
the place is raided they are among those taken by the
police while the husbands who are really there, es-
cape. Then it looks as though the girls were there
alone and they are forced to ask their husbands' for-
giveness and promise they will never be suspicious
again.

Will Do for Transient House or on Double Feature Day
Box Office Analysis for the Exhibitor

They had better secure good stories for Eileen Percy
if they wish to keep her as a star and justify calling
her one. In her last two pictures she has certainly not
done anything to give her stellar prominence and the
stories themselves don't give her roles that give her
a chance to show what she might do. "Why Trust
Your Husband" isn't any improvement over her last
"The Land of Jazz."

This is another picture that had best be used on a
double feature day for it isn't strong enough to get
over as a single attraction. You're bound to hear
complaints if you try it alone, unless you cater to a
transient crowd and don't have to worry about keep-
ing them coming.
It Won't Be Long

Before

PLUMS

Are Ready For Picking
Not Pretentious But Another Good Program Picture

"THE TAVERN KNIGHT"
Stoll Film—Pathé

DIRECTOR ......................... Maurice Elvey
AUTHOR .......................... Rafael Sabatini
SCENARIO BY ..................... Sinclair Hill
CAMERAMAN ........................ Paul Burger

AS A WHOLE ...... Costume play with historic atmosphere; enough interest for average program attraction

STORY ...... Characters famous in English history are used; many flashbacks are apt to confuse

DIRECTION ...... Satisfactory; shows care as to detail

PHOTOGRAPHY ..................... All right
LIGHTINGS ........................ Good
CAMERA WORK ..................... Average

PLAYERS ...... All do well with exception of one player who registers every emotion by lifting his eyebrows

EXTERIORS ....................... Pretty garden shot
INTERIORS ......................... Good

DETAIL .......................... Well taken care of

CHARACTER OF STORY ...... Exiled knight who practices twenty years with sword to avenge those who cheated him

LENGTH OF PRODUCTION .......... 5,800 feet

All of the productions so far released by the Stoll Film Co., are first rate program pictures particularly in view of the fact that they can be secured at prices comparatively low. But there is one fault which seems to have applied to one or two of the five so far shown and that is they are too long. This is particularly the case with "The Tavern Knight." The ending is obvious to the audience in nearly the middle of the fifth reel but it isn't until they have run off about another reel and a half that the conclusion is reached.

This is no serious fault but it is apt to try the patience of the spectator, since he knows what is going to happen. However, it isn't likely that very much more could be cut, as it is quite apparent that most of these pictures have already seen the hand of the cutter in preparation for the American market.

"The Tavern Knight" again raises the question regarding costume plays. Are they or are they not what the public wants? Those who like historical atmosphere will get a certain amount of it in this.

Eille Norwood handles the title role very well, while Madge Stuart, the only woman member of the cast, is the heroine. Laurence Anderson as a pious youth is obviously "acting" most of the time. He registers any and all emotions by a motion of his jaw or lifting and lowering his eyebrows.

"The Tavern Knight," noted for his handling of the sword, was really Roland Marleigh, lord of Marleigh Castle. Gregory Ashburn and his brother Joseph, had long ago caused the death of the Knight's wife and had taken his young son, now known as their ward Kenneth. Cynthia, a niece, was also a member of the Ashburn household. The forces of Charles Stuart and Oliver Cromwell were about to fight. The Tavern Knight was leading the Stuart forces. It happened that Kenneth, also fighting for the king, was under the Knight's leadership. When Stuart's forces retreated the Knight and Kenneth were captured but later escaped.

The Knight had learned that Kenneth was of the house of Marleigh, now in the possession of the Ashburns. Kenneth took the Knight to Marleigh Castle, where after a time the Knight made known his identity and a sword fight followed. One of the Ashburns escaped with his life when he promised to tell the Knight news of his son. Complications followed in which Ashburn kills Kenneth and leaves the Knight free to acknowledge his love for Cynthia who also loves him, although the Knight had thought she was in love with his son Kenneth.

It's a Question Whether or Not They Want English Costume Plays

Box Office Analysis for the Exhibitor

Unless you think they won't like this English costume play you will most likely give satisfaction from a production standpoint with "The Tavern Knight." It has been well made and the story should be easy to follow. There are one or two flash-backs in which the characters tell of something which had happened previously, but the director has put them in so that it shouldn't cause any great confusion. If you think well of it you can promise a historical atmosphere.

On the other hand, if this fact isn't likely to appeal you needn't feel obliged to mention it although they may want to know what they're going to see. There isn't any one feature which deserves promises, so you had better confine your announcements to straight stuff or catchlines such as: "He was called 'The Tavern Knight,' but he was lord of Marleigh Castle. See why he hid his identity until..."
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WID’S DAILY
Sort of Fairy Tale Picture That
Will Please Younger Audiences

Gladys Walton in
"RICH GIRL, POOR GIRL"
Universal

DIRECTOR ...................... Harry B. Harris
AUTHOR ........................ J. G. Hawks
SCENARIO BY ................... A. P. Younger
CAMERAMAN .................... Earl Ellis

AS A WHOLE........... Of the fairy tale variety; too improbable for grown-ups but should delight children

STORY........... Never intended for serious consideration; will satisfy those with abnormal imagination.

DIRECTION....... Reality of settings noticeable; has handled “doubles” well

PHOTOGRAPHY ................. All right
LIGHTINGS ................. Correct
CAMERA WORK ............... Up to standard
STAR.............. Rich girl and poor girl both; better as rich girl

SUPPORT ..................... Adequate
EXTERIORS ..................... Good
INTERIORS ..................... Proper atmosphere
DETAIL ................. All right
CHARACTER OF STORY........ Rich girl changes places with poor girl but is glad to be the rich girl in the end

LENGTH OF PRODUCTION ........... 4,675 feet

Unless the majority of the audience is comprised of folks with abnormal imaginations or else they are willing to take an awful lot for granted, they probably won’t be entertained by “Rich Girl, Poor Girl.” Gladys Walton’s latest for Universal is essentially a juvenile picture and as such should delight matinee audiences.

It’s the poor little rich girl formula with a few added flourishes. The star plays the dual role of rich girl and poor girl, but other than costumes she doesn’t distinguish between them. Of course the title writer helps her out by a lot of slang which she is supposed to utter as the poor girl. The director, on the other hand, has managed the “doubling” business especially well. Instead of double exposures it would seem that most of the time he has had another actress “doubling” for Miss Walton. The whole thing has been very well managed.

Also the director has seen to it that the proper atmosphere of the tenement district is reflected in the settings. The interiors are all very real looking, also the street scenes with the dirty urchins and the hand organ artist. Among those in the cast are Gordon McGregor, Harold Austin, Antrim Short, Joe Neary, Wadsworth Harris and C. W. Herzinger.

Nora McShane lived with her father, a non-abstainer, in Fish Alley. Nora sold papers and was forced to give “the old man” the money for his beer and go for it besides. Mugsy was Nora’s pal and sweetheart. One day while on the way for her father’s beer Nora was passing the Vanderfleet mansion. The gate happened to be open, so Nora wandered in to admire the flowers.

The gardner came out and proceeded to beat away the intruder when suddenly the poor little rich girl, Beatrice Vanderfleet, appeared on the scene and invited Nora into the house.

Each expressed a desire to have what the other had. The poor girl wanted to be rich and the rich girl wanted to be poor, so Beatrice agreed to change places for a while. Dressed in Nora’s rags Beatrice went forth to Fish Alley, but her first taste of Alley life was enough to discourage her. Nora’s father, thinking it Nora, beat her for not returning with the beer and then when he found out who she really was, Beatrice was held for ransom.

In the meantime Nora was going through the ordeal of trying to play Beatrice. Reginald, a ward of Beatrice’s grandfather, realized that Nora wasn’t Beatrice, but he decided to play the “game” whatever it was. Eventually the truth came out and after Beatrice was recovered, Nora was given a place in the Vanderfleet home.

Will Make Excellent Matinee Entertainment

Box Office Analysis for the Exhibitor

If the grownups will accept this in the light of a fairy tale and be satisfied with it as such, you are all right. But on the other hand if you think them likely to look at it only as an improbability and refuse to use their imagination, then it won’t go for your adult crowd. But the kiddies should glory in it. They’ll love the way the poor girl rejoices when she gets into the rich girl’s clothes, when she is told she can take a bath in the beautiful tub even though it isn’t Saturday night and when she sits down to the table and tries to manipulate things the way the others do.

Stills of the star in the both characters will attract and for catchlines use: “From Fish Alley to the Vanderfleet mansion. Some jump—but Nora McShane did it.” Or, “The rich girl wanted to be poor and the poor girl wanted to be rich so they changed places. See Gladys Walton’s latest pictures for the result.”
Pleasing Star But Story Only Mildly Interesting.

Constance Binney in
"SOMETHING DIFFERENT"

Realart

DIRECTOR ..................... R. William Neill
AUTHOR ........................ Alice Duer Miller
SCENARIOS BY ................. Katharine Stuart
CAMERAMAN ........................ Oliver Marsh

AS A WHOLE...... Very pleasing star and pretty romance; revolutionary sequence does not interest

STORY...... Not as different at title would have you believe, but star and settings help

DIRECTION..... Did well with the material he had to work with

PHOTOGRAPHY ...................... Excellent
LIGHTINGS ........................ Clear
CAMERA WORK ..................... Good

STAR...... Personality pleases and has cute mannerisms; has very light part in this

SUPPORT...... Ward Crane good looking leading man; Crane Wilbur, old favorite, has small part

EXTERIORS .................. Very pretty
INTERIORS ...................... Good
DETAIL .......................... Adequate

CHARACTER OF STORY...... Girl in search of adventure finds it in Central America

LENGTH OF PRODUCTION ........ 4,756 feet

Constance Binney's latest picture for Realart is taken from Alice Duer Miller's novel, "Calderon's Prisoner," but they have given it a new name, one which can't be applied literally to the picture for "Something Different" isn't very different. It contains a pleasing romance, has been provided with very pretty settings—the locations look Cuban—and the star's personality will appeal. She hasn't much to do but look cute and play around like a spoiled kitten—but she does that well.

There's some revolutionary business, spies, government overthrowing and the like which is secondary to the romance. And while it isn't made very clear what it's all about, that doesn't matter because it isn't interesting anyway. And there isn't enough of it to worry about. Ward Crane is a good looking leading man and makes an attractive screen lover. Crane Wilbur, an old time picture favorite is also in the cast but has a very small part. Lucy Fox has a meagre role.

The director has done well enough with material that afforded limited possibilities for a picture play. There is practically nothing to it but the romance between the star and Ward Crane as Don Mariano, the head of Santiago's army, but this much is satisfying. The director has done well to subordinate the other business even though he found it necessary to do a lot of padding with the love story part of it.

Alicia Lee, an heiress reaching the end of her funds, was being forced into a marriage for money, so she decided to seek adventure in Central America whither she went to visit a friend. She later learned that Don Luis, husband of her friend, was hostile to the government and secretly planning to overthrow it. At the government ball Alicia met Don Mariano, head of the army. During the ball Alicia saw Mariano kill a spy and hated him for his cruelty.

Later Alicia was taken prisoner by Mariano under suspicion that she was aiding Don Luis in his revolt. Alicia was made very comfortable in Mariano's home and while she wouldn't admit it she was falling in love with her captor. Mariano was also in love with his captive, so much that he finally managed her release and promised to release her friend's husband who had also been taken a prisoner and would probably have been put to death.

Alicia returned to her home, but she was soon followed by Mariano, who had been exiled from his country for allowing the prisoners to escape. He told Alicia of his love, and of course they lived happy ever after.

Use Star's Name and Tell the Women They'll Like It.

Box Office Analysis for the Exhibitor

This is essentially a woman's picture. They will be pleased with the romance and will be "just crazy" about the good looking hero, who comes all the way from Central America to claim his bride. There isn't much in it for a man. If you don't care so much about the male members of your audience you can play it up for the women with attractive catchlines used in connection with the title. Say "She didn't want to marry merely for money so she went to Central America in search of 'Something Different.' Did she find it? Well, see Constance Binney in her latest Realart production, for the answer."

Use the star's name extensively and recall her "39 East" and "Erstwhile Susan." Confine any promises to the romance part of it and tell them they'll get a glimpse of some pretty Cuban country which forms the background for some of the action.
Fred Stone Registers; But Story Falls Short

Fred Stone in
"THE DUKE OF CHIMNEY BUTTE"
Fred Stone Prod.—Federated Film Exchanges, Inc.

DIRECTOR ...................... Frank Borzage
AUTHOR ....................... G. W. Ogden
SCENARIO BY .................. Marian Ainslee
CAMERAMAN ................... Jack MacKenzie

AS A WHOLE...... As well done as possible with material which isn't sufficient for feature of this length, and is badly padded in places

STORY ...... Western story without enough action
DIRECTION ............ Good considering material
PHOTOGRAPHY...... Sometimes fine, at others only fair

LIGHTINGS .................... Usually good
CAMERA WORK ................ Average
STAR....... Registers "straight" cowboy part well, but has no chance for comedy or stunts
SUPPORT ................. None prominent, all fair
EXTERIORS.............. Some fine western locations
INTERIORS .................. All right
DETAIL...... A number of errors of grammar and spelling in titles

CHARACTER OF STORY...... Wandering cowboy protects girl ranch owner from cattle rustlers

LENGTH OF PRODUCTION ....... 4,500 feet

"The Duke of Chimney Butte" will probably draw well—entirely on the strength of Fred Stone's name, which is known to nearly every American theater goer. But even to Stone fans this picture will hardly prove satisfactory entertainment. The story, a Western, with Stone playing a cowboy, is lacking in interest, and more especially in action. There are many instances where padding and stalling to fill space are apparent, due to the fact that there isn't enough material to cover the full distance. Then, too, Fred Stone's great reputation has been built on his splendid comedy and stunts on the stage, and in this he hasn't been given any chance to be funny, and the one stunt he does do is to ride a bucking broncho in a professional manner.

Because he has no opportunity to show his versatility, his performance is going to disappoint a lot of people who will be looking for some of his stage fun. He plays the cowboy part in a highly satisfactory way, but there's nothing much for him to do.

Director Borzage has done as well as was possible with what he had to work with, and a fair element of suspense is developed from the third reel on. Splendid western locations and some good night shots of cowpunchers in camp are notable features.

Jerry Lambert (Fred Stone) is a bicycling peddler, selling patent knives. One night he rides into a cowboy camp just at supper time, and gives them a lengthy and humorous spiel about his wares, in hopes of getting a meal. He abandons peddling and joins the cowboys. One day after racing the express train, he sees on the rear platform a beautiful girl, and instantly falls in love. He starts out to find her, accompanied by "Tater Legs." The rest of it is all about what happens in his efforts to win her—which he does.

Wid's Daily Binders - $3.00

Invaluable for reference purposes.
Use the Star's Name, But Be Careful of Promises

Box Office Analysis for the Exhibitor.

Fred Stone in
"THE DUKE OF CHIMNEY BUTTE"
Fred Stone Prod.—Federated Film Exchanges, Inc.

There is scarcely any better known name in the theatrical world than that of Fred Stone. There is scarcely anyone who has not heard of him, and few who haven’t seen him at some time or other from the days of the “Wizard of Oz” to his present “Tip-Top.” His name therefore, is by all odds your biggest, and in this case about your only selling point.

It ought to be easy to get them in by the use of his name alone, but as the picture won’t give them what they will expect of Stone, it will be well to keep rather quiet about the story, and the nature of his part. Talk about the star and his famous parts on the stage. Recall the stage successes that made him famous, such as “The Wizard of Oz,” “The Red Mill,” and more recently, “Chin-Chin” and “Jack O’Lantern.”

Play it on the strength of the star alone and you will have no boomerang from unfulfilled promises.

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New York
Good Direction and Suspense Make This a Satisfactory Western

"THE KILLER"

Benjamin B. Hampton Prod.—Pathe

DIRECTOR ...................... Howard Hickman

AUTHOR ........................... Stewart Edward White

SCENARIO BY ........................... E. Richard Schayer

CAMERAMAN ............................. Harry Vallejo

AS A WHOLE......Good production of a slightly "different" type of Western thriller

STORY......Adapted from Stewart Edward White's novel of the same name. Makes god screen material of the type

DIRECTION......Suspense well maintained. After a somewhat slow start, holds the interest to the finish

PHOTOGRAPHY .......................... Good

LIGHTINGS .............................. Clear

CAMERA WORK ............................ Average

PLAYERS......Frank Campeau gives usual good performance, Claire Adams looks attractive, rest fair

EXTERIORS .............. Some very good Westerns

INTERIORS ....................... Correct

DETAIL ..................... All right

CHARACTER OF STORY......Wholesale murderer finally brought to justice by "tenderfoot," who rescues the heroine from his clutches

LENGTH OF PRODUCTION ............. 5,850 feet

There is sufficient of the elements of suspense and excitement in the screen version of Stewart Edward White's "The Killer," to put it over if your audiences enjoy plenty of shooting and death plots of various kinds. It is a good picture of the Western type, and as such should make a satisfactory program offering.

Director Hickman, after a somewhat slow start, got things speeded up, and after the first reel the action moves along rapidly and develops in a manner that holds the interest right up to the climax. The fault that will be found by some, is that the picture contains too many killings, but as these are more or less expected in this type of picture, they will be accepted by audiences who enjoy Westerns.

The most important member of the cast is Frank Campeau, and he does "The Killer" with his usual expert villainy. Claire Adams, in the feminine lead, looks pretty and is adequate in the part. The rest of the cast are all just average. Prominent among these is Tod Sloan, famous jockey, who gives a creditable performance for a more or less amateur actor.

Henry Hooper, a rancher on the Arizona-Mexican border, persuades his partner, John Emory, to visit the ranch and to bring with him his daughter, Ruth, and his little son. Hooper hires an ex-jockey, to rob Emory's safe of their partnership papers.

Emory is killed shortly after his arrival, leaving Ruth and Bobby in Hooper's power. Brower arrives with the stolen papers. Hooper adds his name to the list of those to be killed. Hooper proposes marriage to Ruth, but she prefers death.

Sanborn on a neighboring ranch, becomes curious over the rumors about "The Killer," and pays him a visit. He discovers the true situation, but Hooper tells him that interference will mean the death of all of them. Sanborn later is captured by Hooper and is liberated by an old groom. He rushes to the aid of Ruth, and in the end they are happy.

Talk About the Excitement, and Use the Players' Names

Box Office Analysis for the Exhibitor

In the first place you can use the author's name and the title to good advantage. Mr. Whit'e's mystery and adventure stories have been widely read and enjoy a great popularity. "The Killer" is one of the best known of his novels so that the title will be an attraction to large numbers of people.

Talk about the thrills and excitement that fill the picture, and play up the terrible character of the man known as "The Killer." Frank Campeau is the best known member of the cast, and his name can be used to advantage, as can Claire Adams', in a lesser degree. Make mention of the fact that one of the important parts is played by Tod Sloan, probably the most famous jockey in the world.
Depends Wholly on Its Visual Appeal

"PAYING THE PIPER"
Fitzmaurice Prod.—Paramount

DIRECTOR ......................... George Fitzmaurice
AUTHOR ............................ Ouida Bergere
SCENARIO BY ...................... Ouida Bergere
CAMERAMAN ....................... Arthur Miller

AS A WHOLE ..... Rich in settings and done with much flourish but has no human touches or heart interest

STORY ...... Hangs by a very weak thread and is completely overshadowed by "showy" sets and things that appeal to the eye

DIRECTION ...... Typically Fitzmaurice; all his attention is given to pleasing the eye

PHOTOGRAPHY ..................... Excellent
LIGHTINGS ......................... Clear
CAMERA WORK ..................... First rate

PLAYERS ...... Dorothy Dickson really the star but not credited as such; Alma Tell, Reginald Denney, Rod LaRoque and George Fawcette most important in support

EXTERIORS ......................... Pretty
INTERIORS ......................... Elaborate
DETAIL .................. Several noticeable errors
CHARACTER OF STORY .................. Fully implied by the title

LENGTH OF PRODUCTION .......... 5,332 feet

"Paying the Piper," a George Fitzmaurice production which really stars Dorothy Dickson, the dancer, but does not give her stellar credit, is like other Fitzmaurice productions in that it's appeal is to the eye. It is rich in setting, has colorful backgrounds and consists of materials generally that are mean to satisfy the optics but that's all that can be said for "Paying the Piper."

Ouida Bergere's story is weak. It tells the story of the poor little rich girl and the poor little rich boy, with the necessary complications, and then there are one or two bits intended as heart interest but they aren't even skin deep. Frivolity prevails and when a youngster is run through by the rich girl's auto and the mother weeps bitterly because the child will die, you aren't even in a mood to feel sorry.

The picture is thoroughly pleasing to look at but it's such shallow entertainment that you forget it when you're outside the theater. And Dorothy Dickson is really the star. Her appearance is an attraction but most people will be disappointed that she isn't given an opportunity to dance. They'll probably be expecting it. There are some errors in detail that are going to be noticed. The introduction is a sort of prologue showing the rich girl and the rich boy as children. George Fawcett is the boy's father and after some twenty years, his appearance hasn't changed the slightest. Another—they refer to the time as morning but immediately following someone goes to bed for the night.

Barbara Wyndham and Larry Grahame, both children of the rich, are engaged as a matter of business. Their parent's need each other's help and so they join families through the children. There are two others—Marcia Marillo, once a poor girl, now well known in a fashionable cabaret, and Keith Larne, a successful landscape gardener. Keith is in love with Marcia but tries to reform Barbara, the butterfly.

Larry is engaged to Barbara but loves Marcia. Larry eventually tells Marcia he has to marry Barbara, but that they will go on just the same, but Marcia refuses the arrangement. Then Marcia and Keith decide they are better suited for each other and they marry and live happy, etc. But Barbara and Larry receive a sad shock. Their respective parents suddenly lose all their money. Larry makes the best of it but Barbara seeks her customary pleasure otherwise and comes nearly getting mixed up in a nasty shooting affair. This teaches her her lesson, and she goes back to Larry content to live in their small apartment and share the hard knocks with him.

Two years later both couples are getting along famously with a young Larry making Barbara and Larry happy.

They Will Probably Like to Look at It But Don't Promise a Story

Box Office Analysis for the Exhibitor

With some audiences it won't matter much that "Paying the Piper" consists of nothing but pretty sets, two pretty girls and two pleasing leading men and a series of scenes that please the eye. It offers adequate passing satisfaction and while you're looking at it you're apt to be well enough repaid for your admission price, but that's as far as "Paying the Piper" will go.

Dorothy Dickson is good to look at but those who have seen her dance or have heard about her will be disappointed that she doesn't dance in the picture. She screens very well. Although she isn't starred, her name will probably attract attention. Refer to the picture as a Fitzmaurice production. Those who saw his "Idols of Clay" and liked it, will want to see this.
Some Short Reels

Pathé Review No. 89

This number starts off with a Hy Mayer Travelough entitled "In The Land of Fancy." Some tinted views of an airplane flight, and scenes in the park,—the latter a clever combination of pen and ink drawings and photography, make up this part. The next subject is an interesting bit. It shows Benita, the artist, making her famous masks, which created a lot of talk in the New York theatrical world, and the colored shots are some of the finest work in the New York cub market. To anyone who has never seen the method of trading on the curb, these will be interesting. They show in slow motion, the sign language employed in completing deals from the street to the broker's window. The reel concludes with a series of tinted views of a bamboo raft floating down a picturesque stream in Japan. Some very pretty Japanese scenery is included in the latter. It's a reel of average interest.

"Pinning It On"—Pathé

Type of production........................................1 reel comedy

Eddie Boland and the Vanity Fair Girls are seen in this, and aside from a more or less attractive display of femininity in scanty attire, there isn't anything to recommend it. The comedy isn't there at all. The situation which is supposed to provide the fun is when the girls attend an artist's reception given in the latest creation of a famous designer. The designer hasn't had time to make the dresses, so he merely pins a lot of material in drapes and folds around the young ladies. The pins keep coming out and the girls lose their dresses at embarrassing moments. This stuff doesn't register more than a faint amount of amusement at any rate. The girls look fairly well, and it is slightly amusing to see Boland pinning their clothes on with remarkable speed. Boland does as well as anyone could with the material, but has no chance to be funny.

"Milk and Yeaggs"—Universal

Type of production........................................1 reel comedy

Some fairly good stuff in this one. Most of it is furnished by a tiny kid who seems absolutely unconscious of the camera and does several unexpected things in a matter of fact way. There are no featured comedians, nor is any one particularly funny, but several bits are good for laughs. The wealthy family, the maid, the chauffeur, and a few detectives all get mixed up as to who's who in a search for a burglar, after the maid sees a flash light moving about the house. Everybody is on the hunt and the burglars are nearly all shut up in the same closet. Then when they get together and find that the burglar isn't among them, the chase starts all over. The burglar turns out to be the kid, who is discovered raiding the ice box for a "night cap" of milk. About half of it is amusing. A fair number.

"Memories of Old Malaca"—Burton Holmes-Paramount

Type of production........................................1 reel travelogue

This reel takes your audience on a trip to the island of Malaca, in the South Seas, near Borneo. It's a strange and little known country to the average American, and the views of this ancient capital, the City of Malaca, with a combination of Eastern and Western civilization, form a subject of better than average entertainment. First come some shots of various points on the coast. Then come views of motley crowds of inhabitants representing many different races. Following this are views of the country in which some beautiful pictures have been made of lakes, rivers, and the tropical vegetation of the island. The next scenes are unique. They show the barge up, the close-up of a scientist extracting the poison from the mouth of a Cobra, a deadly snake which inhabits the island. There are some more scenes of natural beauty, street scenes, and the real end of several shots of a bunch of native kids playing one of their favorite games. Most of it is fairly entertaining, and some of it is very interesting. It is a good number.

"Beautiful Bermuda—Burton Holmes-Paramount

Type of production........................................1 reel travelogue

Views of average interest comprise the greater part of this reel, with some especially clear and interesting airplane views of a great part of the Island of Bermuda. Some views aboard ship for the city of Hamilton, the capital of the island, start it off, and then the boat is seen approaching the city, finally docking in the harbor. Views around the pier on "ship day" follow. Then come shots of several streets and points of interest. Among the latter are the old British Colonial parliament building, a magnificent cathedral, and the Government House, with a bird's eye view of the city from the grounds of the latter. The balance of the reel is made up of airplane shots of the city of Hamilton and a large piece of the island in every direction from the capital. These views are remarkably clear although evidently taken from an altitude, and are the best and most entertaining part of the picture. As a whole it's a fair travel reel.

"Edgar Camps Out"—Goldwyn

Type of production........................................2 reel comedy

This number of Booth Tarkington's Edgar series maintains the same high comedy standard which has characterized the preceding offerings. Johnny Jones is still "Edgar," ably assisted by Buddy Messenger, and a number of other able juvenile performers. These pictures have an entirely different appeal from the majority of the real comedies. If you have played them already it is sufficient to say that this one is fully up to standard. If you have not used any of the series they are well worth looking at, particularly if you cater to a high class of patronage. In this one Edgar is in a fair way to lose the lady of his heart because the Bates boys have been given a complete camping outfit for their back yard, tent, stove and everything. However, Edgar soon rallies and organizes a side show, displaying the greatest freaks on earth. This soon draws attention from the Bates boys, and Edgar is himself again, until that night when he camps out in the sideshow tent. Then the spooks begin to over and about and Edgar is carried shrieking into the house, by his father.

"Aint Love Grand"—Educational

Type of production........................................1 reel comedy

A Gayet comedy featuring Helen Darley and Billy Blitcher. Miss Darley makes an attractive leading lady, but Blitcher is not very funny. His antics savor of amateurishness, and he hasn't been given much business in this one to work with. The idea of the thing, and the one situation on which the comedy is based, is only a slight variation of a much used theme. Two contending suitors are at swords points over the hand of the lady. One is a little Percy, who's best bet is the ukelele, and the other is a big bluffer. The big fellow plans a mountain climbing party to show the little chap up. When they all get out in the wilds, the big one bribes the guide to kidnap the girl and hold her for ransom until he rescues her. A real bandit catches her and the big fellow too, and both are saved by the supposed sissy, who wins the girl. There aren't more than three laughs in the piece, and none of it is particularly amusing. It's below par.

"Old Faithful"—Prizma

Type of production........................................1 reel colored scenic

The picture takes its title from only one of the several objects of natural beauty and interest in Yellowstone Park, which are shown in Prizma titles. Several gazes besides "Old Faithful" are shown in action. "Cleopatra's Terrace," a peculiar formation of lava, ages old, makes an interesting bit. A very good view of the Canyon, The Eagle's Nest, and one or two other points of interest make up the first part of the reel, and then "Old Faithful" is shown in a series of shots, which bring out the coloring in good shape. It's all very done, and should win approval anywhere on the natural beauty of the scenes photographed, and the Prizma coloring.
Short Reels

Kineto Review—"Vegetarians"—Kineto Co.

Type of production........................................1 reel pictorial

This entire reel is made up of a series of short shots showing a large number of non-meat eating animals. Several unfamiliar species are well photographed, and these constitute the only portion of any particular interest. First is shown a huge drove of jack-rabbits. Then, an elephant, and then some very good close-ups of the Flying-fox or fruit bat. These views, though the peculiar construction of this queer animal, and its destructive habits are visited. First is shown a huge drove of jack-rabbits. Then, an elephant, and then some very good close-ups of the Flying-fox or fruit bat. These views, though the peculiar construction of this queer animal, and its destructive habits are visited.

"Won, One Flivver"—Universal

Type of production........................................1 reel comedy

There is a comedy idea as a basis for this one, but Chuck Reiner, who wrote and directed it, left it half finished. The result is that there is a promise of a lot of good stuff. The boy gets off the bat, which doesn't develop to any great extent. The idea is that a young man who goes broke in a poker game, suddenly gets word that he has won the "flivver" prize at a chicken raffle. The fly arrives with a parcel post—no tricks. There was a chance for some good business in his attempts to assemble the car, but they have passed it up, and show the heavy handed manner in which the house is bungled. The young man calls his sweetheart who comes all prepared for a ride, and then he can't get the car out of the house. Meanwhile another fellow has stolen the winning ticket and claimed the car. When the landlord arrives, the butler and the girl take the car apart and sneak it out. This could also have been made much funnier. It ends up by the flivver exploding before anybody gets a ride. There are one or two good laughs but more will be expected. It is a fair reel.

"Simple And Sweet"—Universal

Type of production........................................1 reel comedy

Aside from a great big laugh at the finish, this one hasn't much to recommend it. In fact it seems as though the whole thing has been made for the one sub-title at the end. A fond mother is troubled because she has raised her son like a girl, until the age of twenty or thereabouts, he cares for nothing but knitting. She then hires a young lady to impersonate the daughter of an old friend, and try and interest sonny, who, however, refuses to be interested. At the same time she engages a fighter to train him up in knits that don't want that either. When the fighter takes him down a rough street, son suddenly cuts loose and beats everybody up. He then rushes home in a frenzy, and when mother asks him the trouble he says that the hornet man told him there wasn't any Santa Claus. It's an old one, but it's put over in a funny way and is a big laugh. The rest of the stuff is practically devoid of amusement.

"Sweet Revenge"—Universal

Type of production........................................2 reel Western

Ed (Hoot) Gibson is featured in this one, which is a fairly interesting number. Gibson has a very pleasing personality, and his work is enjoyable all the way through. The principal fault is that the story is so much of the standard type that the coming action is always obvious. The story revolves about the ever existing feud between the cattle men and the sheep men of the west. Hoot is the only cattlemen in the neighborhood and refuses to be run off by the wealthiest sheep man in the district. Hoot is in love with the sheep man's daughter, and refuses to be run off. The little son of the sheep man is so runts away and wanders to Hoot's shanty, where Hoot keeps him, sending a note to the father to come after him. A villainous foreman intercepts the note and plans to kidnap the little lad. After a tragic climax, Hoot captures and marries the "illegitimate" daughter, winning the girl and the good will of her father. It runs smoothly and fast, but is only moderately interesting.

"Will O' The Wisp"—Bruce-Educational

Type of production........................................1 reel scenic

This reel is described at the outset as the story of a motion picture expedition that failed to get any pictures, but in spite of this statement there have been obtained some fine shots of mountain scenery. The "southe" is seen departing for the mountains via pack train, and their course up the steep slopes is followed by the camera, until at last they arrive at what they consider a suitable spot for gathering scenic material. Although they are shown going away empty-handed. There is a type of luna- tion for a long stay, the weather takes an unfavorable turn, and the cameraman is seen making fruitless efforts to shoot the surrounding mountain peaks. They break camp a little later, abandoning hope of having any sunshine, and then the spectator follows them on the downward trail. This part brings out some very pretty shots, but there is a great sameness of all to it which becomes monotonous. The reel concludes with a colored shot of the campers seated about a roaring camp fire, and preparing the evening meal. A moderately satisfactory number.

"Leaping Lions And Jailbirds"—Universal

Type of production........................................2 reel comedy

This is a Century comedy featuring a mob of trained lions, and developing some highly amusing business. The chase with the lions pursuing everybody in the exact is prolonged a little more than is necessary, but it is really funny for a time. The main feature of the "story" is a burlesque of a hanging, which doesn't sound particularly funny, but is done in a nonsensical slapstick manner that is bound to get a few laughs. It's curious after they have had such good things to do the jail up to the finish, when the convicted is saved from hanging by the warden's daughter. The whole thing is set in the jail with some fair comedy at the start when the warden pulls a lot of foolish physical exercise with the prisoners, who leave their cells, go through their paces, and return, with amazing speed. The prisoner in cell 13 is condemned to hang, when his charming wife appears to plead with the warden. However he is firm. Meanwhile the warden's wife aids the prisoner to escape, but he hides in a barrel which rolls off the wagon and back to the jail. Then friend wife lets loose the000, who proceeds to make the jail unhealthy for everybody. There's some good trick photography in this part. On the whole it is an average number.

"Kickaroos"—Universal

Type of production........................................2 reel western

This one features Ed (Hoot) Gibson, and while it is classified as a western, it is comedy from start to finish, and very funny comedy too. Whether or not you have heretofore used scene features of this kind, this one is well worth considering as it is almost sure fire for any kind of an audience. Gibson shows a good sense of comedy values and the subject, while it is the overworked prohibition stuff, is an entirely new angle of it, and furnishes real amusement from start to finish. Gibson is seen as a young cowpuncher, somewhat addicted to liquor (when he can get it). His sweetheart, the rancher's daughter, tells him that if he ever takes another drink, their engagement is at an end. Hoot's rival overhears this, and the very next day meets him on the road and offers a delicious smelling drink. Hoot falls for it, and arrives at the ranch unconscious. The liquor was doped, but the girl doesn't know it, and she and the boys plan to cure Hoot almost at once. When he comes to he is lying in state on a funeral bier, covered with flowers and wreathes. The folks talk about digging his grave and no one pays any attention to him when he wanders around the house, until Hoot thinks he is dead. Then he goes out and sees his grave with the hearse already prepared. He then watches his own funeral procession. Hoot's rival then appears, thinks he has won, and Hoot, who has lost his mind when he sees what he thinks is the ghost. Scared stiff, he confesses, and then they have a hard time to convince Hoot that he isn't dead. The thing is done in a most amusing way that makes this an especially good two-reeler.
"Mr. Wu" breaks an old tradition!

What happened to you on this date—-a day following a double New Year's celebration and a two day Christmas holiday—-with a week of festivities sandwiched in between?

If it was a "blue Monday" of the darkest indigo hue and you expected according to tradition that it had to be, then you forgot to reckon on—-

"Mr. Wu"

THE SHOWMAN'S PICTURE

This is the Falkner-Tyrol Productions Inc. own story of how "Mr. Wu" upset their "blue" calculations at their Strand Theatre, Newark N. J.

FALKNER-TYROL PRODUCTIONS INC.

117 WEST 46TH STREET
NEW YORK

January 4, 1921.

Stoll Pictures Corp.,
130 West 46th St.,
New York City.

Attention Mr. Proctor.

Gentlemen:

I am playing your feature, "Mr. Wu", this week at my Strand Theatre, a first run, week stand house in the city of Newark, N. J., and I must admit that when I saw the picture in a cold projection room, I never anticipated it would meet with such splendid results when properly presented before an audience.

We opened to a very large Sunday business, and yesterday, Monday, after New Year's Day and Sunday coming together, we naturally expected a very light Monday, but to our surprise, we opened at eleven o'clock Monday morning, and fifteen minutes later, we were holding people out.

We heard nothing but praise for the picture, and I am really delightfully surprised myself. I can see nothing but unlimited success in the future for your company, if they continue to furnish attractions of this kind.

Yours very sincerely,

Fred W. Falkner

STOLL FILM CORPORATION OF AMERICA
George King - President
130 West 46th Street, N.Y. C.
Distributed through Pathé Exchanges Inc.
VICTOR KREMER

Presents

IN A SERIES OF
EIGHT
FIVE REEL WESTERN DRAMAS:

DIRECTED BY
FRANCIS FORD

I AM THE WOMAN
The GIRL SHERIFF
The SCHOOL M'ARM
RED HEAD
The WILD FLOWER
OF THE MOUNTAIN RANGE

For Franchises other than New York, Philadelphia, Atlanta, New Orleans, and Dallas Territories
Write or Wire
VICTOR KREMER
130 WEST 46th STREET
NEW YORK CITY
Reorganized American Cinema Votes to Increase Capital to $1,200,000—Niebuhr Again President
he annual meeting of stockholders of American Cinema Corp. was held last week. The majority of the company's 400 stockholders were represented at the meeting and the reorganization plans which had been worked out by the directors during the last few months was put into effect. Among the resolutions adopted were: that the capital stock of the company be increased from $500,000 to $1,200,000 by the issue of $600,000 in preferred stock to consist of 6,000 shares at a par value of $100 per share; that preferred stock be cumulative and non-voting and be to be preferred as to principal and assets and be redeemable at $110 per share at the option of the corporation. The resolutions authorized the sale of the property at the meeting, which now consists of 700,000 shares of preferred stock, 300,000 shares of common stock and 300,000 shares of preferred stock. The new board of directors consists of McGee, Niebuhr, Paull, Salvin, Burris, Kingsley, William R. Wilder and P. S. San.

Somlo Talks
Philadelphia—Joseph Somlo, one of the directors of the German U. F., attended the opening of the Stanley Theater on Friday night.

Somlo speaks broken English by nature to converse in his native tongue. He stated that he was especially delighted over the reception "Passion," received in America and added that he was not at liberty to tell specifically all of the pieces he had in mind, there was a number of elaborate German actions which he thinks will be received here. He did mention "Boleyn," which he expects the idea will love very much. "Theatre," according to Somlo, is lavish and extravagant in the extreme. At his birth, Samuel Rachman, Ben's associate, called out, "It was waiting and led Somlo to the station and New York.

Stanley's Tribute


It was a tribute. A deserving tribute. To one of the finest, cleanest men ever in this industry. Stanley Mastbaum. Whom (Continued on Page 4)

Comedy Combine?
Talk is in the Air But No One Will Speak for Publication—Had Origin on Coast
Reports have reached New York from the coast regarding some sort of a merger of comedy units, a combination, the report has it, that would mean a monopoly in the short reel field.
The scheme would mean the formation of a nation-wide distributing company to deal exclusively in short reels. The plan, as it has been discussed, would not mean that the units involved would produce in one studio but merely release their product direct, through their own releasing company. It is an open secret that some of the producers of well-known comedy brands are very much dissatisfied with the manner in which their product is being handled by their distributor.

Three distinct companies were approached in New York for some definite information regarding the plan. In each instance it was admitted that negotiations of the plan had come to their ears. Two of these companies are at present releasing the comedies of some of the people who are reported in the merger. The third is a well-known producer who has recently changed his distributor.

The following comedians are mentioned in connection with the merger. All of them, or practically all of them, are at present under contract: Chester Conklin, Charles Conklin, Helen Howell, Alexander Alt, Lloyd Hamilton, Hank Mann, Bill Franey, Milburn Moranti, Clyde Cook, Jack Cooper, Jimmy Aubrey, Jack White and Gale Henry.

About a year or so ago there was some talk about the formation of a company to distribute short reels only. This was before Educational had begun its era of expansion and before it had established its own distributing organization.

Chicago Theaters Change Hands
(Coast to W.S.D. DAILY)
Chicago—Jones, Linick & Schaefer have purchased the Rose, Acazar and Boston theaters from the Saxe Bros. They take possession today.

Cohen and Lewis Return
Harry J. Cohen of Metro and Randolph Lewis of Pathé returned from Europe yesterday on the Aquitania.
Special Christie Comedies

Watch for "Man vs. Woman." It's in two rounds, and they're fast and furious. Book through Educational—Advt.

Seeks New Rules for Operators
(Special to WID's DAILY)

Albany, N. Y.—Assemblyman Edward J. Flynn of the Bronx has introduced a bill to amend the general city law in relation to licenses to operate moving picture apparatus. It provides that each applicant for a license shall be examined by a board of examiners as to his knowledge of projecting apparatus.

The board of examiners is to be appointed by the mayors of the cities and is to consist of three members, one to be a city employee, one an operator who has had not less than five years' experience and one employer. Permits are to be issued for a term of one year.

On Broadway

Broadhurst—"Over the Hill.

Broadway—Louise Glauin in "Lov

Brooklyn—Constanze T

Capitol—"Godless Men.

Criterion—"The Inside of the Cu

Loew's New York—Today—Ml

Pickford in "The Love Light.

Tuesday—Gladys Brockwell "The Sage Hen.

Wednesday—Enid Bennett "Silk Hosiery.

Thursday—Marie Claire in "Pe

With a Past.

Friday—"Why Woumen Love' a

Katherine Macdonald in "C

tain.

Saturday—Wallace Reid in "I

Charm School.

Sunday—Pola Negri in "Psimo

Rialto—"The Kentuckians.

Rivoli—"Forbidden Fruit.

Strand—"Sessue Hayakawa in T

First Born.

New Pathes Series

Pathes now announces it will distribute a series of reelers called "The Adventures of Bob and B," produced by Cyrus J. Williams, is at present making a series of life story shorts for Pathes. Arrangement was made through A. S. Kauf Pictures Corp. WID's DAILY stated on Dec. 1920 that Pathes would handle the Williams series.

The RITCHIEY trade mark on a poster is like a banker's signature upon a check. There is a sub-

stantial cash balance back of one and a satisfactory ticket sale back of the other.

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More Trouble for Blue Laws
(Special to WID'S DAILY)
Albany—The Association of Mod-
te Legislation Clubs has been
noted here. The organization as
itself the blue laws.

Kill Censors in Montana
(Special to WID'S DAILY)
Helena, Mont.—The proposed en-
chment bill for Montana has died in
mumble. The measure proposed
in a local board of the county com-
missioner, the superintendent of schools and
shall sit in judgment on all
ures to be shown in the state.

No License Increase
(Special to WID'S DAILY)
Chicago—The Illinois Exhibitors' 
ance has succeeded in defeating
City Council's proposed measure
increasing the charge for picture 
eter licenses at a meeting held in
City Hall.

Supreme in Seattle
(Special to WID'S DAILY)
Seattle—Supreme Photoplays Co.
Denver, of which H. A. Kyler is
sident, has opened a branch in
Seattle's film row with L. T. Fidler
charge. Supreme owns the North-
franchise of the United Film
anges of America. It also dis-
utes Triangle, Hallmark, Prizma
and the Fox Weekly.

Reorganized
(Continued from Page 1)

The new board of directors met
to elect officers with the following
results: Walter Niebuhr, president;
Joseph P. San, vice-president and
chairman of the board; Burrill Rus-
ky, secretary; Edwin R. Van Voor-
troub, treasurer.

The board decided to retain the en-
tire executive staff of the past year,
which follows: L. J. Henderson, su-
ervisor director of productions; Ar-
thor O'llett, comptroller; Miss Anne
Shingley, administration; R. B. De-
Lacour, distribution; Roy L. Davis,
Assistant to the president.

Niebuhr is serving his fourth term as
president of the corporation. All
of the other four members of the
board are newly elected and represent
the new capital which has come into
the corporation in the past year.

The corporation has released six
productions in the past 12 months
and now has franchises with cooperative
Distributors in the United States call-
ing for 10 productions for the year
1921.

New Famous Players Subsidiary
Albany, N. Y.—A new Famous
Players subsidiary has been formed
here. It is Individual Films, capital-
ized at $10,000 with 2000 shares of
common stock, no par value. The in-
corporators are all in the legal de-
partment of the Famous Players
home office. They are L. E. Swartz,
C. E. Hawthorne and H. M. Pitman.

Biltmore, Chicago, Open
(Special to WID'S DAILY)
Chicago—Choyuksi, Wolf & Co.
have opened their new Biltmore, on
Division and Robey Sts. The new
theater seats 1,900.

659 Theaters Lined Up
(Special to WID'S DAILY)
Detroit—Six hundred and fifty-nine
theaters gave special morning per-
formances in Michigan on Saturday
for the Hoover relief fund.

Cooper Film in Germany
(Special to WID'S DAILY)
Berlin—Luna Films are offering a
series of James Fenimore Cooper
stories. One is "Leather Stocking Tales," and the second part is "The Last of the Mohicans." Each part is
in two reels.

Exhibitors Appointed
The following exhibitors will rep-
resent various organizations on the
F. I. M. Club grievance committee:
Charles Goldreier, owner of the
Concourse, the Bronx Cinema Club;
Hy. Gainsboro, owner of the Drury
Lane and houses in Brooklyn and
Loup Island, representing the Thea-
ter Owners Chamber of Commerce.
J. Hennessey, owner of the Liberty,
Newark, the Jersey Theater Owners
of America.

W. E. Raynor, Sam Zierler, S.
Fabian, Jack Levy and I. Schmertz
continue as representatives of the ex-
changes.

In July You'll Get—
Another batch of box-office winners, every bit up to the releases for the preceding
months. Productions built from the box-office angle, out of the best available star,
director and author material.

A Lois Weber Production, "WHAT DO MEN WANT?"
Another gigantic theme of vital interest to every man and woman, treated so realistically that it is actually life, as no one before has
ever dared to present it.

Cosmopolitan Production, "REDEMPTION COVE"
Another big Cosmopolitan special, written by Donna Byrne and
directed by Robert G. Vignola, who made "The Passionate Pil-
grim.

Wallace Reid in "WATCH MY SMOKE"
A comedy thriller on the same lines as "What's Your Hurry" and "Always Audacious." Written by Byron Morgan, author of the
Saturday Evening Post stories which have been Reid's best vehicles.

British Production, "THE MYSTERY ROAD," by E.
Phillips Oppenheim
Directed by Paul Powell, who made "Pollock," and featuring
David Powell, hero of "On With the Dance." Made in London,
France and the Riviera. Cast includes Marion May, the brilliant
Radio-Italian star.

William A. Brady's Production, "LIFE," by Thompson
Buchanan
A spectacular presentation of the tremendous melodrama which
ran a year at the Manhattan Opera House, New York, and was
acclaimed the biggest dramatic production ever staged.

Gloria Swanson in "THE GREAT MOMENT," by Elmo
Glyn
The long awaited picture in which Gloria Swanson, heroine of
many Cecil B. DeMille productions, appears as a Paramount star,
in a story written especially for her by the great author of "Three
Weeks."

Dorothy Dalton in "THE CURSE"
An adaptation of the novel by E. Phillips Oppenheim. An emo-
tional drama giving Miss Dalton the lost role she has ever had.
With a cast including Frederick Vogeding, William P. Carleton
and Julia Swayne Gordon.

William DeMille's Production, "THE LOST ROMANCE,
by Edward Knoblock
Written especially for the screen by the famous author, who
wrote throughout with Sir DeMille on the production. Cast
includes Jack Holt, Conrad Nagel. Lois Wilson, Fontaine LaRue
and other favorites.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

MARKED DATES: FRI., SAT. & SUN.

FILMS: "BILTMORE," "LIFE," "REDEMPTION COVE," "EVERYDAY,
"SHANGRI-LA," "GREAT MOMENTS," "THE CRYSTAL BALL," "THE
CURSE," "THE LOST ROMANCE," "FABIOLA," "THE LAST
OF THE MOHICANS," "THE LION OF JUDE," "THE ZINGARI.

www.wikipedia.com
Stanley's Tribute

(Continued from Page 1)

God took home long before his ambition was an achievement. And all. Yes, all, who saw that beautiful place, and who knew Stanley, stood for a moment in silent reverence.

And few. Practically none. Knew that Friday morning Jules went to Stanley's grave. And in silent prayer placed on the sword a wreath.

SOMETHING ABOUT BROTHER JULES

Stanley left his heritage to his brother, Jules E. Regular fellow. Knows how to leave detail to his associates. Knows how to pick men. Great trait of his brother. Knows how to enjoy life. Decides a lot of plans over the links. Misses a two inch putt. But doesn't say it. Ask Aaron Jones. Or Adolph Zukor. But how does he play the next hole? Ambitious. But quiet. Left hand never knows what his right's doing. Could have one of the biggest positions in this business if he would take it. At this moment. But likes things as they are. Best of all: he knows how to enjoy life. One look at him proves it.

A VISIT—MAYBE A MEANING

Ben Ami visited the Griffith studio on Friday. Ever hear of him? No? Maybe not. He's not in pictures. Star of "Samson and Delilah." Real star. Great actor. One of greatest on American stage today. Great pantomimist. Proves it in his work. One of Griffith's men looked him over last week. At work. Maybe that visit to the studio will mean something.

DOIN' THINGS


Don't forget Charley Pettijohn in this. Worked like a beaver. Just like he was in the Statehouse. In Indianapolis. In days gone by. But got things done. A blue ribbon achievement. Worth its weight in gold.

PROVING IT AGAIN


HOUSE WARMING


DANNY.
Imports Creep Up

The National City Bank in a statement issued yesterday made an interesting comparison between total exports and total imports of film for the past year. The statement said that the imports were 175,000,000 ft., the exports 106,000,000 ft., which gives the imports 60% of the exports.

Total exports for the year aggregated 47,000 mil. in length, the same as in 1920. The increase of exposure of exposed films has been cut in recent years, the total quantity having grown from 30,000,000 ft. in 1913, 73,000,000 ft. in 1915, 164,000,000 ft. in 1916, 158,000,000 ft. in 1919, and 175,000,000 in 1920. The exports of unexposed films were 114,000,000 ft. in 1914 and 126,000,000 ft. in 1915 to less than 65,000,000 in 1920.

The exports of exposed films to the United States have dropped from 114,000,000 ft. in 1915 to less than 65,000,000 in 1920.

Notables Attend Opening

Washington.—"Way Down East," given its first presentation in Washington at Poll's last night before a distinguished audience. Vice-President and Mrs. Marshall and the membership of President Wilson's cabinet attended the opening.

Mr. Griffith attended and spoke a few words.

Schiller Going to Hawaii

Los Angeles—Ed. A. Schiller, general representative in the South of Marcus Loew Enterprises, with offices in Atlanta, sails on Feb. 9 with the w. s. Schiller for Honolulu. Schiller has been in Los Angeles the past month. He expects to be back at his office about March 15.

Fairbanks Not Seriously Hurt

Los Angeles—Douglas Fairbanks' uring, received while on location in Virginia, is painful and severe, and will keep him confined to his home for about five weeks. He broke a finger, wrenched his back and twisted his neck.

The seven Los Angeles daily newspapers are unanimous in saying Mack Sennett's "A Small Town Idol," his first Associated Producers' production, is "the biggest comedy drama he ever made." Now entering a third overwhelming week, Mission Theatre, Los Angeles.—Advt.

Capital Increased

Omni Trust Corp. Now a $5,000,000 Unit Company—Plans to Produce in England

(Special to WIDS DAILY)

London.—The trade here is considerably interested in the plans of the Omni Trust Corp., the company which was formed in the States in 1918 and then registered at Somer- r'est House, according to English law.

(Special to WIDS DAILY)

Aid for Independents

New Scheme Afoot by Brunton Studios—M. C. Levee Here for Contracts

(Special to WIDS DAILY)

Los Angeles.—The Robert Brunton Studios, Inc., announce that they have perfected arrangements which will enable them to aid independent producers on a financial basis.

By this arrangement the studio management will be in a position to not only arrange for financing but also take charge of the actual production.

M. C. Levee, vice-president and business manager of the company, has left for the east where he expects to close several important contracts with eastern producers.

Mr. Levee arrived in New York yesterday and registered at the Astor.

Warner Going to Coast

Abe Warner leaves today for the coast. He will look into productions.

Stoll Removed

Directors of U. S. Photoplay Elect J. W. Martin in His Place at Special Meeting

The U. S. Photoplay Corp., which is producing "Determination," at Granger, N. J., issued the following statement yesterday afternoon:

"At the regular monthly meeting of the board of directors of the U. S. Photoplay Corp., held last Saturday, J. W. Martin of Cumberland, Md., was elected president to fill the unexpired term of Capt. F. F. Stoll, who has been mysteriously missing for more than a month."

"The treasurer's report shows the company's funds to be in perfect order. The filing of 'Determination,' the company's first release, is progressing ahead of schedule, according to the report of the production director."

"The directors took all necessary action at Saturday's meeting to protect the interests of the stockholders of the corporation."

This action followed the disappearance of Capt. Stoll, who was last reported in Los Angeles a month ago.

Christie to Travel

(Special to WIDS DAILY)

Los Angeles.—Al Christie, who hasn't budged from Los Angeles for more than four years, will leave the end of this week for a tour which will land him in New York about 10 days later.

"Muffled Drums" the First

Los Angeles.—L. B. Mayer has selected and is now casting his first John M. Stahl production, "Muffled Drums," by Perry N. Vekoff.

Barbara Castleton, engaged as the leading lady, left New York for Los Angeles, yesterday. The scenario has been completed and actual work of shooting the picture will begin next Monday.

That Salary Bogey

The New York American on Sunday carried a full page feature in its magazine section, titled, "No More Fat Salaries for Movie Stars," using the names of Lillian Walker, Emmy Wehlen and Claire Whitney were mentioned as stars who couldn't get jobs. Dorothy Dalton, Elsie Ferguson and Lillian Gish were put in the same class. It was just another of the kind of articles that various local newspapers have been publishing regarding the supposed "inside" of the industry.
Those Deposits

Virginia Exhibitor Says Some Things Regarding Them—Uses Plain Language Too

Carl A. Jones, vice-president of the Central Amusement Co., Inc., operating the Columbia and Eagle theaters in Richmond, Va., took to the press the other day that Virginia and Tennessee have some plain things to say about deposits.

In writing this to publication, he says: "We were not only to ask for the 'deposit' graft. Did you ever hear of an officer that ever had lived who would go back to the letter, getting his 'deposit' back? You know of such a man, or know a man who knows him. If you didn't, you know him. You take a man, you kindly put us in touch with him, we want to put the graft, a genius, and, if he is within 2,000 miles of us and expose the scheme, the 'backers' and hand and ask him how the 'off' he did it, take them by their lawyers and house in this regard have about $1,000.

The owners of this company have been in various counties not only with fair success. Their net resources are considerably greater than $50,000. With their commercial appeals they can buy on market (they are in more than one business, open account, 30 days, less 2%). We operate two houses, one a shallow front, showing short subjects or comedies, and one showing the features. When we attempt to make this appeal, we find, in cash—little of which comes back.

"Mr. Radunsky of the International Co. has presented an exchange with six theaters that he desires to make on a per subject but in order of buy them at $125,000. With their commercial ads they can buy on market. Finally, we pay a series and ask for our deposit to be returned. We find that in the time it takes to play the pictures that Mr. Radunsky has sold his exchange, and married Mr. Stinnes's daughter, Leona, has been a definite plan, and introduce, and fed by a large audience, and incidentally have taken them to build the sack. If we attempt to make a purchase, poster, and shape the 'managers' associations unite in some mysterious an attempt to make us good boys or close the house. We have had two experiences of this sort. They have never closed yet for we have always found someone who would buy the exchange. Radunsky was if he was willing to pay for it but it is all right. Their business is with us; this appeal was connected with the exhibitors' end result, they have decided to leave California and incidentally have taken some subject, and paid out, and left to build the sack. If we attempt to make a purchase, poster, and shape the 'managers' associations unite in some mysterious an attempt to make us good boys or close the house.

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Coast Brevities
(Special to WID'S DAILY)
Hollywood—Emil Bennett will star in "Keeping Up With Lizzie," a new production for Hodkinson sce.

Harry Carey's ranch was recently destroyed by a fire which caused a loss of $7,500.

Sanda Havley has completed "The Outside Woman" at Realart studio. The story is still on "All Night Long," a play by Paul Sipe and Philip Barhold.

Remuel Goldwyn gave a luncheon to the Eminent Authors, which were made by Rupert bros, Gertrude Atherton, Mary Rice, Hark, Rita Weiman, Le-Scott, Gouvrerie Morris and Gertrine Burt.

The new comedy unit has been added to Universal City. It is being directed by Ward Hayes and the series are by Scott Darling. Billy be is to be featured with Ena story playing the feminine role.

Alice St. Clair has been signed as the leading role opposite Thomas Meighan in "White Eemarnation," on which production has started to start within a few weeks at the Lasky studio.

Gausman, Billy Fortune's Series Started
(Special to WID'S DAILY)
Los Angeles—E. P. Hunter has been added to the cast of "Billy Fortune" stories by R. Lighton. Work at the Nal Film studio. Twelve a year planned.

In Loving Memory
JOSEPH KAUFMAN
Died February 1, 1918
Ethel Clayton Kaufman

STUDIO FOR RENT
by Day, Week or Month
Large Stage—Fully Equipped
In the Heart of New York
30 W. 38th St.—Fitzroy 4205

GINAL STORIES—EDITING—TITLING
rent pictures, "Love's Harvest," "Elephant Man" and "Wing January release.
Title of one of your screen stories with fitting word-bridges.
Pearl Dolese Bell,
West 46th St., N. Y. C.

Capital Increased
(Continued from Page 1)
The company by a special resolution passed at a recent meeting voted to increase its capital from £2,000,000 to £5,000,000. In a trade paper announcement as to policy the company states that £2,080,000 have already been subscribed. Its announcement states, in part:

"The Omnium Trust Corp. was founded in 1918 with an authorized capital of £1,000,000. Its activities were hampered, however, by the conclusion of the war, but now, after months of careful preparation, plans have been completed for the acquisition of a number of prominent kin-emas, including some of the finest properties in the country. Most of the properties as acquired will be reconstructed and brought thoroughly into line with the modern Omnium Model theater-restaurant which the profits of the films have evolved in the erection of the new West End Theatre, Edinburgh.

The Omnium Trust Corp. is also arranging to produce pictures of a large scale, and to this end estates are being acquired in Yorkshire, Wiltshire and Norfolk, respectively, embracing in the aggregate more than 1,250 acres, whereas it is intended that super-productions of the highest quality shall be made—each of them a worthy contribution to the British film industry.

The principles of co-partnership will be applied to all departments of the corporation's business. An issue will shortly be made which will enable the average picturegoer to secure an interest in every term in the various properties to be acquired. Thus, at very small cost, the cinema patron will be able to share in the profits of the exhibitions to which they take part. In a connection this serious quest for new screen talent is being organized, and 25,000 £1 shares will be presented to selected candidates.

The Omnium Trust Corp. was formed in Arizona in 1918 by H. R. Dugg and T. H. Hayes.

"Out of the Dust"
The Apex Film Co. showed "Out of the Dust" on Saturday. While a review on this production has already been given, it should be noted that there has been added an artistic foreword elaborating on the facts that Frederic Remington's paintings are re-born in the photoplay drama. Some finished cutting was also noticeable.

New House for Chicago
(Special to WID'S DAILY)
Chicago—Jones, Linick & Schaefer announce the erection of a new 3,000 seat theater for the south side, to be located at 110th Place and Michigan Ave., in the Roseland district. Ground was broken yesterday.

The Roseland is said to be the beginning of a chain of four outlying theaters which will be built within the next year for the vaudeville and pictures of the Loew brand, for which Jones, Linick & Schaefer hold an exclusive franchise in this territory.

Exhibitors Make Good
With First National Attractions

Tell of Big Drawing Power of Pictures That Please All Their Patrons

THE WOMAN IN HIS HOUSE

DINTY
"Pulled a big house. Verdict of patrons is that it is best picture ever shown here."—William C. McIntire, Rose Theatre, Fayetteville, N. C.

NOMADS OF THE NORTH
"One of the very best. Patrons were calling up their friends to tell them to see it, declaring it was the best they ever saw."—S. Olson, Pastime Theatre, Delavan, Wis.

PEACEFUL VALLEY

THE BRANDED WOMAN
"Norma Talmadge pleased everyone in this picture. Can't be beat."—Opera House, Greensboro, Ala.

PASSION'S PLAYGROUND
"Katherine MacDonald is sure beautiful. A very well-acted play, especially the work of the star."—O. R. Haus, Scenic Theatre, Hastings, Mont.

Some powerful reasons why
There'll be a Franchise everywhere
Five Bill At Once
Peculiar Situation Exists in Nebraska
— Some Sort of Regulation Certain.
(Special to WID'S DAILY)

Lincoln, Neb.—Five bills have been introduced in the state legislature affecting the industry. Three of them, two of which are duplicates, provide strict censorship. A fourth asks for Congress to pass national censorship, and a fifth for precaution against fires in all places where pictures are shown.

The most imposing bill provides drastic censorship, Sunday closing, and censorship of all advertising. Under its provisions there would be a board of three censors, who would review for $2 a reel all pictures to be shown in the state; review all newspaper advertising, posters and other ads; can hire any employees it deems necessary, paying them what it desires. The bill also provides for Sunday closing.

The second vicious bill is House Roll No. 123, which makes it a misdemeanor to show pictures or any kind of picture, play, show or other entertainment at any time, or even to attempt such showing, of a picture showing the planning, attempting or committing of certain crimes. The crimes, a long list of them, are named. They cover the entire field of human emotions, from the fist to murder.

The resolution seeking national censorship is based purely upon economic grounds, and says nothing about the detailed regulation of pictures.

The bill providing for fire precautions in all places where pictures are shown is likely to receive the support of the industry. If the law is passed, the theater owners will see that schools, churches and other public places where pictures are occasionally shown will be cleaned up and the same precautions taken as are required in a theater.

For Rent
Choice office with cutting room and vault space.
Phone Bryant 1110

Attention State Right Buyers
We still have some territory open on high class one and five reel subjects.
PACIFIC FILM COMPANY
NATIONAL DISTRIBUTORS
Phone 61104 730 So. Olive St.
Los Angeles, Cal.
T. E. Hancock John J. Hayes

Imports Creep Up
(Continued from Page 1)
to Canada 17,000,000 ft. in the month ending November, 1920, as against 13,000,000 ft. in the same months of 1919; to Argentine 1,000,000 ft., against 7,000,000 in the preceding year; to Brazil over 8,000,000 ft., against 2½ million in the corresponding months of 1918; and to Japan ½ million ft., against 1 million in the same months of 1918.

The importation of films to abroad has shown a material increase in 1920, the total imported in the year standing at approximately 106,000,000 feet.

The value of films since they became an article of international commerce has aggregated about $50,000,000, having advanced from a little over $5,000,000 in 1912, the first year of their appearance in the statistical records of the country, to over $100,000,000 in 1920 (including shipments to island possessions), while the aggregate in that period of films imported has been about $60,000,000, a rise amounting at the rate of about $4,000,000 per annum.

Stone in Hartford Film
(Special to WID'S DAILY)
Los Angeles—Lewis S. Stone will play the lead in “The Golden Stare” at the Fox Theater. The picture is a James Oliver Curwood production, directed by Paul Schofield. The other members of the cast are Wallace Beery, Francis MacDonald, Paul Renick and Melbourne MacDowell.

The words
“EASTMAN”
and
“KODAK”
are stenciled in the film margin so that all Eastman Film may be instantly identified.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Chaplin Denies Reports of Deal With Samuel Goldwyn Are Entirely Unfounded
Hiram Abrams received the following wire from Charlie Chaplin yesterday:

"Newspaper reports or rumors regarding any business offers or transactions between myself and Samuel Goldwyn are entirely unfounded. On behalf please contradict same immediately."

Goldwyn recently gave a private screening of "The Kid" in Los Angeles. He and Chaplin were seen spending time together on the coast and are also observed talking rather freely one day recently at 5th and 44th St. These meetings believed to have resulted in the solicitation of articles hinting at some sort of deal between the two.

Viola Dana Here
Viola Dana has arrived in New York from the coast. The Metro offices now announce that Miss Dana has signed a contract for a period of years. WID'S DAILY stated so on Jan. 27.

Going to Coast
Ruby de Rener leaves for the west today for a vacation. She has spent the past week on work on "The Unconquered Woman" produced by the Ischa Pictures Corp., a New York production formed in December.

News to Them
The U. S. Photoplay Corp. didn't know anything about the article published in yesterday's Tribune regarding the reported discovery of Capt. F. Stoll in Los Angeles. Stoll, according to the Tribune, is on his way east.

Kellant Story for Dean
Universal has purchased "Cow," now running serially in Red Sk, for Priscilla Dean. It was written by Clarence Budington Kellogg and it is said that Universal paid considerable sum of money for the future rights.

More Houses for Lynch
(Special to WID'S DAILY), Montana—The Lynch organization acquired several new theaters in South Dakota at Griffin, Ga., operated by Adolph Samuel, has been acquired as has been the Grand in Pensacola, N. C., from Jake Wells.

Opening Sunday at the Pantheon, Toledo, for a run—Mack Sennett's sensationally successful comedy-drama production, "A Small Town Idol," released by Associated Producers, Inc. One of the great "hits" of recent years—Advt.

Another Party
Only the Loew Offices Say This Will Be the Best Yet—Going to Cleveland and Rochester
Marcus Loew just can't stay away from stage parties for prominent film folks. This time he has gone his previous records better by engaging two special cars leaving at 6:45 Friday night for Cleveland where the new State theater will be opened.

The house seats 3,200 and is the latest of the Loew chain in that city. The opening is scheduled for Saturday night. The party will be in Cleveland all of Saturday and Sunday and on Monday will leave for Rochester where on Tuesday a monster ball will be given by the Eastman Kodak Co. and Rochester's "Four Hundred" for charity. Then home.

Just by way of proof that this party will be the best yet, Nils Granlund of the Loew offices submits the following names of those who are (Continued on Page 3)

Appeal Dropped
Eastman Kodak Yields to Anti-Trust Decision Handled Down by Government in 1915
(Washington—The Eastman Kodak Co. of Rochester, N. Y., has withdrawn its appeal which was filed in the Supreme Court for a rehearing on the decision handed down by the U. S. District Court in Buffalo in 1915. The original case was heard under the provisions of the Sherman Anti-Trust Law. (Continued on Page 3)

Here from Jacksonville
W. R. Carter, chairman of the motion picture committee of the Jacksonville Chamber of Commerce, and J. P. Kluh, an architect and member of the same committee, are in New York to confer with Murray W. Garrison regarding the proposed Fine Arts City.

Brady on Trip
Plans to Confer With Exhibitors and Exchanges on Problems Facing Industry—Leaves Today
William A. Brady, president of the National Association, leaves today for a trip which will take him to all of the important exchange centers on the coast of the Mississippi and which may take him as far as the coast.

Brady is making the trip to confer with exhibitors and exchanges in the cities he plans to visit on the problems facing the industry and in order to secure a maximum of cooperation in fighting future battles.

He will be in Chicago tomorrow where he will stop at the Blackstone Hotel. While there he will confer with W. R. Rothacker, Martin J. Begley and John Roche, president of the M. P. F. Press Club. He may appear before the Chicago City Council relative to the censorship problem facing this city. From Chicago he goes to Milwaukee where he will confer with R. A. Hess of the F. J. L. M. Club and James Rhodes, president of the Wisconsin Exhibitors' League. He will spend two days in Minneapolis and St. Paul and while there will decide whether he will go to Idaho, Nebraska, Oklahoma and Missouri.

He may go to Los Angeles, but has not been decided upon as yet. His itinerary provides for visits to Indianapolis, Cincinnati, Cleveland, Columbus and Pittsburgh.

Brady said yesterday in speaking of his trip: "We need the co-operation and co-ordination of every branch of the industry more today than ever."

Supervising Gratis Bookings
The National Association has decided to pass on all requests for gratis bookings received from churches and welfare organizations. A letter notifying those members of the industry who have been sent out by the sales managers of the various distributing companies.

First Kipling Story
The first Rudyard Kipling story for Pathé will be "Without Benefit of Clergy." Rudolph Lewis has returned to New York after conferring with Kipling on his stories for the screen.

WID'S DAILY reported from the coast some weeks ago that Kipling's first would be the one mentioned above.

Cochrane Reaches Coast
Special to WID'S DAILY
Los Angeles—R. H. Cochrane of Universal is here from New York.
At Broadway Theaters

**Rialto**

"Southern Rhapsody" is the overture. Hillyer Magazine and another edition of the Vanderbilt Magazine program are the opening numbers. A new version of "The Monkey and the Ape" is taken in Africa called "The Mandrill Fig-"

**Capitol**

A rather long, but interesting and enter- ing program is being presented at the two Rhapsodies." In this number Jacques Gordon renders a splendid splashing picture, a cadet in the picture, "A Son of the South." The picture is a good one and the picture was ably directed by Reginald Leighton, the managing director of the company. It is under- stood the Hollywood Studios, Inc., will release the first picture.

**Strand**

"First Hungarian Rhapsody" is again heard with Bela Nassy playing a Cimbalom (Cimbalom) in a Hungarian topical Review; and this is surely the best of the two. The picture represents the Hungarian race in their natural state. A dragon dancer, typical of a Chi- nese scene, is introduced. Both scenes are very effective and the as- pect of the characters is quite different. The first, however, is better.中部

**Somerville in New York**

Harry Somerville has returned to New York from the South where he has been managing houses for Universal and R. D. Craver of Charleston, N. C. Somerville has taken a berth with Charles Stone, in the management of the new 14th St. Theater.

**Trade Mark for Ray Films**

Los Angeles—Edward O. Withers of the title department in the Ray Studio has prepared a list of names which may be used as a trademark on Ray pictures. It shows the star's head in profile and the inscription, "The Charles Ray Productions In- corporated. MCXMX." The indicated year, 1920, is that in which the studio came into existence as an incorporated concern.

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Settlement Reached
Koplar-F. P. Missouri Corp. Litigation Finally Brought to an End
(Special to WID’S DAILY)

St. Louis—The battles between Harry Koplar and the Famous Players Missouri Corp. for control of 15 local picture theaters is at an end. Koplar had demanded $1,350,000 for the show houses, which were transferred to the Famous Players’ organization last April.

Fred E. Cornell, president of the corporation, stated Koplar and his brothers under the terms of the settlement only got about 25 per cent of the amount they demanded. They will be paid partly in cash and the balance in notes secured by mortgages on the theaters.

According to Cornell the Koplars received $240,000 for their so-called “little theaters” including the Novelty, Gravois, Arco and Lafayette; $80,000 for their interest in such theaters as the Pershing, Kings and Shenandoah and $12,000 for their lease on the Royal theater.

Appeal Dropped
(Continued from Page 1)
On the motion of counsel for Eastman Kodak, Chief Justice White ordered the issuance of a mandate which requires the company to ‘abrogate the illegal monopoly’ in photographic supplies, which the government alleged it held.

The bill of complaint was filed against the Eastman company on June 9, 1913, and the case itself was heard 11 months later. The decision was handed down on Aug. 24, 1915, and established that 72 per cent of the market for raw stock supplies was controlled by the Eastman Kodak Co. of New Jersey, a $35,000,000 concern and the Eastman Kodak Co. of New York, a $5,000,000 company. The decision charged that dealers could not go to other manufacturers of such supplies because of the Eastman Kodak monopoly and of the price scale the company had established.

First Manners Film Sold
J. Stuart Blackton and the Arthur S. Kane Pictures Corp. will be associated in the distribution throughout the United States and Canada of the first Lady Diana Manners production through the Independent Films Association of Chicago.

“I Am the Woman,” with Francis Ford both directing and appearing in the support of Texas Guinan, is nearing completion. This will be followed by “The Girl Sheriff.”

Another Party
(Continued from Page 1)
pledged to go, with a promise that more will accept:

On Feb. 14 the latest Loco theater, the State, in Indianapolis, will be opened and another party will go out for that occasion. It is expected that following the Indianapolis house, the State in Boston will be opened.

Goldwyns Over Poli Circuit
“Earthbound,” “Prisoners of Love,” “Godless Men,” “The Great Lover,” “Bunty Pulls the Strings” and “Hold Your Horses” have been booked for the Poli circuit.

Priest Reports Sales
Robert W. Priest reports the following sales on “The Nce’r-Do-Well”: Minnesota, North and South Dakota, Wisconsin and the Peninsula of Michigan to Friedman Film Corp., Minneapolis; Delaware, Maryland, Virginia and the District of Columbia to Super-Film Attractions, Inc., Washington.

The Last of Six Sensational Months
HERE are the releases for August. They are all either finished or in work, and they are a worthy conclusion to the biggest season in motion picture history.

Now you know what Paramount is giving you in the next six months. Two big pictures a week, pictures that you can bank on for business. There never was such a list of great pictures before, was there?

Cosmopolitan Production, “GET RICH QUICK WALLINGFORD”
An unparalleled hit in magazine, book and play form, George Ransolph Chester’s characters have become household words. This is an elaborate production, directed by Frank Borzage, who made “Humoresque.” Cast includes Sam Hardy, Norman Kerry, Doris Kenyon and Diana Allen.

Donald Crisp’s British Production, “THE PRINCESS OF NEW YORK”
Adapted from Cosmo Hamilton’s novel, and staged in England by an American director, with a cast of well known British actors.

William S. Hart in “THE WHISTLE”
Another Hart special that marks the highest point in the big western star’s career. Dealing with the livet problem of the day—the learning men’s relation to his employer.

Douglas MacLean in “BELL BOY 13”
A Thomas H. Ince production right up to the standard of the other MacLean pictures. Full of the humor, sarcasm, heart interest comedy that audiences have come to expect from the star.

Thomas Meighan in “TALL TIMBERS”
From a story specially written for Mr. Meighan by A. B. Scherer, and therefore giving the Good Luck Star every opportunity for another great piece of human acting.

Ethan Clayton in “THE ALMIGHTY DOLLAR”
A melodramatic romance of New York’s Bohemian quarter, by Cosmo Hamilton, author of “Midsummer Madness.”

Roscoe “Fatty” Arbuckle in “CRAZY TO MARRY”
From a Saturday Evening Post story by Frank Condon. A roaring farce with as much fun in it as “Brewster’s Millions.” Fatty has never been so funny as he is as the doctor in this picture.

Dorothy Dalton in “A STAMPEDED MADONNA”
George Melford’s production
A study of the Northwest, written by Monte M. Katterjohn, author of “The Plume of the Yukon.” Produced by the director of “Beloved My Wife,” and with Jack Holt in support.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
Bound for the Coast
The R. Cecil Smiths, staff writers for Selznick, have left for the coast via New Orleans. On the way they will work on a story to be produced as a Selznick special.

Myron and David Selznick are at Palm Beach on a pleasure trip. Alan Crosland is with the brothers as their guest.

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Changes In Tariff

Looked for At Next Session of Congress—Meetings Now Being Held in Washington

(Special to WID’S DAILY)

Washington—At the next session of Congress, there will be a general revision of the tariff. The revision is expected to include the elimination of a number of items and the raising of a few duties. The National Association of the Motion Picture Industry has appointed a committee to deal with the tariff question and it has been granted a hearing before the committee on March 9 or 10th, the date no longer having been definitely decided upon.

At present there is a small duty on films. One phase of the question is the matter of American films in foreign countries. Some film man advocates the theory that the industry could, if it found it necessary, ask Congress to introduce a clause in the duty formula providing for a high ad valorem duty on foreign films entering this country. A foreign nation which should bar out American pictures while its own film business was being reconstructed. Thus, if Germany or France should decide to keep out all American pictures for a period of one year, the industry would have a retaliatory measure with regard to the German or French films, seeking entrance into this country.

Des Moines Meeting Feb. 14

(Special to WID’S DAILY)

Des Moines—The first annual convention of the stockholders of Associated First National of Iowa will be held here on Feb. 14.

Beier, Selznick Sales Manager

Sam E. Morris has appointed Nat Beier as sales manager of the Sel

t New Jersey territory. Sales manager of the New York branch, operating under supervision of Harry Siegel.

Cook of Reading III

(Special to WID’S DAILY)

Reading, Pa.—Johnny Cook, general manager of all the Reading and Schad theaters in this section, and one of the best known executives in the state, is seriously ill at his home here.

Backer a State Righter

Frankly F. Backer, formerly of Jans Pictures, Inc., has formed a company called Horizon Pictures with offices in the Times Bldg. His first series of pictures will be 14 two-reelers starring Norma Talmadge. These will be state righted. Hopp Hadley is editing them.

New House for Paramount?

(Special to WID’S DAILY)

Elstree, Eng.—It is learned here that the proposed $300,000 theater for which J. Wentworth is drawing plans is being financed by the Elizabeth Theatre Co., a company specially formed for that purpose.

It is reported that Famous Players officials are financially interested in the company.

New Suit

Second Action Affecting Frohman Amusement Corp. Filed in the District Court

A second bankruptcy action affecting the Frohman Amusement Corp., has been filed in the U. S. District Court here against the Kineto Co. of America, Inc., $343; Albert and Sons, Inc., $128, and the Simon Goodman Trading and the Kraus Manufacturing Co., $225.

In December Judge Knox appointed Louis Frankel and H. Maynard Kimberlack receivers in a suit in equity brought by the Powers Film Products Co., Inc., for $3,082. It is said that the liabilities of the corporation are $67,075 and the assets $249,000.

William L. Sherrill, president of the corporation, stated yesterday that the petition had been filed in a court—

Screenart Has Series of 10

The Screenart Pictures Corp. will release a series of 10 features that were issued originally several years ago.

The following are included:


The pictures named above starring Dustin Farnham and Kitty Gordon were originally on the United Pictures program. The rights were sold on Oct. 29 by Harry Zalkin, receiver for the defunct company, to W. G. Willman of Suffer, N. Y., for $11,000.

May Have Censors in Phila.

(Special to WID’S DAILY)

Philadelphia—Mayor Moore announced that he will probably call theatrical managers into consultation with a view to establishing a censorship over theaters. The announcement was made following an interview with a group of clergymen who came to the mayor's office in re

Among the matters discussed was the enforcement of the Sunday law. The mayor refused to discuss the de

The mayor told the clergymen to think over matters, including theater censorship, with a view of confronting him again.

Held Over

(Special to WID’S DAILY)

Buffalo, N. Y.—"Outside the Law" has been held over at the Palace for a second week.

ANNOUNCEMENT

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Wednesday, February 2, 1921

WIDE'S DAILY
That Brady Dinner

Important Executives Attend Delmonico Affair Monday Night
—Proceedings Secret

All the who's who in the business attended the dinner given to William Brady at Delmonico's on Tuesday. Just what went on at the meeting was kept a secret yesterday by those who attended the dinner, it was learned that a number of problems facing the industry such as laws, censorship and taxation, were discussed at great length and at a mode of procedure was devised upon that would get the desired results in a hurry. The meeting lasted until one o'clock yester-

Brady left for Chicago yesterday the first lap of his proposed trip will be gone about a month.

Brady Attacked

Ethn Exhibitors Resort His At-
titude Toward the M. P. T. O.—
Occurred at Washington
(Special to WID'S DAILY)

Washington—William A. Brady, as attacked in speeches made by D. B. Medlock of Washington, H. A. Varner of Charlotte, N. C., and Thomas Goldberg of Baltimore at recent meeting of the exhibitors in Maryland, District of Columbia and Virginia held here.

Mr. Cohen of the M. P. T. O. attended the meeting. In the course of his speech he stated:

"The motion picture theater owners of the country have now con-

(Continued on Page 4)

Switched to the Rialto

"Forbidden Fruit" will be switched from the Rivoli to the Rialto on Sun-
y. This makes the third week for the picture on Broadway.

9,400 People in One Day
(Special to WID'S DAILY)

Denver—"The Kid" played to 9,400 people at the American theater on Wednesday. There has been nothing to ever done at this house before.

"Dinty" Beats "River's" End

The Nellans offices reported yester-

day that "Dinty" since its release 4
weeks ago has grossed in books $350,000, a figure greater than the business done by "The River's" ad in a similar period.

It was stated that "Dinty" grossed more business in Paterson, N. J., than "lassoing."

Sign for 12 More

Educational and Master Films in
New Agreement for Torchy
Comedies

It is understood that Educational Films and Master Films, Inc., through Charles C. Burr, have closed a contract for a series of 12 more Torchy comedies with Johnny Himes as star.

The new contract becomes effective in April when the last of the series under the old contract is delivered. After that there will be one

(Continued on Page 4)

Motion Denied

Vitagraph's motion for a tempo-

rary injunction against the East-

an Kodak Co., Inc., which has a picture called "Black Beauty," was denied yesterday.

Vitagraph sought to have the Har-

ris version of the picture restrained

from showing in theaters. Its own production goes into the Strand the week of Feb. 20.

Must Dissolve

Eastman Kodak Given Two Years in

Which to Sell Factories—
Worth $3,750,000
(Special to WID'S DAILY)

Buffalo—Judge John R. Hazel in the U. S. District Court, acting upon the decision handed down in 1913 that the Eastman Kodak Co. was a monopoly and represented a violation of the Sherman Anti-Trust Law, has ordered the company to be dissolved and the various units formed in distinct ownership.

This move followed the withdraw-

al of an appeal for a re-hearing which had been filed by the company in Washington. The court's decree makes it compulsory for the Eastman Kodak Co. to dispose within two years of its Premo factory in Rochester and its Century-Folmer and Schwinn factories in the same city as well as the Aristo plant in Janestown. The lines represented by these organizations are valued at $3,750,000 and the total annual sales are said to exceed $7,000,000.

"T" Files 3 Suits

The Aitken Bros., Hyman Winkin and Joseph Simonds All Named
as Defendants

The Triangle Film Corp. has filed
three suits in the Supreme Court through Arthur Butler Graham, but only a summons has been served in each case, the name of the second is not shown. Harry E. Aitken is a defendant in each suit, and in a second he and Roy E. Aitken, Hyman Winkin and Joseph Simonds are named. In the third all these, the Reserve Film Corp., the Western Import Co., Inc. and the Western Import Co., Ltd., are defendants.

For some time past action has been

looked for in the trade as a step in

the final clearing up of the affairs of Triangle Film. Very large sums are involved.

Conferences?
(Special to WID'S DAILY)

Los Angeles—It would not have been

surprising if Thomas H. Ince and other members of Associated Produc-

ers, Inc., shortly enter a series of conferences with A. I. Lichtman, who has just arrived here from New York.

St. Louis Deal On?
(Special to WID'S DAILY)

St. Louis—There is some talk here that an important deal is pending involving a number of important local theaters, both large and small. It is reported that interests affiliated with one of the largest financial organiza-

tions in St. Louis are negotiating to take over these houses. Nothing de-

finite can be learned.

F. P. Managers to Meet

S. R. Kent has called the annual meeting of the Paramount Players dis-

trict managers to be held all of next week in the home office. Kent will preside and plans for distribution during the coming months will be discussed.

Those who will attend from the field force will include Herman Web-

adelphia, Joseph H. Gibbons of Kan-
sas City, Philip Reisman of Minne-
posh, George Schaeffer of Boston, Mr. Pratt of Atlanta and L. L. Dent of Dallas, representing the Southern Enter-
prises, Inc.
Incorporations

Albany, N. Y.—Westover Films
New York: $2,000 shares common stock, no par value, active capital $10,000. Incorporators: L. E. Swartz, H. M. Pitman and C. E. Hawthorne, 105 S. Ave.

Albany, N. Y.—D. C. Berg

Albany, N. Y.—Our Civic Theater
New York: Capital $5,000. Incorporators: Dr. A. L. Cardozo, R. Buchanan, Jr.; and E. N. Zern, Richmond Hill


Albany, N. Y.—Harris Dickson Pictures, New York: Capital, $250 shares preferred stock, $100 each; 500 shares common, no par value; active capital $500. Incorporators: A. C. Thomas, H. B. Bareford, and K. Knodler, 2 Rector St.


Dover, Del.—Imperial Theaters, Capital $500,000. Incorporators: M. M. Hickey, Y. M. Lacey, L. S. Dorsey, Wilmington.


Name Changed

Albany, N. Y.—The Hemner Superior Prod. have changed the name of the company to the New Superior Prod. of New York.

New Okla. 'Change

(See Special to WID’S DAILY)

Albany, N. Y.—The Western Film Corp., recently formed, will feature its productions at the new Superior Prod. of New York.

Kennedy Plans Series

Lem F. Kennedy, who is now at work on "The New Minister," plans a series of pictures. He is at work at the Victor studio.

Another Kick

The following letter has been received at this office from Mr. McClure, manager of the Strand Theater, Emporia, Kan., operating the Electric and Strand theaters in that town.

"I just read with interest the letter written by Mr. Cranfield, No. 20, regarding the showing of commercialized pictures in churches and schools. Mr. Cranfield has touched on a matter of vital importance to many exhibitors, and I think it is going to be of much more importance as time goes on.

"I am attaching a letter, copy of written by Mr. Robins, of Fox Film Corp., in which he says that if I don't cancel his license, he will no longer allow me to have any pictures produced by his company. Furthermore, theificador contends that a picture being offered for the town, it is perfectly ethical to sell to the Iowa State School."

"It seems to me that a branch manager should be big enough to see that this view is not all wrong. And to see that although a policy is bad for the industry as a whole, it is not always against my interests."

"I agree with Mr. Cranfield. It is that a matter that ranks with Sunday closing as one of importance. Some of the statements that Mr. Cranfield made are absolutely true and I think it is only fair to the other exhibitors in the country have a just grievance along this line."

H. M. McCLELLAN

Veterans to Make Films

Los Angeles—A producing organization by veterans of the World War is reported under the name "S. T. G. Film Corp." The organization will be a branch of the Infields, Inc., and is to be managed by Lt. Paul A. Randall, president; Mrs. Maude Haerer, vice-president; Capt. J. Haines Smith, secretary-treasurer; Ernest F. Bishop, executive director; Willis H. Lush, business manager; Sergeant Fran Lynch, assistant director: and H. Daye, attorney.

The company is understood to be planned human interest stories about the war.

Weiss Bros. Plan Serial

Weiss Bros., who produced "T King of the Rodeo," and sold it to Goldwyn are reported about to sit work on a serial.

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Activity in exhibiting circles all over the country continues at a high pitch. The Gore Bros. have purchased four theaters in Bakersfield, Cal., thereby increasing their circuit to 40 theaters. E. L. Loew has completed plans for a new State Theater in Louis.

A resume of these latest developments follows:

**Gore Bros. Buy Four**
(Special to *Wid's Daily*)

Bakersfield, Cal.—Charles Grogg & Sons sold the California, in Bakersfield; the Hippodrome and Pastime to the West Coast Theaters, the merger of Gore Bros., Solter and Adolph Ramish holdings. Transaction involved more than $125,000 and included also the Sun Theater of Taft.

These purchases the merger's of theaters is increased to 40. The step is in line to purchase and operate additional theaters on the coast and in Arizona.

**State Theater for St. Louis**
(Special to *Wid's Daily*)

St. Louis—Marcus Loew was here and attended the opening of the Missouri M. P. T. O. but he announced that plans for the proposed State theater had been dropped. The theater will cost $125,000 and will seat 2,800. It is located at Washington Ave. and 8th Sts. It is reported here that Loew contemplates taking over three of the big theaters in the West part of town.

**Pool Interests in Hoboken**
(Special to *Wid's Daily*)

Hoboken—Lerner and Louis Max, have contemplated erecting a theater on 352-354 Boulevard, opposite the Palace Club in Hoboken. N. J., have merged their interests with the States Theater Corp., recently formed by J. G. Hall. L. Lawrence and others, as noted last week. The Hall company had a site at Bergen Ave., about two blocks from the Boulevard site. The theater will now be erected on the latter location and will seat 3,000. Joining it will be built another structure which will house the offices of the corporation and also be sub-let as a restaurant.

**Controls Michigan City, Ind.**
(Special to *Wid's Daily*)

Michigan City, Ind.—Wallstein Bros., owners of the Starland, have obtained control of all the theaters in the city. They have purchased the Garden, Idle Hour and Dreamland from Ezra Rhodes of South Bend. They took possession on Tuesday.

Rhodes retains control of his theaters in South Bend, Elkhart and Goshen.

**Add to Chain**
(Special to *Wid's Daily*)

Pomeroy, Wash.—Allender Corp. has leased the Grand here. It has been reopened as the Liberty. The Allenders also own the Majestic and Lyric in Spokane. The Liberty theaters in Colfax, Pullman and Moscow.

**In Control**
(Special to *Wid's Daily*)

Wapakoneta, O.—Lendell Johnson now controls all the picture and amusement houses of the city by his recent purchase of the Gem from Albert Winemiller. His other houses are the Brown and Vaudeville.

**Build in Fairhaven, Mass.**
(Special to *Wid's Daily*)

Worcester, Mass.—The J. W. Bishop Co. has figured plans for erecting a two-story block to contain stores, offices, hall and theater, in Main St., Fairhaven.

**Plan $125,000 Theater**
(Special to *Wid's Daily*)

Philadelphia—Plans for a $125,000 theater building to be erected at the corner of Fifth and Rockland Sts., are in progress for Jacob Ridgway.

**Plan Theater**
(Special to *Wid's Daily*)

Monticello, N. Y.—Blake Washington and W. F. Miller plan to erect a picture theater on the old Monticello House block in the spring. The theater will be on the plan of the Rialto in New York, and will seat 800.

**Queen, Austin, Ready**
(Special to *Wid's Daily*)

Austin, Tex.—The Queen theater will be opened on Feb. 13. The theater is one of the string of Southern Enterprises. The seating capacity is 900 and the cost $200,000.

**Oswego Theater Opens**
(Special to *Wid's Daily*)

Oswego, N. Y.—The Capitol theater has opened. It is owned by Sevens and Morton.

**New Theater for Pittsfield**
(Special to *Wid's Daily*)

Pittsfield, Mass.—It is reported that H. Garvin Ford of the Majestic Theater Co. is to build a new picture theater, for which plans have already been drawn.

**Swain Buys in Indiana**
(Special to *Wid's Daily*)

Bluffton, Ind.—John E. Swain of North Manchester has purchased the Mystic. The equipment will be moved to North Manchester where Swain operates two theaters.
Brady Attacked
(Continued from Page 1)

vinced themselves that organization is the insurance for the protection of their investments in this business. We are organized not for profit but for protection. We have for the first time a history of the motion picture, a powerful, virile national organization consisting at this time of 38 states, none of which has a representation of less than 50% and most of which has a representation ranging between 75% and 95%.

Cohen was followed by Julian Brylawsky, who launched into a strong attack on William A. Brady and the National Association because of speeches made by Mr. Brady to the exhibitors of Baltimore and Washington a few days previous. Brylawsky said, "We are using Bolshevik methods to disrupt our organization. Evidently, he and his employers are afraid of us and are trying to discredit our organization and leaders. They found out in New York that the organization stands 100% back of its leaders, and that makes them all the more afraid."

H. B. Varner spoke in the same vein, accusing Brady and "his hortots" of trying to influence some organizations, referring to a "pretended" friendship. He said they were more interested in creating dissension in exhibitor circles, in having exhibitors operate with them or in Sunday opening or censorship, a statement which was greeted with sustained applause.

Thomas Goldberg, vice-president of the Maryland Exhibitors Association, described how a meeting of the Baltimore exhibitors had been called on Tuesday, Jan. 25th, at the request of Brady, to which the latter spoke for cooperation and on censorship. According to Goldberg, who in his speech stated that the exhibitors of Maryland were considering the forming of the North Carolina Exhibitors Association, Goldberg further stated that at the conclusion of his speech Brady advised him privately that he had misunderstood him (Brady), and that Brady was against the M. P. T. O. and was about to make a tour of a number of states throughout the country. Goldberg told the assembled exhibitors that if the exhibitors of Baltimore had known Brady's intentions and feeling in the matter they would never have called the meeting and invited him to be present. He added they restated the statements and efforts of Brady to create division and thereby pledged their full cooperation and stated that Goldberg was cheered heartily by the convention for his plain speaking.

Carewe Directing Stewart Picture
(Special to WID'S DAILY)
Los Angeles.—Under the direction of Edwin Carewe, the Invisible Flame, Anita Stewart's new Los Angeles Mayer-Frist National vehicle, has gone into production.

Clark Here for Visit Only
George Clark, the English producer who at present is releasing through Stoll Film both in England and in America, is in New York on a visit only. He will not produce here, although reports to that effect were current before his arrival here last week. He will make a trip to Palm Beach and then return to England. Leila Lewis, his publicity representative, will remain here until Feb. 16 getting ready a publicity campaign on Clark's behalf under way and then return to London.

Ready for the Conlab
A number of film men interested in the affairs of Federated Film Ex- hibitors organized the Conlab. They include Eddie Bonnis, sales manager for C. L. Chester; A. Weinberg, production manager for C. L. Chester; Walter E. Greene, Bobby North and Sam Grund. A "Federated special" leaves Chicago tomorrow for San Francisco to discuss the organization. A three day session will be held there and the party will go to Los Angeles to wind up its discussions.

Lost by a Vote
(Special to WID'S DAILY)
Indianapolis.—A measure designed to prevent publication of papers and photographs of pictures of Decoration Day was defeated because of one vote. Twenty-six votes are needed in the State Senate to pass a measure and 25 voted for this. The bill was introduced by a veteran of the Civil War, who thought proper observance of Decoration Day should be taken a veteran of the Spanish-American War thought some day in that conflict should be observed, and a World War veteran thought Armistice Day should come in for some glory.

Hampton Wires Crafts
The World states that Benjamin B. Hamar has bought a 1,200 word telegram from Los Angeles to Dr. Crafts called attention to a magazine interview by Hampton to support his contention that official censorship of pictures was needed. The Crafts interview, Hampton complained, made it appear that he approved censorship, whereas in the magazine article he had emphatically declared himself opposed to censorship.

Blackton Sails Today
J. Stuart Blackton sails on the Montrose to England to open his London studio.

Announcing him will be Mrs. Blackton and their children, Violet and Jack. Felix Orman and Alphonso G. Whiting will go with him as literary and art directors respectively.

Orman tendered a farewell dinner for Blackton and his children, Monday evening to a few newspaper and magazine friends.

Sign for 12 More
(Continued from Page 1)
a month of the new ones for another year.
Burr has just completed a feature starring Johnny Hines. He does not know how he will distribute it, but reports Burr is very happy. Hines is now in Cleveland making personal appearances in conjunction with his new feature preceding its showing.

"Lonely Heart," a feature with Kay Laurell, has also been acquired by Burr for state rights. Jack O'Brien directed it and Robert Elliott appears in Miss Laurell's support.

May Work at "U" City
(Special to WID'S DAILY)
Los Angeles.—Juanita Hansen may make her first independent serial at Universal "U." It will probably be state rights.

Major Holt Here
Major A. H. Holt, managing director of Pathé Frères Ltd., of Great Britain has arrived in New York from the coast where he was looking over producing activities.

Phoenix Buys Perry Comedies
(Special to WID'S DAILY)
Karloff—A still another of the Phoenix Film Corp. has purchased from Perry Comedies a series of 12 two reel comedies starring Mack Swain.

Nibo With Read
(Special to WID'S DAILY)
Los Angeles.—J. Parker Read, Jr., who is planning what he considers will be the greatest production of his career, announces the signing of Fred Bond as his director.

It is expected that the picture will take three months to complete.

Casanova Closes Deal
(Special to WID'S DAILY)
Cincinnati.—The Queen City Film Exchange, recently organized by Charles L. Avery, Chicago, has bought the territory of Masterpiece Pictures Co. Casanova resigned from the National Exchange of Ohio to form the new company.

Evans Heads Exhibitors
(Special to WID'S DAILY)
Philadelphia.—At the annual meeting of the Exhibitor's League of Eastern Pennsylvania, Southern New Jersey, and Delaware, the president was re-elected, John E. Evans, national committee man from this zone for the M. P. O. T. A., was elected president to succeed Albert J. Fischer. M. Brenner was elected first vice-president; Charles Rappaport, second vice-president, Albert Lengyel, treasurer and elected treasurer, and George Arons, secretary of the league, at a salary, with full membership rights.

A committee was appointed to the retirement of R. David Barrist, Sam Blatt and Ben Schinder was appointed to arrange or a technical director to win, who resigned in December as secretary after serving five consecutive years. The league now has 175 members in good standing.

Blackton Co. Dissolved
(Special to WID'S DAILY)
Albany, N. Y.—The Blackton Prod. Inc. of New York have filed notice of dissolution with Secretary of State.

Phoenix Buys One
(Special to WID'S DAILY)
Kansas City, Mo.—The Phoenix Film Corp., has bought "The Law Nature of the Arrow", owned by Miss Newberry, a film of for Kansas and Western Missouri.

The DeHavens Sued
(Special to WID'S DAILY)
Los Angeles—Mr. and Mrs. Car De Haven have been made defendants in a suit filed by the Hearst Law Scenic Studios, for $465. A demand amount is claimed on goods sold.

Darmond a Christie Star
(Special to WID'S DAILY)
Los Angeles—Grace Darmond to be featured in a series of Christie features. Pending completion plans for the production of these pictures, Miss Darmond has loaned to Famous Players.
J. F. A. Deal Again
Gene Zukor Sails to Report on Prospects of Famous Players Tie-up
Gene Zukor left for Europe yesterday aboard the Aquitania to look on production on the continent and particularly the advisability of Famous Players-Lasky closing some of a deal with the German U. F. It will report to the home office in this country, and it is understood much will depend on him as to possibility of an international tie-up.

Eugene BLulaneshel and Joseph Semole, latter one of the directors of U. A., who has been in New York some weeks past, left on the Aquitania with Zukor.

Some time ago there was considerable talk in London that Famous Players and U. F. A. as well as the Italiane—were dickering on a re-cornered deal. Later it was reported that the deal was definitely off with突破口lel returned to New York a few weeks ago and brought back into line. The former added that he and Samuel Rachman signed Pola Negri, star, and Carl Lubitsch, director of *Passion*, but would not state whether Miss Negri would be starred Famous Players. This, despite a fact that it generally under the tide that the Berliner and Him was told a few weeks ago that, what it claimed were the terms of Negri's contract with the famous players. The German paper said she was to receive $5,000 a week during the life of the contract, and that she was to come to America to induce.

Opening for two weeks at the Strand Theatre, Market Street, San Francisco, Mack Sennett's newest and biggest success, "A Small Town Idol," a tremendous box-office picture that it is commanding advanced prices at this great house—Adv.

Seek Legal Expert
To Represent National Association in Washington on Taxation and Other Problems

It is understood that there is considerable discussion under way in the National Association ranks over the selection of an attorney to represent the association permanently in Washington connection with taxation and other problems that may affect the industry.

(Continued on Page 2)

Back to the Fold
Mabel Normand Signs Contract with Mack Sennett for Long Period—Starts Work Shortly (Special to WID'S DAILY)

Los Angeles—Mabel Normand has returned to the fold. She has just signed a long term contract with Mack Sennett.

Under the terms of the agreement she will make a series of comedies the first of which will be "Molly O." Work on it will be started in about 10 days.

Miss Normand for some time past has been producing pictures under a Goldwyn contract. Her last release was "What Happened to Rosa."

Hodkinson Expected
Los Angeles—W. W. Hodkinson is expected from New York shortly. He has returned.

Woolworth Idea
Planned for Big String of Theaters in Cities of 25,000 Population and Under

A gigantic plan for a big string of theaters in cities of 25,000 population and under is being planned by a well-known picture man of the Middle West. He has interested several well-known New York men in the idea, and a number of talks have occurred. Whether definite plans are being solid held, it is understood that the corporation is in existence, and that a board of directors has been formed.

The plan calls for the building of theaters under a standardized plan, one house to be the replica of the other, varying, of course, in size from 600 to 1,000 seats. In each community stock in the building will be sold to local investors, and the lease will then be taken on the property by the company. The company will have the right to buy the property after a given period.

It is said that options and leases on 208 theaters have been secured, and it is expected that 1,000 houses will be built by May 1. Arrangements are being made to underwrite the corporation along the lines of saving a specific sum advanced upon the turning over of each lease.

It is said that one of the ideas will be to secure a top admission price of 15 cents, including the war tax. It is also said to be something like $12,000,000 capital is needed.

Hammons on the Way
(Special to WID'S DAILY)

New Orleans—Earl W. Hammons of Educational left here yesterday for Los Angeles. He will visit the Chrise and Mermaid studios and confer with a number of producers while on the coast. He will visit a number of the company's exchanges on his way back east.

More P. P. Subscribers
(Special to WID'S DAILY)

Albany, N. Y.—Two more subscribers of Famous Players-Lasky were formed here yesterday. In each case the names of E. E. Havemeyer and H. M. Pitman of the company's New York offices were named as the incorporators.

The companies are the Elwood Amusement Corp, capitalized at $5,000 active capital and 1,000 shares of common stock, no par value, and the Attica Film Corp, of $10,000 active capital $10,000 and 2,000 shares of common stock, no par value.

Goldwyn En Route East
(Special to WID'S DAILY)
Los Angeles—Samuel Goldwyn for New York on Wednesday.

Los Weber Here
Just to take a peep at New York I rest between pictures was the Los Weber described the reason for her visit here. Miss Weber, just arrived from the coast. Her, Phillips Smalley, has been town for some weeks past.

Fritts Resigns
Oh Fritts yesterday announced resignation as director of publicity Realart, effective Saturday. He did not care to discuss his future plans yesterday.

Players was elected president of the Kansas Society of New Year's Saturday.
Incorporations


Albany, N. Y.—Russell Clark Sales Syndicate, New York. 250 shares preferred stock, $100 each; 1,000 common, no par value; active capital, $30,000. Incorporators, M. M. Hensel, A. H. Bogan and R. J. Riley, 39 Argyle Road, Brooklyn.


Albany, N. Y.—Henry Boyar, New York. 100 shares common stock, no par value; active capital, $10,000. Incorporators, R. Dolgin, S. Eisenberg and C. L. Grad, 27 Broadway.


Dover, Del.—Starlight Films, Capital, $10,000. Incorporators, M. Lucey, M. B. Reese and V. P. Lacey, Wilmington.

Trenton, N. J.—Lakewood Amusement Corp. Capital, $100,000. Incorporators, Phil Coleman, Morris Springer and Samuel E. Lee, Bradley Beach.

Philadelphia Notes

(Special to WID'S DAILY)

Philadelphia—The Harrowgate, the 35th house to be controlled by Stanley in the city proper has been formally opened. It has 133 seats and was purchased for $60,000. George Snel, formerly of the Iris is resident manager. Its scale of prices will be 15 and 25 cents in the afternoon and 20 and 25 in the evening. The opening attraction was “The Mark of Zorro.”

The B & B exchange won the prize of $200 for making the greatest number of sales and collections during the December of the nine offices of the Masterpiece Film Distributing Corp. of which it is a branch.

Wm. J. Hagerty, publicity director for the Masterpiece and Equity Film of Philadelphia, has severed conveys with Ben Amsterdam, its president, and gone into the free-lance publicity game.

The M. P. Salesmen's Association has amended its by-laws whereby they now have provision for a $150 benevolent fund. It now has a membership of 77 salesmen working out of Philadelphia, with every exchange represented.

Four Theaters for Tokio (Special to WID'S DAILY)

Washington—“Commerce Reports” quotes the Far Eastern Review as stating that a company is being organized with a capital of 3,000,000 yen for the purpose of erecting a theater at Asakusa Park, Tokio. The plan calls for a steel structure covering an area of 270 tsuho (tsuho equals 3.954 square yards), with four floors. It is stated that the erection of three other similar structures in Tokio is contemplated.

Kent Week

The local Famous Players’ exchange has designated the week beginning March 27 as “Kent Week” in honor of S. R. Kent of the home office. A drive for new records will be made during that period.

Released March 13


Sold for Canada

Federated Franchise Goes to L. Ouimet of Specialty Film Imports, Ltd.

It is understood that the franchise of the Federation Film Exchanges for Canada has been sold to L. E. Ouimet of the Specialty Film Imports, Ltd., a company operating six Canadian branches having its headquarters in Montreal. Ouimet is the distributor for Pathé product throughout the Dominion.

It was impossible to confirm this New York yesterday.

Production Record for “U” Cit (Special to WID’S DAILY)

Los Angeles—With 23 produc- t entities actively at work at Universal City all production records are broken at the studio in an effort to meet a 52 feature-a-year schedule. Twenty-three directors are on- going, in the middle of, or cut stories which include two Jewels, eight features, two serials, 15 westerns, three comedies and other features of an educational nature.

Carle Laemmle, will arrive here a week.

Sees 1921 as Best Year

Predictions that 1921 would be one of the best years if not the better year in the history of pictures are being justified, according to J. N. MacMeekin, Rea's special representa- tive, who has returned from New York after a six months’ tour of large part of the United States.

Ochs Has Completed Print

Ochs, who is associated with Bryan Washburn in the latter’s own company, is back from the city with a completed print of “The Return to London.” He promises a trip showing shortly.

Goin South for Exteriors

Carl Washburn will take the Cooper Talmadge company now filling “Wedding Bells” to Florida for a Wednesday to shoot some exter- scenes for the production.

A disappointed audience often asks itself why it went to see the show that failed to please. A RITCHEY POSTER furnishes the usual reason.

RITCHEY LITHO. CORP.
406 W. 31st St., N.Y. Phone Chelsea 8380
The New Home
R-C Gives Ample Room for
Even Greater
Robertson-Cole is the first distributing company to occupy its own office building. It is also the company which houses all the executive and administrative branches of its business in the East in its own working. Work on the new structure began late last spring. Of the floors in the building, 6 are occupied by Robertson-Cole. The rest are rented to various commercial

in the eighth floor is situated the Robertson-Cole New York Exchange. The ninth floor is available for clerical work. The tenth floor is devoted to executive offices including those of R. C. Cole and of A. S. Kirkpatrick. On the eleventh floor are situated the distributing corporation's offices, and those of the auditing department. The twelfth floor the foreign department, and its offices. On the 7th Ave. of this floor are situate two tiers of picture rooms. The thirteenth floor is reserved for the theatre. The fourteenth floor is occupied by a department store, and is thus used for the purpose of displaying the latest in fashions and household goods.

The new Robertson-Cole Building, 48th St. and 7th Ave., New York City—A lasting monument to the success and accomplishments of this progressive organization.

Gasnier Congratulates
Louis J. Gasnier, the director of "Kismet," telegraphed:

"Hearty congratulations upon entering your new home. Though young in the field you are today among the greatest. Success could not remain apart from an organization such as yours wherein honesty of policy and energy predominate. Your purpose of producing only the greatest of pictures will be rewarded."

Pauline Congratulates
Robertson-Cole has received the following congratulatory message from Pauline Frederick:

"My heartfelt congratulations. With the space now at your disposal you will be able to do many things that I know you have wanted to accomplish in the past. The tremendous progress you have made is a splendid incentive for all of us concerned in production to do our utmost for R-C Pictures."

Hayakawa's Fear is a Hope
A telegram of congratulation received by Robertson-Cole from Susse Hayakawa read:

"With the high expectations I have for Robertson-Cole productions, my only fear and hope is that the large quarters you have now established as your headquarters will be not nearly big enough in a few years to come. I am proud to be associated with such a workmanlike firm, whose only demand to its stars is to make every production bigger and better."

Praise From Beban
From Indianapolis, where he is appearing with "One Man in a Million," the Robertson-Cole release in which he is the central character, George Beban wired congratulations. He said: "My hand is out to you on getting into the new building. Never has such progress been made in the industry in such a short time. I'm more than glad to be allied with your organization."

Current Pictures
Some of the Most Important R-C Releases Not to Be Missed:

The inauguration of the Robertson-Cole policy to distribute super-special productions only, dates back to the summer of 1919. In declaring for super-specials Robertson-Cole felt that the distribution of the best product obtainable was the manner in which its standard could be upheld.

Accordingly, in September last year, with "Big Happiness," starring Dustin Farnum, Robertson-Cole inaugurated its "super-specials only."

Next came "Occasionally Yours" with Lew Cody, the "great lover" of the screen. It shows the love-making star to excellent advantage.

Then followed Christy Cabanne's human document, "The Stealers," this drama, written and directed by Mr. Cabanne, has eclipsed house records in many cities and towns where it was shown. The first private showing was in the grand ball room of the Astor.

"So Long Letty," the famous screen comedy from the Oliver Morosco stage success, was next. This picture was the dream of Mary Lebby, Mrs. Barnes, Colleen Moore, Grace Darmond and Walter Hiers—was directed by Al Christie. At the present time telegrams and letters from exhibitors all over the country are arriving daily at the Robertson-Cole offices acclaiming "Letty" as the greatest picture of its type ever screened.

Pauline Frederick's first starring vehicle for Robertson-Cole, "A Slave of Vanity," was the next release. The story is a screen adaptation of Sir Arthur Wing Pinero's play, "Iris." Miss Frederick is at her best in this, "The Master of Lethbridge," a detective drama starring Wedgwood Noll, the famous character of Arsene Lupin, came next. This is one of the best detective photo plays of a decade.

"Kismet," with the inimitable Otis Skinner, and directed by Gasnier, is next. It placed Robertson-Cole among the best producers in the country. Many house records where "Kismet" has been shown, have been broken. At the Strand, in New York, where "Kismet" had its premier, it was necessary to call the police to serve the crowds. Company officials believe "Kismet" will be just as popular two years from now as it is today. Robertson-Cole is holding the first private showing of this picture in the grand ball room of the Astor, and Mr. Skinner appeared in person on this occasion.

On Jan. 30th, "The First Born," a Japanese import, appeared. Susse Hayakawa, had its premier at the Strand in New York. This is another super-special which Hayakawa has ever appeared. Box office records at the Strand for "The First Born" almost equalled those of "Kismet." The picture has been booked for the entire U. S. circuit.
Note speed of construction.

This building, the home of ROBERTSON-COLE CO., erected complete including foundations and engineering work by

WHARTON GREEN & CO., Inc.

BUILDERS

37 WEST 39th STREET

NEW YORK

Estimates promptly prepared on new buildings or alterations to existing structures

September 9th.

October 1st.

January 1st.
Some History

The Year and General Progress of R.-C. Interesting and Important

After having started less than three years ago, with the organization of a group of people having grown up to the point of being able to buy 1600 Broadway Avenue and this week moved to its own thirteen-story office building at 46th St. and 4th Ave., Robertson-Cole's speedy development is certainly much comment in the trade.

In the middle of January, 1920, Max Wander, who had been away from the scene for about two years, was signed to make super-special attractions for Robertson-Cole. His first, "The Modern Fraulein Lady," has been released as a super-special. In January "The Clever Cheater," produced by Gasnier, was released.

On Feb. 1, a George Carpenter was signed for a super-special production, and "Holly Glamour," John G. Adolfi was selected as director. Later in February, the Toller, starring Marjorie Rambeau, was acquired. This picture proved to be one of the biggest hits of the year.

On Feb. 28, the M. A. Robertson-Cole was signed to appear in "Kismet.

On March 1, with the purchase of a new building, the company plans to produce four super-special productions a year, the first of which, "The First Born," was released later on, and "Death of the Tomb" was released in March. The company, taken place at the Hotel Astor, March 19, R. C. S. in a notable speech enunciated the Robertson-Cole production of "honesty of purpose." On March 12, a contract was made with A. Christie to adapt "So Long City." A few days after this the appointment of Pauline Fredericks for four super-specials yearly took place. A. Christie's "The Modern Fraulein Lady," released and played the Strand, New York, and other notable theaters of the country to tremendous success. When the Roberton-Cole studio building was started at Hollywood, the end of August marked the opening of the studio and the first "Big" fall releases, "Big Happiness.

On July 14, the Robertson-Cole studio building was completed and occupied.

A scene department was inaugurated at the Robertson-Cole studios in September. Nov. 1 the Robertson-Cole studios were completed and occupied.

Nov. 14, "Kismet" opened at the New York. Nov. 21, "A Man's Life" opened at the Strand. Joe Finck declared this super-special to have broken all records of the Strand.

Future Plans of R. C.

Having been able to get into its new building early in 1921, Robertson-Cole now looks forward with great eagerness to further achievements this year. Already the four pictures which it announced for initial releases during 1921 have won widespread attention from exhibitors all over the country. Others are at the point of being released. In the very near future there will be released the second of Pauline Fredericks production, which will be known as "The Good Soil." It is based on the novel of the same name by Loretta Bland, the English writer, laid in England it tells the story of a nobleman who was looking for a position and in the course of his life and his wife's death. This picture has beenleeved by Robertson-Cole executives who declare it to be the first Pauline Fredericks production, "A Slave of Vanity." Exhibitors have been won over by this picture, and there will be a few weeks left to show this second Fredericks production.

Another super-special which Robertson-Cole is shortly to make will be "What's a Wife Worth." written and directed by William Christy Cahan, who produced "The Stealers." "What's a Wife Worth?" discusses a most vital question of domestic life of today and introduces a cast which includes Casson Ferguson, Ruth Renick, Alex B. Francis and others.

Soon after this, "Good Women," by C. Gardner Sullivan, famous screen author, and which is being directed by J. Gasnier, who perpetuated Otis Skinner's "Kismet," will be released. "Good Women" is a gorgeously produced dramatic story of American life, and its players include Hamilton Revelle and Rosemary Thresh. This is the first of a series of four super-special productions which Gasnier is making for Robertson-Cole.

Robertson-Cole shortly will release the second of the Hayakawa series which is now known by the working title, "When Lights Are Low." Another picture which is being awaited with interest in the offices of Robertson-Cole is the second Max Linder production which is being produced under the working title, "Too Much Pep." From early accounts which have come to the Robertson-Cole office, this production will be a worthy running mate for "Seven Years Bad Luck," which is just being released.

William Christy Cahan has returned to the coast to start work on the third of his series of four super-specials.

Optimistic

A. S. Kirkpatrick, Vice-President and General Manager R.-C. Distrih. Corp., So Finds Present Outlook

"Conditions are improving every day in the motion picture industry. Not that they have been bad, for the trouble was far more mental than physical. Now that the industry, as a whole, has begun to realize that the greatest need is for sane, steady work along sensible lines, optimism is coming back to every tongue. This is the opinion of A. S. Kirkpatrick, general manager of Robertson-Cole Distrih., Corp.

"There is going to be a growing amount of business for all who will play fair, work hard, and use their heads," he adds. "Through the seeming conflict of ideas, a somewhat restless economic condition shines a light of great, constant and searching. To those who will not listen to this. Robertson-Cole says, this carries a truth so strong and vital as to make the executive and his co-worker, the producer, laugh at any conceivable obstacle. The light signifies the pre-eminent and constancy of merit. The message of the light is this year's: 'A good product always sells readily.' The merchant with superior goods, the artist with a finer composition, the producer with greater ability: the motion picture company with a better product, all are sought out by a public which is not thrown down to depravity, to fiction, and which always has the money with which to pay for it. Those years are only incidents in the life of an institution of permanence. Firms which refuse to wonder what the future holds, which work on steadily toward an ideal through good times and uncertain ones, are those which succeed. In the present day of readjustment we see no other group of industries beset with more obstacles. We know the public will be amused. We know it will select the most entertaining pictures and stick to fact in amusement. In these two principles we find an answer for all problems. We are sure, in the vast field of the motion picture industry, that we will never be far from the truth and that our statement is that we will never be far from the truth. We can see the great rapidity with which the motion picture map has changed since those few years ago when the first pictures were made in the present time. Those who have kept their eyes open, a principle that will to stand still is to perish. "It is our present to the industry that we consider the whole question of success in the picture business to be only a matter of the fidelity and sincerity with which the industry works together, and that exhibitor work together in giving the public the best product which is now present supply.

"The first and most essential factor on which we must build is the picture itself. How well we must make each one in order that we may keep the faith with the exhibitor, the producer, the distributor and the exhibitor; each must find his return on the investment which he made in the picture itself. The answer is easy. We make each picture as well as humanly possible.
Robertson-Cole's Progress

In the space of three years Robertson-Cole, Division of Films, grew from an organization composed of two persons occupying desk room in the Times Building, New York City, to one of close to a thousand people, occupying a thirteen-story Home Office building in New York City and operating in twenty-six cities, and on two continents.

Its growth has been the rapid progress of a firm which saw clearly, and functioned properly, from the start. It has doubled and tripled time after time, in the three short years of its existence, because of the honesty, energy and vision which have been salient forces in its administration from the beginning.

In November, 1917, the great export house of Robertson-Cole, operating in downtown New York, became interested in the handling of films. Desk room was taken with a New York film firm, and a very small start made. By March 1919 the infant picture firm had grown to the point where it had to have a home of its own, and offices at 1600 Broadway were taken.

On December 15, 1918, Robertson-Cole entered the domestic field. Soon it was in possession of its own exchanges in 25 American cities, handling good attractions which found ready sale all over the United States.

About the beginning of 1920, convinced that super-special attractions were the need of the day, Robertson-Cole began the release of a super-product tentatively. The wonderful reception which the American public gave such special productions as "The Beloved Cheater," "The Fortune Teller" and "The Wonder Man", led Robertson-Cole, in the early summer of 1920, to declare for the release of super-specials only.

The even more phenomenal success of such wonder pictures as "Kismet", "The Stealers", "So Long Letty", "The First Born", "Seven Years Bad Luck", "One Man in a Million" has vindicated most convincingly the regime of super-product.

A few months ago Robertson-Cole opened its new Studios Building in Los Angeles, where it is now making all interiors for pictures. Now it occupies its beautiful Home Office building. Inspired by so much activity and progress crowded into such a short time, it moves forward to conquer new worlds, and make new records.
Robertson-Cole Building
Monument to Firm's Ideals

NOW established in its new Home Office building, Robertson-Cole begins to realize the dreams toward which it has striven during its short but eventful existence. No leading distributing company has a career so short as that of Robertson-Cole—no leading company has accomplished more substantial proofs of its permanency, or earnestness of purpose.

Examples of this are the splendid Robertson-Cole Home Office building, just occupied, and its Studios Building recently completed, and now being used to capacity in Los Angeles. They assert beyond all question that Robertson-Cole is in the business permanently. They assure the exhibitor, and all with whom Robertson-Cole is brought in contact, that the company is in the industry with its whole soul, and in it to stay.

Since the day when Robertson-Cole entered the field of motion pictures, its foremost policy has been that of honesty of purpose, and a desire to succeed on the basis of merit and fair dealing.

Each step forward has been, quietly and unheralded, the logical sequence of a carefully planned administration by means of which there could be offered to the exhibitor a service which it is his right to expect.

The removal of Robertson-Cole into its new Home Office building is only one step in the many which have brought the organization to front rank in the industry. To have achieved such a step in so short a time is convincing proof of the speed and power with which Robertson-Cole always has been characterized.

—and by which it shall continue to advance!

ROBERTSON-COLE DISTRIBUTING CORP.
A. S. KIRKPATRICK
Vice-President and General Manager
WM. A. WHITE & SONS
ESTABLISHED 1868
46 Cedar Street    Tel. 5700 John

Management of
Real Estate, Sales, Rentals
and Mortgage Loans

Managing Agents for the Robertson-Cole
Building, N. E. Corner Seventh Avenue
and 48th Street
By arrangement with

ROBERTSON-COLE

The Reeland Publishing Company

723 Seventh Avenue, New York

Is printing and distributing for all Robertson-Cole Super-Specials.

The Most Valuable Special Accessories Ever Devised for Exhibitors, Consisting of

Program-Heralds, Throwaways [Postcard Size], Window Cards

These special accessories are prepared by Robertson-Cole experts with a view of permitting exhibitors to spread their advertising expense over more than one subject.

They are obtainable only through REELAND

For the past eighteen months, REELAND has printed the bulk of Robertson-Cole advertising, including trade paper inserts and the beautiful press books which are acknowledged to be the best in the field.

REELAND'S NEW HOME

After March First will be

326 West 48th Street, New York

Where we will have our own Building and Plant equipped with the most modern devices available to make

Printing an Art and Quality Supreme

Day and Night Service to the Trade

All communications should be addressed to the executive offices of Reeland which will be retained at the new

ROBERTSON-COLE BUILDING

723 SEVENTH AVENUE, NEW YORK
I. RUBIN COMPANY
FURNISH
STEREOS - MATS
ELECTROS
FOR
ROBERTSON-COLE

The Fastest Service in New York City

Special Attention Given
State - Right Productions

23 East 4th Street
Phones Spring 8303-8304
ROBERTSON-COLE
Have Chosen
R. F. NOONAN CO., Inc.
*INSURANCE SPECIALISTS*
To Handle All Insurance
On the New
ROBERTSON-COLE BUILDING
New York
and
ROBERTSON-COLE STUDIO, Hollywood

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New York
Bryant 2612
511 Hollingworth Bldg.
Hollywood, Calif.

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INC.
MASONS' BUILDING MATERIALS
and manufacturers of
J. J. J. BRICK
49th Street and North River

*FURNISHED*
Masons' Building Materials
for
ROBERTSON-COLE BUILDING

Works, Roseton, N. Y. — Capacity 50,000,000

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FURNISHED
CONCRETE FLOOR ARCHES
and
CEMENT FINISH WORK
FOR THE NEW
ROBERTSON-COLE BUILDING

ZIMA & STANIS
1 North Bridge Plaza
LONG ISLAND CITY
Telephone: ASTORIA 2591

In the new
Robertson-Cole
Building

And
Everywhere Else
Every Day
They Read

Wid's Daily

FRIEDMAN
Marble
& Slate
Works
646-654 Vernon Avenue
LONG ISLAND CITY, N. Y.
Phone ASTORIA 2591

MARBLE and SLATE
CONTRACTORS
FOR
The Robertson-Cole Building
DO YOU KNOW THIS SIGNATURE?

You will see it on All Advertising De Luxe. We are Illustrators; pointing with very great pride to ROBERTSON-COLE advertising as an example of the trade who appreciate our service and ability.

JOHN V. RANCK

PHONE BRYANT 5423

1000 BROADWAY NEW YORK

Excelsior Illustrating Co. INC.

219 Sixth Avenue Tel. Chelsea 7760

FURNISHING SLIDES

For Robertson-Cole

Apeda Studio INC.

PHOTOGRAPHERS

APEDA BUILDING

212-214-216 West 48th Street, New York

FURNISHES

ROBERTSON-COLE

with

Photographs and Colored Lobby Displays

We take great pleasure in the work we have done for

The Robertson-Cole Co.

and which has had an important part in their wonderful development.

The Empire State Engraving Co.

165-167 William Street

NEW YORK

Cuts in Line and Halftone—Colorwork by Process and Ben Day.

OPEN DAY AND NIGHT
"By Their Fruits—"

THROUGH the shuttle of the imagination the dreams of desire are woven. And out of the loom of opportunity comes the finished product—the answer to the dream.

We are living in a world of difficulties. The aftermath of the War has bequeathed to the peoples of the world vast difficulties and great problems. Facing these, strong men have hesitated in the development of their plans and large organizations have silently retarded. The world of finance has frowned upon ventures regardless of their solidity and their strength, and there has been and is an era where but one watch-word exists—"Wait."

In this chaos and unrest there have been some, not many, who, regardless of times and conditions, have welded into actuality the dreams of their desires. Among them was Rufus S. Cole.

There came into being in the picture industry several years ago the firm of Robertson-Cole. Big, portentous, important as they were in the world's export mart, their name meant nothing among moving picture people. And when the sign "Film Division" first appeared on the door facing a little desk in their office down town very few knew of them, and even less cared.

From this trifling start there developed a business. Not only a business of import as to dollars, but a business of ideas and ideals. Rufus Cole had a vision: a belief. He saw in the gathering momentum of this great industry an opportunity in which his firm could and should play an important part. Then, regardless of the wise-acres, oblivious to the many remarks, some of which doubtless reached him, the firm of Robertson-Cole persevered. They made mistakes, possibly costly ones. They made errors that probably hurt. But despite these the idea and the ideal were unconquerable. From a simple distributing organization—first in the foreign field alone—and then internationally—they have become an important factor in the producing phase of this industry. From a meager start—what can you do with one desk?—they now enroll among their stars several notable names. And there will be others, because the tree is bearing fruit. The idea is becoming a reality and the ideal is shining even more brightly than in bygone days.

In this garrulous industry, where reputations are darkened by gossip, not once in all these many, many months has there been a tinge of suspicion directed by even the worst of the gossips to this organization. And of this they have a just right to be proud. How few of our big organizations, how few of our important executives have escaped the tongue of calumny, regardless of how little they deserved?

And now they have gone into their own home. They have reared an edifice of steel and cement, everlasting in the nature of its construction and fittingly so because in a sense it typifies that splendid ideal for which Rufus S. Cole has striven and fought under galling circumstances to realize. A building which will outlast Time—an ideal as lasting. J. D.
OTIS SKINNER IN "KISMET"
By Edward Knoblock

The Miracle of the Theatre’s Art, directed by Gasnier, which is astounding not only America but the entire world. Since its release a few short months ago, it has broken more house records than any production in the history of motion pictures.

PAULINE FREDERICK IN “THE MISTRESS OF SHENSTONE”

An early release in which “The Goddess of Emotion” will be seen in the name role of Florence Barclay’s famous novel. Her popularity will be immeasurably increased by “The Mistress of Shenstone,” a tremendous outpouring of a woman’s soul.

SESSUE HAYAKAWA in “THE FIRST BORN”

From the play by Francis Powers. Of it, Alan Dale writes: “It is eminently impressive, artistically perfect and worthy of the highest praise. Such dramatic work gives dignity to the screen.”

WILLIAM CHRISTY CABANNE’S “WHAT’S A WIFE WORTH?”

A leaf from a woman’s soul, transferred to the screen by the master creator of “The Stealers,” and destined to be as big a money-maker for the exhibitor.

“SEVEN YEARS BAD LUCK,” WITH MAX LINDER

Robertson-Cole is billing this production as “The Funniest Five Reel Comet Ever Made,” because it is the sincere belief of every person who has been fortunate enough to view it, that “Seven Years Bad Luck” undoubtedly meets such high description.

GEORGE BEBAN IN “ONE MAN IN A MILLION”

With “the artist with a soul” as author, director and star, this production is wrecking house records everywhere. A picture every exhibitor will be proud to exhibit.

“GOOD WOMEN,” by C. Gardner Sullivan, Directed by Gasnier.

Gasnier, the director genius of “Kismet,” is now making “Good Women,” which promises to be a production of super-magnificence in keeping with the director’s enviable reputation. The all-star cast includes Rosemary Theby and Hamilton Revelle.
Putting It Over

Here is how a brother exhibitor put his show over.

Send your ideas. Let the other fellows know how you cleaned up.

(Special to WID’S DAILY)

maha—Manager John Loveridge of the Rialto, found it a decidedly

busy week while plans to invite the women of the leading churches in his city to

their annual holiday bazaar in lobby and ladies’ rest room of theater. For citizens

of churches joined the bazaar and erected pretty
tables, presided over by still prettier
girls, in the theater.

They met with instant success, and wares went like hot cakes. The announcement had been made in the chas. that the theater had thrown a its doors for the bazaar, and church members were invited to patronize the booths. The doormen, instead of standing at the main entrance, re

directed the entrance to the gallery to the lower entrance, where they
took their tickets. During the week there were many people who entered the Rialto for the first time and, after

organizing the bazaar, remained infixed to the show. Loveridge is confident

that a name favorable acquaintance with many future patrons.

(Special to WID’S DAILY)

Rialto battle—A very successful pre-

show of “Forbidden Fruit” and “The

Devil of the Cup” was held at the

2nd theater last Thursday. The

show was arranged by Wayland S.

Stor, head of exploitation for the

Majestic territory. Exhibitors of the

show and vicinity were invited, and a

representative gathering of citizens

assured by sending embossed in-

vitations to a certain group in each

school club and to the university

distinctly and sorority houses. The

lower floor of the theater was

filled, and guests were passed to each
guest ring the theater. These contain-

ed blank space on the cover for

the names and addresses. Part of these comments will be used in advertising the pictures together with the names and little thumbnail

tropics of the writers.

Lawrence, Mass.—For his show

of “The Devil,” manager A. J.

C. of the Rialto began his explo-

sion drive one week ahead of the

opening, by the distribution of thou-
sands of little red cards with the

following text: “Go to the Devil. At the

next week beginning Jan. 24,”

the city of Lawrence is an indus-
trial center with scores of factories,

utilizing this fact, Cob placed

with a bang in the factory

envelopes. Men were sent

to the city casually dropping

envelopes here and there, so that
crowds of citizens eagerly seized

this clever bit of advertising.

In the Courts

The Attractions Distributing Corp.,

ruled L. Walter Lissberger, president

of the Keystone Tire Co., in the Su-

der Supreme Court to compel him to give

back seven shares of the company’s stock

and $1,365 received as a divi-

dent on the stock in May and June last.

The complaint signed by

Jacu, P. Shulberger alleges that the

corporation was formed in June, 1919,

and that while Henry Herzenbrand

secretary and Bernard P. Finkman

was president they issued a certificate to

Lissberger for the stock although he

gave no consideration for it.

The corporation demanded the stock back in

September but he refused.

Elia Mayer, Louis Schneider and

Jacob Borek, against whom Harry

Samwick has obtained a judgment

compelling them to pay a judgment

against the Blunderman-Cohen

Amusement Co., on the ground that

they disposed of the assets of the cor-
poration to the Amasco Co., in order

to prevent the plaintiff from collecting his judgment, and asked the Ap-

pellate Division to vacate their

judgment.

It is alleged that the Amasco Co. agreed to pay the

$75,000 debts of Blunderman-Cohen

Co., six months before the plaintiff

got his judgment. It is alleged that

the film theater at 80 Clinton street

was worth $30,000 in February

1920. The Court denied the application.

The Appellate Division of the Su-

preme Court struck out yesterday

some of the allegations in the com-
paint brought by Stuart Robson against

Winchell Smith, John L. Golden,

Samuel French and the Metro Pic-
tures, to set aside a contract for the

film rights to Bronson Howard’s

“The New Henrietta.” The rights to

the play were left to Mr. Robson’s

mother for life and upon her death,

he gets them for life. He alleges in

his complaint that Samuel French

sold the film rights for ten years to

Smith for $15,000 and tried to force

Mrs. Robson to take $4,500 for her

share and to persuade the plaintiff
to part with his interest for nothing.

The Appellate Term of the Su-

preme Court has upheld a judgment

for $1,676 obtained by Sanger & Jor-
den against the Bobbs-Merrill Com-
pn. as 10% commission on royalties

from the stage and film rights to

“Nothing But the Truth.”

The Whip Feature Motion Picture Co., was sued in the Supreme Court by

Waldo Gauke for $30,000 damages

because it sold him the right to ex-

ploit and exhibit the film “The Whip”
in Argentina, Uruguay and Para-

guay and then broke the contract.

The William Birns Co. had obtained

default judgment in the City Court

against the Johnson & Hopkins Co.

for $1,744 for the use of rugs, fur-

iture and pictures in its studio on

Staten Island.

A default judgment for $1,378 has

been filed in the Supreme Court

against the Oliver Productions by

the U. S. Fidelity & Guaranty Co.

Echoes of the Big 5!

The Third Big 5 Production

Breaks Box Office Records

“Passion” Sets New Standard

“The Kid” Sets New Standard

And now

“Man - Woman - Marriage”

The other two, “The Oath” and “Sowing

the Wind,” will do it as soon as presented

At a trial showing at

The Regent Theatre

in Paterson, N. J., a city of 125,000, “Man-Woman-

Marriage” topped by a big margin all the attendance rec-

ords in the history of the house, every day for a week’s run.

Seating capacity ........... 2,200

Tickets sold (6 days)........ 31,702

(Only $771.36 spent for advertising)

Albert A. Kaufman’s presentation

Allen Holubar’s

Drama Eternal

Starring

Dorothy Phillips

Adapted by Allen Holubar

from the theme by

Olga Linck Scholl

A First National Attraction

There’ll be a Franchise everywhere
Suite Against Hall

Filed by U. S. Theaters Co., of Hoboken—Involves Federal Tax Payments

(Special to WIDE DAILY)

Hoboken, N. J., Frank G. Hall, formerly leading spirit at the U. S. Theater on upper Washington St., is made defendant in a $10,000 suit in the United States Circuit Court on behalf of the U. S. Theaters Co., who have their principal place of business in Hoboken. The suit involves the question of Federal taxes on the theater for the year prior to the sale of the controlling stocks to Frank Gersten by Hall on Jan. 29, 1920.

In the bill of complaint filed by Gersten, through his attorney, he states that Hall entered into a contract with him which provided, among other things, that Hall should pay to the U. S. Theaters Co. such proportion of the Federal tax as was due for the business done during the preceding year, in other words 1919, as the number of 600 shares of capital stock of the corporation, divided into the entire number of evidences as a fair pro rata thereof. Gersten sets forth that he was satisfied by the government, official, the bill of complaint filed against him and demands specifically that he is responsible for the Federal tax collected through the transaction. He will file his answer in a few days.

Three directors of the U. S. are interested in the States Theater Corp., of which Frank Hall is president. The company, as noted, plans a chain of theaters in Northern Jersey.

Hichens Signs

To Do Originals for Famous Players—Attached to Studio

Famous Players announced yesterday that Robert Hichens, author of "The Garden of Allah," had signed a contract with the company to write original stories for the screen. He will be attached to the London studio where he has signed to present E. Phillips Oppenheim, Sir James Barrie, Arnold Bennett and Joseph Conrad.

Contrary to various reports Hichens has not been under contract with Paramount until this time. Last year when Jesse L. Lasky wasted Hichens' willingness to write material direct for the screen, but at that time he could not enter New York, according to Lasky. That, however, has now been done.

Capitol Theater Bonds

The following appeared in a query and answer column in the financial section of yesterday's New York American:

"B. I. B., Jersey City—Please express your opinion of Capitol Theater 7 per cent. gold bonds, offered by a New York corporation, in order to yield 8 per cent. I am interested in 8 per cent., but do not know anything about these bonds.

"Capitol Theater $900,000 first mortgage leasehold serial 7 per cent. gold bonds are due $900,000 each year, June 1, 1921, to 1991. The bonds are first mortgage on the Capitol Theater building and leasehold Broadway and Fifty-first Street. The leasehold and the property are valued at $4,000,000. The company's net earnings are reported running at a rate of more than eight times the amount necessary to pay the interest charges on this issue. We believe these bonds may be given a fair rating."

New Release for Priest

Robert W. Priest, of the Film Market Inc., has ready for immediate release a picture called "The Grand Passion," starring Florence Dixon. Joseph M. McLaughlin and Charles F. Dacey, the latter the author of "In Old—Kentucky" collaborated on the story. It will be state righted.

German Lamp Gets Medal

(Dedicated to WIDE DAILY)

Berlin, Germany—The Walter lamp which is manufactured in Frankfort-on-the-Main, was awarded a gold medal at the recent International Cinema Fair which was held in Amsterdam, Holland.

Friedman Elected

(Special to WIDE DAILY)

Minneapolis—Ben Friedman, president of the Motion Picture Book Corp., was last week elected president of the Minneapolis Film Board of Trade, succeeding E. S. Holness. Philip Reisnau, treasurer, was elected vice-president.

Lid On in Yorktown

(Special to WIDE DAILY)

Yorktown, Texas—The lid was on tonight in the city, in the history of the city. Moving picture shows, drug stores and gasoline stations were closed all day.

ANNOUNCEMENT

Magnet Film Exchange of producers announces the forthcoming release of their product New York excite territory. Proposals will also be considered for the purchase of theatrical and other rights to high class pictures.

Magnet Film Exchange

729 Seventh Avenue

New York City

WANTED

Traveling auditor with company. Good salary and expenses paid. Give full data in first letter.

K-20, care WID'S Daily

DIRECTOR OF THE TRAIL
RELIABLE GUIDE FOR READY REFERENC

ACCOUNTANTS

EDMONDS & BOUTON, IN

16 Pine St. 

1645 La Brea 

New York City

Hollywood

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P. A. A. DAIHE, INC. 

Art Titles—Animation—Leads

220 W. 42nd St.

ARTIST S AND ART DEPARTMENT

BRYANT 

MARTIN-McGUIRE & NEWS

177 7th Art. Titles

Attractive

BROKERS

MOTION PICTURE SECURITIES

ENGRavers

THE STANDARD ENGRAVING CO

"HALL TONES"—LINE ENGRAVERS—ELECTRIC COVERING

25 W. 39th St.

New York City

ENLARGING AND COPYING

W. J. MORRIS

Grainless Enlargements M. P. • 608 E. 33rd St.

Phone " """" 1191" """"

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Quality Motion Picture Print

416-24 W. 21st St.

Waldorf-Astoria Hotel

CLAIREMONT FILM LABORATORY

101 Clairemont Ave., 14th Floor, 130 W. 39th St.

H. I. Stredackmann, General Manager

NICHOLAS KESSEL LABORATORY

1430 Grand Army Plaza, Chicago

Kwang Printing

Port Lee, N. C.

PRINTERS

BARNES PRINTING CO.

Motion Picture Specialist

36 East 22nd St.

Phone " """" 1191"

PROSPECT PRESS

Quality Printing for the Trade

188 W. 44th St.

STUDIOs

STARR AND LABORS

29th Street and 21st 11th Avenue

Hartford

161 W. 124th St.
Against Price Boost
O. C. C. Can't See Why 1st Nat'l Should Get Greater Rentals for
"The Kid"—Cite "Passion"

A committee of Theaters Owners of Commerce members of the
formed by William Brandt, chairman; Marcus Loew, B. S. Moss, Wil-
lds J. W. Mauch and Erle Stein will hold a meeting
and a decision to decide whether or not the organization will grant
increased rentals to First National on the
"Kid."

At a meeting of the organization, D. Williams and R. H. Clark, local
management men, appeared and stated that the eventual decision regarding the
purchase of "The Kid" will depend upon the present contract situation.\footnote{The Williams and Clark were outspoken.}
Williams and Clark were outspoken.\footnote{I believe implicitly what the First
National officials told them regarding the purchase price of the film.}
The following is what they explained:

Members of the T. O. C. C. strongly believe the First
National officials told them regarding the purchase price of "The Kid."
The same time, they explained what First
National officials told them regarding the purchase price of "The Kid."

The organization has gone on rec
and the terms by the terms of the existing contracts. The matter will
be decided by the terms of the existing contracts. The matter will
never be settled at this

Titting "The Oath"

Ralph Spence has been engaged to be "The Oath," one of the First
National "Big Five." The picture is a Mayflower production, made
by R. A. Walsh.

Spence is also titting a series of onepiece Trolley comedies.

Ball on March 9

In order to raise additional funds for new headquarters in the district, the scenic artists
will hold a ball and entertainment at the Waldorf Astoria March 9.

The ball will be under the auspices of the United Scenic Artists, Local B, 252, which has 800 members, a
majority of whom are employed in picture studios. Alexander Quan-
ny, ballet master of the Capitol, will
er several Russian dance diversi-
will take his ballet of five, and stage-
ye will also entertain.

Chester and Albert E. Smith are
now on their way from New York.

Now opening for extended runs in fifty of the nation's largest cities—
Mack Sennett's sensationa-
hy comedy-drama, "A Small Town Idol," his first powerful release through Associated Producers.—Adv.

Up 143 Points

The financial column of the Times
yesterday morning contained the follow-
ing:

"Ten shares of Eastman Kodak
stock were sold yesterday on the
Stock Exchange at $650 a share. This
was an advance of 143 points over
the previous sale made some time ago.
It was only a few days back that
the Kodak Co. lost an appeal to the
Supreme Court against an order
dissolving the company. When the
rise of yesterday was noted the re-
mark was passed that the Kodak Co.
would be another Standard Oil."

Five a Year?

(Special to WID'S DAILY)

Los Angeles—It is reported here
that Mildred Harris has completed
plans for her own producing unit and
that she will make five productions a
year.

It is further reported that Chester
Franklin will direct and that John W.
Gray will write several original sto-
rries for Miss Harris' use.

Metro Film for Capitol

The Capitol has booked "The Sap-
head," a feature co-starring Buster
Keaton and William H. Crane, for
the week of Feb. 13.

Off for Cleveland

Marcus Loew's party of film stars
left for Cleveland at 6:45 last night
in two special cars. The State thea-
ter in that city opens tonight.
On the return trip the party will stop
off at Rochester, where, on Tuesday,
the Eastman Kodak Co. will give a
ball for charity.

Fears Nat'l Booking

As Result of Bowes-Goldsol Affilia-
tion With Shubert Vaudeville
Circuit, So T. O. C. C. Says

The Theater Owners Chamber of Commerce fears that another attempt
will be made to force a National Book-
ing Corp. upon the exhibitors of the country as a result of the presence
of several film men on the board of the
Shubert Advanced Vaudeville
Circuit.

The members of the organization base their fears on the fact that
Edward J. Bowes and F. J. Godsol, both prominent in the affairs of Goldwyn,
are on the board of directors of the
Shubert Vaudeville company and because of the affiliation of Jules E.
Mastbaum of the Stanley Co. of America with the Shubert unit. They
say that the U. B. O., has already
served a cancellation notice on Goldwyn because of this.

The organization has referred the matter to Sydney S. Cohen, pres-
ident of the M. P. T. O., since they believe it is national in
scope.

Mr. Cohen is out of town for the
week-end and so could not be reach-
ed for a statement.

Confidential information to hand warrants the statement that the pres-
cision of Mr. Cohen's instructions,
are on the board of directors of the Shubert
Vaudeville Circuit and the Goldwyn Pictures Corporation as such in any
way, and that it is merely a personal
business venture on their part.

Neilan Coming East Again

(Special to WID'S DAILY)

Los Angeles—Marshall Neilan will
leave for New York in about a week.
While he is here he will make one
picture.

Sombor Production Head

Haven't heard from Sombor left for Cali-
ifornia yesterday to take charge of production of the Clara Kimball
Young productions for Equity re-
lease.

Going to Cuba

A. L. Pratchett and C. E. Sawyer
of the Caribbean Film Corp., deal-
ing in Latin-American trade, leave
for Cuba tomorrow. Pratchett, who
is general manager of the company,
makes his headquarters in Cuba.

Loew in Davenport

(Special to WID'S DAILY)

Davenport, la.—Marcus Loew will
ere a theater here. It will probably
be located on Brady St., west of Third,
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Omaha, Neb.—The management of the Sun, four weeks before they showed "Madame X," started their exploitation campaign with 100 eager posters, which read, in that great photoplay, "Madame X" be shown in Omaha for $1 or for 35 cents per seat! The posters were ready two weeks showing, during which time 50,000 doggers asking the same question were distributed from house to house. Teaser ads bearing the same question were run in the Omaha newspapers. Then a large display space in the newspapers announced that the picture had been shown elsewhere at $1, but that the admission at the Sun would be left to the decision of the public. A special usher with comment by what was stamped post cards were distributed asking for opinions on the admission charge. Replies were sent. The replies mostly stated that "Madame X" was a wonderful picture, but the majority favored 35 cents admission. The management then received many congratulations on adhering to their regular price for such an exceptional photoplay.

Columbus, O.—An interesting newspaper display was used by the manager of the Grand to advertise the first anniversary of the theater. The picture chosen for the anniversary celebration was "Earthbound " and the Columbus Dispatch carried for three days, a full page ad of the picture and the theater. At the top of the page, in large type, was the heading, "Southern Theater First Anniversary." Below in smaller type, was copy advertising the picture, toto, with certain leading comments by prominent men and a short synopsis of the story. Over the whole right half of the page was a fine cut descriptive of the picture. In the largest type of all was simply the word "Earthbound."
The Reasons Why
Carl A. Jones Writes Some More on Troubles of the Exhibitor—
Exchanges This Time

Some of the reasons why exhibitors have trouble in running their theaters are given in a letter received earlier in the week and this time he adds to his original letter with the following:

"The real trouble, as I see it, is that the small town exhibitor figures just as prominently in a contract with one of these concerns as a Gillette razor does at a nigger picnic. The contracts on the subjects are written by and for the exchanges. All the poor dumb that buys them has to do is to furnish the coin to pay for the privilege of showing them, plus the biggest rental that can be extracted from him.

"If there are two or three houses in the town and you have been handling the special line from its infancy to the time it has a pulling-power in other words if you have "made" them in your own particular section and we have done this several times at a distinct loss—everything is okay. But directly they get a star or a picture or a series of pictures that pull pretty well and Mr. Salesman comes in to sell to them you. Tell him the highest figure that you can pay for them and "get by." Well and good. He makes up a contract. This has to be approved by "the branch" and also the New York office. Well and good—after you have given him the "deposit." That must never be overlooked, you know. Then Mr. Salesman canvases the other houses and advises them that he has such and such a picture (or series of pictures) on which the other house has offered so much. If you are a good average competitor you will swallow the bait and 'bid' on the stuff at a higher figure. Again well and good.

"Then he comes back and bids you good-bye, usually after getting playdates if possible. You reserve the dates if you can and everything is pretty. Then a week or so afterward you open up the Sunday morning paper and note that the competitor who made the highest bid is advertising your picture for an early showing. You write Mr. Exchange man and by the time the picture has played the opposition you get an answer to the effect that 'they regret that New York has failed to approve your contract and it is therefore returned.' Then you get busy trying to 'spot' something to fill the vacant dates. It is as interesting as trying to a difficult hand balancing stunt on the extreme outer edge of respectability. And it goes on, and on and on. Pardon the length, but I am full of it and 'blow up' every time the subject is mentioned.

"I would like to see these autocrats brought to the realization of the fact that some day, sooner or later, they will have to do business as a business, like commercial houses, and make the film industry a business instead of a game. They seem to be sincere in the idea that all of the brains of the universe as well as the gall (?) is found at Bagdad on the desert, or gravitates there. Mebbe so; mebbe so, old sport, but I will tell any Mr. Man, that when he takes my pennies away from me without giving me value received when I have fulfilled my part of the agreement, there is going to be a "call of a holler" that's me all over. They give you a thousand reasons, when you go to sign up, why they must take your cash, but the only reason I have been given for their not returning it is 'that they don't do business that way' or 'that they haven't got it'—that they are using it to make you a new picture.'

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Mary Miles Minter is at work on "Jerry" at the Reelart studio.

GAUSMAN.

Wid's Daily

Binders

$3.00

Invaluable for reference purposes.
The Zukor Mission

Now Announced for the Purpose of Affecting Reciprocal Arrangements With Producers

Famous Players issued an official statement last night defining the purpose of their expedition to Europe.

The announcement verified what appeared in yesterday's issue of WID'S DAILY concerning the trip and gave a more official flavor to the gossip that has been current both here and in London regarding the activities of Famous Players and important foreign producers, notably the Universum Film Corp. of Germany—the U. F. A.—and the Union Cinema of Austria—the U. C. I.

The statement characterized young Zukor's trip as a "mission of far-reaching importance that will extend the expansion of American motion picture pictures to European countries," and added at another point, "Mr. Zukor, in extending the distribution of American films, will investigate the possibility of entering into reciprocal agreements with foreign producers." It is expected that it will be possible to distribute their pictures in this country unless these producers measure up to the American standards. Mr. Zukor will make an intensive study of conditions in Europe and if he finds that foreign producers shall more than welcome, however, foreign productions that will satisfy American motion picture patrons and shall give the same productions every opportunity for extensive distribution through our organization throughout the United States, since we know that only through such methods of reciprocity shall we be able efficiently to circulate American made pictures into foreign countries.

"In order to obtain the best market for American films abroad, I feel that we should make clear to Europeans that any picture that they produce that is up to our standards will have a fair field in the United States, and I shall have the industry look over just what those standards are. America will give a fair showing to any foreign producer who is intelligent enough to give us the sort of amusement they want."

After confering with officials of the London office of Famous Players, Mr. Zukor will make an intensive study of conditions in England, France, the Scandinavian countries, Italy and Czecho-Slovakia. It is his purpose to view the best of the pictures made in these countries and select those best suited for distribution in America. At the same time he will work out a system of reciprocal distribution which he has been planning for some time.

He will remain in Europe for several months and will report the results of negotiations to his father, Adolph Zukor, in Paris early in April.

Lucy Cotton is under exclusive management of Edward Small, and her Metro contract was signed this morning at the office and not by George L. Clarke.

A Lubitsch Unit?

KINE. Weekly Says It Is Likely—Interesting Slant on U. F. A. and Blumenthal Activities

(Special to WID'S DAILY)

London—(Kinetograph) Weekly states in an article headed "Secret History" and speaking of Ben Blumenthal:

"Recently he made a contract with Pola Negri to go to America for a year and appear in a series of films, and followed this rapidly by forming Lubitsch producing company, which finds Ernst Lubitsch—the German Griffith and the producer of "The Tenth Generation" for America to produce motion pictures."

"Most of the big American producing organizations are already clamoring for the star and according not only to Blumenthal's statements but to the cables which he received while in London, Pola Negri has already been seen in the States as the star in the 'DuBarry' film, and the American producing units are frantic to secure her services."

"It is not yet known which of them will succeed in securing her from Blumenthal, though a significant remark was made here which said that U. F. A. was on the point of getting into closer touch with Famous Players in regard to film production."

"In this connection it must be remembered that, in Germany, Pola Negri is a U. F. A. star."

If Famous Players were to secure the star and Lubitsch a very interesting situation would arise, as we should then be faced with the possibility of getting films from America made by a German producer and featuring a German star.

"Though, when you come to think of it, that happens already."

Bruce in Salt Lake

(Special to WID'S DAILY)

Salt Lake—J. Bruce, formerly with Jensen and Von Herborg, is now manager of the Universal.

Theater Fire

(Special to WID'S DAILY)

Prince Albert, Sask.—The Empress was destroyed by fire on Jan. 30. The result of the fire is unknown, but an estimated loss is $90,000 and $40,000 insurance was carried.

Censor Movement in Buffalo

(Buffalo) A movement is on foot in Buffalo for city censorship. It is understood that a citizens' committee has been appointed and a tentative ordinance drawn up. Local exhibitors are prepared to fight the movement.

WANTED

Office space, approximately 1500 feet, with projection and shipping room facilities in the Forties between Sixth Avenue and Broadway. Address Box B-17, care Wid's.
Against Price Boost

O. C. C. Can't See Why 1st Nat'l Should Get Greater Rentals for "The Kid"—Cite "Passion"

A committee of Theater Owners' Association member of Commercial members imposed with William Brandt, chairman; Marcus Loew, B. S. Moss, William Fox, John Manheimer and Charles Steiner will hold a meeting this afternoon to decide whether or not the organization will grant increased rentals to First National on the "Kid."

At a meeting of the organization, D. Williams and R. H. Clark, local National manager, appeared and gave complete details of the contract the circuit recently signed with First National for the screen of "The Kid." Both Williams and Clark were outspoken and explained that while First National would not make a nickel on a picture distributed under the terms of existing contracts, they feared to break even and asked that certain contracts be waived.

Members of the O. C. C. state they believe implicitly what the First National officials told them regarding the purchase price for "The Kid."

The organization has gone on record as standing by the decision of the existing contracts. The matter will, however, be definitely settled at this afternoon's meeting.

Titling "The Oath"—Ralph Spence

Ralph Spence has been engaged to title "The Oath," one of the films of the national "Big Five" group. The piece is a Mayflower production, made by R. A. Walsh.

Spence is also preparing a series of onecity Trolleys comedy-adjuncts.

Ball on March 9

In order to raise additional funds for a new $75,000 headquarters in the theatrical district, the scenic artists will hold a ball and entertainment at the Waldorf Astoria on Mason St.

The ball will be under the auspices of the United Scenic Artists, Local No. 829, which has 800 members, a majority of whom are employed in studio organizations. Alexander Ouman, ballet master of the Capitol, will direct several Russian dance diversions with his ballet of five, and stage-id screen stars will also entertain.

C. H. Williams is president of the scenic artists' organization, Ralph S. Darrell business representative.

Now opening for extended runs in fifty of the nation's largest cities—Mack Sennett's sensationnally successful comedy-drama, "A Small Town Idol," his first powerful release through Associated Producers—Advt.

Up 143 Points

The financial column of the Times yesterday morning contained the following:

"Ten shares of Eastman Kodak stock were sold yesterday on the Stock Exchange at $680 a share. This was an advance of 143 points over the previous sale made some time ago. It was only a few days back that the Kodak Co. lost an appeal to the Supreme Court against an order dissolving the company. When the rise of yesterday was noted the remark was passed that the Kodak Co. would be another Standard Oil."

A Chester Special?

(Special to WIP'S DAILY)

Los Angeles—It is understood here that George Randolph Chester's visit to the coast is for the purpose of working on a special production to be filmed from his story, "The Son of Wallington."

Chester and Albert E. Smith are now on their way from New York.

Five a Year?

(Special to WIP'S DAILY)

Los Angeles—It is reported here that Mildred Harris has completed plans for her own producing unit and that she will make five productions a year.

It is further reported that Chester Franklin and John H. Gray will write several original stories for Miss Harris' use.

Metro Film for Capitol

The Capitol has booked "The Saphire Head," a feature co-starring Buster Keaton and William H. Crane, for the week of Feb. 13.

Off for Cleveland

Marcus Loew's party of film stars left for Cleveland at 6:45 last night in two special cars. The State theater in that city opens tonight. On the return trip the party will stop off at Rochester, where, on Tuesday, the Eastman Kodak Co. will give a ball for charity.

Fears Nat'l Booking

As Result of Bowes-Godsol Affiliation With Shubert Vaudeville Circuit, So T. O. C. C. Says

The Theater Owners' Chamber of Commerce fears that another attempt will be made to fosit a National Booking Corp. upon the exhibitors of the country as a result of the presence of several film men on the board of the Shubert Advanced Vaudeville Circuit.

The members of the organization base their fears on the fact that Edward J. Bowes and F. J. Godsol, both prominent in the affairs of Goldwyn, are on the board of directors of the Shubert Vaudeville company and because of the affiliation of Jules E. Mastrod and of the Stanley Co. of America with the Shubert unit. They say that the U. B. O. has already served a cancellation notice on Goldwyn because of this.

The organization has referred the matter to Sydney S. Cohen, president of the M. F. T. O., since they believe it is national in scope.

Mr. Cohen is out of town for the week-end and so could not be reached for a statement.

Confidential information to hand warrants the statement that the presence of Messrs. Bowes and Godsol on the board of directors of the Shubert Advanced Vaudeville Circuit does not involve the Goldwyn Pictures Corporation as such in any way, and that it is merely a personal business venture on their part.

Neilan Coming East Again

(Special to WIP'S DAILY)

Los Angeles—Marshall Neilan will leave for New York in about a week. While in the east he will make one picture.

Somborn Production Head

Herbert K. Somborn left for California yesterday to take charge of production of the Clara Kimball Young productions for Equity release.

Going to Cuba

A. L. Pratchett and C. E. Sawyer of the Caribbean Film Corp., dealing in Latin-American trade, leave for Cuba tomorrow. Pratchett, who is general manager of the company, makes his headquarters in Cuba.

Loew in Davenport

(Special to WIP'S DAILY)

Davenport, la.—Marcus Loew will erect a theater here. It will probably be located on Brady St. west of Third
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellows know how you cleaned up.

Omaha, Neb.—The management of the Sun, four weeks before they opened the Madison, made an exploitation campaign with 100 eight-sheet posters which read: "Should that great photoplay, ‘Madame,’ be returned for $1 or for 35 cents per seat? The posters were given a two weeks showing, during which time $0,000 dodgers asking the same question were distributed from houses to house. Teezer ads hearing the same question were run in three Omaha newspapers. Then a large display space in the newspapers announced that the picture had been shown somewhere at $1 but that the admission at the Sun would be left to the decision of the public. A special midnight matinee was held at which the management asked for opinions, but the majority favored 35 cents admission. The management then received many congratulations on adhering to their regular price for such an exceptional photoplay.

Columbus, O.—An attention compelling newspaper display was used by management of the Southern to announce the first anniversary of the theater. The picture chosen for the anniversary celebration was "Earthbound" and the Columbus Dispatch carried for three days, a full page ad of the picture and the theater. At the top of the page, in large type, was the heading, "Southern Theater, first anniversary." The other columns were packed with advertising the picture, together with comments by prominent personalities in the theater field. Over the whole right half of the page was a line cut descriptive of the picture. At the bottom, in the spacious frame, was simply the word "Earthbound."

Middletown, O.—Two men passing a school house at recess hour would not be regarded as an unusual incident if they were ordinary men such as the children see every day. When two men passed a school house here, one of them dressed like a bumblebee, and the other leading him with a rope, the students were somewhat taken aback. Theodore Chios, manager of Sorg's Opera House, used the stunt to exploit "Go and Get It."

Made in Massachusetts

(Special to WID'S DAILY)


Always Right

Auburn, N. Y.

Wid’s Daily: I run only big first run productions, and have your reports on these and I have never noticed that you reviewed incorrectly. I cannot see how I went without your reports so long, but feel now that I cannot book a picture until I look your review up first.

Sincerely yours,
J. S. KALLET.

In the Courts

N. William Aronson got a judgment for $5,226 against. For several years in 1918 for commissions, but since that time he has been able to collect only $2,000. He started supplementary proceedings last summer for the balance, but Bushman failed to obey a court order to appear and testify. Aronson has obtained an order in the Supreme Court of this state directing Bushman to show cause why he should not be fined $2,220 balance of the judgment for contempt of court and sent to Ludlow Street jail until he pays.

A jury before Supreme Court Justice Gavegan gave a verdict by default for $2,500 in a suit of Rogers & Rogers, attorneys to recover the sum from the Rochester Film Products Co., for services in organizing the corporation under a retainer by William Fox and Henry E. Kondolf. The plaintiffs alleged that the corporation took over the contract.

New House for Portland

The building of the new theater, "Theatricals," at 179 Whoomey St., Portland, has been completed. The management has been acquired by Charles Olson and other members of the Portland Amusement Co., which owns Lyric, Alhambra and Isis there.

Milwaukee—In Indianapolis

(Special to WID'S DAILY)

Indianapolis—A 1,200 seat pit theater will be erected on the site now occupied by the Stegemier Cal. 17-9 N. Illinois Sts.

The property has been acquired by a corporation headed by Charles Olson and other members of the Vital Amusement Co., which owns Lyric, Alhambra and Isis there. The estimated cost is $175,000.

Morris, Ill.—A new chain in Philadelphia

Philadelphia—Nat Fischer, formerly of the Iris, Eastwick and Iris, and at one time president of the Exhibitor's League of Pennsylvania, is to return to the same state at the head of a syndicate that is to erect a small chain of theaters in the southeastern part of Pennsylvania.

The syndicate has already purchased the theater at 117th Street and Fullerton Avenue. Plans are also drawn for another house.

There is much difference between a RITCHIE poster and a mediocre poster as there is between lightning and a lightning bug.

RITCHIE

LITHO. CORP.

406 W. 31st St., N.Y. Phone Celeste 8388
The Reasons Why

Carl A. Jones Writes Some More on

Troubles of the Exhibitor—

Exchanges This Time

Some of the reasons why exhibitors have trouble in running their theaters are given in a letter received from Carl A. Jones, vice-president of the Central Amusement Co. of Bristol, Va.-Tenn.

Mr. Jones "said some things" in a letter dated March 17, and earlier in the week and this time he adds to his original letter with the following:

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"Though, when you come to think of it, that happens already.

"Blumenthal has now gone to New York, in company with Rachman, of First National, and Jose Somlo of U. F. A., to arrange first for the viewing and selecting of the best of the large quantity of pictures which he sent from the U. F. A., and secondly for the opening up of an organization in the States for the distribution and the output of U. F. A. and some other German films.

"Towards the end of February it is understood that Lubitsch is intending to come to London to open a similar organization for the purpose of distributing German pictures."

Blumenthal, as noted yesterday, is now on his way to London and Berlin, together with Eugene Zukor and Joseph Somlo.

With Universal

(Special to WID'S DAILY)

Buffalo—Homer Howard is now acting as special representative for Universal in the Buffalo and Albany districts.

**“Big 4” Abroad**

Failure of Greenhill Deal Results in Former’s Own Offices—Meetings Planned

A series of important meetings are scheduled, beginning this morning, as a result of which it is expected United Artists will decide to establish its own foreign organization.

Dennis F. O’Brien returned from California yesterday and stated that matter of the foreign distributing system had not been formally decided upon. At the same time, he readily admitted that the meetings mentioned above would be held to formulate definite plans.

It is understood that this step is being taken because of the failure of the Morris Greenhill deal to materialize.

John D. Tippett, the well-known English film man, is at the Hotel Astor.

Sameth Closes Deals

J. Joseph Sameth has sold the following territories on his latest release, "Hearts of the Range": Minnesota, N. Dakota, S. Dakota, Wisconsin, to the Theater Owners Corp. of Minneapolis; Texas, Oklahoma, and Arkansas to the H. E. Baclay Attractions; The feature is now booking through Forward Films Corp.

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**WANTED**

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WANDA HAWLEY IN "THE SNOB"

Adapted by Alice Eyton from the William J. Neidig story in the Saturday Evening Post. Directed by Sam Wood.

REALART PICTURES CORPORATION
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News of the Week in Headlines

Monday

American Cinema reorganizes and increases capital stock to $1,200,000.

Important combine of comedy producers reported.

Pathe Exchange in new home in New York.

Supreme Film Co. of California buys Triangle output for western territory.

Tuesday

Capt. F. F. Stoll removed as president of U. S. Photoplay. J. W. Martin, his successor.

Robert Brunton Studios perfect financial arrangements to aid independent producers.

Omnium Trust Corp., English company, increases capital to £5,000,000.

Nebraska legislature has five bills pending affecting picture industry.

W. A. Brady guest at Delmonico dinner. Important matters discussed.

Wednesday

Charlie Chaplin denies tie-up with Samuel Goldwyn.

William A. Brady leaves on important trip to secure co-operation on censorship and other problems facing industry.

Eastman Kodak drops appeal for rehearing on Anti-Sherman Trust decision.

Harry Koplar settles St. Louis litigation with F. P. Missouri Corp.

Changes in tariff looked for at next session of Congress.

Thursday

Triangle files three suits naming Aitken Bros., Hyman Winik, Joseph Simonds and others.

Educational to release 12 more Torchy comedies.

Eastman Kodak ordered to dissolve combine within two years. Holds property worth $3,500,000.

Southern exhibitors attack W. A. Brady for his attitude toward M. P. T. O.

Many new theaters and consolidations of small theater chains reported.

Friday

Eugene Zukor leaves for Europe to report on possible tie-up between Famous Players and U. F. A. of Germany.

Monster chain of theaters planned with 1,000 lined up by May I.

Mabel Normand back with Mack Sennett.

Robert Hichens to write originals for Famous Players.

Saturday

Important export moves under way.

T. O. C. C. fears renewal of Nat'l Booking Corp.

"Pardoning the bad is injuring the good"—Benjamin Franklin.
IN THE Louis B Mayer production of "Sowing The Wind" there comes to the screen a splendidly produced and excellently enacted drama of compelling strength. John M Stahl, the director, has built into this picture a thoroughly convincing story of striking intensity. It is a tale of passion's retributions which carries with it a singularly significant preachment and drives home unswervingly a moral that many pulpits aim for but do not hit so effectively.

"Sowing the Wind" is a story extending with the established Louis B Mayer method of film making. The locale is in the heart of the New England country, and a cast of great excellence. Miss Anita Stewart is called upon to enact a role of heavy dramatic excitation and the success in registering almost the entire gamut of emotions is a manner of such tendency that her work in "Sowing the Wind" probably touches the uppermost point of the dramatic attainments of her career. In various close views she is exceedingly beautiful. In the big dramatic moments—and there are many of them—she effects a sincerity of characterization that will yield to her a very great sympathy.

"Mr Stahl has accomplished in "Sowing the Wind" a masterful dramatization of a difficult theme. He has woven the picture a story that grips the sympathy of the spectator and frequently quickens the heartbeats in effectively organized scenes of unusual dramatic intensity. "Sowing the Wind" is a drama of its type ranks very high. It is suggestive of a wealth of excellences and has a great deal of action running throughout."

From love's first kiss to hell's abyss!
The love triumph of an outcast's daughter!
See it to see drama overwhelming in force!
It hits the heart like a hurricane!
He sowed the wind for his son, and his daughter reaped the whirlwind!

Of a woman, by a man for men and women
"Sowing the Wind" sweeps into screen greatness!
Not just drama in the last act; but every moment a moment you'll feel!

When you see it you'll know what a dramatic masterpiece means!

ANITA STEWART'S MIGHTIEST ACHIEVEMENT.
Mark Twain’s Satire Given Good Production and Has Many Laughs

"A CONNECTICUT YANKEE AT KING ARTHUR’S COURT"
Fox
DIRECTOR .................... Emmett J. Flynn
AUTHOR ...................... Mark Twain
SCENARIO BY ............... Bernard McConville
CAMERAMAN ................ Lucian Andriot
AS A WHOLE.............. Fairly spectacular production
given to one of Mark Twain favorites with
some “modern” touches
STORY................. Is given a new introduction and 1921
titles though original story is practically the same
DIRECTION .................... Quite effective
PHOTOGRAPHY ............... Good
LIGHTINGS .................. Good
CAMERA WORK .............. Satisfactory
PLAYERS...... Harry C. Myers, Pauline Starke,
Rosemary Theby and Charles Clary principals
EXTERIORS ................. Very good
INTERIORS ................... Some big sets
DETAIL ........................ Adequate
CHARACTER OF STORY.... Twentieth century
Yankee finds himself in King Arthur’s court in
the year five hundred odd
LENGTH OF PRODUCTION .... 8,291 feet

In the introduction of the story the Fox organization
have not used the original Mark Twain beginning.
Instead they have provided a sort of modern
prologue with the hero dreaming he is in King
Arthur’s court and at the conclusion he awakens
and through the influence of the dream he decides to
marry the girl of his choice rather than the one selected
by his mother. This is quite all right since they seem
to feel obliged to make it a dream.

Most of the titles, however, are not excerpts from
Mark Twain. They are purely 1921 slang. It’s to
be feared the great American humorist would turn
in his grave if he knew people would likely be led
to believe his humor consisted in such things as ut-
terances of “—oh, sweet daddy” and “full of prune
juice.” But it seemed to please those who attended
the invitation showing in New York and it is granted
that the satire has been well maintained. The
Yankee’s handling of King Arthur and his court in
a truly twentieth century fashion got lots of laughs
and there is some really good comedy in the Fox pro-
duction.

The director went to considerable trouble to get
the proper settings for the story and a typical feudal
castle is the scene of considerable action and is
demolished for a thrilling finale. Harry C. Myers plays
the Yankee. His work is quite satisfactory but some-
one should give him some lessons in the art of make-
up. Pauline Starke is a pleasing ingénue while Rose-
mary Theby is a haughty Queen. Charles Clary is
not recognizable in his whiskers as King Arthur. Wil-
liam Mong makes a good deal of Merlin, the magician.

Martin Cavendish is reading “A Connecticut Yan-
kee in King Arthur’s Court” when a burglar inter-
rupts him and a blow sends him into dreamland.
He cannot realize that he is really in King Arthur’s Court
and it is sometime before he is thoroughly convinced.
Martin, known in Court as the Yankee, has a memory
which serves him well and when at the suggestion of
Merlin, the magician, he is about to be put to death,
he calls upon the sun to fade from sight. An eclipse
is just due and so the sun disappears. He further
astonishes the Court by causing the sun to return
when they promise to save his life. (The eclipse is
over).

The Yankee’s adventures in the Court make up the
remainder of the picture and before he gets through
with things he has King Arthur and his men doing
things in up-to-date fashion, such as going to battle
on motorcycles, using telephones, etc. The tourna-
ment scene is well staged and there is a shot at the
very opening of the picture which is effective. It
shows Mark Twain sitting up in bed while in a vision
he sees the characters he has created, pass before him.

Use the Title and Author’s Name in Big Type

Box Office Analysis for the Exhibitor

Judging from the way it was received at a pre-
release showing, the Fox’s production of Mark
Twain’s satirical novel “A Connecticut Yankee in
King Arthur’s Court,” it would seem that the picture
is due to go over well. The comedy apparently reg-
istered sure fire and the author’s atmosphere of satire
has been well maintained even though some of the
titles threaten to turn it into burlesque.

You should have no trouble in getting them in when
you have a name such as Mark Twain’s to use. The
title is also well known. You can promise something
novel in the way of amusement and there are sufficient
means of exploiting it to get folks interested. Lobby
displays and catchlines should attract. Say: “Sup-
pose you suddenly found yourself in King Arthur’s
Court.” Would you be satisfied with the old time man-
ner of living or would you call the King ‘Artie’ and
have the Knights ride motorcycles? That’s the way
the ‘Connecticut Yankee’ did it.”
Good Story Given Realistic Production and Has Fine Sea Atmosphere

Reginald Barker’s production
“GODLESS MEN”
Goldwyn

DIRECTOR ............... Reginald Barker
AUTHOR ..................... Ben Ames Williams
SCENARIO BY .............. E. A. Bingham
CAMERAMAN .............. Percy Hilburn
AS A WHOLE ............. Splendidly produced sea picture
that has some fine atmosphere and good acting
STORY .................. From Ben Ames Williams’ Red Book serial; makes real live screen story
DIRECTION .............. Has provided author’s story with vivid production
PHOTOGRAPHY ............ Excellent
LIGHTINGS ................ All good
CAMERA WORK .......... Fine
PLAYERS ................. Russell Simpson handles principal role very well; James Mason, John Bowers, Helene Chadwick and Alec B. Francis adequate
EXTERIORS ............ Some tropical settings but mostly aboard schooner
INTERIORS .............. Those in cabin good
DETAIL ................... First rate
CHARACTER OF STORY .... God-defying seaman who is regenerated through influence of young girl who proves to be his daughter
LENGTH OF PRODUCTION ..... 6,367 feet

Those who read Ben Ames Williams’ story “Black Pawl” which appeared as a serial last year in the Red Book, must have thought at the time “What a great picture it will make.” Reginald Barker has taken the story and provided it with a realistic, and thoroughly satisfactory production, following the story exactly even to the tragic finale in which the father kills his son, Red Pawl.

“Godless Men” is rather along the lines of the “Sea Wolf” type of story, the brute ship captain who rules his crew with his fists. Russell Simpson is the captain in this case and his performance is strong and always effective though perhaps those who remember “Black Pawl” pictured him a more robust and unkempt creature than the tall, thin captain portrayed by Simpson. His clothes are too well kept and his hands too white for the man “Black Pawl” was supposed to be.

Most of the action takes place aboard the schooner “Deborah.” The camerawork is all excellent and a truly vivid sea atmosphere enhances the appeal of Williams’ story. The direction is also excellent and the detail is noticeably good. James Mason is just what you imagined when you read “Black Pawl.” He plays the son, Red Pawl.

Black Pawl, so-called for his defiance of God and his brutal treatment of his crew, during one of his cruises on the schooner “Deborah” comes to a tropical island. Samuel Poor, a missioner working among the natives on the island, finally persuades Back Pawl to take him as passenger aboard the Deborah and also a young girl, Ruth Lytton, whose mother had died while attending the sick natives.

Aboard the vessel Ruth falls in love with Dan Darren, first mate, much to the displeasure of Red Pawl, “a chip of the old block” and capable of all the brutality of the father whom he would just as soon kill in order that he might rule the ship. Black Pawl feels strangely attracted to Ruth but attributes it to the fact that she is the only person aboard the vessel who does not fear him though he cannot understand why.

In one of his drunken fits Black Pawl attacks Ruth but comes to his senses when he discovers on her a small locket that contains a picture of the wife who had long ago deserted him and caused him to lose all faith. The captain then realizes that Ruth is his daughter and for the first time in years calls upon God to forgive him. He confides his discovery to the minister who insists that he tell Ruth the truth, which he does. Later Red Pawl conspires with a degenerate member of the Deborah’s crew to kill his father but before Black Pawl dies he shoots his son.

You Can Promise a Live Story of the Sea

Box Office Analysis for the Exhibitor

A sea story always seems to have a more or less popular appeal, and in “Godless Men” there is enough that’s new to distinguish it from some other sea stories which have been done lately. Because there are so many who have read the story under the title of “Black Pawl,” as it ran in the Red Book, be sure to mention the fact. There doesn’t seem to be any obviously good reason for the producer’s having changed the title but since they have, it would be well to mention the original.

If you desire to use names be sure to use the author’s and among the players Russell Simpson and Helene Chadwick are probably the most popular. Goldwyn has some attractive posters which you can secure and their press sheet contains some suggestions for exploitation which should prove effective. Catchlines also should interest them.
Associated Exhibitors Inc.

presents

Mr. George Arliss

in

"The Devil"

The Sensation of Two Continents

Produced by HARRY LEONHARDT and ANDREW J. CALLAGHAN

Director JAMES YOUNG

Records Topple. Both at New York's Strand

and Buffalo's Criterion

"The Devil" has been shown at only two theatres.

The premier presentation at "The Strand," New York, broke the enviable record made by "Kismet," the high record for the house.

At "The Criterion," Buffalo, the picture broke the record held by "Humoresque." In consequence it has been held over for another week.

Tremendous crowds and enthusiastic audiences at both theatres prove that "The Devil" is one of the very great pictures of all time.

Made by exhibitors for exhibitors it is offered to exhibitors for what it is—a phenomenal box office attraction.

ASSOCIATED EXHIBITORS, INC.

25 West 45th Street, New York

PATHE Distributors
Another Exceptional Screen Portrayal in Hayakawa's "The First Born"

Sessue Hayakawa in "THE FIRST BORN"
Robertson-Cole

DIRECTOR .................. Colin Campbell
AUTHOR .................... Francis Powers
SCENARIO BY ................ Fred B. Stowers
CAMERAMAN ................ Frank D. Williams

AS A WHOLE......Work of the star is without equal for portrayal of this type; production is splendid

STORY......Highly melodramatic; perhaps gruesome at times but Oriental atmosphere covers it

DIRECTION .................. Excellent
PHOTOGRAPHY .............. Very good
LIGHTINGS .................. Good
CAMERA WORK .............. Usually good
STAR.......Perhaps the best things he has done yet
SUPPORT......"Sonny Boy" Warde great little actor; Chinese types all good

EXTERIORS................. Realistic
INTERIORS................. Show unusual care as to detail
DETAIL ...................... Fine throughout

CHARACTER OF STORY......A combination of love, romance, and tragedy with a happy ending

LENGTH OF PRODUCTION ...... About 6,000 feet

Regardless of what else they may think or say, everyone will agree that it is the acting of the Japanese star, Hayakawa, that makes "The First Born" one of the season's worth while pictures. He is truly in a class by himself when it comes to melodramatic acting with Oriental atmosphere. And the most remarkable thing about Hayakawa's acting is that by facial expression alone does he register the various emotions. There are not a great many actors of today who can do this and do it well, without overdoing it. In this connection the star's work compares with the acting of George Arliss.

Perhaps there are some who will disapprove of the story or find it a bit too gruesome at times to please them. "The First Born" permits Hayakawa to do the things he does best and in that alone it fulfills requirements even though there are evidences of improbable coincidence. There is one especially big moment in it, however, which is splendid and that brings into play the emotional ability of the star. The pathos of this bit, the death of "The First Born" is genuine. "Sonny Boy" Warde who plays the title role, proves himself a great little actor even though he has not been heard of heretofore. For long stretches at a time he remains apparently lifeless while the star is going through his emotional sequence.

Helen Jerome Eddy's performance is good but it seems it would have been easy enough for her to have made up to look more like an Oriental maid. Coro Kino is a Chinese villain. His work is splendid as is that of the other male members of the cast. The interior sets are all excellent, both those representing China and San Francisco's Chinatown.

Loey Tsing has been sold by her father, taken away from her native lover, Chan Wang and brought to the home of Man Low Yek, a wealthy owner of a gambling house in San Francisco's Chinatown. Loey Tsing was installed as Yek's "favorite." Unaware of his former love's presence, Chan Wang came to live nearby with his wife and "First Born," Chan Toy. Chan Wang soon discovered the whereabouts of Loey Tsing but Man Low Yek sought revenge because he saw the two conversing.

Man Low bribed the discontented wife of Chan Wang to come into his household and leave her husband. She did and brought the boy with her. The boy fell out the window and was killed. Meanwhile Man Low Yek has caused the death of Chan Wang's wife. The heartbroken Chan Wang sought revenge through the death of Man Low Yek and later returned to his native land with his former love, Loey Tsing.

Promise a Vivid Chinese Melodrama and Unusual Acting

Box Office Analysis for the Exhibitor

The Japanese star undoubtedly has a large following among American audiences and his type of pictures and his own splendid work in them usually meets with practically universal approval. In his latest production "The First Born," he is bound to gain new admirers and receive a deserved amount of praise for his performance of "Chan Wang." His ability as a dramatic actor is of no small importance and ranks with some of the best screen characterizations of the year such as Barrymore's "Jekyll and Hyde," "Arliss," "The Devil" and others of equal note.

The possibly gruesome or highly melodramatic moments of "The First Born" should not have any unhappy effect on the picture as a whole. It is interesting all the way through and there is a wealth of realistic Chinese atmosphere for those who like this. From the number of folks who went to the Strand on a stormy Monday afternoon to see the picture it is not unlikely that the picture will go over big. Exploitation should be easy for a production of this kind but a great deal shouldn't be necessary.
G E O R G E  O V E Y
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The Most Capable Cast
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WIRE TODAY

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Executive Offices and Studio
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PACIFIC FILM COMPANY

Executive Offices and Studio
CULVER CITY - CALIFORNIA
Moore at His Best in Comedy that Really Entertains

Tom Moore in
"HOLD YOUR HORSES"
Goldwyn

DIRECTOR ...................... E. Mason Hopper
AUTHOR ......................... Rupert Hughes
SCENARIO BY ..................... Gerald Duffy
CAMERAMAN ..................... John Mescall

AS A WHOLE......Is good live entertainment;
splendid vehicle for Tom Moore

STORY......From Rupert Hughes’ Saturday Evening
Post story “Canavan,” has a well sustained interest

DIRECTION ..................... First rate
PHOTOGRAPHY ................... Good
LIGHTING ....................... Clear
CAMERA WORK .................. Good
STAR .................... Right at home in his role
SUPPORT ..................... All do very well
EXTERIORS .................. All right
INTERIORS .................. Look real
DETAIL .................... Correct
CHARACTER OF STORY......White-wing who becomes political boss and later marries society woman

LENGTH OF PRODUCTION 4,610 feet

Tom Moore is right at home in “Hold Your Horses,” an adaptation of the Rupert Hughes story “Canavan.” And he has some fightin’ part and in case you don’t know it he’s an Irishman, member of the white-wing force. Moore has the picture almost entirely to himself and he acquits himself so capably that it’s to be hoped Goldwyn can find more stories with parts so well suited to him.

The production is well done and added to the humor of the action itself, the title writer had supplied some more humor that also registers. There is one bit that got a big laugh at the Capitol. When the Irish street cleaner suddenly realizes that through the strength of his arm he has power to command he goes home to beat up “the old woman.” The caption advises the audiences that it will save the censor the trouble of cutting the scenes showing the battle and the following shot shows the results.

Daniel Canavan and his wife Honora (of no mean proportions), are immigrants in the country. Daniel, a meek, submissive sort of fellow submits to his wife’s bossing without complaint. But Daniel is greatly confused by the traffic and one day after being run down by Beatrices Newness’ carriage he decides to seek other employment. His next job is flagging traffic for a construction company which is doing some blasting. Here’s were the “Hold Your Horses” comes in. Miss Newness insists upon passing the flag but Dan tells the coachman to “Hold His Horses” and he does.

This mere bit of authority gives Dan a desire for more and when his boss pushes him he knocks the boss over, whereupon a political leader who sees the “wallop,” immediately engages Dan and later the former white-wing is a political leader himself and eventually the “boss.” There is some good comedy showing the Canavans enjoying life under more prosperous conditions.

It happens that Beatrice Newness now married to Rodman Cadbury is referred to Canavan who is the only one powerful enough to save her husband from going to the penitentiary. Rembering that it was her carriage that really started his upward stride in life, Dan consents. Unfortunately—or rather conveniently—Mrs. Canavan dies of indigestion while Cadbury is killed in a polo game. The widower and widow meet and mutual sympathy turns to love and they are married.

It isn’t long before Mrs. Canavan, 2nd, shows her distastes for her husband’s table manners and they return from their honeymoon not awfully happy. Furthermore, Dan learns that Slayton has set himself up as boss in Dan’s absence. The fighting spirit returns. Dan reinstates himself and then goes home to settle with his wife. He tells her of his street cleaning career and even makes her like it and she admits she loves him.

Get Them In and They Won’t Regret It

Box Office Analysis for the Exhibitor

You can book Tom Moore’s latest, “Hold Your Horses,” and be quite sure you’re showing a pleasing bit of entertainment. It’s ideally suited to the star and there are plenty of good laughs, enough to satisfy anyone. And then the titles—it’s only fair that caption writers should be given credit—are a part of the comedy. Goldwyn didn’t make any fuss about the show-ing of the picture but it’s one of the best comedy offerings they’ve had lately.

Use catchlines and exploitation stunts if necessary to get them in. Sell them the idea that they ought to see it, if you have to, and they won’t be sorry. Say: “From street cleaner to political boss. That’s Tom Moore’ career in ‘Hold Your Horses,’ his latest for Goldwyn, and a comedy well worth seeing.”
Laughs Galore and It's the Best Arbuckle Has Done Yet.

Roscoe Arbuckle in
"BREWSTER'S MILLIONS"
Paramount

DIRECTOR .................. Joseph Henaberry
AUTHOR .................... George Barr McCutcheon
SCENARIO BY .................. Arthur Woods
CAMERAMAN .................. Karl Brown
AS A WHOLE ............... Another one of the year's best
comedies; starts with a few laughs and ends up in roars

STORY ...... Adapted from McCutcheon's novel, and
stage success; offers fine picture material
DIRECTION ...... Splendid; never misses a trick to
register genuine comedy
PHOTOGRAPHY ................. Good
LIGHTINGS ................. Clear
CAMERA WORK ................. Good; some clever trick
photography
STAR ...... A big hit, both literally and figuratively
SUPPORT ......................... All right
EXTERIORS ................. Good
INTERIORS ................. Correct
DETAIL .................. Fine
CHARACTER OF STORY ...... Clerk given a million
provided he can spend it all within one year
LENGTH OF PRODUCTION ......... 5,502 feet

With Arbuckle the star and Henaberry directing, “Brewster's Millions” turns out to be one of the year's best comedies.

Roscoe Arbuckle is not only a riot as young Brewster, but he makes a bid for the first prize in versatility when he appears as a one year old. The introduction is immense, for “Fatty” is shown in a high chair. He wears a baby bonnet and is shown playing with two pieces of lump sugar which he clumsily handles (infant-like), when suddenly he surprises the audience and delights himself with rolling them, which despite his youth indicates an inborn knowledge of the African game.

The remainder of the story which shows the hero's effort to spend one million within one year according to the requirements of his grandfather, are all amusing and then some. If Arbuckle can keep them coming like this there'll be no doubt as to his success in the feature comedy field. All anyone would have to do would be to step into the Rialto during the showing of “Brewster's Millions,” to know that it's going over big.

Monte Brewster's two grandfathers, one born rich and the other a self-made man, squabble as to the way the infant should be raised. The mother steps in and decides to bring him up her own way which results in Monte, at the age of twenty-one, being a clerk in a steamship office. At this point the grandfathers get together again and one grandfather gives him one million dollars while the other offers him five million provided that at the end of one year he can spend the one million given by the other grandfather. The conditions are that he be absolutely “broke” at the end of the year, that he will not marry for five years and tell no one of the arrangement.

Young Brewster does his best to get rid of the money, but everything he does and the wildest chances he takes, makes more money for him. He hires three men to help him spend the million, but they take too much interest in investing it safely. They secure Peggy Gray to take a job in Monte's office and manage his affairs so that he will not lose all his money. Peggy purchases some mines for Monte in Peru and the ship which Monte has hired for a pleasure cruise is used to go to Peru, but they never get there. They rescue a ship in distress and then are forced to turn back. At the last minute Monte is dead broke but is married to Peggy. But the salvage on the ship Monte rescued brings him two million, while the Peruvian government extends the time for working the mines and everything ends happily.

Receipts From This Should Buy You Something Better Than a Flivver.

Box Office Analysis for the Exhibitor

By all means be sure to get this. Don't miss it. If you do you're depriving your patrons of one of the really good comedies of the year. They probably like Arbuckle anyway, but when they see him in this—well, at the Rialto one man was holding his sides—and he wasn't a young man either. It has almost as many laughs as “Fatty” has dollars to spend in one year. The synopsis above doesn't come near telling what the story is like. There's much more to it and every bit of it is good clean comedy.

If you can't clean up with a picture like this, there's something wrong. “Brewster's Millions” is the best thing Arbuckle has done since his entrance into comedies of feature length. You shouldn't have to go to a lot of trouble to get them interested. The title and the star should take care of getting them in and you can promise them a real live, clean comedy.
HERE are just a few excerpts from the Exhibitors Herald review: "'Outside The Law' is a melodrama that should please mightily and draw tremendously ...It is a crook melodrama par excellence, with every element of popular success. Embodies rapid dramatic action, well-developed suspense and considerable heart interest. Production first rate. Picture should be a big box-office winner. ....The picture is one of the best, if not the best of its kind that has come to the silversheet in many a month....As author and director, Tod Browning has done an uncommonly fine piece of work."
Not At All Unusual But Will Probably Satisfy

"THE FLAME"
Stoll Film—Pathé

DIRECTOR .......................... F. Martin Thornton
AUTHOR ................................ Olive Wadsley
SCENARIO BY .................... F. Martin Thornton
CAMERAMAN ........................ Percival Strong
AS A WHOLE........... A trifle too long for the amount of story contained but good continuity prevents it from becoming tedious

STORY.............. Very good program type; counter plot is a bit hazy

DIRECTION........... Has a very effective beginning and juvenile players start it off interesting enough

PHOTOGRAPHY .................. Satisfactory
LIGHTINGS .......................... Fair
CAMERA WORK .................. Up to standard
PLAYERS ................... Long list of them; all capable
EXTERIORS ...................... Some pretty shots
INTERIORS ...................... Adequate
DETAIL .................. Good

CHARACTER OF STORY............ Orphan children adopted by relative who dies and his wife does her best to spoil the girl's happiness

LENGTH OF PRODUCTION.......... About 6,000 feet

There is nothing unusual about either story or production in this latest Stoll release but it averages up, as have its predecessors, as a satisfactory program attraction. A good continuity helps in no small way to relieve what might otherwise have become tedious for the picture is considerably longer than the material contained in its warrents. There is a sort of counter-plot that has to do with Russian jewel smugglers. This sequence is a bit hazy but it doesn't make a great deal of difference since the part of it that has to do with the main plot is evident enough.

There are some very pretty exterior shots which make exceptionally attractive backgrounds. One especially, that of an old and apparently deserted castle, is interesting. The director has provided a very satisfactory introduction to his story showing the two orphan children, with whom the story has to do, in their quarters in the slum. The little girl particularly did good work. There is a long list of players all of whom are capable and handle the respective roles adequately. The principal parts are handled by Evelyn Boucher, Fred A. Thatcher, Reginald Fox, Clifford Pembroke, Arthur Cullen and Dora de Winton. The picture can stand further cutting despite that it has probably already been cut, a fact that is indicated by the numerous titles.

Toni and her brother, Fane were adopted by their uncle Charles, after the death of their father, and were brought from the slums to the uncle's beautiful home, much to the disgust of his wife, Lady Henrietta. Fane is sent to a boy's academy while Toni is placed in a convent. Fane turns out to be a haughty young Englishman and Toni cannot understand the change in her brother. Lady Henrietta has him trained to suit herself.

Toni is then placed in a finishing school from which she is expelled for going outside the walls and then when Fane and Lady Henrietta threaten to place her in the Dutch school where she would be punished for misdemeanor. Toni tells her troubles to Lord Robert Wycke, Lady Henrietta's brother, but kind hearted and devoted to Toni whom he secretly loves but is not free to tell her so because of a previous hasty and unfortunate marriage with an adventuress.

Then Robert is compelled to go away on business but when she hears that she is to be sent to the Dutch school, the girl follows Robert to Florence where she remains with the housekeeper of Count de Saulnes. Word arrives that Robert has been murdered but later he returns and is free to marry Toni as his wife had been killed in an auto accident.

Use on Regular Program Basis

Box Office Analysis for the Exhibitor

You can offer this on an ordinary program basis and double give adequate satisfaction. Don't make any promises for it, however, as the story or production either, don't warrant it. In your announcements merely refer to it as a story of two children of the slums and use catchlines if you desire.

None of the players are known to American audiences so it would not be worth while to try and interest them from this angle. You might make good use of the title with lines such as "What is 'The Flame'?' See the latest Stoll production for the answer." Or "There are various kinds of flames but 'The Flame' is the greatest of all." You could use exploitation stunts to put it over but it isn't big enough for that so just announce the title and trust that they will be satisfied with it for what it is.
At last Associated Producers have come into their own! This company, launched so auspiciously months ago, has weathered the storms that inevitably beset an infant organization fighting for recognition—and now under full steam it is sailing proudly out to the open sea floating the proudest colors Associated Producers have yet carried—namely, the big Thos. H. Ince Special Production, "Lying Lips," featuring Florence Vidor and House Peters, and as if the consciousness of the greatness of this production were not enough this same company is rejoicing in the reports from the Mission Theater at Los Angeles on "A Small Town Idol," the big five-reel comedy from Mack Sennett's famous work-shop. Again it is Ben Turpin who is the hero of the piece and the critics say his work surpasses that done in "Married Life."

To those who have watched the progress of this newest big distributing organization it will be a matter of pride and intense satisfaction to see them "come into their own" through the medium of a production as big and strong as that which is given to the screen in "Lying Lips."

**Thos. H. Ince's Vivid Drama of Life and Love**

**LYING LIPS**

_By MAY EDINGTON_

All star-cast featuring House Peters and Florence Vidor

**A Bigger Production Than Civilization**

_Says the Atlanta Weekly Film Review_
THOS. H. INCE PRESENTS
LYING LIPS
(Associated Producers)

A GREAT PRODUCTION, FULFILLING EVERY PROMISE

Nance Abbott Florence Vidor
Blair Cornwall House Peters
Leila Margaret Livingston

For three months and more reports from the Coast have persisted in assigning a high place to Thos. H. Ince's latest production, "Lying Lips," featuring Florence Vidor and House Peters. Now the picture is here, quietly and unostentatiously it arrived, and just as quietly as it was screened for the appreciative group who had waited anxiously for its coming.

It is all that Mr. Ince promised and more. He says it is his biggest production since "Civilization." It is more than that; it is much better than "Civilization." It has stronger appeal, more humaneness, more suspense, more action, more color. It has big situations handled in a big way.

There are scenes so powerful and compelling that they simply hold one in sheer silence of admiration; it has a shipwreck scene never outdone on the screen; there is a magnificent ballroom scene, staged as only an Englishman of wealth and good taste and a vast estate could devise. But the greatest scene is the wedding in a high vauluted cathedral, the grandeur and beauty of which must live forever in the minds of all who see it.

That scene is the climax of the story when Nance Abbott, the finished product of an artificial environment, stands at the altar to be married to the man of wealth whom her mother determined she must take.

She had sought a love that clamped a woman, the man was poor, she had chosen to stifle her own soul for the wealth her fiancé could give her; she had willfully driven out of her life the man who loved her and whom she loved. Then at the last moment, standing at the altar she cried out, "Stop, I can not go on with this. In the sight of God I am the wife of another man."

And the "other man," unthinking of what Nance has done, is leaving England for Australia. Learning this, Nance throws off every vestige of the artificial environment and goes to join him. The final scene is exquisite in its simplicity, Nance is rushed aboard the steamer bound for Australia just before the gangplank is lifted; she finds Blair—and he had but that morn opened the paper with the flaring headlines telling of the society marriage halted at the altar. No words are necessary, nor is a title spoken. He knows that he has won the fight because the soul of a woman triumphed over her selfishness.

Florence Vidor, with her exquisite beauty and womanliness, is perfect in the role of Nance Abbott; she possesses charm and grace and histrionic ability that auger well for her future on the screen; House Peters is ideally cast. He is one of the most striking types of amiable masculinity and this is one of the best roles ever given him; Margaret Livingston is an altogether lovely young person who did all that was expected of her and more than you ever. The entire cast makes up to a high standard and leaves nothing to be desired.

"Lying Lips" is a great picture; it is a picture that will live. It is the one make picture because it has popular appeal. It marks an auspicious epoch in the development of the new organization sponsoring its distribution, and it is safe to predict a great future for the featured players, the producer and the distributor handling the most significant Ince successes—and on all this the exhibitor can "cash in."
Considerable Action and Fine Settings in Pearl White's Latest

Pearl White in
"THE MOUNTAIN WOMAN"
Fox

DIRECTOR .................... Charles Giblyn
AUTHOR .................... Charles Neville Buck
SCENARIO BY .................. Ashley T. Locke
CAMERAMAN BY ............... Joseph Ruttenberg
AS A WHOLE ..... A good production and generally very satisfactory offering; will please the majority

STORY ..... Adapted from Charles Neville Buck's "A Pagan of the Hills," really well suited to star

DIRECTION ..... First rate; has secured fine exterior locations that are interesting

PHOTOGRAPHY .................. Fair
LIGHTINGS .................... Not always sharp
CAMERA WORK .................. Good
STAR ..... Has the sort of role she can handle best
SUPPORT ..... Brings Richard Travis back; others who do good work are Warren Richmond, John W. Dillon, J. Thornton Baston, Charles Graham and Corliss Giles

EXTERIORS ..................... Splendid
INTERIORS ..................... Not many
DETAIL ......................... Satisfactory

CHARACTER OF STORY ..... Mountain girl forced to fight her way against rough mountaineers who first try to steal her money and then herself

LENGTH OF PRODUCTION ........ 6,000 feet

There are two outstanding features that are of the most interest in Pearl White's latest production made by Fox. In the first place the story provides the star with a role which contains the sort of opportunities which she handles best and gives her a chance to do some of her stunt stuff for which she has become well known in serials. In "The Mountain Woman," Miss White has several, serial-like incidents which she handles very well. She maneuvers daring jumps, rides horseback, fights several rough mountain work-

ers at once and in the climax she saves the grain in a burning granery by sending it down a chute and climbing down the chute herself to open the door which spills it into a deposit box.

The locations secured consist of a wealth of fine mountain shots that add considerable interest to the picture as a whole. There are scenes in a lumber camp, showing the logs floating down the river to the city and later there is a fine shot of a grain mill showing how the grain is sent down through a long chute extending from the top of the mountain to the station below, from whence it is shipped.

The direction is good and the interest is kept up pretty good until the end of the fifth reel when it sags for a time until the rather effective climax.

After the death of her father, Alexander McGivens—called the 'gal in pants'—with the aid of her father's friend, Will Brent, manages to float the logs down the river. Alexander receives cash for the logs and prepares to return to her home, but Brent overhears Jace Mallows, an admirer of Alexander who has been repeatedly repulsed by her, plotting to rob her. He warns Alexander but she says she can take care of herself and that she starts off alone.

Bud Sellers, who had shot the girl's father while in a drunken fit, offers his assistance even though Alexander hates him. On the way Alexander is attacked by Mallows and his gang and taken to an old cave where they rob her. It later turns out that Alexander had given the money to Bud to bring back for her and the package the thieves got was only paper.

Back home alone Alexander is annoyed by the attentions of Mallows, also Jack Holloway, who is posing as a lumberman but in reality is a rich New Yorker, and unscrupulous, and Jerry O'Keefe. To escape them all Alexander goes to her uncle but is followed by Jerry. Mallow and his gang also follow, trap Jerry in the granery and set it on fire, but Jerry makes his escape through a grain-chute and later Alexander realizes it is Jerry she loves.

You Can Promise the Star in a Role Ideally Suited to Her

Box Office Analysis for the Exhibitor

The thing to talk about in announcing the showing of "The Mountain Woman," is that Pearl White has a role more suited to her ability than anything she has had in sometime. She is best known by "fans," for her stunt stuff in serials and in this she has many opportunities to show what she can do in this line. Tell them she makes two daring escapes and in the climax saves all the wheat in a granery from fire and also saves her lover's life.

Tell them the story is an adaptation of Charles Nevills Buck's novel "A Pagan of the Hills." Promise them some fine exterior settings. They're really splendid. Catchlines can be used to good advantage. Say that the star is the only woman in the cast and that she plays a part that will please the majority and will delight her admirers.
A Big Improvement Over Star's Last Picture

Bessie Barriscale in
"THE BREAKING POINT"
J. L. Frothingham Prod.—Hodkinson
DIRECTOR ................................ Paul Scardon
AUTHOR ................................. Mary Lerner
SCENARIO BY ....................... H. H. Van Loan
CAMERAMAN ......................... Rene Guissart
AS A WHOLE...... Very trite plot is made fairly interesting by capable direction and competent cast
STORY...... Familiar eternal triangle situation but effective mother love theme lifts it above the ordinary
DIRECTION..... Has managed to make quite a satisfactory picture despite weak material
PHOTOGRAPHY ....................... Fair
LIGHTINGS .............................. Not always sharp
CAMERA WORK ...................... Satisfactory
STAR................ Is most appealing in role of mother
EXTERIORS ............................ Good
INTERIORS ....................... Some elaborate sets
DETAIL ................................. All right
CHARACTER OF STORY...... Sorely tried wife who shoots husband when he plans to take her child and go away with another woman
LENGTH OF PRODUCTION .......... 5,788 feet

The second Frothingham production starring Bessie Barriscale is an adaptation of Mary Lerner's story "The Living Child." H. H. Van Loan has prepared the screen version. The story is essentially one dealing with the familiar eternal triangle—a wife, a husband and the other woman—and regardless of the fact that there is really no evident happiness in the picture, good direction and a competent company of players have managed to make it fairly interesting and it holds the attention even though, perhaps, it isn't the sort of entertainment most folks want in pictures.

It is probably the mother love theme running through the story that will have the most appeal. It consists of the efforts of a mother to keep her child close to her while her idler-husband desires to bring her up as a "regular sport" and eventually plans taking the youngster away with him when he decides to leave his wife and go to Canada with "the other woman."

Ruth Marshall had promised to wait for Phillip, whose business called him to China. But when a telegram announced her lover's death, Ruth considered marrying the wealthy but idle Richard Janeway, mostly because her mother said it was her "duty" to marry a rich man. So Ruth and Richard were married. But Richard retained his old habits and the friendship of Lucia Deeping, a fact which caused Ruth great unhappiness.

Two years passed and the only link between Ruth and Richard was their little girl. During one of his parties which he gave in his own home, Richard brought the child down to entertain his guests. The mother, enraged at having her child brought to mingle with such people as her husband's friends were, took the child back to her room. For this Richard put her out of the house and planned to go away with Lucia, taking the child with him.

But he did not go, for Ruth re-entered the house and shot her husband. Those who knew the truth remained silent while the coroner pronounced it suicide.
Talk about Star's Performance and Mother Love Theme
Box Office Analysis for the Exhibitor.

Bessie Barriscale in
"THE BREAKING POINT"
J. L. Frothington Prod.—Hodkinson

Because of the mother love theme contained in it "The Breaking Point" will probably be more favorably received than some other pictures based on the familiar domestic troubles situation. In fact it is a toss up which of the two sides of the story is the more powerful—the mother and her love for the child or the faithless husband and his affair with the unscrupulous Lucia.

Like in her previous picture "The Broken Gate," the star has a “suffering" role but in "The Breaking ending that would be expected. The heroine’s first love does not return for the “and they live happy” ending. Unless you know the picture’s good points won’t overcome its main situation, you should make it go satisfactorily. Point” the part compels a greater amount of sympathy and Miss Barriscale’s performance is sincere and convincing. Another feature in favor of the offering is the fact that it gets away from the sort of “movie"

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Barnes Printing Company
"We Never Disappoint"

36 East Twenty-Second Street
New York
Imagine Constance as a Quiet, Submissive Mamma’s Girl, if You Can

Constance Talmadge in
"MAMMA’S AFFAIR"

ASSO. First National Pictures, Inc.

DIRECTOR Victor Fleming
AUTHOR Rachael Barton Butler
SCENARIO BY... John Emerson and Anita Loos
CAMERAMAN Oliver Marsh

AS A WHOLE... Hasn’t nearly the humor of
former Talmadge-Emerson-Loss pictures

STORY... Stage play adaptation has only fairly
good comedy situations and they’re short-lived

DIRECTION... Probably did the best he could

PHOTOGRAPHY... Good

LIGHTINGS... Clear

CAMERA WORK... Good

STAR... Not the Constance of former pictures;
the role forbids it

SUPPORT... All fulfill requirements

EXTERIORS... Not very many

INTERIORS... All right.

DETAIL... Adequate

CHARACTER OF STORY... Young girl whose
life consists of humoring her hysterical mother

LENGTH OF PRODUCTION... 5,584 feet

Maybe it occurred to someone that Constance should
be given a chance to show what she could do other
than being a delicious flirt and a vivacious young de-
butante and that’s why they selected Rachael Barton
Butler’s play in which the star lacks all opportunity
to vamp or get into mischief. Yes, Miss Talmadge
can do it, that’s granted. But she’s not nearly as de-
lightful as the sober, unworried daughter of a “mama”
who throws a fit of hysterics every time she has an
idea that her “precious little daughter” is getting away
from her apron strings.

The prologue which tells how the authoress gets
her idea for the story is the best thing in the picture.
It shows Adam and Eve in a garden. The serpent
tells Eve to eat the apple but Adam takes it away from
her. Then the serpent tells her to go into hysterics
and Adam will give her the apple. The titles here
are Emerson-loos, no doubt about it, but the others
might have been written by John Doc.

Then they continue with the modern version. Effie
Shannon is the “mama” whose nerves are such that
she gets hysterics at the thought of losing her daugh-
ter. Her acting is good but she is required to go
through the same performance so many times that it
eventually “gets on your nerves.” Judging from the
matinee audience at the Strand this seemed to be the
case and the genuine laughter usually occasioned by
a Constance Talmadge picture was conspicuously ab-
sent.

Mrs. Orrin, Eve’s mother, and a Mrs. Marchant who
lives with them, have decided between themselves
that Eve shall marry Henry, Mrs. Marchant’s son,
an effeminate youngster with rimmed glasses. Fearing
her mother’s nerves, Eve is willing to marry Henry
and the prospective bride and groom with the two
mothers go to the birthplace of Mamma Orrin, where
the wedding is scheduled to take place on Mamma’s
birthday.

During the stay at the hotel Mrs. Orrin has another
of her “attacks” and Doctor Harmon is called in. He
soon discovers the exact trouble and orders Mrs. Or-
rin to bed and insists that she doesn’t even see her
daughter. The affectionate mother, however, disobeys
the orders and eventually Eve’s nerves actually give
way and the doctor is again called. He takes her
away from her Mother but later when Henry accuses
him of being a fortune seeker the doctor refuses to
have anything to do with Eve.

Finally Eve’s eyes are opened and she uses the
“treat ‘em rough” theory on her mother and besides
winning the love of the doctor she cures Mamma of
her hysteria.

Will Get by with Star’s Admirers but Not with Those Who
Don’t Know Her

Box Office Analysis for the Exhibitor

The fact that this is a Constance Talmadge picture
is sufficient reason for booking it and those who like
the star herself may not find fault with “Mamma’s
Affair,” even though it’s far from being what they ex-
pect to get from her. It’s humorous moments are so
few and far between that it’s hardly fair to call it
“comedy.” An affectionate mother saying “Kiss me,
dear” and then throwing a fit of hysterics right after
it, isn’t very funny.

And then too, Miss Talmadge really shares stellar
honors with Effie Shannon, who, in the role of the
mother, has just as important a part as the star and
after all it’s her “affair.” It isn’t likely that “Mam-
ma’s Affair” will hurt the star’s reputation any but
it’s sure to make them want more “Virtuous Vamp’s.”
“Good References,” and stories that provide her with
parts to which she is best suited.
JAMES Q. CLEMMER, one of the cleverest men in the exhibiting field today, signed a contract last week for every picture that the W. W. Hodkinson Corporation will release during 1921.

So did one hundred more prominent theatre owners throughout the United States! The Hodkinson landslide has started!

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Use Your Own Judgment

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Funny Situations Make This Amusing Farce

Owen Moore in
"THE CHICKEN IN THE CASE"
Selznick

DIRECTOR ................. Victor Heerman
AUTHOR .................... Victor Heerman
SCENARIO BY ............... Sarah Y. Mason
CAMERAMAN ................ Al Gondolfi
AS A WHOLE.............. Farce. Situations sometimes overworked, but generally really amusing. Contains a lot of sure fire laughs
STORY............. Several new angles on "bedroom" situations. Good material for the star
DIRECTION....... Slow in getting started, after that, develops amusing situations rapidly and well
PHOTOGRAPHY ............. Good
LIGHTINGS................ All right
CAMERA WORK ............. Average
STAR.......Has suitable part and handles comedy effectively
SUPPORT........ Katherine Perry looks pretty but doesn't do much. Rest fair
EXTERIORS...............Good country locations
INTERIORS ................. Correct
DETAIL .................... Fair
CHARACTER OF STORY......Typical farce situations resulting from one man claiming another's wife as his own

LENGTH OF PRODUCTION......About 5,000 feet

Some writer has said that there are only three possible plots for farce, and as far as screen farce is concerned, only one of these seems to ever come into use. That one concerns mistaken relationship, and always gets a man into a bedroom with some woman other than his wife. When it's well done it's funny, and "The Chicken in The Case" is a good one of its kind.

There are a number of near-scarealous situations developed in rapid succession, after a somewhat dragging start, with each one having an increasing comedy appeal over the one before.

They are all funny, but some people in every audience are going to object to one or two of the more daring scenes. These could almost as well have been suggested as actually screened, and it is doubtful if all of them will get by the censors.

The director knew when he had a particularly funny situation, and he worked some of them over time. A couple of them lose some of their punch on this account. The portion in which the hero's aunt insists upon seeing her nephew and his supposed wife established for the night starts out very amusingly, but it is held so long that the fun dies down.

Moore does better comedy work in this one than in any of his recent pictures, and has sensed the full humor of every predicament in which he finds himself. As much cannot be said for Edgar Nelson, who, as the husband of the woman in the case, has many comedy opportunities in which he fails to register much. Katherine Perry is pretty, but she seems lacking in expression, and at times, rather uneasy.

Steve Perkins' Aunt Sarah has charge of his inheritance, which he cannot have until he is 44. When Aunt Sarah suggests that if he would marry he might have the money now, Steve borrows the wife of his friend Percy Jones.

Aunt Sarah thought that Steve's wife was the better qualified to handle his money, so she leaves the entire fortune in the wife's hands.

Aunt Sarah continually finds Percy and Winnie together, which is natural, but arouses the old lady's suspicions. She drags Winnie to a cottage in the country, where Steve is falling deeply in love with Ruth Whitman, the next door neighbor. A host of complications follow. Steve finally marries Ruth, and when Aunt learns the truth, she forgives them all.

Use Star's Name and Play up the Farce Situations
Box Office Analysis for the Exhibitor

If Owen Moore is popular with your patrons, his name will be your most important point in advertising this. Tell them that the star is at his best in his present role, and talk about his comedy work. You can recall some of his previous vehicles such as, "Picadilly Jim," "The Poor Šimp," and "The Desperate Hero."

Play up the bedroom stuff, and make mention of the number of ticklish and embarassing situations in which the hero finds himself. You can promise a lot of laughs and a very amusing picture to lovers of farce. Stills of some of the more daring scenes will be pretty sure to attract a lot of attention in your lobby.

You can use this catch line: "The girl he loved watched him borrow another man's wife. Then see what happened at the blank theater."
Confusion In Theme Detracts From Otherwise Average Western

Helen Gibson in
"NO MAN'S WOMAN"
Associated Photoplays—State Right

DIRECTOR ........... Wayne Mack & Leo Maloney
AUTHOR ................ L. V. Jefferson
SCENARIO BY ................ Ford I. Bebee
CAMERAMAN ................ Not credited
AS A WHOLE ...... Adequate production, with average Western action, lacking clearness in spots
STORY ...... Good material of standard type, with an abundance of gun play
DIRECTION ...... Action sags slightly in the middle, but works up to climax well
PHOTOGRAPHY .................. Good
LIGHTINGS ...................... Clear
CAMERA WORK .................. All right
STAR ...... Gives sympathetic performance all the way through, but doesn't stand close-ups any too well
SUPPORT ........ All adequate, none outstanding
EXTERIORS ........ Some good Westerns
INTERIORS ........ Good atmosphere in most
DETAIL .................. Nothing wrong
CHARACTER OF STORY ...... Western dance hall girl wins love of man by mothering his child
LENGTH OF PRODUCTION ...... About 6,000 feet

In "No Man's Woman," the Helen Gibson Prod. have made a typical drama of the western frontier of the last generation, with most of the types familiar to such stories. It contains an abundance of shooting and the heroine is a dance hall heroine who rules the "boys" with a high hand. This is what they want, where they want westerns, therefore this one should prove of average satisfaction.

The direction for the most part, is all right. After a half reel that drags at the beginning, the action runs along rapidly and builds the interest up to a well executed climax. The main criticism is that there are a number of characters introduced in rapid succession, two of which are widows, each with a child. As the story shifts quickly from one family to another in places, this will possibly result in some confusion.

Helen Gibson plays the dance hall girl whom all the town gossips scorn, in a manner to compel sympathy and hold attention. There is no one else in the cast whose performance is noteworthy, but they are all good types, and their work is satisfactory.

Regarding detail, the titles have a tendency toward "meller" wording which might be improved. The fist fight at the climax has been very well done and provides an exciting finish.

Cherie is the favorite of a tough western dance hall and gambling den. "Ace" Walch comes to the place and becomes the pocker dealer. He falls in love with Cherie and tries to win her but his ardent love making meets with a slap in the face. Walch tells her that some day she will beg him to come to her house.

Meanwhile, Bruce McLeod is returning, almost dead, from the desert gold fields. Finally reaching civilization, he finds that his wife, Martha, has gone away with a gambler named Cullum. He goes gunning for them.

Cherie nurses Mrs. McLeod in an illness which results in her death, and then adopts the little son. To hold him against the old gossips of the town, Cherie claims him as her own, with the result that her reputation is further stained.

McLeod sees Cherie and falls in love with her, until he discovers that she is a famous dance hall girl. As he sits in a poker game with "Ace" Walch, Cherie, who knows that her little adopted boy is McLeod's son, brings the child in and tells him to go to his father. The boy calls Walch "daddy Cullum" and McLeod realizes that this is the man he seeks. A fight follows, in which McLeod bests the villain, who is then apprehended as a fugitive from justice.

McLeod now realizes the true worth of the dance hall girl, and they plan their honeymoon.

Should Satisfy Western Fans But Don't Promise Too Much

Box Office Analysis for the Exhibitor.

If your audiences are enthusiastic about Western pictures, they will probably be pretty well satisfied with this one. You can tell them that they will get a lot of exciting gun fights and a thrilling fist fight, as well as telling of the human interest theme of an apparently bad dance hall girl who in reality was made of the finest stuff. If Helen Gibson is known to your patrons, use her name, and talk about the quality of her performance in the picture. The title is suggestive for effective copy and catch lines which will create interest. Something like this might be used: "He returned to find his wife with another man, and his child in the keeping of a dance hall girl. See how he solved the problem in "No Man's Woman." In talking about the picture it will not be well to promise anything exceptional.
Star Dominates This with Strong Portrayal

Hobart Bosworth in
"HIS OWN LAW"
J. Parker Read, Jr. Prod.—Goldwyn
DIRECTOR J. Parker Read, Jr.
AUTHOR Frank Brownlee
SCENARIO BY Not credited
CAMERAMAN J. O. Taylor
AS A WHOLE Carefully made production, plenty of action, and a small but excellent cast
STORY Strong problem theme—good screen material with an unexpected climax
DIRECTION Fine, particularly in smoothness of action, and settings
PHOTOGRAPHY Excellent
LIGHTINGS Clear
CAMERAWORK Good
STAR Gives forceful, dramatic performance
SUPPORT Three principal players do very well
EXTERIORS All good; some pretty sceneries
INTERIORS Realistic
DETAIL Soft focus photography used effectively
CHARACTER OF STORY Enoch Arden with different ending
LENGTH OF PRODUCTION 5,947 feet

Hobart Bosworth, who has portrayed probably more red-blooded, two-fisted types than any other screen star, has another part in "His Own Law," which calls for just the brand of acting that best suits him. It isn't as big a picture as "Behind The Door," but it is a powerful story, well told, and with Bosworth giving a strong, forceful characterization it makes a thoroughly satisfactory offering for a majority of picture patrons.

While Bosworth's work stands out prominently, the performances of Roland V. Lee, Jean Calhoun and little Mary Jane Irvine will be certain to win the approval of most audiences. They all handle their parts in a most intelligent manner, and their work is very pleasing.

Use the Star's Name and Talk About the Problem

Box Office Analysis for the Exhibitor

Unless you know that your audiences do not care for pictures with as heavy a theme as this one, you can be pretty certain of satisfying them with "His Own Law." First of all, you have a very popular star to advertise. His work in "The Sea Wolf" and "Behind The Door" will be remembered favorably by most picture goers. Talk about the strength and bigness of the part, and about Bosworth's dramatic work in it.

The director has made the climax a totally unexpected one, and the suspense created in the last part of the picture, when the hero fights out his problem, compels attention.

The thrills are there; furnished by two big fist fights, and a plot to do away with the engineer-hero before he can complete his construction job. There is some entertainment for everybody, and for those who prefer a little deeper plot, this one should be very satisfactory.

J. C. MacNeir, a construction engineer of repute, becomes greatly attached to a young French engineer, Jean Saval, whom he meets during the course of one of the drunken sprees in which he indulges between jobs. After a night spent in a cheap lodging, MacNeir takes Saval home with him and both start out on a construction job in Chinook.

Here Saval falls in love with Sylvia Harris. He is suddenly called to the colors by France, and as there is no one there to marry him, he can only pledge his faith with the wedding ring which he had bought.

When MacNeir learns that Saval has been killed in battle he marries Sylvia, so that his friend's child may have a name and a father.

They are happy together as Saval gradually becomes less distinct in Sylvia's memory. Then, after four years in a German prison, Saval returns. He denounces MacNeir, who has sacrificed everything to protect Sylvia and the child. He at length learns the truth and, convinced that Sylvia loves MacNeir, he determines to leave. MacNeir decides that he must be the one to go, and while he is very much in love with Sylvia himself, he tells "Frenchy" that he has always considered Sylvia as his (Saval's) wife, not his own.

They agree to leave the decision to the girl, and though she has a tremendous regard for MacNeir, her heart forces her to choose Saval, and MacNeir congratulates them both, smiling through his tears.
Production is Adequate Though Story is a Bit Weak

Carmel Myers in
"THE MAD MARRIAGE"

Universal

DIRECTOR .................. Rollin Sturgeon
AUTHOR .................... Marjorie Benton Cooke
SCENARIO BY ............. Marion Fairfax
CAMERAMAN ................ Alfred Gosden
AS A WHOLE.......... Based on rather far-fetched circumstances; perhaps Greenwich Village atmosphere will please
STORY....... May please some but is fairly weak and often improbable; production is good
DIRECTION ............... Good for the most part
PHOTOGRAPHY ............... All right
LIGHTINGS ................... Clear
CAMERA WORK .............. Average
STAR....... Very pleasing except that her emotional work isn't really convincing
SUPPORT....... Truman Van Dyke miscast; others all satisfactory
EXTERIORS ................ None
INTERIORS ................. All right
DETAIL ..................... Adequate
CHARACTER OF STORY..... Girl who marries struggling artist and then becomes famous playwright

LENGTH OF PRODUCTION ......... 4,531 feet

This is the sort of picture on which it is difficult to pass judgment. For there will be those who will like it really well and be thoroughly satisfied while others will look upon the improbable and far-fetched side of it and not be satisfied. The production itself is satisfactory enough and a competent cast does all that the scenario required. With the exception of Truman Van Dyke, who does not appear to know just what to do at the right time, the players are all well suited and Miss Myers as the star is pleasing although her emotional work is not altogether convincing.

The story has been adapted by Marion Fairfax from a novel by Marjorie Benton Cooke and the director has elaborated a bit to bring it up to feature strength—or at least feature length—by presenting some tableaux. A bit of Greenwich Village atmosphere may please those who like this sort of thing.

Jane kept house for a group of village artists although she was pretty sure that some day she would be a successful playwright. She had already offered her first attempt for consideration but Christiansen, to whom she had submitted the play, admitted it had possibilities but as he confided in a friend, he couldn't help a lady unless he loved her a little. Among those whom Jane worked for was Jerry, a young artist, popular with the fat and ugly society women. In order to safeguard himself against the wily society women and one in particular who seemed bound to fasten herself to Jerry, the young artist asked the domesticated Jane to marry him.

She at first refused but when she remembered that Christiansen told her she would have to know more of life before she could really write a play, Jane married Jerry and they lived a very matter-of-fact existence and even after young Jerry arrived, there was no closer tie, between the man and wife. But the time arrived for Jane to re-write her play. With the aid of Christiansen it was ready for production and on the opening night Jerry began to realize he really loved Jane, when he saw her with Christiansen and later when after following her to the theater, he saw her acknowledging the call for "author."

Misunderstanding Jane’s relation with Christiansen Jerry reproached her, and she left him. Then the baby was taken seriously ill and a telegram brought no response from Jerry, whereas a phone call brought Christiansen and a specialist within an hour. The telegram had been delayed and when Jerry did receive it he rushed to his wife only to find Christiansen at the bedside with her. Thinking she was happy with the other man Jerry went away but eventually Jane went after him and they patched up their differences and started over.

The Star’s Name and Perhaps Village Atmosphere Will Attract

Box Office Analysis for the Exhibitor

If you are accustomed to playing Universal’s product and secure satisfactory results with their regular line of program stuff then you can offer them Carmel Myers’ latest picture and undoubtedly please them. If they like the star that should be sufficient to make them want to see the picture. Her work is well done and she photographs splendidly. Play up the Greenwich Village atmosphere and post some stills of these scenes in the lobby.

The title may have a certain drawing power so you might link it up with catchlines such as “He married a domesticated girl to protect himself against marrying a society woman. She married him because a producer told her she needed to know more of life before she could write a play. See the result of this ‘Mad Marriage,’ Carmel Myers’ latest picture.
Some Short Reels

"Fresh From The Farm"—Universal
Type of production..........................2 reel comedy

While there isn't enough material to hold both reels up to standard, there are a number of good bits in both parts, with several good laughs, equally divided. Some of the business is new, and this has been sandwiched in between fairly good slapstick in such a way that the greater part of the whole thing provides some amusement. The part with the comedian coming to the city as a hick, and immediately runs into a silk hatted slicker who relieves him of his valuables. Then comes a good bit when the hick gets suspicious of everybody, and thinks that every accident is a plot to ruin him. He gets into trouble and-ducks policemen for a time, which is old stuff and overworked in this one. Then comes some old time slapstick in the form of a fight in the kitchen of a boarding house. This part, with the spider fights, makes several short reels. The comedian puts the stuff over very well, and makes the most of every stunt they've given him. There's a big laugh toward the end when he ties the chef to a truck which is about to go, and has to have the rope cut by a street car, and the chef freed. A satisfactory number.

Kineto Review—"Liquid Gold in Texas"—Kineto Co.
Type of production..........................1 reel pictorial

The "liquid gold" referred to in the title is oil, and the reel covers the production end of the oil business in detail, from the beginning of the drilling, to the time the refined and finished products are loaded for export. The drilling machinery, including close views of several types of drills, and the actual commencement of operations, is first shown, with views of the huge temporary wells, prepared for the expected strikes. The drill then strikes oil and a gusher well is seen in action. The next part shows the intricate conveying, and refining system, where the oil is pumped, first, into a main reservoir with a million barrel capacity, and from there piped to stills in which all the products are separated and refined. From here the oil products are loaded into tank cars, carried to the coast, and piped into tank steamers. All these processes have been well photographed, and joined compactly to make an interesting reel. It should prove an entertaining filler for any type of audience.

Paramount Magazine—Famous Players
The latest addition starts off with a cartoon, very short and jerky, and which doesn't amount to much. The next part is titled: "Webster Was Right." It first defines the word "worm" in dictionary terms, and then there follows a little humorous story of a hen-pecked husband, who is brow-beaten by his better half into doing all the house work. When his neighbor's pretty wife runs in and finds him in the kitchen, the worm turns for a minute and he enjoys a soothing smoke and a chat with the charming neighbor. However, his wife comes back and catches him and he's worse off than before. This makes a nice animated bit. The reel concludes with a Bobby Bumps cartoon by Earl Hurd. This is immensely funny and entertaining by reason of some very clever combinations of photography and drawings, as well as the absurdity of the whole thing. How the picture is after being drawn, steal the ink bottle from the artist and make some more characters on their own account, and how Fido finally saves Bobby from death by erasing the villain's hand, is all good stuff. While the first portions of the reel are only fair, this cartoon makes it a good number.

Kineto Review—"Spiders and Their Victims"—Kineto Co.
Type of production..........................1 reel nature study

This whole thing is an interesting closeup study of various specimens of spiders, showing their chief characteristics, and in particular the ways in which they capture and overcome their victims. It has all been remarkably well photographed, so that the actions of the little creatures are very plainly shown.

One of the most interesting bits is a fight between a spider and a big beetle, who scar it out in front of the camera like the hero and villain in a thriller. Another bit shows a spider enclosing a grasshopper in a web, binding the insect as firmly as a straight jacket. Nearly every kind of a spider in existence is shown. There is a fight between a spider and a cockroach, and one between a wolf-spider and a scorpion. It forms a novel bit of entertainment and will do nicely for a short filler.

"Golf"—Educational
Type of production..........................1 reel sport magazine

This is a very short subject, in fact little more than a half reel. Most of it is done in the Cinal slow motion process, and the whole thing is descriptive of different golf strokes. A professional golfer performs before the camera, and his use of the club is splendidly shown with the slow motion. The drive, iron shot, mashie approach and several long and short puts are presented in detail. It will be intensely interesting to anyone interested in golf, but falls short in general appeal. For that reason its use in the program is questionable, unless its length recommends it where a very short filler is wanted.

"Lobchinvar of The Line"—Pathé
Type of production..........................2 reel Western

The story for this one was written by Holman Day, and the main theme lends itself to the screen pretty well. But the production isn't so good. Nearly every member of the cast has the stamp of amativeness upon him, and their gestures are frequently stiff and conventional. It is a story of the Canadian boundary. The hero is a young United States customs patrolman, and the villain is a smuggler. The boundary line runs directly through the store belonging to the heroine's father. The old man has forced his daughter into a marriage with the smuggler, and the latter takes every opportunity to insult the hero, while remaining on the Canadian side. At the last moment before the wedding, with the aid of a Scotchman, the hero "pulls a Lobchinvar" and rides away with the bride. Because it is good material, there is some interest, but the mediocrity of the acting detracts. It's a fair offering.

"Paths Of Glory"—Chester—Educational
Type of production..........................1 reel scenic

The "Paths Of Glory" referred to are the ancient roadways around the city of Peking, China, along which the bodies of dead emperors were carried for many hundred years to their tombs. The reel does not, however, confine itself to views of these interesting highways, but presents a number of interesting scenes in the city itself. First are shown great camel trains of wool and other products arriving from Mongolia. The market place with its queer displays of merchandise is then seen, and some views of the crowded and narrow streets, which look not unlike the lower East side of New York. Then there is a shot of the home of the President, several views in the grounds of "The Chinese White House," and some close-ups of the President himself. Then comes the "Paths of Glory." These roads lead out of the city, and are lined on either side with immense statues carved from granite. The roads lead into cedar groves, in which are the elaborate tombs of the ancient emperors. The intricate carving, and the infinite labor of building these sepulchres is evident from some views of the detail. A good reel.

"Burglars Bold"—Pathé
Type of production..........................1 reel comedy

One of the Vanity Fair series, featuring Eddie Boland and the Vanity Fair Girls. This one lacks punch in most of the stuff that is put over, and they haven't enough gags to cover the ground, with the result that the only funny bit is the
Short Reels

Kineto Review—"Morocco"—Kineto Co.

Type of production: 1 reel pictorial

While its title is "Morocco" this picture confines itself entirely to the city of Fez, the capital of that country. A series of views from a high spot near the city start it off, and the rest of the reel is made up of street scenes and a style of types of natives. The ghost-like veiled women, who go about the street all in white, with nothing visible except their eyes, are shown. Views of the walls of the city, with their huge gates; the entrance to the Sultan's palace, the ornate temple, and the church school, where children are educated by the priests, are then presented. A unique irrigation devise, peculiar to the country, and operated by oxen makes a picturesque scene. The reel concludes with views of the public market place, with every kind of merchant calling his wares, and several street scenes. The country shown is little known to the average audience, and therefore somewhat interesting, but the reel ranks as only an average of this kind.

"The Drifting Kid"—Universal

Type of production: 2 reel comedy

A little story is well told in this short feature, starring Ed (Hoot) Gibson. Some of it contains the same business found in numbers of other Westerns, but on the whole the idea has a novel twist and it makes a good picture of this kind. Gibson is supported by Gertrude Olmstead, the winner of a recent beauty contest, and she gives a pleasing performance. The "drifting" Cowboy, Ed, is evidently trying to be happy, but not succeeding. The ranch foreman tells him that the "boss" is coming with her niece, and when Hoot meets them at the train, he decides that his drifting days are over. He has big competition from the ranch "dude" for the young lady's affection, and things come to a show down at a party given for her. Hoot takes the "dude" out to fight it out, and when the "dude" draws a gun, he is shot by another cowboy. Hoot chases the killer on horse back and brings him back. The Sheriff hears his explanation of why he killed the man, and is satisfied to let him go. As Hoot is about to "drip" on, the girl makes him realize that it is he whom she loves and not the "dude." A satisfactory two-reeler.

Kineto Review—"Visit to a Bird Store"—Kineto Co.

Type of production: 1 reel pictorial

Nothing unusual, or particularly interesting features this one. It presents close-ups of the various birds and small animals commonly found in bird stores, parrots, owls, monkeys, ferrets, and other well known birds and beasts shown. The monkeys furnish a short bit of amusement by their antics, and another amusing bit is when the parrot faces the camera and tells the story of the "bird store." The bird store makes a good picture.

"The Mormon Trail"—C. B. C. Film Sales

Type of production: 2 reel Western

This short western is typical melodrama, with no point overlooked, but it's good entertainment of the type for all that. Where westerns are demanded, this is the kind they want. This one moves along with a lot of speed, and crams considerable suspense into the last reel. It's well enough staged and acted too, to make it up to the standard of this sort of picture. It will be satisfactory when you want a short western. The story starts with a train of prairie schooners crossing "The Mormon Trag" in the West and finally meets in the mountains on the way to meet their sweetheart. Jim's brother Jack leaves the train and that night it is held up. Jack is suspected and he gives himself up, but it is finally proved that his brother was the robber, in partnership with the owner of the train. Jack is about to be hung by the enraged travelers when Jim, dying from a gun wound, confesses, and Jack wins Kate, whom he has loved all the time he has been away. It is a good picture and keeps the audience interested throughout, but it does not provide a shock.
Goldwyn induced America's authors to cooperate in their productions on the studio lot

First to conceive the idea of securing active aid of eminent novelists, Goldwyn has followed a big idea to its fullest development

WATCH for Rupert Hughes' *Dangerous Curve Ahead*, (a deft comedy drama of domestic felicity), Gouverneur Morris' *A Tale of Two Worlds* (a colorful and powerful Oriental play by the author of The Penalty), Gertrude Atherton's *Don't Neglect Your Wife* (a box-office title if there ever was one!)

THESE are not adaptations from novels—they are original stories by the author, produced by a competent director under the watchful eye of the author. They represent the story ideal that Goldwyn established and is living up to. This point will be best illustrated by results on your attendance records.

GOLDFWYN PICTURES CORPORATION
Keep a close watch for
"THE BARBARIAN"
A worth-while master-feature
Starring Monroe Salisbury

"NICK CARTER"
A series of 15
2-reel features adapted from the
world-famed detective stories read
by 30,000,000 people.
Starring Tom Carrigan

It's coming soon—
The aristocrat of serials

"THE MYSTERY MIND"
By Arthur B. Reeve and John W. Grey

Pioneer Film Corp.
EXCHANGES EVERYWHERE

PIONEER PICTURES—REACH THE TOP NOTE OF QUALITY
BOOK THEM AND PROFIT
More Subsidies
formed by Famous Players—Three New Ones, Making Total of Seven in 10 Days
(Special to WID'S DAILY)
Albany, N. Y.—Three more subsidiary corporations to Famous-Players-Lasky have been formed here, marking the seventh company to be formed within the past 10 days. As has been the case with the other subsidiaries, L. E. Swartz, C. E. Lawthorne and H. M. Pitman of the company's home office are named as incorporators. The new companies are as follows:

Tyroxe Amusement Co. of New York, 1,000 shares common stock, no par value; active capital, $5,000.

Fern Amusement Corp. of New York, 1,000 shares common stock, no par value; active capital, $5,000.

Urbana Film Corp. of New York, 1,000 shares common stock, no par value; active capital, $10,000.

The other companies formed in the early part of last week were Westover Films, Individual Films, the Elwood Amusement Corp. and the Atlanta Film Corp.

Elek J. Ludvigh, secretary-treasurer and chief of the legal department of Famous Players, told WID'S DAILY last week that there was no definite purpose in mind in forming these various subsidiaries, and further explained that he liked to have them around and keep them on the shelf, so to speak, whenever occasion arose to use one of them.

Lynch a Bank Director
(Special to WID'S DAILY)
Atlanta—Stephen A. Lynch has been elected a director of the Trust Co. of Georgia.

The expansion of the Lynch organization in the theater field continues. Two deals have just been closed with the American Theaters Corp., the recently formed $5,000,000 company of which Arthur Lynch is president. By them, Lynch takes over the Criterion, Chattanooga, in the name of the Tennessee Enterprises, a Lynch subsidiary, and the Rex at Sumter, S. C.

Special Showing at the Ritz
Metro will give a private showing of "The Four Horsemen of the Apocalypse" in the grand ball room of the Ritz Carlton on Thursday evening. Nothing has been said at Metro regarding a Broadway showing of the picture, although a deal was on for the Astor theater.

More than fulfilling even the most enthusiastic predictions of success is Mack Sennett's newest and greatest comedy-drama, "A Small Town Idol," now breaking records at pre-release showings in big cities everywhere, an Associated Producers production.—Advt.

Deals, etc.

INDEPENDENT DISTRIBUTION—AND WHAT?
So Abrams and O'Brien proceeded to get busy. Very.

_THREAD_
CHRISTIE COMEDIES

This is the first round in “Man vs. Woman,” Al Christie’s sure-fire fun entertainment—Advt.

On Broadway

Broadhurst—“Over the Hill.”
Broady—Dorothy Dalton in “A Romantic Adventure.”
Brooklyn Strand—Sessue Hayakawa in “The First Born.”
Capitol—“Just Out of College.”
Criterion—“The Inside of the Cup.”
44th Street—“Way Down East.”
Loew’s New York—Today—Pola Negri in “Passion.”
Tuesday Constance Binney in “Something Different.”
Wednesday—Clare Adams in “The Killer.”
Thursday—Conway Tearle in “The Road to Ambition.”
Friday—The De Havens in “Twin Beds.”
Saturday—Louise Lovely in “Partners of Fate.”
Sunday—The Lure of Youth.”
Monday—Forbidden Fruit.
Rialto—“Forbidden Fruit.”
Rivoli—William S. Hart in “O’Malley of the Mounted.”
Strand—Charles Chaplin in “The Kid.”

Next Week

Broadhurst—“Over the Hill.”
Broady—Not yet determined.
Brooklyn Strand—Not yet determined.
Capitol—Buster Keaton and Wm. H. Crane in “The Saphead.”
Criterion—“The Inside of the Cup.”
44th Street—“Way Down East.”
Rialto—“The Witching Hour.”
Rivoli—“Straight is the Way.”
Strand—Not yet determined.

Hypnotic Series

Negotiations are understood to be under way whereby J. Robert Pauline will make a series of short reel subjects dealing with hypnotism and kindred subjects for Educational release.

At Educational it was admitted that the deal was on, but that no contracts had been signed.

A Canadian Merger

(Topic to WID’S DAILY)

Toronto—Reports have reached here from the west that W. P. Nich-ols of Vancouver, organizer of the Canadian Exhibitors’ Exchanges, is interested in an important merger. Just what twist the deal will take is not clear here.

Nichols is said to be the largest in-divisional theater owner in British Colu-mbia. He also has theatres in Winnipeg and has closed with Asso-ciated Producers for first runs in the latter city.

Films for Negroes

(Topic to WID’S DAILY)

Washington—It is understood that J. Williams Clifford, a negro with headquarters at 1816 12th St., is interested in a company known as the Monumental Pictures Corp., which plans to make films for the advance-ment of the colored race. There is some talk that a structure here will be remodeled into some sort of a studio.

Want to Assist Judge Lindsay

(Topic to WID’S DAILY)

Denver — The Rocky Mountain Screen Club at a meeting held here on Friday passed resolutions asking that Judge Ben Lindsay allow the club to pay the fine of $500 imposed on the judge by the U. S. Supreme Court.

Judge Lindsay appeared in and collaborated on a picture which William D. Taylor made for Realart.
Chicago Doings
(Special to WID’S DAILY)

Lasky Producing Activities

Los Angeles—Cecil B. DeMille has just completed "The Affairs of Anatol" at the Lasky plant.

William DeMille is at work on "The Lost Romance," an original by Edward Knoblock, scenarized by Olga.

The George Melford production of "The Money Master" has been employing a large number of extra people.

The company engaged upon "Crazy to Marry," with Roscoe Arbuckle, has left Hollywood for a trip northward to obtain some scenes. James Cruze is directing.

Gloria Swanson will have a brief rest before starting on "The Great Moment."

Ethel Clayton, under direction of Thomas Hefron, is progressing with "Sham."

Thomas Meighan is attired in a full dress suit for scenes "White and Unmarried," directed by Tom Forman.

New Productions

Four independent productions have either been placed in production or will be in a few days. The four are being made in the east and are as follows:


Robert Z. Leonard making a production for Perry Plays, Inc., at the Biograph studio.

Roland West at the Talmadge plant. Space has been leased there while Norma Talmadge is resting in the south.

Ivan Abramson at work at the Estee studio on a picture in which he says Vivian Martin, Earl Metcalfe, Jack Sherrill, Pearl Shepard and others are appearing.

Robbery Attempt
(Special to WID’S DAILY)

Alton, Ill.—Five bandits made an unsuccessful attempt to blow the safe at the New Grant, Monday night.

"The Naked Truth"

"The Naked Truth," a seven reeler with trimmings, will be featured by A. M. P. A., at a special showing at the Hotel Biltmore March 4. To the Initiated business manager, Tom Wiley offers the explanation that "The Naked Truth" is the title which has been decided upon for the association’s annual and first formal dinner.

Plans Near Completion
(Special to WID’S DAILY)

Oakland, Cal.—Plans are nearing completion for new theaters for the Kehrein Kinema Circuit in both Fresno and Oakland and, all of these problems are being worked out on an elaborate scale. These new houses will seat between 2,700 and 3,000. The architect is A. G. Lansburgh of San Francisco.

George MacQuarrie who made a special trip to the coast to appear in "The Quarry" with Thomas Meighan is back in New York.

State Right Buyers
— IMMEDIATE RELEASE —
PUNCH, PLUS HEART INTEREST, MAKES WONDERFUL BOX-OFFICE HIT

THE GRAND PASSION

Written by Robert McLaughlin and Charles T. Dazey

- Played by

FLORENCE DIXON

And Notable Supporting Cast

You Can’t Beat a Combination of the Authors of "THE HOUSE WITHOUT CHILDREN" and "IN OLD KENTUCKY"

Will Go Everywhere—No Censorship Worries

Act Quickly—Telephone—Wire—Call
ROBERT W. PRIEST, Pres’t
The Film Market, Inc.
No. 503, Times Building
Deals, etc.
(Continued from Page 1)
Burned up cable tolls. And O’Brien finally came home. At the same time United Artists started their own foreign distributing
organization. And John Tippett smiled. At the Astor. Funny little
smile. But it meant a lot. Which raises a question. How can
English and French distribution pay? With block booking.
And a flooded market. London the dumping place of filmdom.
Productions arriving showing two years off. Nice and healthy.
Especially if you need money quickly. Very pretty. V-e-e-y!
But who’s holding the bag?

LITTLE OL’ FILM DOCTOR
Uses his own degree. Something like this. A B L W T D
G T R S. Which translated means: “All bad little movies when
they die go to Ralph Spence.” Formerly with Bill Fox. But
had so many outside offers decided to die from film colic in his
own plant. Working on a couple big ones now. Gets lots of
money for tinkering. Authors yelp. Don’t know their brain
babies. When Ralph operates on ‘em. But Ralph says hush!
Nobody’d ever see ‘em if I didn’t half kill ‘em. There y’are.
But such lives have their own end. Spence will be haunted. To
death. By the heroes he’s chopped to bits. The heroine’s he’s
emasculated. The wills he has ignored. Ha! Ha! Laugh.
Fiendishly. That’ll be his finish. Film colic’s a terrible disease.

LIVING TRUE TO TYPE
Jake Wells. Boss of Richmond. Regular fellow. Once upon
a time a baseball player. Then got into the show business.
Made a fortune. And one mistake. Flopped on the First Na-
tional southern franchise. Now trying to get it back. At a heap
more money. But that’s neither here nor there. Just reverted
to form. Bought a baseball club in the Virginia league. So
some day he and Fatty Arbuckle can swap stories. Fatty owns
a franchise in the California league.

NEGATIVE COSTS NOT NEGATIVE
Not for next season. At all events. For the big specials,
yes. All that’s needed. But for the general run? Well; that’s
different. At least so many of the big men say. Somewhere
around $100,000 average general run. For general production.
And that’s all. It’s got to be enough. So the bankers say. Risk
too great; chance too small. Make as good as is needed for
that figure. So “they say.” Who’s “they?” Flock of people.
In nearly every big company. Some of regular program companies
have issued orders already. Cut out the waste. Don’t stink.
But get it in—for a hundred thou. As Tubblysk said:
“S’nough.”

STAR BUSINESS BOOSTER
Fred Warren. Seldom breaks into print. But has this to say.
About “The Kid.” “One of greatest things for the entire busi-
ness. Why? Remember the flu? Remember how business was
shot. All to the bow-wows? What brought it back? Chaplin
in ‘Shoulder Arms.’ Business spotty now. Quiet in some places.
What’ll bring it back now? Another Chaplin. Sure fire.”
Means something.

ANOTHER SAM
Grand. Of Boston. All hepped up about Frisco. Thinks
Federated meeting will be big success. Then later all exchange-
men go to Los Angeles. To see the stars. Expects big an-
nouncement coming later. What Federated’s going to do. Clear
the decks. Get ready for the smash: “Joe” Friedman expected
to have a private car from Chicago. Making a lot of money.
Via “Gumps” and other independent stuff he’s handling.

BEHIND THE PILLAR
Hy Winik. And LJ. All attention. Each to other. At
Astor. Hunting Room. Somebody said. When they came in.
And buried themselves behind the pillar: “Combination.”
And another added: “No Winik never combines.” Wonder
what was meant?
And LJ said he knew nothing.

DANNY.
Smashing!

They are not only smashing every and all previous records at the Strand with Charlie Chaplin in "The Kid," but Manager Joe Plunkett hopes with the aid of the Police Department and the Fire Department to hold the mobs in check and prevent the smashing of everything that is movable and stationary, too.

At 8:30 Sunday night, the sale of tickets was stopped. At that time the doors were smashed and the crowd that jammed into the theater was so dense that people were crowded around the projection booth in the balcony and actually hanging on the iron bars which separate the booth from the balcony proper.

Plunkett said yesterday that in all of his 20 years' experience in the theater business he had never seen anything like it. At 11 o'clock on Sunday night when the last performance was over, the theater was filled to capacity and lots of those who couldn't get in wandered whether the sale of tickets was stopped. The show starts at 10:30 in the morning at the Strand and the box-office is open at 11 at night.

Have just viewed your "Small Town Idol," telegraphs John Hamrick of the Blue Mouse Theatre, Seattle, to Mack Sennett. "Greatest of its kind ever made. Will have longer and more successful runs than ever 'Mickey.' "A Small Town Idol" is Mr. Sennett's first Associated Producers' production.—Adv.

Record Price for Stage Play

Metro Buys "Turn to the Right" for $250,000—Winchell Smith to Direct It—Hint at Permanent Tie-up Between Company and Theatrical Producers

Metro has purchased "Turn to the Right" for $250,000, a record price for screen rights. The nearest approach to it is the figure paid for "Way Down East" by David W. Griffith, who bought the play for $175,000 from William A. Brady.

It is understood that negotiations of various sorts for the play, which was written by Winchell Smith and Jack Hazzard, have been in progress by producers for two years. The picture will be produced and distributed through Metro and will be presented by John Golden and Marcus Loew. Under the terms of the contract, John Golden retains half interest in the play.

Winchell Smith will personally supervise the making of the picture. It will be made both in the east and in the west. Scenes for the well known peach orchard scenes will be shot on the

Ambitious Plans

For "The Three Musketeers"—Edward Knoblock to Make Scenai—Nibo to Direct

Douglas Fairbanks is formulating ambitious plans for his version of "The Three Musketeers," the celebrated story by Alexandre Dumas.

Deems F. O'Brien, stated yesterday that Edward Knoblock, who wrote original stories for Famous Players, had been especially engaged to write the picture and collaborate generally all through the making of the picture. Fred Nibo, who directed "The Mark of Zorro," will

(Continued on Page 4)

J. P. McCarthy Here

John P. McCarthy, producer of "Out of the Dust," is in town from the coast.

Goldwyn Back

Samuel Goldwyn was back at his desk yesterday after a trip to the coast. He immediately went into a series of conferences with home office officials.

Perrin on Trip

Dwight S. Perrin of Associated Producers, Inc., left last night on a trip to various exchanges of his organization along the Atlantic coast.

"Griff's" Next, "Dream Street"

The next Griffith picture will be released as "Dream Street." This is the picture made in production and the one that was tentatively called "Flaming Lamps."

Dinner for Riesenfeld

A number of prominent film men have been invited to attend a dinner which Adolph Zukor will tender to Hugo Riesenfeld tonight at Delsmonico's.

Louise Lovely With Goldwyn

(Special to WID'S DAILY)

Los Angeles—Louise Lovely, former Fox star, has gone over to Goldwyn where she will appear in "The Old Nest." Miss Lovely makes no pretense of being a star, but it is generally understood that the latter company did not exercise its option.

Relations Severed

(Special to WID'S DAILY)

Los Angeles—Oficials of the Betty Compson Photoplay Corp, announce that relations with Goldwyn have been severed. This terminates the releasing arrangement which Miss Compson had with Goldwyn. It is stated that the severing of relations was arranged very amicably.
**TELEGRAM**—It is the best role that Mr. Hart has ever had and he makes the most of it.

**SUN**—The story, written by Hart himself, has many stirring episodes and is fully up to the best of his work.

**Post**—Mail and Evening World made no comment.

**“Just Out of College”—Goldwyn Capitols**

**WORLD**—It is above the ordinary in merit generally.

**Herald**—Mr. Pickford’s work has its light comedy moments of its own. In its catch-as-catch-can productions to real acting of which he is entirely capable.

**Herald**—Chaplin funnier than ever in present film. **"**The picture, besides being his most interesting and versatile, is most human. **"**After all the picture was well worth a year’s wait.

**TRIBUNE**—We feel that it would be forgetting "Shoul-der Arms" to say that he has never done anything so good before. But it is a very wonderful picture, filled with pathos as well as humor. Do not miss it.

**AMERICAN**—Comedian proves accomplished artist in films of smiles and tears.

**TIMES**—About the best of them all, as good as "Shoulder Arms" in every way, and in some ways better. Furthermore, it introduces the best child actor on the screen, little Jack Corson, a miniature Chaplin, as natural a pantomimist as Charles Stur-geon himself.

**POST**—**“The Kid” ranks with the best of Chaplin’s work and outranks all the others in point of sustained comedy.

**JOHNSTOWN CHRONICLE**—Chaplin scores better than ever in new film. **“The Kid” best thing movie favor-ites have seen.

**MAIL**—As a simple, unaffected story of human interest "The Kid” is an unqualified success. As a strictly Chaplin picture it does not score so decisively. The inanimate has essayed to a role, which is more or less dramatic, and the realization that such a combination cannot cause as much surprise to the spectator. It amounts al-most to a shock.

**GLOBE**—In this idyl of ash cans and smashed windows and policed streets, Chaplin makes of something which brings a lump to your throat while you are roaring with laughter.

**REVIEW**—Chaplin scores in new comedy.

**TRIBUNE**—**“His best to date.**

**Daily News and Evening World made no comment.

**“O’Malley of the Mounted”—F. P. L. Rivoli**

**WORLD**—**This picture which, of its kind, is exceptionally well done.**

**HERALD**—**This picture is as good a trifle as Mr. Hart has done lately.**

**TRIBUNE**—It is an excellent picture, perfect in every detail, but there are no surprises in it.

**AMERICAN**—It’s simple, straightforward stuff, full of action, with here and there a nice incident or sentiment. Hart, handsome, inscrutable, is all that one could desire from a detective who does not make much trouble.

**TIMES**—Though the story is stereotyped, Hart is just the man to do it, and escapes all of its early vigour in his hands.

**DAILY NEWS**—Altogether, "O’Malley of the Mounted" is a good western film.

**JOURNAL**—Bill Hart in one of his typically varied roles.

**GLOBE**—The film is exactly like the hundred others of its type, only more so. This means that it has Hart as a grim but tender-hearted sleuth. **""""**

**PROTECTION**

The fundamental principle back of every successful business enterprise is insurance. Corporations owe it to their stockholders. Partners owe it to each other. You as an individual owe it to yourself. Do not allow yourself to be lulled into false security. You NEED insurance.

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**Newspaper Opinions**

**“The Kid”—1st Nat’l Strand**

**WORLD**—After what we have seen the six reels of "The Kid" he leaves the theater with the belief that Chaplin possesses ability to do much as good if not better in pictures than he ever has done, that he would do well in dramatic parts that he could credibly devote more time in his catch as catch-can productions to real acting of which he is entirely capable. **HERALD**—Chaplin funnier than ever in present film. **"**The picture, besides his most interesting and versatility, is most human. **"**After all the picture was well worth a year’s wait.

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**GLOBE**—In this idyl of ash cans and smashed windows and policed streets, Chaplin makes of something which brings a lump to your throat while you are roaring with laughter.

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**GLOBE**—The film is exactly like the hundred others of its type, only more so. This means that it has Hart as a grim but tender-hearted sleuth. **""""**
Record Price for Stage Play

The nearest approach to $250,000 mark set by the purchase of "Turn to the Right" by Metro was the acquisition of "Way Down East" by D. W. Griffith for $175,000.

Other noteworthy transactions, as recalled by well known film men yesterday, are as follows:

"Experience," bought by Famous Players for $150,000.
"A Tailor-Made Man," bought by Goldwyn for $105,000.
"The Wanderer," bought by the same company for $100,000.
"The Sign on the Door," bought by Joseph M. Schenck for Norma Talmadge for $75,000.
"The Virginian," bought by Douglas Fairbanks from Famous Players for $55,000.
"The Deep Purple," bought by Raoul A. Walsh for $45,000.
"Daddy Long Legs," bought by Mary Pickford for $40,000.

Winchell Smith, the broker, made offer to John Golden and Winchell to picturize three of their plays, speaking of this yesterday Mr. Golden stated:

made a trip to Miami, Fl., together with John Golden and Winchell Smith regarding the picturization of three of their plays: 'Light-Hearted,' 'Turn to the Right' and 'Three Cheers.'

made an offer to put up $100,000 as a guarantee on each of the plays and volunteered to have Winchell Smith as director. Smith and Golden were to receive 50% of the earnings derived from the sale of the pictures.

The offer was turned down. Later on I learned that an offer of $250,000 had been made for the screen rights to 'Turn to the Right.'

The words "EASTMAN" and "KODAK" are stenciled in the film margin so that all Eastman Film may be instantly identified.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Young Not to Direct

James Young, who came east from the coast last week to direct Marion Davies in "Joan and Co." will not make the production. Mr. Young is at the Algonquin and expects to leave for the coast very shortly.

At the International studio in Harlem no information could be secured as to who would make the picture.

17th Company Starts

Cleveland—Albert L. Grey, general manager of the Griffith organization, was here last night to attend the opening of "Way Down East" at the Euclid Opera House. This is the 17th road company to play the attraction.

Popular Film Exchange has moved from the sixth floor of the Godfrey Bldg. to more commodious offices on the seventh floor.

WANTED

Position as Manager of Motion Picture Theatre, by experienced man. Can furnish the best of references and bond.

Address T-6, care Wid's

Ambitious Plans

(Continued from Page 1)

direct "The Mark of Zorro," will direct "The Three Musketeers" as soon as he completes the picture he has been engaged to make for J. Parker Read, Jr., and Associated Producers.

It was the original intention of Fairbanks to make this picture in France, in the original locale of the Dumas story. That plan has been abandoned and the entire picture will be made in this country. Hiram Abrams stated yesterday afternoon that the production will be made in a lavish manner and that a considerable sum of money will be spent on it.

A French producing company is making a version of the same story at this time. A number of prominent French artists have been engaged for the picture, which is being made as Fairbanks had planned to make it, in the actual locations in France.

Knoblock Through

It developed yesterday that Edward Knobloch's relations with Famous Players had been terminated with the delivery of several original stories by the famous Englishman. He was engaged to prepare a limited number of scripts for the screen.

Davies Film for Criterion

"Buried Treasure," Marion Davies' latest production, opens for an indefinite run at the Criterion on Sunday, replacing "The Inside of the Cup," another Cosmopolitan Prod. The picture was to be given a private showing in the grand ball room of the Ritz Carlton on Friday evening, but the showing has been canceled.

Now It's Six

(Special to WID'S DAILY)

Los Angeles—Edith Bennett will make six productions for Rockett Film Corp., and not one, as originally announced. She is at work on "Keeping Up With Lizzie."

Al Jennings Here

Al Jennings, who made pictures on the coast some months ago, is in New York.

Opens Saturday

Winnipeg, Man.—The new Famous Players theater opens here on Saturday, N. L. Nathanson will attend the opening.

Reject Plan for Exchange Bdg.

(Continued from WID'S DAILY)

St. Louis—The City Plan Commission has declined to entertain a proposition from William H. Green, an architect, to change the zone law to permit the erection of a 20-story film exchange building on the triangular strip of ground at the intersection of Channing, Olive Sts. and Lindell Blvd.

A. J. Meininger, former manager of the Kings, Sunday assumed the management of the Missouri, Grand and Lucas Ave. He has been succeeded at the Kings by Assistant Manager Ralph Holmes.

It is reported that Skouras Bros. will take over the New Capitol theater, Sixth and Chestnut Sts., now nearing completion. No definite announcement has been made.

The Missouri is to have a new pipe organ costing $70,000. The installation will require the enlargement and rebuilding of the stage and side walls. The organ will be installed by March 1. Louis Flint will continue as organist.
Two Circuits Planned

Both to Be Operated on Standardized Basis—Parent Companies Highly Capitalized—Stock Issues to Be floated to Cover Activities

Two big theater circuits, both national in scope, are planned by two separate companies. Curiously enough, both units plan to operate the proposed theaters on a standardized basis, although as far as could be learned yesterday, the companies have absolutely no connection. Stock issues will be floated.

One unit is the Peoples Theaters, Inc., a $25,000,000 company formed in Delaware, and the other the New Superior Prod, Inc., also a Delaware corporation, with a capitalization of $1,250,000.

Below will be found the plans in detail:

**Peoples Theaters**

Peoples Theaters, Inc., plans to have lined up 1,000 theaters throughout the United States in towns with population of from 5,000 to 50,000. The company plans to operate the

(Continued on Page 3)

**Starts in N. Y.**

The New Superior Prod., Inc., is a Delaware corporation formed on April 9th, 1920, and capitalized at $1,250,000. The officers as given in the company prospectus are as follows:

(Continued on Page 3)
In the Courts

A suit arising out of the organization of the National Playhouse Corp., formed to build a chain of film theaters throughout the country, was filed in the Supreme Court by Abraham Seder against Arland W. Johnson, who was president of the corporation and originated the plan. Seder wants $10,000 from Johnson for services in obtaining a lease on property in Pittsburgh.

Alfred L. Harstyn, who has been in the film business since 1897, and who says he has contributed much to the success of moving pictures through his interest as a pioneer, has fallen out with Elias Mayer, one of his partners in the Regan Amusement Co., a division of the Regun Theater at 60 W. 116th St. Harstyn sued Mayer for $50,000 damages on the ground that on Jan. 31 the First National Film Exchange Mayer said that Harstyn, in his management of the Regun Theater, had not treated his partners honestly. He said that persons who did business with him before have ceased since Mayer's false statements were made.

South Dakota

Many Sales on Swain Comedies
Herald Productions, Inc., has closed the following territories for a series of 12 Mack Swan two-reel comedies:
- Maine, New Hampshire, Vermont
- Rhode Island, Conn. and Klein Distributing Corp.; Boston.
- Texas, Oklahoma and Arkansas
- Northwestern Film Corp.
- Oregon, California
- Nevada, Idaho, Montana and Wyoming
- New Mexico, Arizona
- The Hawaiian Islands
- All Star Features Distributors, Inc., San Francisco and Los Angeles.
- Canada—Davy Amusement Enterprises, Toronto.

Investigating Schools

Assistant District Attorney Boe is conducting an investigation of schools for picture instruction as a result of over 100 complaints made by girls and men.

Specifically, the schools are said to be under investigation at the present time.

Three men who advertised in newspapers to teach acting have been haled for the grand jury: John Robins, 240 W. 145th St., New York, who conducted classes in acting; Charles Ackerman, the Premier Studios, 725 7th Ave. and Otto Peck, director general of the Art Film Co., 260 W. 46th St., who last two are charged with good larceny and the first with crime assault on a young woman.

Paris Opera Based on Scenario

The New York World published in part, the following wireless from Paris:

"For the first time in history a grand opera adapted from a screen scenario by the Opera Comique. The work be the French title, 'Fortitude,' but based entirely upon a film drama written by Herbert Wilcox, the 'New York playwright and critic.'"

Robert's Handling Short Reels

(Special to WID'S DAILY)

Los Angeles—H. J. Roberts, general manager of Special Pictures Corp., has formed a company to distribute films on the west coast rights market. The new company is to be known as the H. J. Roberts Enterprises, Inc., and will handle comedies, scenarios, cartoons, westes and the Handschuiegl art color process.

A man is judged by his associates. So is a photo-play. When it is associated with a RITCHEY poster, the public judge it to be well worth seeing.
Peoples Theaters

(Continued from Page 1)

houses on a standardized basis and where options cannot be secured on existing theaters, playhouses will be constructed.

The company is a $25,000,000 corporation, formed in Delaware. It is planned to offer stock to the townspeople in the form of preferred stock for its theaters. Of the total capitalization $12,500,000 is in 8% cumulative preferred stock at $10 a share and $12,500,000 in common at $5 a share.

Edward J. Donnell, who has been in the field for various companies for some years past, is president of the Twentieth Century Finance Co., a new unit formed to underwrite the stock issue of Peoples Theaters, and H. M. Amschel, well known in the Middle West, has been working on this plan for a theater circuit for many months.

To handle the first company plans to operate its theaters and upon what facts it bases its calculations:

The entire string of houses will be in the same architecture throughout. Each house will have a seating capacity of from 750 to 1,000. Each house will be built on a cost under a plan at cost of $50,000.

This is to include ground, equipment, machines, etc. It is figured that at least 25% will be saved in operating costs over what is spent now by the same type of house.

Each theater building will contain two small stores 12 by 15 ft. in size. It is estimated at least $70 for each theater will be derived in this manner.

For 1,000 houses the total will be $70,000 per month and $840,000 per year.

Each theater will be operated at an expense of $500 a month or a total of $500,000 a year, the entire string. Then figuring on a 15 cent admission basis and 750 paid admissions a day the total revenue per theaters would be about $675,000.

Since operating costs will be $500,000, a profit of $175,000 will be left per week, according to the company's calculations. This means an annual profit of $9,100,000, plus the $840,000 derived from rents of the stores, equals a total annual profit of $9,940,000.

The stock is being offered at $15 per unit, the unit to be composed of preferred and one and two common.

The Coal and Iron National Bank of New York has been made the depository. Dividends will be paid on the first day of January, April, July and October.

Two Houses for Negroes

(Continued to Page 2)

Apologies, Los Angeles, Ready

(Continued to WDF's DAILY)

Los Angeles—The new Apollo on Hollywood Blvd. will be among the last word in elegance among resident district picture houses, will open officially with a pre-release of the latest Christie special comedy, "The Rube," starring Bobby Vernon, as one of the features.

Athens Opened

(Continued to WDF's DAILY)

Unopened.

One for Dunkirk

(Continued to WDF's DAILY)

Dunkirk, N. Y.—Droben Theater Co., will erect a theater here, to cost a quarter of a million dollars.

New One Opened

(Continued to WDF's DAILY)

Peatow, Mich.—Congdon and Weindler have opened a new theater here.

Switow Building

(Continued to WDF's DAILY)

Louisville, Ky.—M. Switow will build a $225,000 picture house in 4th St. It will seat 1,000. The $1,000,000 Rialto will be completed by April I. It will seat 3,500.

Lancaster, Gets One

(Continued to WDF's DAILY)

Lancaster, Wis.—$100,000 is to be spent in erecting a theater and municipal building.

SITUATION WANTED

AUDITOR—Young man, has had seven years' experience in the film business and has traveled extensively in the United States and Canada, is thoroughly familiar with auditing and accounting of large distributing companies—home office and exchanges, also filing of tax reports.

Address K-63, care WDF.
19 New Films
(Continued from Page 1)

Forly*, and there is now no place in the industry for useless expenditure. If producers will pay more attention to the business end of things, and will find it unnecessary to drag a circus into every photo-play, they will also be doing themselves and the industry a signal service.


Confab Opens
(Special to WILLY'S DAILY)
San Francisco — The Federated Film Exchanges of America, Inc., opened their semi-annual meeting yesterday.

The party has gone to Byron Hot Springs, 40 miles from here. These springs have been rented for three days by Federated, where it will hold sessions, continuing until the afternoon of the 11th.

On Friday the party will return to San Francisco and will leave on Sunday for Los Angeles, where the headquarters will be at the Alexandria for three days.

George M. Mann, Marion H. Kohn and D. J. Chakrin of the Film Distributors, and the Consolidated Film Corp., the local franchise holders of Federated, have charge of all arrangements and accommodations for the members, who will consist of a banquet at Tait's on the beach, San Francisco, and a High Jinks at the St. Francis.

The following officers of Federated are: here: J. L. Friedman of Chicago; president; J. E. Pearce, New Orleans; vice-president; D. J. Chakrin, San Francisco; secretary; S. V. Grand, Boston, treasurer.

The following franchise holders are also present: Warner Brothers, New York; Empire States Film Co., Buffalo; Federated Film Exchange, Boston; Masterpiece Film Attractions, Philadelphia; Quality Film Service, Pittsburgh; Standard Film Service Corp., Cleveland, Detroit and Cincinnati; Celebrated Players Film Corp., Chicago; Merritt Film Corp., Minneapolis; Mid-West Distributing Co., Milwaukee; Crescent Film Co., Kansas City; United Film Service, St. Louis; Supreme Photo Plays Corp., Denver; Federated Film Exchange, Baltimore; Specialty Film Co., Dallas; Greater Photo, Chicago, and Consolidated Film Corp., Los Angeles and San Francisco.

Think This Over
The Strand seats about 3,000, and the Capitol, generally spoken of as seating 5,000.

Eight shows daily are being given at the Strand for "The Kid." Figuring on a conserva-
tive basis, six shows a day, the present volume of business upholds the Strand will gross between $80,000 and $100,000 for the week.

"Passion" at the Capitol did approximately $55,000 the first week of its run and that theater houses about 1,500 more than the Strand.

It was stated yesterday that Manager Joe Plunkett was taking a few days rest.

No Statement
The New York Times yesterday published a special cable dispatch from Paris regarding the affairs of the American Cinematograph Corp., the $100,000,000 Delaware corporation in which Andre Himmel is the prime spirit.

The cable brought forth no comment from the offices of the Fleischmann Construction Co., which is interested in the company or from Andre Himmel, who in the past has been making whatever statements he had to make to the formative offices.

The cable said, in part, "Once more 'Ailaffair Himmel' is receiving some attention at the French press. Since the time some months ago when the Matin began an inquiry into the reality of the backings which Andre Himmel, a young Frenchman, asserted that he had in America, where he was trying to form a syndicate with a capital of 1,500,000 francs to control the whole film industry, little has been heard of the young man's scheme. It was solemnly renounced

with bell, book and candle by the French cinematograph societies, a one by one those who in America had given consideration to his propositions have resigned their connec-
tions.

The latest to do so is McDougall Hawkes, who is just now in Paris. Here he has been busied himself with the examination of Himmel's propositions. He declares: "I have completed my inquiry, and I have decided. I have given my resignation to Andre Himmel publicly and have made common with Himmel's enterprise, in which I worked mainly because I believed it was in interest of France."

"The Main commenting on Hawkes' declaration says, "The only patriot of 'Ailaffair Himmel' now left in New York is Maurice Casenave, a personal friend of Andre Tardieu, and High Commissioner of France."

Taylor Named for Third Term
Los Angeles—William D. Taylor, who has held the post of President of the M. P. D. A. for the past six years' life, has been named third time.

Reginald Barker has served the association as director the past two years. The new election will be held Feb. 10th.

The THEATRICAL & MOTION PICTURE DIRECTORY

The THEATRICAL & MOTION PICTURE DIRECTORY

Can Do Three Things for You

ONE—We place your proposition before every one in any way connected with the Motion Picture or Theatrical business and keep it there for at least three months.

TWO—Supply you free with a complete list, giving name, address, seating capacity and whether pictures, dramas or vaudeville are run in every theater in the country—and keep it up to date with regular supplemen-
taries.

THREE—Send you daily reports free, giving names and addresses of those in the market for your goods.

Notice to the Motion Picture Trade

We wish to announce that we are in no way connected with any other firm and up to the present time have made no arrangements with any agents to handle our productions. At the proper time an announcement as to releasing arrangements will be made.

No Increases
C. C. Rejects First National's Request for Higher Rentals
on "The Kid"

The Theater Owners Chamber of Commerce, through a special committee composed of William Brandt, Louis Loew, B. S. Moss, William John Manheimer and Charles Henry, has rejected First National's offer for the raising of existing rental rates on the Chaplin series in a number of new states at higher rentals. It is understood that the committee's recommendations were forwarded yesterday by Ralph H. Clark, general manager to the First National Exchange, Inc., office of New York, and J. D. Williams at home office of the organization.

recommendation was made that matter of co-operation with the exhibitor that members play added days at regular contract rentals, ever possible.

second committee will confer with First National officials regarding members who do not hold contracts for the Chaplin series but who desire of showing "the Kid" the film will be released in New York the week of Feb. 28 and in the week of March 7.

Two Weeks at Capitol
Associated Producers, Inc., have set a deal for the showing of D. W. Griffith's "Lying Lips" at the for two weeks, beginning Feb. 6. It is reported that A. P. arranged transaction on practically the same terms as in the case of "Passion."

To Cut Obscenity
number of important producers with Adolph Zukor last night at monico's to discuss the censor problem. It is understood that at the meeting it was decided that every important producer in the country should issue every feature from product that would in any way amount to the censor boards. The decision is to include salacious titles, scenes, vicious thrills in serials and bits that would later be objected by the censors.

Tomorrow being Lincoln's Birthday and a legal holiday, there will be no issue of WID'S DAILY published.

Big Deal On?
New Ass. Exhibitors Unit Formed in Delaware—Big Deal Reported Under Way

Word was received in New York yesterday from Dover, Del., of the incorporation of a company called Associated Exhibitors, Inc., with a capitalization of $3,100,000. The incorporators were given as Arthur W. Britton, Samuel B. Howard and George V. Reilly of New York.

At the office of Associated Exhibitors, Inc., the Pathe exhibitor of cooperative movement, Phil Ryan, general manager, refused to comment in any way on the new incorporation. He referred all queries to the office of Paul Brunet, where it was stated there was nothing to say about the Delaware company.

It is learned, however, that there is some sort of an important deal under way. Just what turn it will take and when it could not be learned yesterday. Definite announcement may be expected in a short time.

Metro Showing at the Ritz
Metro gave a special showing of "The Four Horsemen of the Apocalypse" at the Ritz last night. The company has often termed this production the most elaborate.

Assets 50 Million
A financial report of Loew's, Inc., covering activities of that company from Oct. 19, 1919, to Aug. 31, 1920, shows a net profit of $2,868,360.37, after Federal taxes are removed. The assets are $30,169,551.71.

The statement as of Aug. 31, 1920, shows a gross income of $21,660,372.53, divided as follows: Theater box-office receipts and rentals of sales of films and advertising accessories, $20,123,931.3; booking fees and commissions, $1,536,192.5; interest and dividends, $4,834,244.36, and miscellaneous income, $4,834,237.3.

The expenditures were $16,684,869.42, divided as follows: Operation of theaters, $13,613,381.74; operation of the distributing system, $1,090,690.67; amortization of films purchased and released, $1,350,197.76; cost of film advertising accessories, $1,090,690.67; sharing of film rentals distributed to co-operative producers, uniform, exchange of buildings and equipment, $2,699,993.07.

This leaves a consolidated profit of $4,075,481.33 from which production of $409,492.13 earned prior to the organization of Loew's, Inc., in turn, leaves a consolidated profit for Loew's, Inc., and affiliated companies of $3,499,989.20, from which $2,690,469.19 for Federal taxes is deducted. The net profit for the period from Oct. 19, 1919, to Aug. 31, 1920, is $2,868,360.37.

In the list of assets the largest item is that regard to land, building and equipment, the value of which is placed at $18,221,166.47; this production in process, completed and released, $3,723,451.21; construction work in progress, $1,110,972.90; while leases, contracts and goodwill are placed at $3,176,836.41.

Split with N. A. M. P. I.

Pathe and Vitagraph Resign—Differ Over Policies—Sydney S. Cohen Charges Association With Attempt to Disrupt the M. P. T. O.

Pathe and Vitagraph have tendered their resignations as members of the National Association, because of differences of opinion between the companies and the association over the manner in which the latter organization is managing its affairs.

Another interesting development in the N. A. M. P. I. situation was the delivery yesterday afternoon, by special messenger, of a circular letter sent to every member of the association from the office of Sydney S. Cohen, president of the M. P. T. O. In this letter Cohen charged that "a deliberate attempt had been made to disrupt and destroy the M. P. T. O."

While no official announcement was made by the two companies, it was learned from other sources that both Pathe and Vitagraph are not at all in sympathy with the manner in which the Nat'l Ass'n is conducting business. (Continued on Page 3)
Wrangle Over Serial Rights

The publication of the proposed "Adventures of Tarzan" serial by P. P. Craft brought forth a letter from H. G. Kosch which said in part:

"I am the attorney and secretary of the Numa Pictures Corp., owners of the motion picture rights of Edgar Rice Burroughs' story, 'The Return of Tarzan.' I note in this morning's issue the announcement that a new Tarzan serial will be put out by P. P. Craft. This statement about Mr. Craft's new serial is absolutely without foundation. Mr. Craft disposed of all his rights absolutely to the Numa Pictures Corp. and is in no way connected with this corporation, or with any rights growing out of this book, nor did he in any manner retain any production rights.

"I wish to further advise you that the new serial now being made is being produced for the Numa Pictures Corp. by the Great Western Producing Co."

Regarding Kosch's statements Craft said:

"The only rights regarding Edgar Rice Burroughs that I conveyed to the Numa Pictures Corp. were the rights of the book entitled 'The Return of Tarzan,' from which story 'The Revenge of Tarzan' was made. They have no rights whatever to any other Tarzan story. My arrangement with Edgar Rice Burroughs gives me the rights to other stories and from one of these the serial 'The Adventures of Tarzan' will be made.

"I acquired my rights from Edgar Rice Burroughs direct and no other person or firm is competent to give any information regarding my deals with him."

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We modestly admit it—but it’s the truth. Twenty years of experience in the theatrical and motion picture industry have given our staff a thorough knowledge of your insurance problems is yours for the asking and we are as close to you as your phone.

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New York N.Y.
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Another Echo of the Big

and another reason why

There'll be a Franchise everywhere

Never Anything Like It

Joseph M. Plunkett, managing director of the New York Strand said:

"In all my 20 years' experience in the theatre business I have never seen anything like the crowd that is storming the theatre to see Charles Chaplin in "The Kid."

"The Kid"

written and directed by Charles Chaplin

6 Reels of Joy

Held Over for Another Week

Playing to more than 15,000 daily and thousands turned away. In this theatre with a seating capacity of 3,500, the management was forced to open at 10 a.m. and run extra midnight performances in an effort to accommodate the throngs that stormed the house, fighting for admission.
Split with N. A. M. P. I.

(Continued from Page 1)

its affairs, particularly where exhibitor organizations such as the M. T. O. enter. Vitagraph couldn’t be reached yesterday for a statement.

Cohen’s Stand

A deliberate attempt has been made to get and destroy the M. T. O. of America, an organization consisting of the majority of motion picture exhibitors and producers in the United States. This attempt was made in the name and by the authority of the National Association of the P. I. Industry, which, as you are aware, includes producers and distributors of motion pictures, and is part of the campaign against the M. T. O. of America, telegrams were sent to exhibitors in various parts of the country asking them to join the so-called ‘Bouton’ Division of the National Association. These telegrams were signed by Frederick H. Elliott, chairman of the National Association.

We have a letter sent by Frederick H. Elliott, executive secretary of the National Association of the P. I. Industry, to an exhibitor in Indiana which plainly discloses Bryant’s purpose in starting on his tour. This letter was read at the meeting of the Illinois Exhibitors to-day. It was in the form of an addendum to the knowledge of the letter that he characterized as most damaging.

What we want to point out is that moment with all possible emphasis, is need of a declaration on your part as whether you were aware of the purposes which your signature and your name meant using. We think that the exhibitor of the country has the right to know sources from which this attack came, and want you to go on record either one or another. When we have established identity of the men behind this attack, it will not be difficult to expose their motives.

Frederick H. Elliott of the National Association could not be reached for statement. His office at one time answered he was in conference and that he had gone for the day.

emperor Signs Margaret Beecher

Under a contract drawn up by Art D’Aguire of O’Brien, Malevinsky Dusick, Margaret Beecher is to be depicted in a series of pictures a year for a term of five years. Miss Beecher appears in “Sunset Harbor,” Hemmer’s first production.

Studio Bulletin

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To Make Film in Florida
Harry Pollard, chief director for Baumer Films, Inc., with Alvin Koneckl, cameraman, and a company of 10 people, are on their way to Day-
tona, Fla., to make a production.

ATTENTION
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HIRAM ABRAMS
UNITED ARTISTS CORPN
729 SEVENTH AVE NEW YORK N Y
DOUGS NEW PICTURE THE NUT COMPLETED ITS A BEAR
RUSHING PRINTS FOR YOU REGARDS

JOHN FAIRBANKS
Announcement

In order to meet a persistent demand from the industry in general, for his services as editor and writer of sub-titles, Ralph Spence has severed a four-years connection with William Fox. While available to all producers, Mr. Spence feels that, in justice to his work and in fairness to his clients, he must necessarily restrict the quantity of work accepted. Ralph Spence's word is personal—he has no assistant writers or cutters. His output is limited to his personal capacity; to operate otherwise would be to jeopardize the quality now found in “Spence Edited” pictures.

Mr. Spence has just completed the editing and titling of R. A. Walsh’s production of “The Oath,” one of First National’s “Big Five” features. Many orders were necessarily rejected during the editing of this subject. Those who require the services of Mr. Spence are requested to make appointments through Mr. Don Meaney, general manager, Bryant 2333. Appointments for projection-room inspections should be made a week in advance.

RALPH SPENCE, INC.
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Give Your Box-office a Valentine That Pays Dividends.

A Realart Star Franchise is a guaranty of quality. It insures your box-office; it protects your patrons.

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469 Fifth Avenue  New York

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News of the Week
in Headlines

Monday

Goldwyn not to distribute Craig Kennedy features. Famous Players form three more subsidiaries, making seven in last 10 days.

J. Robert Pauline to make hypnotic series for Educational.

Griffith selling stock to cover Philadelphia theater.

Tuesday

D. P. Howells to state right "The Hope Diamond Mystery" serial.

Douglas Fairbanks to make "The Three Musketeers" his most elaborate production.

Edward Knoblock completes contract with F. P.-L. Metro pays 250,000 for "Turn to the Right," establishing record price.

Betty Compson severs distributing arrangement with Goldwyn.

Rocket Film to star Enid Bennett in six pictures.

Hugo Riesenthal given dinner by F. P.-L.

Wednesday

Two theater circuits planned, both to be operated on standardized basis. Peoples Theater, Inc., one, and New Superior Prods., Inc., the other.

E. J. Bowes and F. J. Godsol deny participation of Goldwyn in Shubert vaudeville circuit.

Wisconsin exhibitors ask Wm. A. Brady not to come to Milwaukee.

Federated convention opens in San Francisco.

Goldwyn has number of original stories ready for filming.

Thursday

William A. Brady denounced by T. O. C. C. of N. Y. Admission tax repeal hinted at from Washington.

Adolph Zukor states he is willing to take leadership of industry.

Peoples Theaters, Inc., has 284 sites in the East. New York Strand holds over "The Kid" for second week. A precedent.

Ohio Censor Board suggests elimination of crime scenes from films.

Friday

Pathé and Vitagraph split with N. A. M. P. I. Sydney Cohen charges attempt to disrupt M. P. T. O. Associated Exhibitors deal on. New 3,000,000 company formed.

Loew's, Inc., assets over 50 million. Statement shows profit of $2,868,360.37.

Producers agree to cut obscenity from future productions.

Saturday

A legal holiday, Lincoln's Birthday.

"Pardoning the bad is injuring the good"—Benjamin Franklin.
“Big League” Production and General Air Of The Spectacular

Thomas H. Ince's
LYING LIPS”
Associated Producers

DIRECTOR ...................... John Griffith Wray
AUTHOR ........................ May Edington
SCENARIO BY .................... Bradley King
CAMERAMEN...Charles Stumar and Henry Sharp

AS A WHOLE......A spectacle in which expense
has not been spared; and because of its lavish-
ness, should be a money-maker

STORY......Has one or two excellent thrills; splen-
dor of production greatly overcomes implausible
and trite situations

DIRECTION......Very fine; has had free use of
the money bags

PHOTOGRAPHY .................... Excellent
LIGHTINGS ..................... Clear
CAMERA WORK ................... Very good

PLAYERS......House Peters gives the most impres-
sive performance; Florence Vidor an attractive
heroine; others satisfactory

EXTERIORS ................ Many pretty ones
INTERIORS .................. Several costly sets

DETAIL ...................... Adequate

CHARACTER OF STORY......Girl accustomed to
wealth comes near marrying rich man, but
eventually goes back to the one she really loves

LENGTH OF PRODUCTION ........ 6,438 feet

Stripped of all its splendor, lavish sets, and general
atmosphere of the spectacular, “Lying Lips” would
probably be called just a program picture because the
story consists of just that sort of material. But
“Lying Lips,” a Thomas Ince production, which As-
sociated Producers will distribute, is far from a pro-
gram picture, for it has been made into an elaborate
spectacle and has that quality which appeals from the
standpoint of production. It’s always good to look at.

Perhaps the best miniature work that has ever been
done is seen in the picture. The vessel is seen plun-
ging through the waves, and when it strikes a mine
and blows up, the particles of debris are shown falling
around the wreck. This has certainly been effectively
executed.

Money has not been spared and there is, besides
the sinking of the ship, another though different form
of thrill, in the lavish party given by the rich man
in honor of his bride-to-be. The beautiful ballroom
scenes and the entertainment provided for the guests
in the form of a pool with shapely bathing girls, are
bound to have their own appeal. The direction is
excellent, especially with regard to the handling of
players. There are one or two small matters of
detail which go a bit amiss, but they aren’t likely to
be noticed by the average audience. House Peters is
splendid in the role of the lover with Florence Vidor
an attractive heroine. Joseph Kilgour is the suave,
rich suitor.

Nance Abbott, an English girl, visits Canada for
the purpose of getting away for a while from “Willie”
Chase, rich and twice her age, whom she is to marry.
In Canada, Nance falls in love with Blair Cornwall,
a ranchman, but later when Blair discovers the en-
gagement ring on Nance’s finger, she decides to go
back to London, because she realizes she could not
live the way Blair did. Blair sells his ranch and sails
on the same vessel. The boat is wrecked and Nance
and Blair are evidently the only survivors. Thinking
they will die, they pronounce themselves man and
wife “in the sight of God.” But later, when rescue is
at hand, Nance again rebels and asks Blair not to let
them find him with her.

The girl is saved and Blair apparently lost, but
later he appears under the name of Charles Spence,
now a rich man, but refuses to admit that he is Blair.
During the ceremony of her marriage to Chase, Nance
is conscious stricken, and tells them she is another
man’s wife. She later joins Blair on a steamer bound
for Australia.

Should Prove A Good One For The Box Office

Box Office Analysis for the Exhibitor

Regardless of almost anything else “Lying Lips”
is a good box office picture, and after all that’s all
the exhibitor cares about. It has a good drawing title
and a cast and production that will meet any promises
you make about it. Play up the shipwreck thrill.
There’s always a goodly crowd who go in for thrills
like this. Announce it as Thomas H. Ince’s first pro-
duction, made especially for Associated Producers.

It is a big picture because of the way it has been
done, and you should be able to cash in on an ex-
tended run. The fact that the story isn’t new isn’t
going to matter very much, since they will be inter-
ested in the production. Stills in your lobby will
attract and catchlines can be used. The names of
Florence Vidor and House Peters are the best known
of the players, so use their names if you care to.
NEXT WEEK

"EAST LYNNE"

A HUGO BALLIN PRODUCTION

Distributed by
HODKINSON

thru PATHÉ Exchange, Inc.
Another Good One From Bill Hart, Author, Star and Producer

William S. Hart in
“O’MALLEY OF THE MOUNTED”
Paramount

DIRECTOR ................ Lambert Hillyer
AUTHOR ................ William S. Hart
SCENARIO BY .......... Lambert Hillyer
CAMERAMAN ............. Joe August
AS A WHOLE............. Just what they expect from Bill
Hart—appropriate story and a good production
STORY........Fully intimated by the title; has some
fine action but less of the romance in it
DIRECTION........Very good; has secured some
fine locations for the story
PHOTOGRAPHY ............. Good
LIGHTINGS ............... Usually good
CAMERA WORK ........... First rate
STAR ................. The same Bill Hart
SUPPORT ......Eva Novak again leading and only
woman in the cast; all good types
EXTERIORS .............. Many pretty shots
INTERIORS .............. Very few
DETAIL ................ Adequate
CHARACTER OF STORY...... Member of Royal
Mounted sets out to “get his man,” but falls in
love with sister and resigns rather than arrest
the brother
LENGTH OF PRODUCTION .... 5,626 feet

Bill Hart is like the old family physician—you have
great faith in what he prescribes. And you can always
deck on him. Again, in “O’MALLEY OF THE MOUNTED.”
Bill provides himself with a good live role and while
he is a member of the Mounted Police, it is only at
the opening and close of the picture that he wears the
uniform, so that even this doesn’t take him away from
the usual rough-and-ready togs of the westerner. Be-
sides some fine action, a great fist fight and rodeo
sequence, there is a genuine sympathetic twist toward
the close, when the officer returns to hand in his resig-
nation rather than arrest the brother of the girl
he loves.

Of course, there is always a certain amount of good
riding expected in Hart’s pictures, so he doesn’t dis-
appoint you in this, and besides some fast riding, there
is a long sequence showing a rodeo and it isn’t any
small affair, just “staged” for the picture. At least
it doesn’t look it. They must have come upon a real
one and there are some real broncho riders par-
cipating.

The star’s co-workers, Lambert Hillyer and Joe
August, contribute their own share of effort of the
usual pleasure of Hart’s picture and the direction
and camerawork are very good. The lightings, espe-
cially night scenes, seem a bit dark at times but this
may be due to the fact that the tinting is a bit too
dark.

O’Malley’s job, was to get Bud Lanier, wanted for
murder. Disguised as a cowboy O’Malley starts out,
determined to “get his man.” He attends a rodeo at
Fork City, where Bud Lanier is one of the contestants.
O’Malley had never seen Bud, but instinct tells him
Bud is his man. Later, by means of intrigue, O’Malley
becomes a member of Bud’s gang where he meets
Rose, Bud’s sister, and after the Mounted has given
her unwelcome suitor a good beating, the girl tells
him how she and her brother are hiding from the
Mounted police because Bud had killed a man who
had insulted her.

Later O’Malley is accused by the leader of the gang
of tipping off a bank robbery, and for this he is sen-
tenced to be hanged. Bud and Rose managed his
escape, and during the night while the three are camp-
ing, O’Malley leaves a note telling who he is, saying
that he is on his way to resign, but will return for
Rose if she will wait for him.

You Can Make Promises Along the Lines Of His Past Pictures

Box Office Analysis for the Exhibitor

It’s hardly necessary to give any pointers on how
to put over a Bill Hart picture. He’s liked every-
where, and all you have to do is mention his name.
You can tell them that the star also wrote this one.
If they liked his last story “The Testing Block,” they
will surely like this one. You can tell them that in
this, he plays the part of a member of the Royal
Mounted Police. The story hasn’t any surprise but
that doesn’t matter. The star’s work and a good pro-
duction is all they want.

Among the things you can promise are the Mounted
robbing a bank in order to become a member of a
crook gang, the rodeo meet, another real Bill Hart
fist fight, O’Malley lassoing an enemy on horseback,
and plenty of other typical Hart punchers. Catchlines
can be used, but they shouldn’t be required.
January 31st, 1921.

Vitagraph, Inc.,
1600 Broadway,
New York City.

Gentlemen:

Your "Black Beauty" special is a dandy. It smashed all attendance and money records at the Capitol Theatre. More people saw it than any picture ever shown in this Theatre, and I have heard more favorable comment on it than on any ten others I ever booked. Every performance packed to capacity, and our special children's matinee proved the biggest kind of a success.

On Wednesday we played to over four thousand children. The letters I sent to school teachers made every teacher in town a booster, and the talk the kiddies made brought in their parents who enjoyed "Black Beauty" as well as the children. The letters proved the most effective bit of advertising I ever did.

It was this double-barreled idea that put the whole thing over 100 per cent--it got my regular theatregoers in and pleased them, and in addition drew thousands of persons who rarely go to see a motion picture at all. The Capitol Theatre has an unusually spacious lobby, but in holding out the crowds at the special matinee, I had to open the side door into the alley, or there wouldn't have been room enough.

"Black Beauty" is a great picture and one that has an appeal for all persons, from six to sixty. No picture I ever played has approached this one in drawing the crowds, getting the money and generating real satisfaction. It was a pleasure to have been able to offer this to my patrons.

Very truly yours,

CAPITOL THEATRE,

[Signature]

Manager.
Thoroughly Good Western and An Unusually Fine Climax

J. Joseph Sameth presents
"HEARTS O' THE RANGE"

Forward Film Distributing Corp.—State Rights
DIRECTOR ....................... Milburn Morante
AUTHOR ........................ Victor Gibson
SCENARIO BY ..................... Victor Gibson
CAMERAMAN ..................... H. O. Himm

AS A WHOLE..... Thoroughly satisfying state rights western; has fine out-of-doors atmosphere and is real western

STORY..... Just a bit slow at first, but has excellent climax that works up good suspense

DIRECTION .......................... Good
PHOTOGRAPHY ........................ All right
LIGHTINGS .......................... Satisfactory
CAMERA WORK ......... Good for the most part; only fair on panorama shots

PLAYERS... All do very good work; no one of note
EXTERIORS ......................... Some pretty country
INTERIORS ......................... Only one used

DETAIL ................................. Adequate

CHARACTER OF STORY..... Foreman of ranch in love with owner's daughter, is accused of stealing and kidnapping girl but proves his innocence

LENGTH OF PRODUCTION..... About 4,800 feet

"Hearts O' the Range," is a first rate western and one of the best of its kind on this market right now. The story starts off in sort of narrative form, and while it takes a little time to get started, works up considerable interest and there is a splendid climax, in which the suspense is well maintained and is the kind that keeps them on edges, although they're sure the hero and heroine will be rescued before the fatal moment.

The director has worked this bit up very well, and deserves credit for knowing when he reached the end without stringing on some additional footage. Once the climax is reached and the hero's innocence is proven, it's over. So often it happens that the director keeps it going a while longer and spoils the effect of a good climax.

A fine western atmosphere has been obtained and there are many pretty shots of country. It's a real out-of-doors picture, there being only one interior scene in the entire picture. There is no one especially well known among the players except perhaps, Milburn Morante, who is fairly well known for his western pictures. He appears in the cast and also directed the picture. Alma Rayford is a pleasing heroine and others who play cowboys are Harry Delmore, Charles Everett and Alfred Hewston. There are more whose names are not given.

Squaredeal, so-called for its manner of fair play, is the owner of a large cattle ranch. He has a pretty daughter and when a good looking foreman is put in charge, it's quite natural that the daughter "falls" for him. After the arrival of Beldon, the new foreman, the cattle ceased to disappear and everything goes along smoothly on the ranch for some time. Beldon recognizes among the men under his supervision, Cole, former manager of the Bar X ranch, and a thief. Beldon catches Cole annoying a woman servant and knocks him down. Cole swears revenge.

Squaredeal intrusts a large sum of money to Beldon, telling him to take it to the bank next morning. Cole overhears the conversation and the next day overtakes Beldon and demands the money. The girl is riding with Beldon and the two are taken to Cole's shack, where the latter threatens to brand the girl unless Beldon hands over the money. In the meantime, a note left by Cole, leads Squaredeal to believe that the foreman has gone off with the money and his daughter, whereupon, they start out in search of him. Beldon frees himself and later in a fight throws Cole from a cliff. Explanations follow and Squaredeal regrets misjudging his son-in-law to-be.

You Can Promise Them A Real Western. They Ought to Like It

Box Office Analysis for the Exhibitor

If you're looking for a thoroughly satisfactory five reel western you can book "Hearts O' the Range," and feel assured your folks will like it. You can promise them real western atmosphere, cowboys, cattle ranches, rustlers and a romance besides, that will please them. You can't very well work with names so use catchlines: "How would you like to love a girl and after putting up a fight to save her from being branded, have her father hand you a 'wallop.' That's what happens in 'Hearts O' the Range.' But it was all a mistake. Go to the blank theater and see what happens after father discovered his error."

With regard to promises you can tell them they'll see some interesting scenes on a cattle ranch, one thrilling fist fight on a cliff, and a climax that will keep them in suspense for a while. The title may interest them, but catchlines worked with it will make it more attractive.
Production Is Good and Star Is Pleasing as Oriental Maid

Shirley Mason in  
WING TOY  
Fox

DIRECTOR .................... Howard M. Mitchell  
AUTHOR ....................... Pearl Doles Bell  
SCENARIO BY ................... Thomas Dixon, Jr.  
CAMERAMAN .................... Glenn MacWilliams  

AS A WHOLE.....Well made with effective Chinese atmosphere; one angle that the censors will be after  

STORY......Gives star rather distinctive role which she handles well  

DIRECTION ................. Very good  
PHOTOGRAPHY ................ Good  
LIGHTINGS ................... Satisfactory  
CAMERA WORK ................ Average  
STAR ......................... Pleasing as usual  

SUPPORT......Edward McWade and Harry S. Northrup do exceptionally good work in Chinese parts  

EXTERIORS ................. Few but they are good  
INTERIORS .................... Correct  

DETAIL ....................... Good  

CHARACTER OF STORY.......Princess of Chinatown turns out to be daughter of District Attorney, kidnapped in infancy  

LENGTH OF PRODUCTION.....About 5,000 feet  

It is quite possible that Pearl Doles Bell got the idea for her “Wing Toy” from Leonor Ulric’s last play “The Son-Daughter” in which Miss Ulric played the part of a young Chinese maiden, Ming Toy. However, Miss Bell, has made her heroine a white girl, a fact that is disclosed just about the time you’re beginning to think Miss Mason’s makeup is very poor if she is really meant to be a Chinese girl.  

The story will certainly interest anyone who cares for Oriental atmosphere. And there is a goodly majority who enjoy this type of picture. A splendidly accurate Chinese atmosphere has been obtained and the direction is very good. Also there is really nothing very objectional although there is one sequence which is liable to give some of the censor boards something to do. Yen Low, the leader of the Chinese district and all powerful, has a white wife and a flashback shows how he got her.  

Harry Northrup as Yen Low does some splendid character acting as does Edward McWade as Wong, a laundryman. The settings are all very realistic and those of the palatial home of Yen Low are attractive. One gambling den set is quite typical. The story provides Shirley Mason with a part a good deal different from anything she has had of late. She seems very fortunate in securing stories containing roles that give her a fine variation.  

“The Mole” a crook, has left a baby with Wong, the laundryman, and then disappeared. The kindly Wong reared the babe until she was a girl of eight years and then he took her to the powerful Yen Low who agreed to take care of her but after the agreement had been signed, told Wong he intended making her his wife when she was sixteen. When Wing Toy was nearly sixteen, Wong told her the story of her life and how she would be forced to marry Yen Low, when he had divorced his white wife, Lily.  

Bob, a cub reporter, was greatly interested in “The Princess of Chinatown,” as Wing Toy was called. On the eve of Wing Toy’s marriage, “The Mole” was released from a long prison term. His first act was to call the District Attorney and in a moment of bravado he told the Attorney, that it was he who had kidnapped his daughter because the Attorney was “sending him up,” and that she was about to be married to Yen Low, proprietor of a notorious gambling den.  

The District Attorney and his men raided Yen Low’s place. Yen Low had word of the coming raid and the marriage ceremony was nearly over when Lily shot her husband and the raiders did the rest. Bob wrote his first story and it concluded with his marriage to Wing.  

If They Like Chinese Atmosphere at all They’ll Like This  

Box Office Analysis for the Exhibitor  

From the title you can judge what the picture is like. At least you expect Oriental atmosphere. You get it and it’s realistic and gives the star a chance to do something different than anything she had done heretofore. Besides using the title, exploitation angles should suggest themselves without difficulty. You might secure a couple of little Chinese maidens to distribute miniature Wing Toy buddas or if you don’t care to incur any expense, literature and catchlines should prove equally effective.  

Show stills of Shirley in her Chines costume. Perhaps those who saw Leonore Ulric in “The Son Daughter” have often wished it might be done in pictures. “Wing Toy” isn’t as good a story dramatically but you can promise them something like it. You may be sure to please Shirley Mason “fans” with this.
"It has everything
a great picture
ought to have"

—The Consensus
of Opinion of the
Smartest Showmen
in the Country.

Select Pictures

Lewis J. Selznick presents

Vera Gordon
(The "Mother" of "Humoresque")
in "The Greatest Love"

Booking Like Wildfire
in The Leading Theatres

— and Delivering
the goods.

A wonderful performance by a
favorite star
in a story that
is creating a
world of favorable
criticism.

Pictured by Edward J. Montagne
Directed by Henry Kolker
Fine Mystery Stuff that Keeps Up Suspense Until the End

Rubye De Remer in
"THE WAY WOMEN LOVE"
Lyric Films, Inc.—State Rights

DIRECTOR ..................... Marcel Perez
AUTHOR ...................... Herman Landen
SCENARIO BY ................ Not credited
CAMERAMAN .................. Not credited
AS A WHOLE..... Good mystery picture that has well sustained suspense; keeps you guessing until the end

STORY...... Rather pungent melodrama with two murders; will delight those who like this, but doesn't appeal to finer senses

DIRECTION..... Maintains good mystery effect, but seemed to get confused at times in doing so

PHOTOGRAPHY .................. Fair
LIGHTINGS ...................... Not the best
CAMERA WORK .................. Ordinary
STAR...... Her acting is good but she doesn't look as pretty as in the past, perhaps due to poor photography

SUPPORT..... Walter Miller, Henry Pemberton and others good

EXTERIORS ..................... Only one or two
INTERIORS ..................... Too much sameness
DETAIL ......................... Fair
CHARACTER OF STORY...... Man's sweetheart saves him from prison and solves double murder mystery

LENGTH OF PRODUCTION...... About 5,800 feet

For those who like melodrama of the murder mystery type "The Way Women Love" should do more than satisfy them for there is not only one but two mysterious murders and the more they try to solve it, the more it becomes a riddle. The director has managed to maintain a splendid atmosphere of suspense which is coherent most of the time although there are several times when he gets a bit confused. However, it isn't likely that the casual observer will be annoyed by this as much as they are prepared to be bewildered. The conclusion is never obvious until the very ending and for this much at least, he deserves credit.

Of course the picture is the sort that appeals more particularly to the patrons of downtown houses for the mere aspect of murder and the more or less gruesome environment which accompanies it can't be said to appeal to the finer senses. The titles aim to add a melodramatic air by the use of dots and dashes. This cheapens any picture.

Rubye De Remer handles the part of the loyal sweetheart very well, but somehow or other she doesn't appear as attractive as usual, probably due to the fact that she has not been well lighted and the photography is not the best. The lightings seemed to have the "flickers" occasionally. Walter Miller and the remainder of the cast are adequate.

Ralph Barr refuses to grant a further loan to Train who has been rejected by Judith Renyard, now engaged to Barr. Train publicly insults Judith for which Barr openly threatens to shoot him on sight. Train appears at Barr's home and says that he will kill himself in Barr's home and makes it appear that he was murdered by Barr unless the latter agrees to lend him the money.

Apparently Train does kill himself and Barr is suspected of the murder, but suddenly disappears. Then there follows a series of complications which make the solving of the murder more difficult. First it appears that Barr did kill Train but later it develops he was killed by a shot from behind the portiers. There is also another murder and much more mystery until it turns out that Barr is not guilty and Judith's loyalty really saves him.

Better See This and Judge For Yourself

Box Office Analysis for the Exhibitor

The most important thing that can be said for "The Way Women Love" is that it is a first rate mystery picture with considerable melodramatic action, fine suspense and is fairly easy to follow. That should be sufficient. You know the taste of your clientele and should book accordingly. If they want mystery drama they will be well satisfied. If they don't, they won't like it. At any rate make known the type of story and let them be the judge if you show it.

The censor boards may give you some bother if you show it so you had better settle yourself with them before you show it, especially if you're in a town where they're "on the job." Use the star's name, and promise them they'll like her work. It seems to be the sort of picture that ought to make a good deal of money on its own particular market.
Eminent Authors present
A Gertrude Atherton Picture

don't neglect your wife

by Gertrude Atherton

Directed by Wallace Worsley

Produced by Goldwyn Pictures Corporation
Stoll's Latest Moderately Satisfactory Program Offering

"THE BRANDED SOUL"
Stoll Film Corp.

DIRECTOR ..................... F. Martin Thornton
AUTHOR ........................ Rita
SCENARIO BY ................. F. Martin Thornton
CAMERAMAN ................... Percival Strong

AS A WHOLE......Good material, not overly well adapted, mildly entertaining
THE STORY......Unusual theme of middle class English life
DIRECTION......Generally good; a trifle slow in starting, and one incoherent sequence
PHOTOGRAPHY ................. Good
LIGHTINGS ................. Usually clear
CAMERA WORK .............. All right
PLAYERS......Reginald Fox overacts at times; Madge Stuart pleasing; rest satisfactory
EXTERIORS ..... Some good country scenes
INTERIORS ............. Correct
DETAIL ................. Fog scene very well done
CHARACTER OF STORY......One twin brother goes to prison for crime of the other, who repents and takes his place
LENGTH OF PRODUCTION ........ 5,100 feet

Stoll offers as its seventh release, an adaptation of Rita's novel of English middle class life, "The Iron Stair." The transfer to the screen isn't wholly satisfying from the spectator's standpoint, and the picture as a whole provides only average entertainment. One reason is that the story seems at the outset to suggest a lot more possibilities than have been taken advantage of, with the result that audiences, on an average, will anticipate bigger developments than those which occur. It would have been well to take a few more liberties with the original in spots where screen opportunities were apparent.

The direction is good, with the exception of the slow start, and one unexplained incident. The latter becomes important from the fact that the whole demenent hinges on it. A check written by the hero's enemy is shown in the enemy's hands one moment, and by some unknown means it comes into possession of the hero's family, where the villainous brother raises the amount. Some confusion is caused by the failure to explain this sequence. The leading male character plays a dual role, and the double exposure stuff has been very well done. He could have handled the part much better by a little repression. In his efforts to contrast the characters of the two brothers, one a sneaking, despicable man, with the outward appearance of a holy clerical student; and the other a riotous drunkard who is good as heart, he frequently overacts. Madge Stuart hasn't an awful lot to do, but her work is finished and smooth, and altogether pleasing.

The story is of two twin brothers, one an outwardly appearing holy clerical student, who is in reality a sneak, and the other a rather wild, but good principled young man. To win the heroine, the villainous brother forges a check and the blame falls on the hero who is imprisoned. The evil brother is overcome by remorse and finally, after substituting himself for his brother, he ends his own life, leaving the hero and heroine in happiness.

Talk About the Story, But Be Careful of Promises
Box Office Analysis for the Exhibitor

About your only point of strong appeal in this, lies in the unusual character of the story. If you have played "Mr. Wu" or "The Lure of Crooking Water" you cannot, without danger of disappointing, promise as good a Stoll picture this time, so it will be well to confine yourself as nearly as possible to the appeal of the theme itself. Make an especial point of the substitution of one brother for the other, in prison, and promise a surprising finish to a situation that you can make appear hopelessly tangled.

You haven't any names in the cast well enough known to count for much in advertising, but the title offers possibilities, as does the author, Rita. Be sure to tell them that the picture is an adaptation of her novel, "The Iron Stair."
"Leased a Second Theatre To Take Care of My Overflow"

TELEGRAM

RECEIVED AT 225 WEST 520 STREET, NEW YORK CITY
19°F NYX 22 S EX
FY PROVIDENCE RI 319P FEB 5 1921
FRED D WAREN
ASSOC PROD NEW YORK
LYING LIPS BREAKING ALL RECORDS AT THE RIALTO THEATRE HIRED
GRADUALLY MAJESTIC.Today TO TAKE CARE OF THE OVERFLOW
WM J HANNAY
MGR RIALTO THEATRE
341P

TELEGRAM

RECEIVED AT 225 WEST 520 STREET, NEW YORK CITY
19°F NYX 22 S EX
FY PROVIDENCE RI 319P FEB 5 1921
FRED D WAREN
ASSOC PROD NEW YORK
LYING LIPS BREAKING ALL RECORDS AT THE RIALTO THEATRE HIRED
GRADUALLY MAJESTIC TODAY TO TAKE CARE OF THE OVERFLOW
WM J HANNAY
MGR RIALTO THEATRE
341P

TELEGRAM

RECEIVED AT 301 FRANK R WILSON D3 139A FEB 5 1921
ASSOC PROD INC
148 P 150 W PHILADELPHIA PA
LYING LIPS TURNING HUNDREDS AWAY AT SOUTH BROAD THEATRE
LARGEST PLAYHOUSE EVERYBODY TALKING ABOUT IT I CONSIDER
THIS A TRUE LOW AND PICTURE WILL PLAY INCLUSIVE ENGAGEMENT
W S VERNON
1323 P

TELEGRAM

RECEIVED AT
94 PY PG 97 2 EX
FY WILMINGTON DEL 310 P FEB 1
EDGAR EDGAR
ASSOC PROD INC PHILADELPHIA PA
WE EXPECTED TO PLAY LYING LIPS THREE DAYS BUT WE CAME TO
ONE OF BIGGEST HOUSES IN MOTION AND POUND SECOND DAY EVEN
BETTER THAN FIRST AND EXTENDED ENGAGEMENT FOR ENTIRE WEEK
QUEEN THEATRE
JAMES GIBB
403P

Thos. H. Ince's

Vivid Drama of Life and Love

LYING LIPS

By MAY EDINGTON

All star cast featuring House Peters and Florence Vidor

Associated Producers Inc.

Home offices: 729 Seventh Ave., New York City
What more can a Distributor say about a picture when his Exhibitor-customers say this?

Mack Sennett
Presents
His 4 Reel Comedy-Drama
A
SMALL TOWN IDOL
featuring
BEN TURPIN - MARIE PREVOST
CHARLIE MURRAY - PHYLLIS HAVEN

Associated Producers Inc.
5854 Broadway - New York City
Novel Crook Story Makes This Good Entertainment

"WHAT WOMEN WILL DO"
Associated Exhib.—Pathé

DIRECTOR ...................... Edward Jose
AUTHOR ........................ Charles A. Logue
SCENARIO BY ................... Charles Whittaker
CAMERAMAN ..................... J. Roy Hunt
AS A WHOLE......Well made, and well acted, it should satisfy nearly any type of audience
STORY......Appealing, because it has a "different" twist from most crook themes
DIRECTION......A bit at the beginning, in the nature of a prologue, is slightly confusing at first, but is eventually explained. Handles the suspense and the climax very well
PHOTOGRAPHY ........ Usually good
LIGHTINGS ....................... Fair
CAMERA WORK......Fine in the horse race scene
PLAYERS......Anna Q. Nilsson attractive and capable in lead. Whole cast satisfactory
EXTERIORS ..................... Good
INTERIORS ...................... Adequate
DETAIL ......................... Accurate
CHARACTER OF STORY......Crook girl reforms through the "mothering" of the woman she planned to rob
LENGTH OF PRODUCTION ......... 5,893 feet

Edward Jose, has made of "What Women Will Do," the sort of picture that you can run and feel pretty confident that the majority of your patrons are being entertained, whatever class of people make up your audiences. There isn't any one outstanding feature to account, especially for it's enjoyment either, but probably the things most responsible are the general appeal of a good "crook" story, the points in which this one differs from a lot of others of the same general type, and the appearance and performance of Anna Q. Nilsson.

Miss Nilsson not only displays a charming personality, but does some really good acting. As a crook girl, whose god is money, she delicately handles the change in character which is brought about through the influence of a good woman. The general idea of crooks reforming through good influences is of "The Miracle Man" type, but this one is sufficiently different that the similarity doesn't suggest itself. Although Miss Nilsson's work features the picture, there is credit due the whole cast for satisfactory performances. Allan Forrest, Earl Metcalfe, George Majeroni, and Jane Jennings handle the principal roles.

The story's punch gets it's start in the first hundred feet, in a way that grabs the attention rather startlingly, and holds it through the spectator's desire to link up the incident with the rest of the picture. The incident is the murder of a young man in a gambling resort by the villainous Dr. Joe. The blame is placed on another young man, and then the whole thing is apparently dropped for almost the entire length of the picture. While it keeps the audience wondering, it may also have a confusing effect on the rest of the story, until Dr. Joe is again introduced, and the connection established.

Nevertheless, when it is explained, it makes the climax very effective, and produces the necessary suspense throughout the last two reels. This suspense has been heightened too, by careful direction, especially in connection with preparations for a horse race on which the denouement hinges.

Talk About the Crook Story and Say It's Different

Box Office Analysis for the Exhibitor

In this picture, you have the type of story whose appeal is large, and one which you can promise will entertain, with the assurance that it will back you up. Makes the biggest points in your advertising the fact that it is a crook story, and that it is different in numbers of ways from other crook pictures. Talk about the plot of the "gang," to swindle the old lady by means of fake spiritualism, and make features of the framed up horse race, the supposed drowning of the heroine, and of the murder which starts off the action.

Then tell about the work of Anna Q. Nilsson. Her name will mean something to a lot of patrons, and you can promise a mighty good performance in this picture. Assure them that there is plenty of excitement and suspense, and tell them there are two surprises in store for them at the climax. The title offers a number of possibilities for ballyhoos and catchlines.
Good Acting And Pretty Southern Atmosphere Its Features

"THE KENTUCKIANS"
Charles Maigne Prod.—Paramount

DIRECTOR Charles Maigne
AUTHOR John Fox, Jr.
SCENARIO BY Frank W. Tuttle
CAMERAMAN Andre Barlatier

AS A WHOLE... Realistic Southern atmosphere
and a sincere performance by the featured player
its mainstay

STORY... By well known American author; will
interest some, but can't be credited with having
a universal appeal

DIRECTION... Has secured wonderful Kentucky
atmosphere and managed players very well but
allows dull moments to creep into story's telling

PHOTOGRAPHY Excellent
LIGHTINGS Always good
CAMERAWORK Effective

PLAYERS... Monte Blue again distinguishes
himself in role of featured player; others quite
satisfactory

EXTERIORS Real Kentucky
INTERIORS Correct
DETAIL Satisfactory

CHARACTER OF STORY... Kentucky feudal
mountain folk seek emancipation against powerful
repression of aristocrats

LENGTH OF PRODUCTION 5,581 feet

A fine performance by Monte Blue, the featured
player, and a realistic and beautiful Kentucky atmosphere
are the points of appeal that stand out most
prominently in Charles Maigne's production of "The Kentuckians" from John Fox's well known novel. But
it isn't the sort of story that can be said to have a universal appeal because everyone isn't interested in
whether or not Kentucky mountaineers still continue their feudal troubles with the aristocrats or not.

Director Maigne has succeeded in the main in making
the atmosphere realistic and in handling the players
he has done well but whether he worked with a
poorly prepared scenario or whether he just didn't
"hit" it right, there are dull moments in "The Kentuckians" and it takes sometime before the spectator can
"find" himself. This is due to the fact that in the opening of the picture there are more titles than scenes
and they depend almost entirely on the captions to
tell the story.

Monte Blue's performance is well worth seeing and
when he is not on the screen his presence is missed.
Wilfred Lytell hasn't an altogether attractive role
and he often appears to be ill at ease. Diana Allen is
a pleasing heroine and there are some splendid mountaineer types. The camerawork and photography
generally deserves mention for it's excellence.

Boone Stallard (Monte Blue) goes to the Kentucky
Legislature to plead emancipation for his people in
the mountains. He meets his first opposition in the
person of Randolph Marshall, an aristocrat. Stallard's
plea is so sincere that he gains the admiration of the
members and later is invited to a reception at the
Governor's home. Anne, the Governor's daughter,
who secretly admires the young mountaineer for his
sincerity introduces him to her fiancé, Marshall, but
the mountaineer refuses to shake hands.

Matters grow worse and Boone and Marshall de-
cide to settle the dispute by duel but each escapes a
disastrous end and they shake hands. At this time
Boone is informed that the Keatons, another clan,
have broken truce with the Stallards and he returns
to fight for his own honor. Boone talks them into law
and order and through his influence gains the respect
of the aristocrats. Boone is really in love with Anne
but realizes the difference in their places in life and
the story closes with Randolph winning the girl.

You Can Most Likely Please The Majority With It
Box Office Analysis for the Exhibitor

You can probably satisfy the majority with "The Kentuckians" regardless of whether or not they will
all like the story. To some it won't make much dif-
ference because they will be pleased with the per-
formance of Monte Blue and the picture is always good
to look at. You can promise them real Kentucky at-
mosphere. Make good use of the featured player's
name. His work deserves it and you can recall his
work in "The Jucklins" if you played that picture.

Use the author's name if you think that will interest
them. And if they recall producers' names in con-
nection with previous productions you can tell them
"The Kentuckians" was made by Charles Maigne who
directed Barrymore's "The Copperhead." This line
might attract: "Would you aid the law in sending
your own brother to death even though you knew
him to be guilty? It happens in 'The Kentuckians.'"
CROWDS LOCKED OUT in WASHINGTON

"Outside the Law" established new records at Moore's Rialto. Crowds were locked out until after last show. Despite policy of house may be held over second week.

Carl Laemmle presents
PRISCILLA DEAN
Supported by LON CHANEY in TOD BROWNING'S Greatest
UNIVERSAL-JEWEL
"OUTSIDE THE LAW"

HISTORY MADE in SALT LAKE CITY

"After a record-breaking week, 'Outside the Law' is being continued for a second week at the Kinema. This is the first time that any picture has played two weeks in any house in Salt Lake City"
Pleasing, Clean Comedy Offering But Needs Cutting

Viola Dana in
“THE OFFSHORE PIRATE”
Metro

DIRECTOR .................... Dallas M. Fitzgerald
AUTHOR ...................... F. Scott Fitzgerald
SCENARIO BY ................. Waldemar Young
CAMERAMAN ................... John Arnold
AS A WHOLE........ Attractive settings and pleasing star; extremely light but clean entertainment

STORY......Is amusing but they have used too much padding

DIRECTION......Good; would have made a better job of it in five reels rather than six

PHOTOGRAPHY .................. All right
LIGHTINGS .......................... Good
CAMERA WORK .................... Good

STAR......Has little tricks and mannerisms that make you like her

SUPPORT......Jack Mulhall and six typical colored jazz boys

EXTERIORS ........................ Mostly aboard yacht
INTERIORS ........................ Correct
DETAIL ............................... All right

CHARACTER OF STORY........ Millionaireess planning to marry no account foreigner is tricked into falling in love with young American

LENGTH OF PRODUCTION......About 5,800 feet

Viola Dana is seen in an adaptation of F. Scott Fitzgerald's Saturday Evening Post story "The Offshore Pirate." The star's delightful personality, her cute comedienne tricks, together with six colored jazz boys and some pretty backgrounds afford an amusing picture which while it offers a satisfactory bit of diversion and is clean comedy stuff, would have been still more pleasing and entertaining if they had made a five reeler of it.

Metro productions are all six reels or just lacking a couple of hundred feet of six reels. In this connection, several of the pictures released lately by this organization have lost some of their drawing power and entertainment value through the fact that the stories have been dragged out to six reels when they would have done much better in five. That is particularly the case with "The Offshore Pirate." There isn't enough in the plot to keep it going over five thousand feet.

The settings are very attractive. Most of the action takes place aboard a good looking yacht. Jack Mulhall is the handsome hero who is ably assisted in his scheme to win the heart of the millionaires by six young colored fellows, the antics of whom audiences will enjoy and who seemed to enjoy themselves in their part of the picture.

Ardita Farnam, possessor of beauty and millions, had a will of her own, besides a yacht and an uncle. Ardita decided to marry a foreigner—the reason, she wanted a man with a past rather than a future. Alone on her yacht one evening at sundown Ardita heard jazz melodies come floating over the waves. A good looking young fellow and six colored musicians came aboard the yacht and advised Ardita that in the afternoon they had been playing at a charity performance and at the end of their number they had relieved the audience of all its valuables and intended using her yacht to escape.

They go to sea. Later the leader, who calls himself Curtis Carlyle, is put off the boat. Then Ardita feels sorry and goes after him. The uncle arrives and Curtis explains that he is Toby Moreland, whom Ardita's uncle wanted her to meet. She knew it all the time and decides to marry him.

Wid’s Daily $3.00
Binders -

Invaluable for reference purposes.
They'll Surely Like The Star In This
Box Office Analysis for the Exhibitor.

Viola Dana in
"THE OFFSHORE PIRATE"
Metro

You will find this a clean piece of entertainment with some amusing situations and other points of appeal as outlined above. Those who like the star will be thoroughly satisfied with "The Offshore Pirate," and after some cutting, it will make a first rate picture for any audience. You can tell them it's a Saturday Evening Post story.

Stills in your lobby should attract attention. You could use one showing the six colored jazz boys and promise they'll keep them amused. Other stills will attract because of the settings. Catchlines could read: "Come to the blank theater and enjoy a cruise with 'The Offshore Pirate.'" Or, "She wouldn't listen to sense so they tricked her into it. See Viola Dana in her lastest Metro picture."

For your next Press Sheets, Inserts, Heralds or any other material you may need, phone for our representative.

Gramercy 945

Barnes Printing Company

"We Never Disappoint"

36 East Twenty-Second Street
New York
All Right For Program Offering

Buck Jones in
"THE BIG PUNCH"

Fox

DIRECTOR ....................... Jack Ford
AUTHOR ........................ Jules G. Furthman
SCENARIO BY .................. Jules G. Furthman
CAMERAMAN .................... Frank Good
AS A WHOLE ...... Slow moving at times and again has some good live moments; not exactly the best they could do for star

STORY ...... Hasn't unusual appeal but will probably go for ordinary program offering

DIRECTION ...... Sequences a bit choppy, otherwise good

PHOTOGRAPHY .................. Fair
LIGHTINGS ........................ Fair
CAMERA WORK .................. Average
STAR .................. Not convincing as minister

SUPPORT ...... Rough western types good; Barbara Bedford pleasing heroine and Jennie Lee real mother

EXTERIORS ...... Several pretty western long shots

INTERIORS .................... All right

DETAIL .................. Adequate

CHARACTER OF STORY ...... Innocent young westerner sent to prison and later ridiculed because he enters ministry

LENGTH OF PRODUCTION ...... About 5,600 feet

Buck Jones tries something new in his latest "The Big Punch." He becomes a minister in the latter reels but he isn't suited to anything like this, and when he appears with a roman collar and a pinch-back suit, he cuts an odd looking figure and even his expression of reverence doesn't convince. The early reels are, however, much better and the best thing in the picture. There is some good western fight stuff and riding which will satisfy admirers of this type of production.

But Star Has Had Better Stories

The star has a really delightful personality but he is best suited to either straight romance with western settings or stories which give him genuine hero parts. They manage to get a bit of mother love atmosphere in "The Big Punch" and this may please although it isn't made the dominant feature of the story. There is also a romantic twist that might have been made more of. It doesn't come in for much prominence until the end when, as a minister, he rescues a Salvation Army lass from an unscrupulous dance hall owner.

Some pretty western country makes an appropriate background for the picture and there are several very beautiful long shots. Barbara Bedford is a pleasing young lady who hasn't a great deal to do as the heroine." Jennie Lee is a real motherly looking person. All the western types are good. Among the others in the cast are George Siegmann, Jack Curtis, Jack McDonald, Al Fremont, Edgar Jones, Irene Hunt and Eleanor Gilmore.

Buck finally consents to study for the ministry but before going away tries to persuade his worthless brother Jed to sober up and stay at home with the mother during Buck's absence. On the eve of his going Buck is implicated in a murder committed by Jed and his gang. Buck serves two years and upon his release studies for the ministry before he returns to his mother.

But the people ridicule Buck and laugh at the "jailbird minister," as they call him. During one of Buck's services, his brother and two pals enter the church to hide from the prison officials who are after them. Buck shields them and later they come to his aid when McGraw, the owner of the dance hall, has lured the Salvation Army girl to his room and Buck is forced to fight the whole gang. A girl who believes McGraw is "throwing her over" tells that McGraw "framed" the murder charge on Jed and his pals. This gives the men their right to freedom and clears Buck and leaves him to marry the Army girl.

If They Like Buck Jones They'll Be Satisfied

Box Office Analysis for the Exhibitor

The Fox cowboy hero has a large following because of his clean-cut appearance and pleasing personality. It probably won't make a great deal of difference whether he plays a minister or an outlaw. He has had much better roles than the one afforded in "The Big Punch," which incidentally is as good a title as any even though the picture might have been called "The Circuit Rider" because it has to do mostly with the hero becoming a circuit rider—a sort of traveling minister.

You can promise one or two thrills, but don't go at it very strong from this angle because there aren't enough to do much talking about. If you are in the habit of just announcing the star and the title of the picture and get them in with just this, so much the better. In case you want advance notices for your local newspapers the Fox press sheet contains all that you could require and also catchlines.
Star Is Pleasing But Not the Picture You Usually Get From Her

Enid Bennett in
“SILK HOsiERY”
Thos. H. Ince Prod.—Paramount
DIRECTOR ..................... Fred Niblo
AUTHOR .................... Frank Dazey
SCENARIO BY ............... Agnes C. Johnstone
CAMERAMAN .................. G. Barnes
AS A WHOLE........ Splendor of fashionable modiste shop and a charming star help make up for story’s shortcomings
STORY........ Very weak material; not nearly strong enough for feature length; subsequent padding is necessary
DIRECTION........ Nothing unusual about it; crook sequence incoherent
PHOTOGRAPHY ................. All right
LIGHTINGS ....................... Satisfactory
CAMERA WORK ................. Average
STAR...... Her work carries through a story that would be useless without her
SUPPORT ...................... Adequate
EXTERIORS .................... Very few
INTERIORS ..................... Good
DETAIL ........................ Adequate
CHARACTER OF STORY...... Model who longs for adventure and clothes she can’t buy saves a prince from disgrace and wins an American husband
LENGTH OF PRODUCTION .. 4,556 feet
Exhibitors who book “Silk Hosiery” can at least feel assured that they are showing a picture which will satisfy the majority but will appeal more strongly to the women because it is really a woman’s picture although the title is liable to interest the men. But they’re due for a bit of a disappointment, because “Silk Hosiery” is not given any more prominence than silk dresses for that matter.

Frank Dazey’s story is really too weak for a feature but Ince has managed to make it hold together fairly well by the use of attractive settings, a fashion show and some other good bits. These help considerably to cover up the shortcomings of the story which doesn’t contain anything new. It’s all been done before—the pretty model who couldn’t afford to own the pretty gown she wore but of course she finally wins a husband and is on the road to having the things she wants most when they reach “The End.”

Just for a change the director has a real scrap between the star and another woman player. This is somewhat out of the ordinary. It’s usually a fast fight between two men. It’s good while it lasts but they don’t show much of it and it couldn’t have been very rough because the ladies don’t even tear their gowns. There are a few fairly good humorous situations that register well.

Marjorie Brown is a model who longs for romance and adventure of the story book variety but she never gets any further than displaying beautiful gowns in an ultrafashionable shop. Every customer who comes in is ordering a new gown for the ball to be given in honor of some Prince. Yvette, a French woman, comes to order a gown and with her is Sir Leeds, her fiancé, who immediately attracts Marjorie’s attention but she loses hope when he hears he is engaged.

Marjorie stays alone in the shop to deliver the gown to Yvette and dresses herself in the costume. Some crook business follows in which Yvette and an idler named Cad Jones are implicated. It isn’t at all clear, but Marjorie gets mixed up in it someway, is kidnapped and locked in a room with Leeds who sort of explains matters to her. They escape and Marjorie makes a big hit with the Prince when she recovers a note and a piece of jewelry which the Prince had once indiscreetly given to a New York society woman and which he fears she will use against him. Leeds turns out to be a detective. He asks Marjorie to marry him.

Don’t Make Promises and They’ll Have No Comeback

Box Office Analysis for the Exhibitor

Enid Bennett is pleasing enough herself to make up for a whole lot that the story and the production given it fail to supply, so if you can rely on her to put it over for you, you can book “Silk Hosiery.” Whether or not the theater where the feature was shown cut something out to make it fit the program or not isn’t known but at any rate there is no special attention given to “Silk Hosiery,” not even a close-up, so the title is deceiving.

You can use a fashion show in connection with the showing if you are in the habit of doing such things but the picture isn’t really strong enough to warrant any extra expense so it would be better to try and put it over on the strength of the star’s name. You might persuade the editor of your home newspaper to allow you a cut on the woman’s page. It will get the women interested.
Clean, Light Comedy Offering Has Amusing Situations in Latter Reels

Jack Pickford in
"JUST OUT OF COLLEGE"
Goldwyn

DAILY

Hasn’t the great lose
All he’s satisfied.

DAILY

Bingos ads to hand the advertising end of it, and the way in which Bingo Pickles advertisements greet the eyes of the owner of Pickering pickles every move he makes are all amusing.

Jack Pickford is the central character, but the part isn’t really one that gives him very much to do. Molly Malone is a pleasing heroine. The direction for the most part is good. There is one angle of the story which might just have well been omitted. It deals with the heroine’s mother and her psychological tendencies.

Ed Swinger (Jack Pickford) is just out of college, but wants to marry Caroline Pickering, daughter of Septimus Pickering; famous for his pickles. Septimus favors Ed as a husband for Caroline in preference to the mother’s choice and so he gives Ed $20,000 with the understanding that he can marry Caroline if he doubles the money in thirty days. Pickering’s secretary sells Ed some bogs oil stock and relieves him of $15,000, so Ed has but $5,000 left on which to make good.

He meets Paul Greer, a former college chum now in the advertising business, and interests him in a scheme to introduce a new brand of pickles. Greer agrees and shortly Bingo Pickles are advertised in trains, on trolleys, signboards, and in fact everywhere Pickering looks, his competitor’s ad stares him in the face. Eventually he decides to buy out the opposition and is shocked to find Ed the proprietor. He pays a big price and then finds that Ed has merely been rebottling Pickering pickles in Bingo bottles. But the orders come rolling in for Bingo brand and Pickering is satisfied. Ed gets the girl.

Star, Title and Author Should Attract Them

You can feel safe enough in booking this one, for it’s light, clean comedy entertainment and even though it isn’t a knockout it has its good bits and furnishes enough amusement in the latter reels to satisfy. If the star has proved a good drawing card in the past you can use his name in big letters and feel sure they will be pleased with his work in “Just Out of College.”

The title should also be a good bet. Mention George Ade’s name and say “Just Out of College” is one of his best stories. Catchlines such as the following could be used: “There’s more than one way of killing a cat, and in ‘Just Out of College’ Jack Pickford proves there’s more than one way of winning a girl. He does it by making Bingo Pickles famous.”
Studio for Rent

Every modern equipment — Room for two companies — Within thirty minutes of Times Square — Available for three months commencing February 1st

Apply by letter giving credit references to

Box A-25

Wid's Daily
Some Short Reels

"Hard Luck"—Metro
Type of production: 2 reel comedy
This is Buster Keaton's latest, and it's a riot. If you have played any of his vaudeville memories, you know how Buster has been putting it over, and this one has got it on them all. It is impossible to begin to tell everything that he does, but it will suffice to say that you never played a two-reeler in your house. You could easily afford to feature the picture unless you use a particularly important longer feature at the same time, for if this one doesn't knock them off their seats nothing ever will. You'll miss a lot if you don't get it, and you can safely promise your patrons the funniest slapstick they ever saw. Buster and Eddie Kline, who wrote the story, must have sat up late nights doping out the gags, for there are more new ones, and funnier ones, than are usually in half a dozen such pictures. There isn't a minute of it that isn't ridiculously and uproariously funny, and the finish is a roar, when Buster, after having made a high dive and sunk into the earth many years before, comes out of the same hole with a Chinese wife and four chink kids.

"Thrills"—Kineto Review
Type of production: 1 reel sensational
A novel one reel subject called "Thrills" is being shown at the Strand this week. It consists of a series of pictures which are supposed to furnish a thrill. The film has been compiled by the Kineto Co. Some of the thrills consist of shots of "shooting the shot," ski-jumping, skating races, tobogganing, snow-ball, motor-cycle jump, automobile races, sign building, shots of a break-water, a flood, firemen life-saving methods, fires, shooting rapids by barge, telling a smoke stack, destroying booze (caption: "some thrill"), dynamiting one hundred thousand tons of rock displacing an 800-foot bridge, cutting and dropping dynamite down bore holes, airplane thrills and a locomotive head-on collision. The reel is a novel one and appropriately titled.

"Screen Snapshots No. 18"—C. B. C. Film Sales
Type of production: 1 reel fan magazine
This is just an average number of this series of intimate glimpses of stars. It starts off with several shots of Tyrone Power, indulging in a few moments of relaxation in his home, painting, first, and then dashing off a manuscript on his typewriter. Next comes an after hours love scene between Harold Lloyd and Mae Allison—but they are only statuettes of the stars who do the spooming. Douglas MacLean next welcomes Florence Lawrence to the Ince studio, and insists on showing her over the lot on a tandem bicycle. This tour takes them and the spectator, through a studio street of "sets." The anxious fans are then given several titles worth of information about who's who's husband and wife, among a number of the big stars. Next are some shots of baby leopards and lions, whose parents are animal actors. Then Peggy Cartwright, the cute little seven year old star has an argument with her director because she arrives at the studio late. Lloyd Hughes, the newest Ince star, closes the show by breaking in on the photographer who is making "stills" of several girls. Fans will doubtless find parts of it very entertaining.

"The Holy City"—Kineto Co.
Type of production: 1 reel pictorial
This reel brings out the fact that every day life in Jerusalem is very much the same today, as it was in Bible times. This is done by using quotations from the Bible descriptive of the city and its people, as sub-titles, and then giving a glimpse of a corresponding scene in the city today. This manner of presenting the views makes the picture far more interesting than it would otherwise be. It should make a very satisfactory filler, particularly in larger houses, when such a subject will harmonize will the rest of your program. There is first, a bird's eye view of the city, showing the old domed shaped roofs, and the cramped compactness of the buildings. Then, with a quotation from the Bible preceding each one, there are shown views of the market place, shepherds, and various types of inhabitants.

"The Dog Doctor"—Universal
Type of production: 2 reel comedy
This one features Harry Sweet in the principal comedy part, and what is much more entertaining, about the cleverest bull dog that's ever been seen on the screen. The performance of this dog puts the picture over easily as a first class offering. It should be a hit with children, and there are few grown ups who will not find a heap of enjoyment in the animal's antics. Sweet puts his stuff over pretty well, and when the business itself is funny, he gets all there is in it. Some funny stunts with a street car start it off, with Sweet having a harrowing series of experiences trying to make one stop, and then ducking the conductor after one does stop. He gets several laughs in the course of the two reels but the dog is the real star. Everything he does cannot be told, but it is not too much to say that he does everything but talk. In one scene the dog opens an ice box, takes out a bottle of milk, opens it and then pours but equal portions in the plates of several other dogs. Then he opens a box of dog biscuits and distributes them among the others. You can't go wrong on this one.

"The Grip Of The Law"—Universal
Type of production: 2 reel Western
The only criticism of this is its similarity in plot to so many other pictures of this type. It has one of the standard themes, where the cowboy hero is mistaken for a horse thief and is rescued from the outraged ranchers by the heroine, just as they are about to string him up. However, for audiences that like westerns, this one contains the necessary thrills and excitement. Jack Perrin is starred in it, and he makes a good cowboy type. A pretty girl plays opposite. Not much attention has been made to the fact that she tells the hero for a feature of this length it probably contains sufficient stuff. Unless your audiences eat up westerns, it will not prove better than a fair number.

"Daily Life in Modern Jerusalem"—Kineto Co.
Type of production: 1 reel pictorial
All of the reel is fairly interesting. There isn't anything of particular note in it, however, you can regard it as just an average filler. It will do very well in educational use, and in connection with religious instruction. It is made up of shots of the city of Jerusalem, its streets, buildings, and views of various types and nationalities that make up the population. Among the most interesting shots are those of the Damascus Gate, the walls of the city, in which are hundreds of the poorer shops and stores, the market place and the "walking place." There are some views of Hebron, the home of David, and it ends with a view of the town of Bethlehem.

Paramount Magazine—Famous Players
This issue starts off with the "20th Century Pictorial" giving a visual definition of the word "weather." It shows a young man making his first call on the lady of his choice. All either of them can talk about is the weather, until a lapse of an hour shows them seated very close together on the sofa, when the picture ceases to concern weather. Next comes another little story incident, showing how an old fashioned girl almost has her sweetheart vampied away by a "1921 Runabout," but finally holds him by giving him a tray full of delicious food. There are several laughs in both of these bits. The last number is a "Bud & Susie" cartoon, and this one is a riot. It's short but it's something. It's a humorous cartoon, and makes the whole thing go over. Just what makes it so funny cannot be told in so short a space but you can depend upon it being sure fire.
**Short Reels**

**Kineto Review—"Egyptian Museum in Cairo"—Kineto Co.**

Type of production...........................................1 reel pictorial

This reel will be entertainment to archaeologists, and people interested in things ancient, but will provide only fair entertainment for the big majority. Most of it is made up of views of relics of Egyptian civilization, on display in the museum at Cairo. First comes a shot of the work of excavating an ancient palace, by British engineers. Then the museum building is shown. This immense structure was opened in 1901, and cost $250,000 to build. The whole main gallery is shown. After that you are given close-ups of nearly every case in the museum, with a view of nearly every kind of an article which has been found in the ruins of the ancient civilization. Mummies, statues of the great kings of Egypt, furniture, and domestic tools and articles found in the graves are shown. Ornaments, examples of their sculpture in granite and bronze, their stone carvings, mummies of sacred animals, and samples of their “stone” literature, are all studied at some length. It ends with a view of the mammoth statue of Rameses second, and one of the Sphinxes.

**"Tribal Life in Palestine"—Kineto Co.**

Type of production...........................................1 reel pictorial

This reel is devoted to an intimate study of the everyday life of the Bedouin tribes, who make their homes in the country around the city of Jerusalem. Some of it is interesting but there is a great sameness to it. First some British soldiers are seen with Turkish prisoners, then comes a panorama of Jerusalem, taken from the Mount of Olives. The rest of the reel is taken in a Bedouin camp. The formalities of extending hospitality to strangers is shown, and the way in which the Bedouin Sheikh entertains visitors. All the guests are seen seated about a fire, on which a servant brews coffee in a large pan. Every one must drink some and there is considerable ceremony attached to the proceeding. When the vows are given by the men, they are escorted by an armed guard of Bedouins, who go through some more formalities before taking their leave. A fair reel.

**"Whirl O' The West"—Pathé**

Type of production...........................................1 reel comedy

Sush Pollard is starred in this reel, supported by Marie Mosquini and little dusky Sammy. There is some fast chase stuff that is fair amusingness, but the biggest part of the comedy is old. Pollard has very few gags that are laugh getters, and often pulls a face, not apparently knowing what to do. He's a tenderfoot in the west, in this town, and the bad cowboys use him pretty rough, until he performs some extraordinary horse back feats, and gets careless with his revolver. He gets off some acrobatic tricks that are clever, but most of the stuff falls short.

**"Under Cuban Skies"—Burton Holmes-Paramount**

Type of production...........................................1 reel travelogue

This one takes the audience on a complete tour of the city of Havana, and while several of the scenes may have a bad effect on thirsty spectators, as a whole it should be a reel of average interest. The entrance to Havana harbor is first shown with a long shot of Morro Castle. The ship approaches the fort and a good view is obtained of the castle and the whole water front, with the big guns lining its banks. Then follow views of the cathedral, in which the bones of Columbus are reposed for a time, street scenes in the poorer sections of town, and then several shots of the Prado, or boulevard, at the crossroad time of day. There are some country scenes, among them a pretty shot of a river. The largest golf club is shown, and shots of motor races, horses, and a Cuban cock fight finish it up. Some clever hucksters art titles add considerably to the pick.

**"All Aboard For Brindisi"—Burton Holmes-Paramount**

Type of production...........................................1 reel travelogue

This will give your audiences almost all the sensations of a sea voyage from Alexandria, Egypt, to Brindisi, Italy. Most of the footage is made up of scenes on ship board, and it makes a very interesting reel, a little different from the average travelogue. The ship leaves Alexandria, giving the spectator a view of the whole, water front of that place, and then follows it up for many of the famous ancient buildings and famous personages. They are seen on deck, at tea, and there are some good shots of the immense dining room aboard ship, at dinner time. This takes up most of the reel, but toward the end there is a panorama of Brindisi, and the boat is seen docked. Then come views of the Appian way, the ancient Roman roadway running across Italy, and which is still marked by crumbling pillars. A beautiful shoot of the Mediterranean runs to the end, which is very nearly all entertaining.

**Pathe Review**

Type of production...........................................1 reel magazine

This issue begins with a Hy Mayer Travelogue entitled "Such is Life at The County Fair," and is a succession of scenes common to a small town carnival. There are shots of the side show, the mechanical thing seekers. The next subject is the longest in the reel, and will probably prove of average interest. It shows the manufacture of paint brushes from pig bristles. The process is much more intricate than would be supposed, and the different steps in the work are well shown. Then there comes a slow motion bit, showing a drum major twirling his baton. The reel ends with some color views of a section of central France. There are some very pretty landscapes in this. It's just an average reel.

**"No Monkey Business"—Universal**

Type of production...........................................1 reel comedy

This one stars Joe Martin, the well known comic, whose actions at times are remarkably human. It's good entertainment for an average audience, and will certainly be a riot with children. The comic performs alone most of the time, and goes about his act in a business like way that is bound to get some laughs. He's in a dress suit most of the time, coming home from a night at the club, and he manages to appear comically intoxicated upon his arrival at his house. He has a bad time when the snakes start crawling around, and finally sweats "never again," with a most human expression on his face. It will be a little change if you have been running regular one reel slapsticks, and you can undoubtedly please them with it.

**Paramount Magazine—Famous Players**

This issue starts off with a novelty. It is called "Shimmy Geography," and it combines cartoons with shots of young ladies shaking a mean shoulder in several different lands. First the Hula in Hawaii, then a Mam'selle in gay Paree, then some dusky belles in the South Sea Isles, and finally a Broadway girl. They are not all shimmies, but examples of the most popular dances in the various countries. The next number is a short humorous story about a jealous husband who suspects his wife of receiving mail from another man, and comes home to find her embracing his supposed rival. The rival turns out to be a dummy, and the lady is rehearsing for a play. The balance of the reel is a cartoon—one with new characters in it. It's a clever one and has a number of good laughs in it. Better than the average number.

**"It's A Great Life—It"—Educational**

Type of production...........................................1 reel travelogue

A good travel reel taken in northern Canada. It is one of the Hudson's Bay Travel Specials. The title has reference to the life of a moving picture cameraman trying to get pictures in the north, with the thermometer hovering around fifty below. Some good shots of the snow covered hills and the traveling by dog sled, with all it's attendant difficulties, makes up most of the reel. They added some fish netting to protect the travelers from the extreme cold, how fish are seen through sixteen inches of ice, and the method of caring for the husky sled dogs. The titles add quite a lot of comedy to the reel, which is a thoroughly satisfactory offering.
WALTER E. GREENE

ANNOUNCES

The formation of his own organization for the distribution and sale of Productions of Quality.

Every Independent Producer desirous of securing efficient distribution and sale of their product are cordially invited to communicate

Walgreene Film Corporation
220 West 42nd Street (Candler Building, Suite 606) New York City
Diane of Star Hollow
**Melody**


**OH; THOSE LAMBS!**

Actors. Not 'movies.' Speakeys. Lots of Lambs don't like pictures. Won't work in 'em. Lots of 'em can't. Anyway they Gambolled. Last night. Been Gambolling for years. Quite an institution. But they broke years of rules. Years of precedent. And smashed old John W. Tradition. On the nose. Showed a moving picture. In the Clubhouse. Shades of—Well; their name is Legion. And it was a good picture. Not a hero-

(Continued on Page 4)
On Broadway

Broadhurst—"Over the Hill."

Broadway—Eugene O’Neill’s "Worlds Apart."

Brooklyn Strand—"Isobel or East Lyn’s Story."

Capitol—Buster Keaton and W. C. Crane in "The Saphead."

Criterion—Marion Davies in "Treasure.""44th Street."

"Way Down East."

Loew’s New York—"The General."

Today—"F.面ool’s Eye."

Tuesday—"Mary Miles Minter’s "All Souls’ Eve."

Wednesday—Charles Ray in "Teen and Phyllis."

Thursday—Lon Chaney’s "The Devil’s Garden."

Friday—Zena Keefe in "Foam." Edith Roberts in "Fire Cat."

Saturday—May Allison in "Marriage of William Asche."

Sunday—"Wiley Barry in "Rialto."

Rialto—"The Inside of the Cup."

Rivoli—Thomas Meighan in "Easy Road."

Strand—Charles Chaplin in "Kid."

Next Week

Broadhurst—"Over the Hill."

Broadway—Vera Gordon in "Greatest Love."

Brooklyn Strand—"The Inside of the Cup."

Criterion—Marion Davies in "Treasure."

44th Street—"Way Down East."

Rialto—"Bebe Daniels in "Can’t Help It."

Rivoli—"Straight is the Way."

Strand—Jean Paige in "Beauty."

New Stanley Subsidiary (Special to WID’S DAILY)

Dover, Del.—The Stanley company has been formed here under a capitalization of $4,000.

It is believed that the above will be handled by the company as an agency to the Stanley company. The company has been formed as an agency to the Stanley company.

For the benefit of the Stanley company, the company has been formed as an agency to the Stanley company.

The superiority of the RITCH Ey poster is base mainly on this fact, sells the greatest possible number of tickets.

RITCH Ey LITHO. CORP.

463 W. 31st St., N. Y. Phone Chelsea 8315.
The Prize Winner

prize offered for the best written by an amateur writer 1920, has been awarded by Emerson and Anita Loos to Fernie Bates, Macon, Georgia. scenario on "The Hereditary Runt" follows:

Valery is a poor child who works all day in the kitchen of a grand cafe. Day by day she stuffs the chickens, and never complains, but day by day the stuffing and the chickens. When she is born, she is born with the airy taint of wanting to stuff, so when he arrives at estate, he becomes a taxidermist. Melville becomes the greatest artist of his city, and once chosen by the belle of the town to be the affair of his heart.

The belle's name is Valery, right before the wedding she by Valery at last. While he is there, Valery in the room for a moment, leaves alone with her little dog he loves. Suddenly the awful scene begins to take over. His gaze wanders from the dog to the hole in the wall that he was the stuffing sticking out. He struggles and struggles, the awful hereditary taint. The big scene of the picture could be played by John Barrymore. Finally he can stand it no more and stuffs the dog. When returns to the house, he does not come. She asks the truth and there are no telling bells the next day. Melville himself.

The story continues for Melville and Valery, and all their adventures.

For Anglo-American Unity

A number of well known film men have been designated to serve as directors, until the first meeting is held, of the Anglo-American Unity League, Inc., which has for its purpose the cementing of friendly relations between England and America.

Sojourning in Florida

Anita Loos has departed for Palm Beach to finish the script of "The Contended Woman" for Constance Talmadge. She was accompanied by Miss Talmadge herself. She will return to New York to make the picture with her husband, John Emerson, after the scenario has been properly revised.

Dustin in St. Louis Hospital

St. Louis—Edward Dustin, president of the Producers Film Corp. of Hollywood, is at the Manhattan Hospital suffering from a general breakdown. His corporation is producing "The Enfoldment" featuring Florence Lawrence.

Anna Nilsson in Warner Film

Anna Q. Nilsson is cast in "Why Girls Leave Home," which William Nigh is directing for Warner Bros. at the old Universal studio in Fort Lee. Miss Nilsson, who was to be starred by S-L Pictures, releasing through Metro, but whatever deal was under way has fallen through. She appears in one S-L picture, "Without Limit."

New Fischer Company

(Special to WID'S DAILY)

Albany. N. Y.—David G. Fischer is one of the incorporators of the David G. Fischer Photo Play Corp. formed here with a capitalization of $100,000. The other incorporators are F. Stinson and J. B. Murray.

Fischer is at work on a feature called "In the Shadow of the Dome" for Fox-Fischer Prod.

W. E. Raynor, local Pathe manager, is ill at home.

State Right Buyers

IMMEDIATE RELEASE

PUNCH, PLUS HEART INTEREST, MAKES WONDERFUL BOX-OFFICE HIT

THE SUPREME PASSION

Written by Robert McLaughlin and Charles T. Dazey

Played by FLORENCE DIXON

And Notable Supporting Cast

You Can't Beat a Combination of the Authors of "THE HOUSE WITHOUT CHILDREN" and "IN OLD KENTUCKY"

Will Go Everywhere—No Censorship Worries

Act Quickly—Telephone—Wire—Call

ROBERT W. PRIEST, Pres't
The Film Market, Inc. No. 503, Times Building
Melody
(Continued from Page 1)

villain thing. Not at all. One of Urban's Kinetos. Haven't heard how they liked it. But all others do. So maybe the Lamb's will. Still. They Lambs. And you never can tell.

ELEMENTARY ACCOUNTING

Sounds like a primer. Public school stuff. And all that.


This "elementary" stuff seems worth while.

GLORY BE

It happened. In this industry. No one would have believed it. Some institutions never die. Whether they're right. Or wrong. Just go on doing them. But the break came Tuesday.


ROW ON

It's happened. That row between the National Association. And the Cohen M. T. O. Just had to happen. All figured out long ago. National wires exhibitors to work with their organization to beat censorship. Cohen's crowd wants to know why? Aren't they big enough? To handle the exhibitor end of things? And that sort of argument. Exhib organizations demand Brady leave field. And go back home. And Bill won't. Keeps on traveling. And talking. Trying to beat censorship. And there's a pretty kettle of fish.

Great business, this. You never know "where it's at."

THE FOUR HORSEMEN

To be reviewed later. But this can be said: It's there. The Great War figures as background. Some will say: "War stuff—that let's it out." Wrong. All wrong. We forget too quickly. Many have passed its grim memory to the discard. It is well to have it remembered. To recall its terror, its horror. To know why there these terrible taxes; this upset of world's commerce. And "The Four Horsemen" will recall it. Vividly, splendidly.

Roy Ingram at Ritz. Received a h Alf of congrats. From many prominent people. Took it easily. Kinda young to turn out a big trick like this. Modest, too. His appreciation shows in his handclasp.

WATCH YOUR DATES

Re distributors. Metro Week Feb. 28. All set. Lots of booking. Looked like a cleanup. Then First National announced "The Kid" for release in and around New York on same date. To be followed the next week in outlying sections. Going to affect Metro Week surely. Associated Producers also releasing first Bennett special about same time.


MORE STOCK COMING

Loew syndicate. Expected to release 100,000 shares. About March 1. Just an approximate amount. Friends of corporation expected to take up three-quarters of this. Rest goes on market. Wonder what will occur? Why not wait. Condition of general market may have something to do with what happens.

DANNY.
Big Business

Kid" Playing to Capacity in England

The Strand on Sunday topped the list of the previous Sunday with "Kid"—and this is the second week for the film. Manager Joe Pitchet is putting on seven shows a week, the first starting at noon and the last at 11:10 at night. We still have the police reserves said Pitchet yesterday. He doesn't seem to be any end in sight.

5th Chicago Week for "The Kid" (Special to WID'S DAILY)

"The Kid" is playing its week at the Randolph theater.

Indefinite Run in St. Louis

"The Kid" has entered the second week of its indefinite run at the New Central. Capacity business rule.

18 Showings in Boston

"The Kid" was shown at exhibitions for a week and William Hurston put on 12 shows a day. He hed the theater 45 minutes before regular time to accommodate the folks.

26 From Greene

For Federated Distribution—Franchise Holders in Los Angeles for Discussion (Special to WID'S DAILY)

Los Angeles—The Federated Film Exchange franchise holders are here today for a three day session at Byron Hot Springs, near San Francisco. A meeting has been made, which the latter charged that the National Association was distributing 26 features from the Wagonaire Film Corp., Walter E. Greene's new distributing company. Federated, it was re-called, is handling several of Greene's pictures at the present time, among them being "The Servant in the House" and "The Good Bad Woman." Federated also announced distribution of 52 Chester releases during 1921.

Loew Answers

Says Nat'l Ass'n Had No Right To Use His Name on Telegram—Denial from N. A. M. P. I. (Special to WID'S DAILY)

Marcus Loew has answered the letter sent out by Sydney S. Cohen last week, in which the latter charged that the National Association was sending out telegrams signed by association members asking exhibitors to join the exhibitors' division of that body. Cohen charged that an attempt was being made to disrupt the M. P. T. O. In Loew's answer to Cohen, the following paragraph appeared:

(Continued on Page 2)

Williams Loses Case

Supreme Court Justice Biju yesterday denied the application of John D. Williams, for an injunction to restrain Barrymore from appearing in motion pictures or theatrical performances. Williams sought specifically to restrain Barrymore from appearing in "Macbeth," for Arthur Hopkins.

Vidor A. P. Member

Organization is Now the "Big 9"—His Latest, "The Sky Pilot," for Cathrine Curtis (Special to WID'S DAILY)

Los Angeles—Announcement has been made here by Associated Producers, Inc., that King Vidor productions will be distributed by A. P. Vidor has been busy of late in finishing "The Sky Pilot," for which he was specially engaged by the Catherine Curtis Corp. This production will be distributed through Associated First National.

King Vidor's affiliation with Associated Producers increases that group to nine.

Famous Field Changes

Joseph H. Gilday has been transferred from Kansas City to Chicago where he will succeed Harris P. Wolf because district manager for Famous Players. Gilday is succeeded at Kansas City by F. B. McCracken of Salt Lake, and the latter by M. H. Wilson. H. F. Schaefer goes from New York to the Boston office as branch manager and Phil Reisman is elevated to a district managership with charge of Minneapolis, Des Moines and Omaha. R. C. Libau is restricted to Kansas City and St. Louis.

Appeal for Fair Play

First National yesterday issued a statement characterizing as "unfair" the recommendations made by the T. O. C. C. regarding the Chaplin contracts as affecting "The Kid." The statement pointed out that B. S. Moss, Marcus Loew and William Fox agreed to price increases, although they were members of the T. O. C. C. committee that advised against such a move; that it was unfair to expect to secure a six-reeler under the provisions of a contract that called for a two-reeler or a three-reeler. Incidentally it was stated that First National had not received copies of the committee's recommendations which were said to have been mailed last week.
Hope feel F. connected. Hope feel F. connected.

Hess Goes to Boston
Gabriel L. Hess, chairman of the censorship committee of the National Association, left for Boston yesterday in connection with the censorship problem in that state.

Brady in Bismarck Today
(Special to WID'S DAILY)
Bismarck, N. D. — William A. Brady will be here today in connection with censorship. He is at present working in the Dakotas, Montana and Washington.

Nellan Due Tomorrow
Marshall Nellan is due in New York from the coast tomorrow. He will make one picture in the east. Pete Smith arrived in New York last Sunday night, and Colleen Moore is due today. David Kessen, Nellan's cameraman is due today.

Rosson's Still With Goldwyn
(Special to WID'S DAILY)
Los Angeles—Goldwyn has retained the Rosson brothers, Arthur, Dick and Hal, to edit two Betty Compson productions.

Have you heard of Hope Hampton's new release?

Between two films of equal merit, the one accompanied by Ritchey posters is the one that shows satisfactory box office receipts.

RITCHEY
LITHO. CORP.
406 W. 31st St., N.Y. Phone Chelsea 8388

STATE RIGHTS
A Sensational Whirlwind

“His Enemy’s Daughter”
Our next release now ready for all territories

“The Unfortunate Marriage”

Plays to 9,400 in Day with 1,500 Seat Theatre

House Records Broken in American at Denver by Charles Chaplin in “The Kid”

THE KID
“American Theatre broke house records with Charles Chaplin in ‘The Kid.’ House seats 1,500. There were 9,400 paid admission, first day. Largest attendance and receipts in history of theatre.”—Alvah G. Talbot, Denver, Colo.

PASSION’S PLAYGROUND
“Best liked picture Katherine MacDonald has appeared in up to date. One cannot go wrong on Miss MacDonald and First National.”—W. B. Sweezy, Dortha Theatre, Manville, Wyo.

GO AND GET IT
“Full of pep and punch. Bustles with action from first title to end. A live wire story that has mystery, comedy, love and fascination. A humdinger.”—Chicago Daily Tribune.

THE DEVIL’S GARDEN
“A powerful picture, one of the best of the year. Scenes grip the spectator with their truthful sincerity.”—Los Angeles Express.

THE FIGHTING SHEPHERDESS
“Extra good. Anita Stewart surely gets the business. Full house and 100% satisfaction.”—G. F. Rediske, Star Theatre, Rye gate, Mont.

NOMADS OF THE NORTH
“Very good picture; very good business. Pleased my patrons very much.”—George W. Ring, Society Theatre, Seattle, Wash.

THE JACK-KNIFE MAN

WHAT WOMEN LOVE
“A grand picture. Pleased them all. Annette Kellerman and water scenes wonderful.”—Oscar Troyer, Lyric Theatre, Rugby, N.D.

First National Attractions

Same powerful reasons why There'll be a Franchise everywhere
Editorial Opinions—F. P.-L.

Criticism—Although some may find it tedious, others will enjoy only parts of it.

**—** Marion Davies in thrilling picture "Treasure."**—** Always gratifying as a spectacle, two of the great strengths of the picture in form of anything that may be construed as illegal in real life, and films have been interpreted as being in that category.

Ban On in Kalamazoo
(Special to WID'S DAILY)

Kalamazoo, Mich.—An archaic law regarding the showing of posters and films has been revived here with the result that all theaters are expected to be closed.

The law passed before films became popular, bans the exhibition in public places of any picture that may be construed as illegal in real life, and films have been interpreted as being in that category.

Indianapolis Theater Opens
(Special to WID'S DAILY)

Indianapolis—The State theater was opened last night. It is the latest addition to the Loew string and the opening was attended by a large party of film stars who were brought in from New York. Mr. Loew attended personally.

Victor Kremer Film Features, Inc., have issued the first number of a house organ called "Texas Tidings."

The words

"EASTMAN"

and

"KODAK"

are stencilled on the margin of the sheet that first made motion pictures practical.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Hicks Transferred

John W. Hicks, Jr., assistant sales manager of Famous Players, has been appointed manager of Feature Films, Ltd., distributors of Paramount pictures in Australia and New Zealand. Hicks will succeed Alice Lorrimore, resigned. With Mrs. Hicks, he leaves on Thursday for San Francisco, where he will board the Ventura, which sails March 1st for Sydney.

Eastman Dividend Declared

Eastman Kodak have declared a regular quarterly dividend of 2½%, payable on April 1, to stockholders of record at the close of business Feb. 28, and a regular quarterly dividend of 1½% on the preferred, payable same as above.

Theiss Apprehended

(Special to WID’S DAILY)

St. Louis—John Theiss, assistant manager of Loew’s Garrick, who was short $2,800 in his accounts, was brought back from Milwaukee. He claims to have lost the money shooting craps at Madison, Ill.

Christie Feature for R.C.

(Special to WID’S DAILY)

Los Angeles—It is understood that Robertson-Cole will distribute “See My Lawyer,” a full length feature produced by Christie with T. Roy Barnes. The same distributor is handling “So Long Letty,” another Christie feature.

Soskin Here from Canada

Ike Soskin of Soskin’s Photoplays, with offices in Toronto, is in town for a few days looking over various pictures with a view of arrangement for distribution for the Dominion. He can be reached at the office of Nat Levine, Plymouth Pictures, 140 W. 42nd St.

Voted Steffes $10,000 a Year

(Special to WID’S DAILY)

Minneapolis—The United Protective Theatrical League, the M. P. T. O. ally in this territory, has voted W. A. Steffes, president of the organization, an annual salary of $10,000 with all expenses defrayed.

At a meeting of the board of directors, Harry Dryer was elected to fill a vacancy on the board and W. H. Jacobs was named as executive secretary. The board has been increased to 10 members.

Moved and Moving

The Export and Import Film Co., Inc., will move next Monday to the 4th floor of the Godfrey Bldg., 729 7th Ave. The offices are now being moved ready. Harry Chandele and William B. Laub have moved from the 6th floor of the Leavitt Bldg., 130 W. 46th St., to the 8th floor where the offices are larger.

Walsh-Fielding Prod., Inc., have taken a suite of offices in the building at 118 W. 44th St. Mary Murillo is preparing the script for the company’s picture.

Could he get her away before the Killer appeared? An intense moment in the Benjamin B. Hampton production, “The Killer.” Distributed by Pathe.

—Advt.

Betwood Handling Reissues

(Special to WID’S DAILY)

Philadelphia—Betwood, Inc., has ready a series of about 100 one reel comedies made some time ago with Charles Murray and Mabel Normand as stars. The pictures have been re-edited, titled and new prints made so that to all intents and purposes they are new.

Some of them were recently shown to local exhibitors in four Market St. theaters and were well received. “Bill” Hennessey, formerly of National Booking, is handling the pictures.

CONTINUITY that COUNTS

Paul Schofield

Free Lance

Adaptations: Editing

CURRENT RELEASES:

“Rose of Nome”—Fox (West Coast)

“Smilin’ All the Way”—David Butler

“Girls Don’t Gamble”—David Butler

“Tiger’s Coat”—Hodkinson—All-Star

“Just Pals”—Fox (West Coast).

IN PRODUCTION:

“The Quarry”—Meighan—Famous Players

HOLLYWOOD HOTEL

Hollywood, Calif.

CREATIVE CONTINUITY
Signs’ Compson
To Star For Famous Players—Work on Initial Picture Starts April 1
Betty Compson has been signed by Famous Players-Lasky Corp. for a period of five years. Miss Compson arrived in New York on Sunday and is expected to start work at the Lasky studio on April 1. Famous Players intend using one of the company’s most important directors on the Compson productions. Just who this individual is was not made known yesterday.

Lasky Leaves
Jesse L. Lasky left for the coast yesterday on one of his periodic visits to the Lasky studio. Lasky on his arrival will make arrangements for the production of “Peter Pan.” Sir James Barrie will come to the U.S. for the purpose.

“Shortly after my arrival in Los Angeles,” said Lasky, “Thomas Meighan will come to East to do Booth Tarkington’s “The Conquest of Canaan.”

“Will he be directed by Roy Neill. Following this, Mr. Meighan will do Peter B. Kyne’s ‘Cappy Ricks’.”

“Roxy” Denies Report
S. L. Rothafel denied yesterday the reports that, by virtue of the Shubert vaudeville deal, the Capitol would house the regular Winter Garden shows and the latter theater as well as the Central would show Shubert vaudeville.

“Roxy” said:
“There isn’t a theater as profitable in the world as the Capitol. Why should there be any change?”

Melford Film for Criterion
“The Faith Healer,” a George Melford Prod., is scheduled for a run at the Criterion as soon as “Buried Treasure” closes at that house. The date has not been determined upon. An extensive bill board campaign in behalf of the Melford film is under way in northern Jersey and up-town New York.

uy’s Kyne Story
Walsh to Produce It—Purchase m Hearst Causes Consider-able Surprise
A. Walsh has purchased the rights to “Kindred of the Storm” by William Randolph Hancock. This is the story by Peter Doherty which occasioned considerable excitement when it first appeared in the Cosmopolitan magazine. It is particularly enthusiastic about the story, which he thinks unusual opportunities for pictures.

Frank Borzage started work on a present Wallingford picture, “Kindred of the Storm,” for the Famous Players release. He worked on the picture, it is said, at the time the rainy season occurred in the Oregon woods. Further understood that after a slumber sum of money was spent, production was abandoned and re-oriented east.

purchase of the Kyne story by occasioned considerable sur-prise yesterday especially since, at one of publication, Hearst is to have refused upwards of $25,000 for the Kyne studio. Hearst owns the rights to the novel’s value story as a piece of a film material selected Borzage to make use of director’s success, Humoresque.”

A Film in Bankruptcy Court
A petition in bankruptcy has been against Legend Film Prod., 120 W. 42nd St., by the following bankers: Abraham Wilson, Clara Louise Linde, and Tevie Collins, Jr., $325. It is stated that liabilities are close to $1,500.

Shipman is interested in the company. His niece, Edna Shipton, was the star of the two-reel picture the company had made. It is understood that several pictures have been completed.

Sailing Postponed
A party of film folk scheduled to sail for Europe today will not leave Friday. The boat’s sailing date was postponed.

In Chicago
(Special to W.P.D’S DAILY)
Harry Reichenbach and Max Berman are here in behalf of sal.
Coast Brevities

(Special to W.P.D.'S DAILY)


Reports from the Clara Barton Hospital state that Madge Tyrone, scenario writer, is rapidly recovering from a severe injury sustained when an automobile in which she was riding skidded and turned turtle in an attempt to avoid collision with another car.

George Melford, with his company, leave for the North this week for some important scenes in his production "The Money Master," by Sir Gilbert Parker, for which he and Sir Gilbert wrote the scenario.

The cast for "Made in Heaven" in which Tom Moore is being starred by Goldwyn, has been completed with the addition of John Gilmore, Florence Wood, Charles Eldridge, Rene Adore, John Cossar and Fronzie Gunn.

Wallace Worsley, directing Leroy Scott's first original screen story for Goldwyn, will take the company to San Francisco this week for exteriors. The author, who has been on the set every day, will accompany the company on location.

Reginald Barker is making good progress on Rupert Hughes' "The Old Nest" for Goldwyn. Hughes, who also wrote the continuity for the story, spends most of his time on the set.

At annual meeting of the I. A. T. S. E. R. "Speed" Hosetier was elected president. At a recent meeting of this organization it was decided a ball would be held in April.

"Bob Hampton of Place," which is expected to be Marshall Neilan's most spectacular production, has been completed and will be released early in March.

With the shooting of some preliminary scenes for "Muffled Drums," John M. Stahl has started the production of his first all-star offering under the Louis B Mayer banner.

GAUSMAN.

Incorporations


Albany, N. Y.—Urbana Film Corp., New York; 2,000 shares common stock, no par value; active capital $5,000. Incorporators: O. I. Hamberger, M. Hirsch and J. H. Buck, 2 Rector St.


Cohen Back From Abroad

Harry J. Cohen, foreign man at Metro, has returned to New York after a 10 weeks tour of the European continent. He visited Paris, London, and other cities in Germany, France, England and Italy.

Pioneer's St. Louis Office

St. Louis—Appropriate crier to the change of Pioneer Film, the company is changing from 3435 Olive St. to 2427 Olive St. This is the location of the old 3435 Olive St. Office.
Total perfection, new state, perfection.

The new program of the Criterion has for its feature Marion Davies’ latest Cosmopolitan production, “Buried Treasure.” An appealing and charming scenario has been arranged, consisting of a Spanish garden set, with everything in costume. Vera Myers and Paul Oseard are the principal dancers and Eduardo Alvaro the soloist. The music is off-stage and is effective, but would more to the shadow of the director’s movements could not be seen by the audience. The feature is followed by an off-stage comedy, called “Here, There and Everywhere” on the program. It contains several of the new drawings, which are continuous line, and two or three Bray subjects.

Capitol


Rivoli

“La Bamboula,” is the overture at the Rivoli Theatre. The Rivoli Pictorial follows, and then Emeritus List, basso profundo, sings “The Big Basin Viol.” Thomas Meighan in “The Easy Road,” is the feature. This is followed by the Bal Masque, a dance number. Jack Sennett supplies the comedy with “This Unhappy Finish,” and then the usual organ solo, this time selections from “Faust.”

At Broadway Theatres

More Opinions

“The Easy Road”—F. P. L.

Rivoli

POST—The effort is well balanced, the procedure natural enough, one step to another. But the whole thing is made to get along on three legs when it might as well have had four.

EVENING WORLD—“The Easy Road,” will make it easy for Rivoli cashiers.

“Buried Treasure”—F. P. L.

POST—This time has been made truly absorbing without compromising entertainment.

EVENING WORLD—May be one of the most coveted screen personalities, but she does some real acting. But you’re bound to be entertained, for the picture is lavishly staged and very well done.

“The Seahorse”—Metro

Capitol

WANTED

Will Pay Cash For Print of “UNCLE TOM’S CABIN”

Address K-2 c/o Wid’s Daily

PRIVATE OFFICES

For rent in suite. Immediate possession. Apply 117 W. 46th St. Room 203

D. W. Griffith, Inc.

Printing Developing Tinting

Laboratories

Mamaronck, N. Y.

ALBERT L. GREY

General Manager

The projection brilliancy and print perfection in “WAY DOWN EAST” is a tribute to the efficiency of The Griffith, Inc., Laboratories.

The capacity of our modern equipment makes it possible to undertake a limited amount of high class printing and developing.

For all particulars apply to:

F. Wynne-Jones

Business Manager

305 Longacre Bldg.,
New York City
Phone: Bryant 6761, 6762, 9486
No Contract
Signed By Lillian Gish With D. W. Griffith For Former's Appearance in "Faust"
Lillian Gish stated yesterday that, contrary to reports, she has not definitely determined to appear as Marguerite in "Faust," which D. W. Griffith plans to make as his next production.

Miss Gish admitted that Mr. Griffith had approached her on the matter but that she had not decided definitely just what she would do.

The Griffith offices stated that "Faust" will be the most lavish production that the producer has ever made. He plans to spend considerable time and money on the picture. The laboratories at Mamaroneck are now available to independent producers.

"Dream Street," Griffith's next production, has been completed and is now being cut. It will be released through United Artists some time in April and will not go out as a special, although there was talk that it would.

Powers Seeks 30% Duty (Special to WID'S DAILY)
Washington—P. A. Powers is here for the purpose of asking the Ways and Means Committee to put a duty of 30% ad valorem duty on imported raw stock.

Powers, when he appears before the committee, will deny that there is any combination in raw stock manufacture and will endeavor to impress the fact that unless protection is guaranteed the three distributors of raw stock who have entered the market since the war they will be wiped out because of foreign competition. Powers' testimony will supplement that of J. E. Brulatour, who appeared here last week.

All Sold
Carroll H. Dunning, vice-president of Prizma, Inc., returned from Chicago yesterday where he closed the last territories for his company's product and left at once for a month's vacation in Chicago.

Prizma is working with the so-called "black and white" producers and has arranged for a colored introduction for "The Four Horsemen of the Apocalypse." The same was done for "Passion," "Kismet" and "The Gilded Lily."

Brooklyn Eagle Attacks Films
The Brooklyn Daily Eagle carried a full-page feature article on Sunday by Frederick Boyd Stevenson advocating a "clean-up day among the movies." The article suggested that every preacher in Brooklyn should preach the "sermon of the movies," and then went on to discuss what various church organizations were doing to secure clean pictures.

"Kismet" in Boston (Special to WID'S DAILY)
Boston—"Kismet" opens at the Majestic, a legitimate theater, on Monday at $2 top. Two shows a day will be given and an extensive campaign is under way. Ace Berry, formerly with Mayflower, is handling publicity for the production.
Reorganization

Of Associated Exhibitors Almost Completed—Arthur Kane Figured In It—Definite Plans Later

It is understood that a reorganization of Associated Exhibitors, Inc., has practically been completed and that Arthur S. Kane figured prominently in bringing this about. Definite plans for the reorganized company are now being shaped. It is understood that they are of a nature that will involve the enrollment of a large number of exhibitor members, and that one of the most prominent exhibitors in the country will head the organization. New distributing contracts with Pathe are understood to be in process of formation.

WID'S DAILY has indicated that an important deal was on affecting Associated Exhibitors when the new corporation was formed in Delaware last week, with a capitalization of $3,100,000.

Other than admitting that he had figured in some of the affairs of Associated Exhibitors, Mr. Kane refused to discuss the matter yesterday.

Lichtman Returns Shortly

Al Lichtman is expected back in town next week from the coast.

Neilan Arrives

Marshall Neilan arrived in New York yesterday from the coast. Colleen Moore and David Nessel, cameraman are also here.

Knows Nothing About It

(Direct to WID'S DAILY)

Dallas—When Y. F. Freeman, general manager of the Lynch Enterprises, was asked relative to the report that his organization was negotiating for the Famous Players-Majestic Corp. theaters in St. Louis, he said:

"I cannot discuss the matter as I know nothing about it."

Freeman will go to New York shortly.

Famous Players Dividend

Famous Players have declared a regular quarterly dividend of $.20; payable April 1 to stockholders of record at the close of business March 17.

Price, Waterhouse & Co., auditors of the corporation, now has a staff of men in the company's offices going over the books. The annual financial statement will probably be issued in two weeks.

Five To Start

As an additional move in his plan of organizing a chain of theaters for indefinite runs of pictures, A. H. Woods, in conjunction with Robert McCormack of Chicago, has purchased a plot of ground on Tremont St., Boston, adjoining the Shubert theater, for the erection of a new theater. The plot is 100 x 140 ft., and the theater will seat 1,800. Ground will be broken on May 1st.

To this same purpose will be devoted the new Apollo in Chicago, which Woods built in conjunction with McCormack; a theater in New

Eaton's Move

Jack Eaton of Town & Country Films will hang his hat up Monday next at Goldwyn and take charge of the sale and distribution of the short reels and Bray product, now being distributed by that organization.

It is understood that this will in no way interfere with the operation of Town & Country Films sport pictorial short reels, now being handled by Eaton.

Although details of the plan are being withheld it is expected that Eaton will make some interesting changes and improvements in Goldwyn so far as the short reels are concerned. In addition to the Bray pictorial and animated cartoon features, Max Fleischer's Inkwell feature, the Enigma nature studies and a series of Capitol Comedies, it is understood that several other features of short length will be incorporated in the distribution.

Sport pictorials are now being released through Arrow.

Eaton was at one time manager of the Strand.
Profit $615,736
(Continued from Page 1)

$179,992 the Record

The high level reached by "Way Down East" was the week ending Jan. 1, when $179,992 was grossed by the production. This represents the total business done by the film wherever it played at that time. There were about 10 companies on the road.

The profits accruing to D. W. Griffith, Inc., for that week were $117,47430, this figure reached after theater rentals and actual cost of operation have been deducted.

The picture has grossed $3,179,012.73, of which $1,415,736.34 goes to the Griffith company, after operating costs are deducted.

The production cost has been placed at $800,000, which would leave a net profit of $515,736.34.

There are now 17 companies on the road, the last having opened in Cleveland a short time ago.

The figures indicate that, on an average, the company's operations are about 1/3 of the gross receipts. This is evident by the approximate differences between the total receipts and the company's share as outlined in the following table:

<table>
<thead>
<tr>
<th>Work ending</th>
<th>Box Office Receipt</th>
<th>Company's Share</th>
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<tbody>
<tr>
<td>Sept. 18</td>
<td>$2,501.50</td>
<td>$2,501.50</td>
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<tr>
<td>Oct. 16</td>
<td>16,905.24</td>
<td>12,753.15</td>
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<tr>
<td>Nov. 30</td>
<td>11,300.75</td>
<td>9,185.75</td>
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<tr>
<td>Dec. 15</td>
<td>39,112.25</td>
<td>21,462.25</td>
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<tr>
<td>Jan. 9</td>
<td>46,318.75</td>
<td>24,311.25</td>
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<tr>
<td>Feb. 20</td>
<td>16,476.25</td>
<td>9,016.25</td>
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<tr>
<td>Mar. 25</td>
<td>74,053.25</td>
<td>46,090.81</td>
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<tr>
<td>Apr. 25</td>
<td>71,442.54</td>
<td>45,742.54</td>
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<td>May 31</td>
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<td>June 18</td>
<td>100,749.75</td>
<td>57,749.75</td>
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<tr>
<td>July 12</td>
<td>114,867.91</td>
<td>57,434.91</td>
</tr>
<tr>
<td>Aug. 17</td>
<td>107,438.72</td>
<td>53,719.36</td>
</tr>
<tr>
<td>Sept. 27</td>
<td>118,087.87</td>
<td>61,097.87</td>
</tr>
<tr>
<td>Oct. 10</td>
<td>153,935.59</td>
<td>67,236.51</td>
</tr>
</tbody>
</table>

Total: $2,179,012.73 | $1,415,736.34

I WILL BUY

if you have any interesting foreign travel subjects, no matter how old, I will pay spot cash for the negative. The price must be low and the negative in good condition. (No doped negative considered). Send full description and rock-bottom price in first letter as I have no time to dicker.

LECTURER

Box—F. 16 c/o Wid's

Screen Rights to "FINGER PRINTS" For Sale

Full of the greatest mystery dramas ever conceived. Call or phone.

P. H. Van Lec
306—Madison Ave.,
Van 7559

for records remember richardson's

- the threes in music

WHERE does Woods go to get his p from?

Steck With Robertson-Cr

H. Tipton Steck has term six months' engagement with Richer Read, in which time he will write stories for Louise Glaman, in "The Leopard Woman." "Love, I Am the Woman," which is just completed.

Robertson-Cole has engaged and he has just completed the location and scenario of "The Flirters." Christy Cabaniss's next production is starting immediately on an all-star cast.

C. B. Price has appointed Dick Ross the Chicago and St. Louis representative of his company.

The purest of wells can be polluted—and the best of films can be spoiled through the use of cheap posters. Play safe. Use RITCHEY posters.

RITCHEY LITH. CORP.
406 W. 31st St., N.Y. Phone Chelsea 831

Magnet Productions Corp.:

voters inspection of the rev

editions of

THE ESCAPE and THE BATTLE OF THE SE

Supervised and personal directed by

D. W. GRIFFITH

with the following stars included in the casts:

Lillian Gish
Dorothy Gish
Donald Crisp
Robert Harron
Blanche Sweet
Mae Marsh

Offers will be considered exclusive rights to these duties.

Magnet Productions Corp.

1780 Broadway, New York.
Tour Extended

Jim A. Brady going to Coast on Censorship Problems—Itinerary Completed

Jim A. Brady has decided to clear through to the Pacific coast. His decision to extend this trip was made at the request of the executive committee of the National Association of Theatre Owners in Denver, F. E. Hickey of the National Film Exchange Board of Trade, and H. T. Nolan of First National will act as a steering committee for Brady.

At Salt Lake City he will be met by Ray W. McCarthy of the Intermain Film Board of Trade, and C. H. McCracken and Louis Wiens of Famous Players. In the west, Jensen of Jensen & Vonberg will cooperate with Brady, while companies throughout his route to Helens, Seattle and Portland.

Seattle, J. A. Koerpel of Gold and Harold Siegman of the northwest Board of Trade will receive Brady. Fred Dahmen of Turner & Dahmen, San Francisco, is arranging a gathering of exhibitors and managers. A mass meeting of producers, distributors and exhibitors headed by Sol Lesser, is being held in Los Angeles. President of the Producers Association, Mr. Reynolds, Secretary, and L. Michael Hanlon of the Los Angeles Film Board of Trade, are on committee of arrangements. Jesse Lasky expects to be in Los Angeles in time to meet Brady.

Competition in Bremerton

(Special to WIDE'S DAILY)

Bremerton, Wash.—As an outgrowth of the recent strike of union attorneys and musicians in Jensen & Herbert, theaters are making a move to entice the Seattle film studio to set up a rival organization. With a union official as facet, and with the encouragement of local managers, these theaters were closed by Jensen & Van Hetten.

W. L. Douglan opened the old cinema skating rink with "Mark Zoro" and "Klamer." Success so great that Douglan interested himself in the venture and is building a new theater which will open as the Union on Feb. 22.

Shipman Not Interested

(Special to WIDE'S DAILY)

Shipman, quoted yesterday, was not interested in the ad of Legend Film Prod., which proposes to след to the theater business as an involuntary petition filed against the company. Judge Knox appointed Gerald Jackson receiver for the new firm.

New Bill in Minneapolis

(Special to WIDE'S DAILY)

Minneapolis—An ordinance has introduced which would ban the showing of "crime films" in Minneapolis. The bill would amend existing ordinance requiring licenses for theaters.

W. T. Bennett of National Exec., Inc., leaves this week for Angeles.

Exhibitors and Exchanges Arrive at Unanimous Agreement Throughout Country

REALIZING that the direct contact, so fervently desired by every unit in the motion picture industry, solely affects in the final analysis the exhibitors and the exchanges, the leading men in these two important divisions have unanimously selected the regional trade press as their ambassadator.

SIGNED UP IN MINNEAPOLIS

J. F. Cubberley, Manager of Associated First National exchanges reports that from an advertiser's standpoint it makes more sense for his Minneapolis and Milwaukee exchanges than all other trade journals combined.

G. A. Ehrmann, Board of Trade Director for the Protective League, heartily commends AMUSEMENTS for the fearless and honest stand it takes on all questions of vital importance.

PHILADELPHIA LAUDS PLAN

John L. Churchill, manager of Famous Players Lasky exchange, declares that the one hundred per cent circulation of THE EXHIBITOR makes it an indispensable advertising medium.

A. J. Fischer, President of the Exhibitors' League of Eastern Pennsylvania, Southern New Jersey and Delaware, says that the exhibitors prefer THE EXHIBITOR to other trade magazines.

HARMONY IN KANSAS CITY

H. Taylor, Manager of Pathe Exchange, announces that THE REEL JOURNAL has carried its advertising since its inception and that he feels it will continue to meet the good results from the money spent as the exhibitions are highly enthusiastic about the publication.

A. M. Elias, Secretary of the Motion Picture Theatre Owners of Missouri, commends the REEL JOURNAL as being a really worthwhile regional trade paper and recommends it to every exhibitor and exchangean in the industry.

UNANIMOUS AROUND THE COUNTRY

T. H. Hirsch, Manager of Lightning Photoplays Service of New England, in talking about results, declares that he has conclusive proof of the great advertising value of THE NEW ENGLAND EXHIBITOR and that almost daily he hears favorable mention of the publication from exhibitors. Leading theatre manager of Ten Theatres, writes from Fall River, Mass., that in the fifteen years he has been in the theater business, he feels that THE NEW ENGLAND EXHIBITOR is the best publication he receives.

THEY AGREE IN ATLANTA

Jas. A. McWhorter, Manager of Pathe Exchange, asserts that SOUTHERN PICTURE NEWS is a valuable magazine as an advertising and news medium and heartily approves of the cooperation regularly as the exhibitors of the Southwest look forward to it.

AGREEMENT AFFIRMED NATIONALLY

Paul Lazarus, President of Associated Motion Picture Advertisers, occupies his prominent position in the fraternity, because HE KNOWS. And therefore United Artists is thoroughly represented in ALL the regional journals throughout the country.

P. A. Parsons, Advertising and Publicity Manager of Pathe Exchanges, Inc., holds his commanding niche in the motion picture industry because of his great ability. When Pathe uses ALL the resources to reach the exhibitors directly what more do the regions need to communicate them.

Wires from Dallas and Cincinnati informed us that the agreement has been renewed in those two districts also for MOVING PICTURE JOURNAL and REEL FACTS.

ASSOCIATED FILM PRESS

TOM HAMLIN, President

801 LONGACRE BUILDING

NEW YORK CITY

PHONE BRYANT 7835
Reorganized?  
(Special to WID'S DAILY)  
Dover, Del. — The Independent Films Association has been formed here with a capitalization of $250,000.

There is an existing company with this name which operates out of Chicago. It will distribute the first F. Manners-J. Blackdon Prod.

Has Four Companies Busy  
(Special to WID'S DAILY)  

Goldwyn Going Abroad  
Samuel Goldwyn leaves for Europe on the 28th. He is sailing on the Aquitania.

Goulding to Do Scenario  
Edmund Goulding, it is understood, has been engaged by Pathé to prepare the continuity on "Without Benefit of Clergy." Rudyard Kipling's first story, for the screen.

Handling State Rights  
Toronto, Can.—C. L. Stephenson has opened offices at 1 Adelaide St., for the purpose of independently handling state right attractions.

The Theatrical and Motion Picture Directory  
can do three things for you  
1. We place your proposition before every one in any way connected with the business.
2. Supply you free of charge a complete list, giving name, address and seating capacity of every theatre in the country—and keep it up to date with regular supplements.
3. Send you daily reports giving the names and addresses of those in the market for your goods.

Theatrical & Motion Picture Directory  
133 W. 44 Street, New York City  
Bryant 5189

American Cuts Out Salesmen—American Film Co. releasing through Pathé, has eliminated its own sales force and in the future will have the Pathé selling organization handle its pictures. The new arrangement became effective on Monday.

Fooling the Camera  
A Fox News cameraman was shooting some scenes on Pelham Parkway yesterday, showing how traffic cops stopped speeders. Some extras were made up as policemen and when several young fellows came along and fooled around, they just didn't want to believe the Cleveland, who was in uniform, was a real policeman. He was and so it was that David Durie was hauled into the eight district municipal court and held $300 fine for using vile language.

STUDIO FOR RENT  
by Day, Week or Month  
Large Stage—Fully Equipped  
In the Heart of New York  
230 W. 38th St.—Fitzroy 4205

Printing Developing Tinting  
D. W. Griffith, Inc. Laboratories  
Mamaroneck, N. Y.  
ALBERT L. GREY  
General Manager

The projection brilliancy and print perfection in "WAY DOWN EAST" is a tribute to the efficiency of The Griffith, Inc., Laboratories.

The capacity of our modern equipment makes it possible to undertake a limited amount of high class printing and developing.

For all particulars apply to:  
F. Wynne-Jones  
Business Manager  
305 Longacre Bldg., New York City  
Phone: Bryant 6761, 6762, 9486

The PARISH PRIEST

A SPECIAL FOR BIG ?  
WITH IDEAS
ASK  
HERMAN J. GARFIE  
1209 TIMES BUILD  
NEW YORK CI
Production Stops

of Funds Holds Up "Determination"—Adverse Publicity Held Cause of Stringency

A production on "Determination," the picture of the U. S. Photoplay Co., has been stopped because of financial condition of the company. The office was being cleared yesterday from 22 W. 42d St. to the studio at Grantwood, N. J., where the picture was in the course taking.

The company has been selling stock as a part of its activities. It was stated yesterday that the volume of adverse publicity caused by the disappearance of its president Capt. F. F. Stoll resulted in the falling off in stock sales to a point where the officers and employees were last week compelled to meet the company's pay from their private funds.

The company, inasmuch as current financial troubles but that period passed over. It was stated yesterday that for the past eight weeks running expenses of the company have been met by J. W. Martin, the officers, Martin and Jas. Folk, an attorney, Washington, D. C., and two largest creditors of the company.

Determination" is said to be about one-quarter completed, 100,000 ft. of film having been shot to date by P. L. McCutcheon, director.

It is understood to be in Chicago, where he is receiving mail at the Sherman House.

May Go Abroad

Some players are considering going abroad.

Loew in Richmond

(Special to WID'S DAILY)

Richmond, Va.—It is reported that Louis Loew will erect a $50,000 theatre here and that a site on Broad St. has been secured. Frank Ferrandini, who recently returned from a trip to New York, is reported interested in the project.

The Loew offices stated yesterday they knew nothing about a theater being built for Richmond.

Guimond With Realart

(F. Guimond has been appointed director of publicity and advertising for Realart, and for a time sales promotion manager for Hodkinson and followers that two years with the Famous players in both the sales and advertising departments.

More Denunciations

(Special to WID'S DAILY)

Omaha, Neb.—The M. P. T. O. of Nebraska, at a special meeting reiterated its support of the national organization and confirmed its position on the "Kent" picture in "The Papers," is again in its newest "A. P." production, "A Perfect Crime," released Feb. 27.—Adv.

Short Reel Deal

Charles Urban, president of the Kineto Co. of America, Inc., has purchased a considerable amount of negative material from Raymond L. Dittmars, curator of the Zoological Park, and a producer on his own account of plant and animal films.

One is a lengthy series entitled, "Modern Truths from Old Fables," which will all be incorporated into the Urban Movie Chats. Another is in the series of the four seasons: Spring, Summer, Autumn and Winter. Each season is depicted in plant and animal life in one reel. This series will be made part of the Kineto organization, "The Living Bookable Knowledge." An arrangement has been entered upon whereby the Kineto Co. of America, Inc., has first choice of all new Dittmars subjects.

Kent on Trip

S. R. Kent of Famous Players has left on a 10 days' sales trip. The local Famous Players exchange reports that 175 full weeks have been secured for "Kent Week."

Separate Agreements

Covering Contracts and Deposits in Working Between M. P. T. O., Pathe and Vitagraph

It is understood that Pathe and Vitagraph, both of whom have withdrawn from the National Association are at work perfecting an agreement with the M. P. T. O., regarding ad valorem deposits and standard film contracts.

It will be recalled that the M. P. T. O. and N. A. M. P. I., had drawn up a tentative agreement as a result of joint meetings held some weeks ago, but that the agreement had been signed by either of the two companies and Vitagraph are operating independently of the association in the matter.

Pathe, Lewis Innerarity, secretary, said he preferred not to make any statement. At Vitagraph, John M. Quinn, general manager was out of town and no one cared to be quoted in his absence. Sydney S. Cohen, said for the M. P. T. O., that he could not talk about the matter.

Leave Today

The outgoing management will have aboard today the following film folks, all bound for Europe: Leila Lewis, David P. Howells, John D. Tippett, Max Glockmann and William B. Stanley, the latter of Export and Import.

Negotiations On

(Special to WID'S DAILY)

Los Angeles—It was stated here yesterday that Oliver Morosco had closed a distributing deal with First National, representing a production investment of $1,000,000. "The Half Breed" goes into production when Morosco returns to the coast.

First National admitted yesterday that negotiations were underway but denied that any deal had been closed.

Coming Exhibitor Conventions

A call has been issued to exhibitors in Pennsylvania to meet in Harrisburg on March 8th and 9th. The convention will be held at the Penn Harris Hotel.

In West Virginia a convention will be held on March 14th and 15th, probably at Charleston.

Preparations are under way for the state convention of the New York organization, to be held early in April, probably on the 4th and 5th.
In The Courts

Horace Vinton is suing Universal Film in the Supreme Court for $10,000 damages on the ground that he was the owner of the rights to the photoplay, "Bill Casey's Burglar," and that the defendant produced the film as "Her Burglar," and has refused to account to him. The defendant alleges that Vinton gave a general release in 1916, which stops him from collecting on this claim. In reply Vinton says the release was given solely upon the settlement of a suit he brought in the Municipal Court for $600 because of Universal's failure to deliver to him two scenarios, "The Waves of Destiny" and "The Great Broadway," and says that when he gave the release he knew nothing about the claim for which he is now suing.

"Nomads of the North" Plays to Big Business.

Other First National Pictures Win High Praise from the Press, and Exhibitors Who Have Shown Them

**Nomads of the North**

"A big business getter and a subject that will please any audience. Fine business on two stormy nights."—H. P. Thompson, Liberty Theatre, Pardeeville, Wis.

**TWIN BEDS**

"Run this picture with 'A Kick in High Life.' Broke all record Patrons pleased and said so."—U. M. Roob, Grand Theatre, Po Washington, Wis.

**DINTY**

"You'll like this picture. It wins a place among the stellar lights. The audience at the Walnut theatre burst into spontaneous applause."—Cincinnati Post.

**THE DEVIL'S GARDEN**

"It brings that peculiar exaltation which the true tragic maste have always been to extract from the big heart of pain. A picturesque and instructive entertainment."—Los Angeles Examiner.

**YES OR NO**

"Norma Talmadge shown in an excellent picture."—Bert Noton, Kozy Theatre, Eureka, Ill.

**45 MINUTES FROM BROADWAY**

"Fine comedy. Kept house in constant roar. Good business."—W. C. Welstead, Garden Theatre, La Jolla, Cal.

**A VIRTUOUS VAMP**

"Constance Talmadge in a knockout picture. You can't be wrong on this as it will please. One of the best pictures we have shown here."—Smith Read, Patriot Theatre, De Kalb, Tex.

**THE YELLOW TYPHOON**


First National Attractions

That's another reason why

**There'll be a Franchise everywhere**

---

Proper Insurance Means Protection

YOUR BUSINESS—AUTOMOBILE, HOME, STAR,—YOU YOURSELF—NEED INSURANCE.

Take precautions against insufficient insurance. A 5,000 or 10,000 limit does not adequately cover your auto. Ask us why—and we will tell you.

Reuben Samuels
119 Fulton St.
New York, N.Y.

PHONE BECKMAN 9091-23-4-5

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**Quotations**

Last Bid, Asked, Sale

Famous Players... 64½ 65½ 64½

New York, N.Y., by WID'S FILMS, FILM POLKS, INC., 8 C. ("Wid") Cummings, President and Treasurer; Joseph Dannenberg, Vice-President and Editor; J. W. Aliche, Secretary and Business Manager.

Entered as second-class matter May 31, 1918, at the post office at New York, N. Y., under the act of March 3, 1879. Terms (Postage free) United States, Outside of Greater New York, $1.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign $15.00. Subscribers should remit with order.

Address all communications to WID'S DAILY, 71-73 West 44th St., New York, N. Y.

Telephone: Vanderbuilt. 4551-4552-5558

Hollywood, California.


Paris Representative—Le Film, 144 Rue Montmartre.

Poor posters—poor profits.

**RITCHIEY POSTERS** Rich returns!

**RITCHIEY**

406 W. 31st St., N. Y. Phone Chelsea 8388

**LITHO. CORP.**

Screen Rights to "FINGER PRINTS" For Sale

One of the greatest mystery dramas ever conceived. Call or phone.

P. H. Van Loan
300—Madison Ave., Van, 7889

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Vol. XV No. 46 Fri., Feb. 18, 1921 Price 5 Cents

Copyright 1921, W. A. Film and Film Polks, Inc., Published Daily at 71-73 West 44th St., New York, N. Y., by WID'S FILMS and FILM POLKS, INC., F. C. ('Wid') Cummings, President and Treasurer; Joseph Dannenberg, Vice-President and Editor; J. W. Aliche, Secretary and Business Manager.

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Hollywood, California.


Paris Representative—Le Film, 144 Rue Montmartre.
10 Bills Up

ask Situation Acute, But Film Men Are Optimistic Over Outcome

(Special to WID’S DAILY)

coln. Neb.—Ten bills have been

introduced before the Nebraska leg-

islature, now in session, containing the fol-

lowing features.

The time for presenting bills has closed, and the children’s committee, to which all the bills have been referred, is now de-

termining what action it will take. Pic-

tures are optimistic over the out-

come.

State child welfare commission

has introduced a bill providing censorsship to the film men to pay costs and keep the "WAY" pictures from being shown.

There is another bill which penalizes

for letting children under 12 enter theaters, another which makes it unlawful for children to appear in movies, and a couple of bills providing standards for project-

ors.

ORGANIZING IN CALIFORNIA

(Special to WID’S DAILY)

San Francisco—The Allied Amuse-

ment, Industries of Cali., is circulat-

ing the theaters throughout the state in an effort to get the film men to organize in Sacc-

anto on censorship and other lines.

The organization is seeking to finance future operations. Gene H. Roth is endeavoring to get a number of stars to appear in March 5 at the Auditorium in San Francisco. It is expected this affair will bring $25,000 to the organization.

The week of March 5 will be called Picture Week and all the movies are planning extraordinary censorship bills. We are not yet ready to make a deal with vaudeville.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. ATKINS, FIRST VICE-PRESIDENT

C 1106S

172 BLUE

HD LOS ANGELES CALIF 17

HIRAM ABRAMS

UNITED ARTISTS CORPORATION 729 SEVENTH AVENUE NEW YORK NY

RECOVERING QUICKLY FROM INJURY TO MY HAND AFTER YOU SEE THE NUT YOU WILL AGREE IT WAS WELL WORTH THE ACCIDENT WILL BE BACK ON THE JOB VERY SHORTLY BEST REGARDS TO ALL

DOUGLAS FAIRBANKS

A SUPER - SPECIAL TWENTY YEARS A STAGE SUCCESS

HERMAN J. GARFIELD

1209 TIMES BUILDING NEW YORK CITY

McAdams Denies Report

Charles McAdams, director for Fa-

mous Players, denies he is to leave that organization, as reported.

Printing Developing Tinting

D. W. Griffith, Inc.

LABORATORIES

Mamaroneck, N. Y.

ALBERT L. GREY

General Manager

The projection brilliance and print perfection in "WAY DOWN EAST" is a tribute to the efficiency of The Griffith, Inc., Laboratorios.

The capacity of our modern equipment makes it possible to undertake a limited amount of high class printing and de-

veloping.

For all particulars apply to:

F. Wynne-Jones

Business Manager

305 Longacre Bldg.,
New York City
Phone: Bryant 6761, 6762, 9486
12 a Year

For State Right Market is Plan of Export and Import—Some Foreign Films Listed

Export and Import Film Co., Inc., in addition to its foreign business plans to enter the state right market in a permanent manner.

The company, through George H. Hamilton, is handling a number of William N. Selig productions, two of which are now being sold. These are "Kazan" and "The Mask", and another "In For The Night" will be available shortly. This is a fine reel animal comedy.

Export and Import has in its vaults a number of English productions, some of which will be released on the state right market. In addition a deal is on for a series of these pictures through one of the national distributing corporations. All told, present plans provide for the release of 12 pictures a year on the independent market, although this number may be increased.

The company has an important German picture almost ready for release. It is not known what the title is or who appears in it, but it is said to be one of the most lavish German pictures ever made.

"The County Fair"—Sam Haggard, who owns the Liberty and five other theaters in Kansas City, Mo., has purchased "The County Fair" for Kansas, Iowa, Nebraska and Missouri.

Second Week in Philadelphia—"The County Fair" is playing a second week at the Metropolitan Opera House.

Kremer Sales—Victor Kremer has sold "The Handicap" to Peaceo Pictures, New Orleans, for Louisiana; to Quality Film, Pittsburgh, for W. Penn, and W. Va.; and to Luxury Film Dist. Co., Cincinnati, for Ky. and Ohio.

Kipling Did Scenario—Pathe states that Rudyard Kipling prepared the scenario for "Without Benefit of Clergy," aided by Randolph Lewis. Edmund Goulding will direct the matter in any way.

Stebbings Resigns—S. J. Stebbings has resigned as managing director of the Schwarz-Miner circuit, comprising the Rialto, Farragut, Linden and Merrick theaters in Brooklyn, to take effect March 1st. It is understood that his new endeavors will be in the producing field.

Old Companies Dissolved—(Special to WID’S DAILY)

Albany—Notice of dissolution of Bud Fisher’s Films Corp. of New York and Bud Fisher’s Mutt and Jeff Cartoon Corp. of New York has been filed with the Secretary of State.

The above companies, it was stated yesterday, are two old corporations covering Fisher’s activities in film production.

Burr Nickel Prod.—Dover, Del. The Burr Nickel Prod., of Los Angeles, has been formed here with a capitalization of $75,000. The incorporators, all Los Angeles men, are Burr Nickel, Geo. D. Micklejohn and W. H. Gahn.

CONSISTENCY in producing films means MONEY for YOU

REGINALD BARKER PRODUCTIONS

which you carry happy thoughts about are:

Godless Men The Branding Iron

Bunty Pulls the Strings

Flame of the Desert Woman and the Puppet

Carmen of the Klondike

The Coward Dangerous Days

Snow Blindness (Just Completed)
The Old Nest (In Production)

Productions Photographed by PERCY HILBURN
Religious Films
East Film Corp Making Them
—Has One Finished Called
“The Anti-Chist”
Near East Film Corp, a
000 corporation, formed in
-A
earlier in the month, is in the
make and distribute religious
The company is selling stock
a share to private subscribers, corporation was formed with
0 shares of preferred stock and
0 shares of cor
ices have been opened at 500
ave. George J. Topakyan is
ent of the company. One film
“The Anti-Christ,” has been
eted and is said to have been
in this country. Distribution are unknown.

Cathrine Curtis Back
Cathrine Curtis has returned from
East, where she supervised pro-
of “The Sky Pilot,” a first
onal release. King Vidor pro-
the picture under a special ar-

New 1st Nat’l Units
ver, Del.—Associated First Na-
Pictures of Oklahoma, Inc.,
been formed here with a cap-
on $75,000. Associated First National Pictures
 Inc., has also been formed
$185,000.

Agreements Off; Is Battle On?

All Negotiations Between M. P. T. O. and N. A. M. P. I.
Cancelled by Former Organization—Cohen Slams Brady Association

In a letter sent over the signature of Sydney S. Cohen, president of the M. P. T. O. yesterday, the following line appeared:

“... all further negotiations with the National Association of the Motion Picture Industry and its present alleged promoters and leaders have come to an end.”

At the offices of the M. P. T. O., it was stated that this applied to all dealings that body had had with the National Association, and not merely to the Circular letter that had direct reference. This means that the tentative agreement which Cohen and Brady had drawn up some weeks ago regarding advance deposits and standard film contracts has come to naught, and that so far as relieving what the exhibitors term “evils,” the matter stands where it did before Cohen and Brady got together at the Claridge meeting.

(Continued on Page 3)

Two On Broadway
Griffith Will Have “Way Down East” and “Dream Street” Running at Same Time

D. W. Griffith has decided to play opposite to himself. His latest production, which earlier in the week was stated by his press department as deal for regular program release through United Artists opens for an indefinite engagement at the Central theater on Sunday, April 13.

At the same time, his other production “Way Down East,” will be continued at the 44th St. theater. This is such that two Griffith productions will play day and date at the

ever that are but three blocks apart.

“The Four Horsemen,” opens at the
City for an indefinite run, thus providing further competition on Broadway. The only other long run pictures so far as known now will be “Over the Hill” and whatever will play at the Criterion at that time, probably “The Faith Healer,” a George Melford production.

Albert L. Grey, Griffith’s general manager returned from Chicago yester-
day, where he had gone to secure a theater for “Dream Street.” That city will see the picture at almost the same time as it goes on in New York and some condition will exist as to

Williams Returns; Deal On
J. D. Williams of First National returned unexpectedly from the west yesterday.

It was reported that he came back to New York because of an important deal pending, in which his organization is very much interested.

“Roxy” Makes Report Next Friday
S. L. Rothafel will submit his rep-
port on the results of the Hooper drive in the Greater New York terri-
next Friday at a mass meeting to which exhibitors have been invited. The meeting place is the Capitol at 10:30 in the morning.

Ford and Films
The current issue of Henry Ford’s Dearborn Independent contains an article with reference to some of the executives in the industry.

Tuesday, February 22, being Washington’s Birthday and a legal holiday, there will be no issue of WID’S DAILY published.
Incorporations


Dover, Del.—Simons Film Machine Co., Capital, $100,000. Incorporators: T. E. Croteau, M. A. Bruce and S. E. Dill, Wilmington.


Dover, Del.—Amazon Film Co., Capital $250,000. Incorporators: T. E. Croteau, M. A. Bruce and S. E. Dill, Wilmington.


Dover, Del.—Motion Picture Service Corp., Capital, $100,000. Incorporators: M. M. Lucas, M. B. Reese, C. P. Lacey, Wilmington.

Dover, Del.—Stanley Co. of Chester, Capital $4,000. Incorporators: P. R. Hansell, J. Vernon Phinn, Philadelphia and E. M. MacFarland, Camden, N. J.


In The Courts

A bitter internal quarrel in the National Drama Corp. resulting in its present difficulties is revealed in an answer filed in the Supreme Court by William C. Burns to a suit for an injunction and accounting brought by the corporation against him, F. E. Vantine, Robert A. Norris and Chas. J. Holland, as the result of a decision by the Appellate Division that the complaint states a cause of action and the defendants’ answer is insufficient.

The suit charges Burns and the others involved the liquid assets of the company in new pictures when they knew that the assets were not sufficient to meet the obligations. Burns in his answer makes charges against P. D. Gold, president, and Thomas Dixon, treasurer, claiming that they paid themselves exorbitant salaries and that they issued false statements in connection with the raising of a $100,000 bond issue.

J. F. Taylor & Co. have sued Herman Simmonds, Jr., in the Supreme Court for an accounting. The plaintiff alleges that on account of the parties engaged in a joint venture in the sale of stock of the Colurah Pictures Corp., and the defendant was to organize a syndicate to underwrite the stock at $160 a share for preferred and $25 for common stock, and the plaintiff was to have a quarter and the defendant three-quarters of the profits. It is alleged that the defendant had made secret profits and has refused to account.

In the suit of the Pathé Exchange against G. McLeod Baynes, the defendant has filed an answer in the Supreme Court alleging that the plaintiff failed to give a proper account of the receipts of the film involved and did not expect it in Canada, causing a loss of $7,000, for which he sues.

A summons has been issued in the Supreme Court in a suit of the National Film Corp. against David P. Howells, D. P. Hills, R. P. South and Harry M. Rubey. The attorney, George D. Redington, does not state the amount sued for.

The Attraction Distribution Corp. has filed two additional suits in the Supreme Court to recover, for the value of stock and dividends paid on stock alleged to have been issued by Bernard Fuerman, former president, and Henry Herzbrun, secretary, without consideration. The plaintiff sues Joel Jacobs for $1,365 and Sidney Berneheimer for $170 in dividends.

Vera Gordon Week

Next week will be called Vera Gordon Week at the Broadway. A Miss Gordon’s latest picture, “Greatest Love,” will be shown in conjunction with the stage show which Miss Gordon appears.

Announced Officially

Educational officials announced the signing of J. Robert Pauling a series of short reel hypnotic tests. This was reported in W. DAILY recently.

The RITCHEY poster always varies in detail, but it never varies in quality, at all times being the best.

Printing Developing Tinting

D. W. Griffith, Inc. Laboratories

Mamaronack, N. Y.

ALBERT L. GREY
General Manager

The projection brilliancy and print perfection in “WAY DOWN EAST” is a tribute to the efficiency of the Griffith Inc., Laboratories.

The capacity of our modern equipment makes it possible to undertake a limited amount of high class printing and developing.

For all particulars apply to:

F. Wynne-Jones
Business Manager
305 Longacre Bldg., New York City
Phone: Bryan 6761, 6762, 9480
Coast Brevities
(Special to WID’S DAILY)
Hollywood—Franklin K. Lane was the guest of Rupert Hughes at the Goldwyn studios last week.

Louise Lovely, Colleen Landis and Billie Cotton have been added to the cast of "The Old Nest."

Wesley Barry will make his debut on the speaking stage in "Penrod," and will later appear in the screen version of it.

Helene Chadwick, who has been dangerously ill with pneumonia, is on the road to recovery and expects soon to be back at work at Goldwyn.

George M. Yohelem, well known as a scenario writer and editor, has been engaged by Universal to write the continuity on "Fanny Herself," Tod Browning’s forthcoming production.

Jack Ford has begun work at Universal City on "The Homeward Trail," in which Harry Carey will star.

George Randolph Chester has arrived in Los Angeles from New York where he will direct the filming of an original to be produced by Vitagraph.

Barbara Castleton has arrived from New York to play the leading role in "Muffled Drums."

Charles Clary has been engaged by Universal to play in "The Opened Shutters," starring Edith Roberts. William Worthington will direct.

Edward Connelly is to appear in support of Nazimova in "Camille" for Metro.

Wondercraft is the name of a new picture company exploiting juvenile actors. The organization is working at the William Horstley studios.

"The Man Tamer," from the story of John Barton Oxford, has been decided upon as Gladys Walton’s next vehicle.

Tod Browning has sent William Fildew, his chief cameraman, to Chicago for scenes for "Fanny Herself."

Finis Fox is now at the Mayer studio doing special work.

New Buffalo Firm
Buffalo—Screen Attractions, Inc., is the name of the new franchise idea hatched by C. P. Samuels. The new corporation will release 24 features on a percentage of cost franchise basis, and later on, two reel comedies will be released on the same schedule.

Is Battle On?
(Continued from Page 1)

It was commented in film circles yesterday that in view of the strained relations now existing between Cohen and Brady, as a result of the latter’s speech in Chicago, it would not prove surprising if the battle were renewed once again. It was recalled that the definite split between the National Association and the old exhibitors’ league at the time Peter J. Schaefer of Chicago was president, had never been healed and that now it seemed sure that the breach would become wider than ever.

As noted, Pathé and Vitagraph have withdrawn from the National Association because of difference in policy. It is understood that these two companies are carrying on dealings with Cohen directly for a revised contract and for changes in the advance deposit system, although none of those involved with make any definite statement.

It is further known that one of the largest companies in the business is withholding taking a definite stand on the question of joining the National Association, until such time as the differences between Cohen and Brady and the organizations they represent are cleared up.

In the meantime Brady continues his western tour. He was in Seattle yesterday and is scheduled to visit San Francisco next week.

State Right Sales
Levine Representing Lewis
Nat Levine, of Plymouth Pictures, Inc., has arranged with C. F. Peterson of the R. B. Lewis Film Co., of Dallas, whereby he will represent the company in New York with a view of having pictures for Texas, Arkansas and Oklahoma.

Levine has bought a series of films for the Lewis Co. They are the two reed "His Maker’s Thumb" reissues, from Horizon Pictures and 12 two reel comedies from Alexander Film.

C. B. C. Films Sales
C. B. C. have sold the Hallroom Boy company to Speciality Film Import, Ltd., for Canada; same to Arrow Photoplays of Denver for Colo., Utah, New Mexico, Wyoming, etc., Mont., Oreg., Wash. and Alaska. Screen Snapshots to same company for same territory. "Dangerous Love" to 1st Natl. for Minn., Wis., N. and S. Dakota.

Sales by Sameth
J. J. Sameth has sold "Hearts of the Range" for N. and S. Dakotas and Wis., to the Theater Owners’ Corp. of Minneapolis; Texas, Ohio, and Ark., to the H. E. Hayward Attractions of Dallas.

Aywon
Aywon has sold the Pickford reissues to the Camera Film Exchange for Calif., Nev. and Ariz.; the Siler Film Exchange for N. and S. Dakotas and Wis.; Richards and Flinn for W. Mo. and Kan.; Trimont Film Exchange for Kansas; Half Price Service for W. Penn. and W. Va.; J. Frank Hatch for N. and S. New Jersey; A. C. Bromberg Attractions for Ga., Fla., Ala., and Tenn.; Premier Pictures Corp. for N. and S. Carolinas; Tucker Bros. for Texas, Okla., and Ark.; Excellent Film Exchange for District of Columbia and Aywon for New York.

Check Richards and Flynn, Penn. Film Service, Premier Pictures, A. C. Bromberg, Excelsior, and Aywon have also secured the Success Series of short subjects.

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Cooley Wires
Cooley of Tampa, Fla., wired that "Have not sold out my stock to Lynch or anyone else."
NO LET-UP IN NEW THEATERS

Many More Projects Planned — Activity Not Confined To One Section

Country—Three For Newark, N. J.. and As Many For St. Louis

There is apparently no let up in the number of new theaters announced for construction. Special reports received by WID'S DAILY show that this activity is not confined to any one section of the country, but is widespread. There are several instances where theater activity is intensive, notably in Newark, N. J., and in St. Louis, Mo., where in the last few days plans for three houses in each city have been made known.

Some reports follow:

Akron, O.
(Special to WID’S DAILY)
Akron, O.—The Arch Realty Co., Louis Miller, manager, with offices at 570 Euclid Ave, will build a five-story structure here, including a theater. The project will cost $50,000. Location Buchtel and Main Sts.

Albinon, Mich.
(Special to WID’S DAILY)
Albinon, Mich. — The American Amusement Co. has secured a site in the downtown section of town upon which it will erect a $100,000 theater. Work is to start at once.

Atlanta, Ga.
(Special to WID’S DAILY)
Atlanta — Lynch interests, it is authoritatively reported, will begin the erection of a new theater at Asheville, seating 2,100, and to cost $150,000.

Blair, Neb.
(Special to WID’S DAILY)
Blair, Neb.—Charles Robinson has plans for a one story, 1,500 seat theater.

Cincinnati, O.
(Special to WID’S DAILY)
Cincinnati, O.—The Keith people will build a $1,000,000 theater on Walnut St., near Fountain Square. The building will have 12 stories on a site 50 by 125 ft.

Great Falls, S. C.
(Special to WID’S DAILY)
Great Falls, S. C.—The local Masonic order will erect a $50,000 theater here.

Haddon Heights, N. J.
(Special to WID’S DAILY)
Haddon Heights, N. J.—Foundations have been laid for stores and theater, the latter to seat 1,500, on White Horse Pike and Kings Highway. It is being built for the South Jersey Amusement Co., of which William Conger is president. The structure is situated between the Highlands Theater, in Audubon, and the Astor, in Haddon Heights, which are about eight blocks apart.

Iola, Kan.
(Special to WID’S DAILY)
Iola, Kan.—R. B. Northrup and J. O. Lenthart will build a two story theater building here.

Kansas City, Mo.
(Special to WID’S DAILY)
Kansas City, Mo.—The Warwick theater, 3927 Main St., will undergo extensive remodeling. The renovations will cost $75,000.

Kansas City, Mo.
(Special to WID’S DAILY)
Kansas City, Mo.—Dubinsky Bros. plan a $500,000 theater on site south of 12th St., exact location not disclosed. It will be completed in Sept., 1922.

Kansas City, Mo.
(Special to WID’S DAILY)
Kansas City—The Palace theater, at 10th and Main Sts., D. Donuci, owner, will be remodeled. A garage owned by Dr. Beard will be converted into a theater at a cost of $10,000.

Lebanon, Pa.
(Special to WID’S DAILY)
Lebanon, Pa.—A $75,000 theater will be built here by J. A. Jackson of 33 N. 8th St.

Mays Landing, N. J.
(Special to WID’S DAILY)
Mays Landing, N. J.—Cassile and McGuire will build a theater on a recently acquired lot adjoining the post office.

Newark, N. J.
(Special to WID’S DAILY)
Newark, N. J.—The U. S. Motion Picture Co., 1724 Main St., Paterson, will build a 2,000 seat theater at 796-798 Broad St. The plot is 50 by 200 ft.

Newark, N. J.
(Special to WID’S DAILY)
Newark, N. J.—The Acme Realty Co., will build a $125,000 theater on South Orange St. The company makes its headquarters at 827 Broad St.

Newark, N. J.
(Special to WID’S DAILY)
Newark, N. J.—Another theater is announced for Newark. This one will cost $125,000 and will be erected on 990 South Orange Ave, near Stuyvesant Ave. Charles F. Geiger is the owner. The house will seat 1,000.

New Egypt, N. J.
(Special to WID’S DAILY)
New Egypt, N. J.—W. S. Chaley, of the New Egypt Improvement Assn., will build a theater here.

Ocean City, N. J.
(Special to WID’S DAILY)
Ocean City, N. J.—A new picture theater is to be built here. The name of the owner, is withheld, but the architect is L. L. Headley, 815 5th Ave.

Paoli, Pa.
(Special to WID’S DAILY)
Paoli, Pa.—A theater to cost $40,000 is planned for this town. It will be situated on Lancaster Pike near the central part of town.

(Special to WID’S DAILY)
Philadelphia—The Girard Underwriting and Construction Co., 2930 Diamond St., has been awarded the contract for the theater and store, 105 by 100 ft., to be built at Willow Grove and York Road.

(Special to WID’S DAILY)
Philadelphia—Plans are in progress for a brick and stone one story, 80 x 162, theater at 60th and Chestnut Sts., southeast corner. The name of the owner of the theater, which is to accommodate 2,000, is withheld.

Pittsfield, Mass.
Pittsfield, Mass.—A 2,000 seat theater is planned by Kelton B. Miller, publisher of the Berkshire Eagle and large real estate holder. The house will be built on what is termed the new Miller block. Miller was at one time heavily interested in the Majestic Theater Co. The opening will be around Thanksgiving.

Pittsburgh, Pa.
(Special to WID’S DAILY)
Pittsburgh — A theater to cost $250,000 will be built at Penn Ave. and Wood St. Plans have already been drawn.

Pottsville, Pa.
(Special to WID’S DAILY)
Pottsville, Pa.—W. B. Shugars of the Rettig Brewery Co., by a court order, has secured the former Slater theater site. He will erect a house on it at an estimated cost of $250,000.

Schenectady, N. Y.
(Special to WID’S DAILY)
Schenectady, N. Y.—F. F. Procotor will build a $400,000 combination theater, office and store building on State St.

Somerville, Mass.
(Special to WID’S DAILY)
Somerville, Mass.—Land has been purchased on Magoun Square, upon which a 2,000 seat theater will be erected. Owner’s name at this time is unknown.

St. Louis, Mo.
(Special to WID’S DAILY)
St. Louis—J. D. Paulus is preparing plans for a one story picture theater, to cost $75,000.

St. Louis, Mo.
(Special to WID’S DAILY)
St. Louis—The Central Amusement Co., E. E. Mcgechan, general manager, will erect a 1,000 theater on Chestnut St. between 18th and 19th Sts. The structure will be a four story building.

St. Louis, Mo.
(Special to WID’S DAILY)
St. Louis—John Kersh, owner, will erect a $225,000 theater on the east side of the Casino, 6th and St. Louis Sts., which he owns. Construction of this spring, new house will seat 2500 on the floor and balcony. Kerzy on Casino, Majestic, Star, Ma...
Bunny Tish needn't have urged that, for the girl, despite her Broadway background, stood up later under a test that would have broken many a stronger soul.

ARTHUR H. SAVER
HERBERT LUBIN

The GEORGE D. BAKER PRODUCTION

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"Some chicken you are, and the more you fight the better I like it"
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News of the Week in Headlines

Monday

Eastman Kodak seeking 30% tariff tax on foreign raw stock.

Censorship problem in New England acute.

“Way Down East” grosses $2,169,000 since release Sept. 4. Griffith’s next to be “Faust.”

Tuesday

King Vidor Prod, to be distributed by Associated Producers, Inc.

“The Kid” playing to big business all over country.

Federated to distribute 26 pictures from Walgreen.

Marcus Loew says Nat’l Ass’n had no right to use his name in exhibitor drive.

John W. Hicks made managing director Feature Films Ltd. Famous Players, Australasian subsidiary.

Wednesday

Betty Compson to be starred by Famous Players.


Harry Levey to produce science reel for weekly release.

Hobart Henley Prod. for Asso. First National distribution.

Thursday


New York Capitol reported to build in Boston and Detroit.

Jack Eaton to manage short reel department at Goldwyn.

A. H. Woods to start picture circuit with five theaters.

Friday

Pathe and Vitagraph reported making separate agreements with M. P. T. O. on advance deposits and standard contracts.

“Determination” halted. Production stops because of lack of funds.

M. P. T. O. Nebraska and Miami Valley League denounced W. A. Brady and reiterate support of national organization.

Mass of adverse legislation pending, particularly in Middle West.

Export and Import enters state right field.

Saturday

No abatement in number of new theater projects.

“Way Down East” and “Dream Street” to be shown concurrently in New York, Chicago and Boston.

Near East Film Corp. to manufacture religious films.

M. P. T. O. breaks off all negotiations with N. A. M. P. I.

“Pardoning the bad is injuring the good”—Benjamin Franklin.
A Real Picture Of Real Life

Charles Ray in
"THE OLD SWIMMIN' HOLE"
Arthur S. Kane Prod.—First National

DIRECTOR .................. Joseph De Grasse
AUTHOR .................... James Whitcomb Riley
SCENARIO BY ............... Bernard McConville
CAMERAMAN ................ George Richard

AS A WHOLE...... An honest-to-goodness picture of rural life; has no plot but tells a charming story

STORY....... Mostly incident but it's so genuine and true-to-life that everyone will love it

DIRECTION.......It suffices to say that no sub-titles are used, exceedingly fine piece of work

PHOTOGRAPHY .............. Splendid
LIGHTINGS ................... Very good
CAMERA WORK .............. First rate
STAR ................. At his best in rube boy part

SUPPORT .............. Lincoln Stedman, the fat boy; Laura La Plante, Marjorie Prevost and juvenile types all good

EXTERIORS ............. Numerous beautiful shots
INTERIORS......Those of country home very real

DETAIL .................. Excellent

CHARACTER OF STORY..... Overgrown country boy who "loves" school, has a love "affair," and eventually wins the girl

LENGTH OF PRODUCTION .. 5,942 feet

Charles Ray is best known and liked for his "Rube" country boy portrayals and in the adaptation of James Whitcomb Riley's poem, "The Old Swimmin' Hole," he's at his best. And even better than that, he's great. If you've ever lived in a little country town, or ever been in one long enough to get acquainted with rural life, then you'll know why "The Old Swimmin' Hole" is a real picture.

But that isn't the most wonderful thing about Ray's latest. Maybe you won't believe it but there are no sub-titles in it. The pictures tell the story and you understand it perfectly. There isn't any plot or "intrikut" business. It's just a series of incidents in the life of a country boy but they're important enough to keep you interested all the time. And if you don't believe it be sure to see it. It'll be worth your while to be convinced.

In his own inimitable way Charlie goes through the trials and the joys of a rube boy. The settings are all picturesque and there are several particularly beautiful shots, notably the old swimmin' hole itself, where the sign reads, "no swimmin' without clothes." A dilapidated old mill in the background is the real thing. They'll love Charlie's romance with the girl who is sickly and they'll admire the plain little girl who is so devoted to him. And they'll laugh at Charlie's effort to be the center of attention and the way he tries to get his fat rival away by a ruse. The school room scene is a riot. The star is inclined to overact in this, but it's because they keep it up too long. And there's a typical old school master who believes in "spoiling the rod rather than the child."

Charles dresses up for the picnic and gains the favor of Myrtle by inviting her to go rowing. Patty appears on the scene and throws rocks at Charlie, whereupon hero disembars and prepares to battle with the rival, but the fight ends when Charlie falls into the creek and Myrtle goes off with Fatty. In the diary which he has kept, Charlie writes, "I'm through with swimmin.' Just then Esther comes along. Esther has long silently admired Charlie but he has thought so little of her that he even gave the apple which Esther gave him, to Myrtle. But Esther is loyal to her love and she comes along just after the incident in which Fatty went off with Myrtle. Esther brings the lunch which she shares with the hero and a final shot shows him removing the last page of his diary. He's changed his mind.

Get It Quick And Give Them A Treat

Box Office Analysis for the Exhibitor

It would be impossible to give in the above space all the delightful bits of real rustic life which is contained in "The Old Swimmin' Hole," but then it isn't necessary for everyone will want to book it and everyone will want to see it for himself. Charles Ray is the best known portrayer of country boy characters on the screen and it's safe to say that he is at his very best in his latest picture.

You can go the limit on promises and if any one's disappointed or not pleased with a picture as true-to-life and as genuine as this adaptation of James Whitcomb Riley's poem, then they're more than all wrong. And they never can be pleased. You can tell them if they've ever been a lad they'll live it all over again. Even those who have never lived in the country know enough about it to appreciate the reality of it as pictured here. Last but not least, don't miss it.
Ingram's "Four Horsemen" A Pictorial Triumph

"THE FOUR HORSEMEN OF THE APOCALYPSE"

Metro

DIRECTOR .................. Rex Ingram
ASSISTANT DIRECTOR ..... Walter Mayo
AUTHOR ...................... Vincente Blasco Ibanez
SCENARIO BY ............... June Mathis
CAMERAMAN ................ John Seitz
TECHNICAL DIRECTORS ..... Amos Myers and Joseph Calder

AS A WHOLE...Sumptuous production fails to overcome grim heavy atmosphere of Great War

StorY ...... Ibanez's famous novel of renunciation and expiation skillfully handled

DIRECTION .... One of the best productions of the year for which Ingram deserves credit for sincere effort

PHOTOGRAPHY .......... Always good, at times excellent

LIGHTING ................. Very good

CAMERAWORK .............. Very effective

PLAYERS ..................... Uniformly splendid performances given. Rudolph Valentino very good as Julio; Joseph Swickard gives unusual performance as Desnoyers

EXTERIORS .............. Incidentally they built a whole village and destroyed it by gun fire

INTERIORS .................. Fitting

DETAIL ...................... Usually good. South American costumes

CHARACTER OF STORY ...... Good enough for any house, but question whether your people want war stuff

LENGTH OF PRODUCTION .. 10,300 feet

Undeniably one of the most pretentious productions of the past few years is offered in the picturization of Ibanez's famous "The Four Horsemen" who left in their trail anguish, grief and death, and was produced masterfully by Rex Ingram. Were it not for the heavy and at times gruesome picture of devastated France under the heel of the German invasion and with what at times seems an entirely unnecessary amount of footage devoted to incidents of the Great War, this production might go over with a tremendous bang. As it is, the question arises whether or not your people want to see what the exhibiting business generally terms "war stuff."

There are many reasons, however, why "The Four Horsemen" can well be presented—not only because of the splendor of the production, the excellence of the cast and that nothing has been spared in time or expense to make this a big picture. You may well want to consider this: Isn't it worth while to bring to your people from time to time a big, spectacular and worth while picture to remind them of their good fortune of not only living away from the horror of all this, but to appreciate from what they were saved in the way of German domination? If they do not want this and if they do not consider this entertainment, then you are up against a problem.

From the very opening, showing the development of the grandsons of the wealthy South American rancher, up to the vision of Julio's death, the production has been skilfully presented. The casting was unusually capable. In the production, handling more or less important characterizations, are such well known names as Nigel De Brulier, John Sainpolis, Alice Terry, Stuart Holmes, Edward Connelly, Wallace Beery, "Bull" Montana, and many others. The handling of the war scenes is particularly worth while, although perhaps too much fuss has been made about the gold bathtub. And why there should be acres of graves for the final shot is difficult to conceive. It is so unnecessarily gruesome.

Ingram has picturized the movements of the German invasion in France with splendid fidelity. No Man's Land in a drenching rain storm is excellently done. His townspeople, frightened and amazed, are human. His soldiers and officers are typical of what America was taught the German Army consisted of. There are other bits which show a master hand, such as the Tango Dance in the slums of Buenos Aires; possibly the best dance ever put in pictures, is recorded there by Valentino and a young woman.

Ibanez's book is generally well known and so it is unnecessary to go into detail. It tells the story of the son of a French refugee (who poses as a Spaniard), and who returns to France with his family just before the outbreak of the Great War, and how in his love for the trilles and bawbles of his gorgeous castle he strives to keep them from the hand of the devastating horde. And when the son finally awakens to the fact that as a man he is needed in the conflict, of his going, leaving behind his mistress, the wife of a Frenchman who is blinded in battle, and who in the end is ministered to by his wife. It is a story of the renunciation of a great love and as such is excellently done.

Just One Question: Is This Offered Three Years Too Late?

Box Office Analysis for the Exhibitor

You have a lot to help you out with this one; first, that the Ibanez novel is one of the most popular of its day, just following the close of the war; that Metro has been lavish in its expenditures and that Director Ingram has turned out a mighty interesting piece of work. All these things should help. You can easily depend upon it that most of your people will know what "The Four Horsemen" means, and play with the title.

But the big question is whether or not a production with such an extensive amount of war incident is desired at this day. Possibily had this production been released three years ago, it would have been one of the greatest financial clean-ups in the history of pictures. The question is whether or not it is too late; will your people want to see it? If you think they will appreciate a splendid story regardless of the war background, get them in and they certainly will be pleased. You can't go too far in your promises of production and interest. Whether the entertainment value is there depends entirely upon your people.

While there are no outstanding names in the cast worth talking about, it is one of the very best casts ever presented. Metro's press sheet will give you interesting matter in the form of statistical data which can be used in your local newspapers. You can undoubtedly get the support of literary and advanced mentalities of your neighborhood because of the interest they have in the book.
An Editorial from the New Bern N.C. Sun-Herald Feb. 1, 1921

A PICTURE BEAUTIFUL WITHOUT CENSORSHIP

"Lying Lips," the latest Thomas H. Ince release, submitted for the first time for the approval of a New Bern audience, is one of the most idealistic conceptions of screen dramatization it has ever been our good fortune to witness.

The picture teaches the great lesson of the futility of wealth as the goal of human desire, and the desirability of the simple life in the achievement of happiness. But the beauty of the picture itself, the lavishness displayed in its construction, almost equals the work of the very few artists chosen to portray the character roles. There is not a false note in the production anywhere.

The breaking to pieces of the great ship in a great storm, the brilliance of the social gatherings among the elect of London, the awakening of the human instinct in the girl, the desire for great wealth, and the sorrows of a marriage without love—all these things are presented with a telling effect and a fine record for the beautification of the ensemble.

If all the pictures made were as fine as "Lying Lips," as true to life, as beautifully conceived and as artistically constructed, there would be little need for a censorship of pictures in this or any other state. We do not believe there was a person in the audience last night in whose memory this fine picture will not linger long. Ince apparently censors his pictures before they are made.

We predict that "Lying Lips" will delight many thousands throughout the length and breadth of the land as it played its second tremendous week at Barbee's Loop, Chicago.

Two record weeks at the Pantheon, Toledo.

Booked at the Capitol Theatre, New York, beginning March 6.

Playing its second tremendous week at Barbee's Loop, Chicago.

Two weeks at John Hamrick's Blue Mouse, Seattle.

Two weeks or longer at The Strand, San Francisco.

Two weeks each at the Strand and Metropolitan Theatre, Cleveland.

Booked at Guy Wonders' Rivoli, Baltimore.
Star's Acting The Real Feature Of This One

Florence Reed in
"THE BLACK PANTHER’S CUB"
Ziegfeld Cinema Corp.

DIRECTOR ...................... Emile Chautard
AUTHOR ........................ Ethel Donoher
SCENARIO BY ................. Philip Bartholomae
CAMERAMEN ...... Alfred Ortlieb and Jacques Montheran

AS A WHOLE......A good picture for those who
like its atmosphere; appeal is not universal
STORY...... More or less of the sensational in it;
strictly Parisian
DIRECTION...... Very good for the most part; has
caus ed it to drag at times through use of irrele-
vant bits
PHOTOGRAPHY ...................... All right
LIGHTINGS......Generally good; sometimes hazy
CAMERA WORK...... Good; double exposures
excellent
STAR...... Does not screen in a way that does her
justice; her acting is excellent
SUPPORT...... Tyrone Power, Norman Trevor and
Earle Foxe most important
EXTERIORS ...... Some pretty shots of the hunt
INTERIORS ........................ Adequate
DETAIL ....................... Film is much too long
CHARACTER OF STORY...... Daughter of no-
torious French woman is forced into life led by
her mother whom she never knew

LENGTH OF PRODUCTION ........ 5,800 feet

The first production of the Ziegfeld Cinema Corp.,
is certainly a splendid vehicle for Florence Reed, who
is starred in it. She is provided with just the sort of
opportunities to which her abilities and talent are
best suited. And it should prove a money-maker in
its own class. This may not come from theaters cater-
ing to a high class clientele because of its rather sen-
sational atmosphere and one or two sequences jar
the finer senses. Of course, there’s nothing to stop
it playing the better houses, but it won’t go over the
way it will where they thrive on melodrama, with
French flavoring especially.

And there’s another side to it. Many will want to
see Florence Reed’s acting and those who like her
work may not be annoyed by the story. While she
doesn’t screen to the best advantage, or at least some
sequences do not do her justice, her acting is splendid
and in the last reel, in a double role, particularly that
in which she plays the older woman, her work is
splendid.

The direction is good except through the use of sev-
eral irrelevant sequences the footage has been
stretched to unreasonable length causing the story
to drag badly at times. In the scene where the villain
attacks the girl he has gone to extremes by having the
man tear the girl’s bodice entirely off. Suggestion in
instances is much more effective. What’s the use
when the censors cut it out anyway?

When the law closes the Black Panther’s house she
gives her daughter into the keeping of an old friend,
Clyde. Clyde dies and the Cub, now a young ladys
learns who her mother was. Earle Foxe, as Clyde’s
son, is in financial difficulty. He makes the Cub be-
lieve that her dead benefactor has left large debts,
and persuades her to re-open her mother’s establish-
ment to obtain the money. She does and the former
admirers of the Black Panther marvel at the way she
has retained her youth.

Eventually the Cub meets her mother, now an old
woman, in an apache dive to which the Cub has fled
with an admirer to get away from the man she had
loved, but feared to face in her new existence. The
place is raided and the mother shot. Later the son
confesses that it was he who need the money, the lover
forbids the Cub and they are happy together.

Will Make Money For You If It Suits Your Clientele

Box Office Analysis for the Exhibitor

Because of the popularity of Florence Reed you may
find that a picture bearing her name will attract a
goodly number. Even those who come to see her
work and may not particularly relish the story, will
be satisfied because of the performance which she
gives and certainly her dual portrayal in the last reel
is worth seeing. Regardless of the more or less sen-
sational story of Parisian high life, the picture is not
likely to offend except in the scene of attack and it
would be well to either merely suggest it or show
but one flash of this.

Once they get into the story the interest is well
sustained and the happy ending is most likely what
the public wants. In announcing the showing it
would be well to give an idea of the story and make
good use of the star’s name. Catchlines should bring
good results.
Mix's Latest Is Auto Racing Picture

Tom Mix in
"THE ROAD DEMON"
Fox
DIRECTOR .................. Lynn F. Reynolds
AUTHOR ................... Lynn F. Reynolds
SCENARIO BY ............... Lynn F. Reynolds
CAMERAMAN ................. Frank Good

AS A WHOLE . . . . . . Has many good thrills in connection with auto racing, but otherwise doesn't impress

STORY . . . . . . Very slight; consists mostly of races and there's considerable good auto stunt stuff

DIRECTION ................. Not important

PHOTOGRAPHY ............... Very good
LIGHTINGS .................. All right
CAMERA WORK .............. Good

STAR ....................... Takes some more chances

SUPPORT ..................... Adequate

EXTERIORS . . . . . . Some fine shots of speeding cars
INTERIORS . . . . . . Almost none

DETAIL ...................... Fair

CHARACTER OF STORY . . . . . Fast driver wins the race and the girl

LENGTH OF PRODUCTION . . About 5,000 feet

In "The Road Demon" Tom Mix proves that he's as much at home at the wheel as in the saddle. The picture in the main is a series of races and automobile stunt stuff. There is a slight story, but it is by no means the production's main appeal. It merely serves as a thread which connects the race sequences. Also the idea of the fellow who wins the race and gets the girl is not new enough to cause any unusual interest.

However, the story, nor its lack of importance, isn't going to matter much because there is some fine automobile racing and some very well executed thrills that will keep most audiences satisfied. In connection with the races and cars moving at full speed, it's only fair to give the cameraman due credit. He has managed to get the machines in focus all the time, and that's no easy task. There are several long shots showing the speeding cars and the close-ups of the machines on the track and passing each other are all fine. There are some good bits of daredevil riding, showing the star riding down steep hills where there is no road, another showing a fast moving car jumping a ditch and enough others to hold the attention.

There is some business in the last reel which doesn't seem necessary. They have the hero, after winning the race, together with his gang, wreck a hotel which they ride into on horseback. It's sort of an anti-climax that isn't needed except perhaps that it brings the picture up to the required footage.

Hap Higgins (Mix), son of a ranchman, would rather speed around in his racing car than stay on the ranch. Hap meets Patricia O'Malley, whose father is hoping to win the Phoenix auto race and thereby secure a large order from a Japanese firm for his make of car. Hap decides to enter the race and would have won if McCabe, O'Malley's driver, had played fair.

But the final race is about to take place when Hap learns that McCabe, O'Malley's driver, has been paid to "throw" the race in favor of the competitor. Hap persuades O'Malley to allow him to drive his second car, and when McCabe drops out Hap goes in and wins the race for O'Malley. The competitor, still bound to get the contract, locks O'Malley in a room to prevent the Jap from signing with him. Hap clears this situation also and O'Malley gets the consignment, while Hap gets the girl.

Should Please Majority And Star's Admirers Especially
Box Office Analysis for the Exhibitor

This will be a decided novelty and will be sure to please those who like Tom Mix. They are accustomed to seeing him ride through his pictures on horseback. This time he does it in a racing car and you can promise them some fancy driving. Tell them he's as good at the wheel as he is in the saddle. Catchlines worked with the title should attract. Say: "See Tom Mix in his latest Fox picture. It's a romance on wheels instead of on horseback."

You can feel safe in promising a western that's different. They don't usually consist of auto races. Use stills of some of the big scenes for lobby decoration, and if you can secure a print of the picture before you show it, you could run off a few feet of the racing sequence and then they will surely want to see it.
An Excellent Production and Undoubtedly the Best Yet From Curwood

George H. Hamilton presents
"KAZAN"

Selig Prod.—Export & Import Film Co.—State Rights
DIRECTOR ...................... Bertram Bracken
AUTHOR ...................... James Oliver Curwood
SCENARIO BY ................ Bertram Bracken
CAMERAMEN ........ Edward Linden and Eddie Beasley

AS A WHOLE....... Perhaps the best that has yet been done with a story of the frozen north; excellent production

STORY....... Has even more action than previous Curwood stories that have been filmed
DIRECTION...... Given story an unusually realistic and truly fine production

PHOTOGRAPHY ...................... Excellent
LIGHTINGS ............................. Good
CAMERA WORK ........................ Very good
PLAYERS ...... Jane Novak splendid; Ben Deely, Edwin Wallock good in principal male parts
EXTERIORS .............. Real Northern INTERIORS ...................... Correct
DETAIL ...................... Well taken care of

CHARACTER OF STORY ...... Wolf-dog known as "The Killer" saves the life of his master's daughter

LENGTH OF PRODUCTION .......... 6,464 feet

The press sheet on "Kazan" calls it "James Oliver Curwood's greatest story," and undoubtedly it is. At least it is the best that has yet been filmed. "The River's End," "Isobel" and one or two others that have been produced were all unusually fine pictures and the stories all virile Northern tales, but somehow "Kazan" is different. There is, of course, the usual Curwood theme of a murder and the appearance of the Mounted Police, but besides this angle of the story there is another that has to do with "Kazan," the wolf-dog.

And it is in this latter sequence that "Kazan" differs from its predecessors. The animal has been marvelously trained and the manner in which he fights a lynx which has destroyed his young and kills the animal right before the camera, as well as a later scene which shows in silhouette (a lighted tent photographed from the outside) how he jumps at the throat of the man who is attacking his mistress and kills him, are fine bits.

This is probably without doubt the best thing that Bertram Bracken has ever done. There is just one slip-up in continuity which may be noticed. The picture has been exceptionally photographed. Jane Novak outdoes her performance in "Isobel" and all the male players do good work. The most unusual thing about the picture, however, is the manner in which the animals have been trained and the manner in which the camera has caught their manoeuvres.

With Jim Thorpe, an adventurer, Joan Radisson goes to her father, who is dying. By the time they reach the place the father is dead and McCready, the villain, who had reached the hut ahead of Joan, has made off with the evidence which would have given a clue to the murderer of Joan's brother. Thorpe, now snow-blinded, and Joan bury the old man and remain in the cabin until the storm is over. McCready returns, and when he discovers Thorpe is blind attempts to attack Joan. She screams and Kazan, her dead brother's dog, comes to her rescue.

McCready escapes and returns to the settlement and says that he has evidence that Thorpe killed Joan's brother. Later Joan finds a paper in her father's old watch which proves that McCready is the guilty one. Her younger brother sets out to tell the authorities and in the meantime McCready again seeks Joan and attacks her. Again Kazan comes to the rescue and this time kills McCready. Kazan returns to his wolfmate and Joan is happy with Thorpe.

Be Sure To Get This. There Aren't Many Like It

Box Office Analysis for the Exhibitor

The synopsis above is merely a brief outline of the story. There is much more to it and many genuine gripping moments. You had better make sure to get this, more particularly so if you have played previous pictures of Curwood stories. His stories have obtained a wide popularity and you can be sure that "Kazan" is one of the best. And the production given "Kazan" is always interesting because it contains real Northern atmosphere and because of the part which the wolf-dog and other animals play in it.

You can make promises safely. "Kazan" has action galore and it's the real thing. Secure a press sheet and use catchlines incorporating the biggest thrills and use stills that will give them an idea what to expect. You ought to be able to make some real money with this, so it's up to you to put it over. You have the where-with-all to do it.
Had to send S.O.S. call for POLICE!

-says Manager Garand

"OUTSIDE The Law" smashed all records of attendance and receipts competing against first-run double bills of West End Theatres of this city," wires Manager L. S. Garand, of the Holman Theatre, Montreal. "We had to send an S. O. S. call to the police force. It was really a riot. Women fought with men to get tickets. S. R. O. one hour after opening. Ticket office closed and house jammed one hour and a half after opening. 'Outside The Law' the talk of Montreal."

CARL LAEMMLE presents

PRISCILLA DEAN

supported by LON CHANEY in TOD BROWNING’S Great UNIVERSAL - JEWEL

OUTSIDE the LAW
Starts Off With Fine Comedy But Excess Footage Spoils It

Mack Sennett’s production
“A SMALL TOWN IDOL”
Associated Producers

DIRECTOR ......................... Earle Kenton
AUTHOR .......................... Mack Sennett
SPECIAL PHOTOGRAPHY BY .... Fred Jackman
CAMERAMEN ...... Percy Evans and J. R. Lockwood
AS A WHOLE ...... Starts off with some real Mack
Sennett humor, but runs so long that it loses
nearly all its comedy value

STORY ...... Consists of all the hokum of Sennett
two-reelers woven into a story with an obvious
enough continuity

DIRECTION ...... Has gotten in some good comedy,
but there are no new tricks

PHOTOGRAPHY ................. Good
LIGHTINGS ........................ Clear

CAMERA WORK ................. Very good

PLAYERS ...... Phyllis Haver and Ben Turpin have
most to do; Charles Murray and Marie Prevost
not prominent

EXTERIORS ........................ Good
INTERIORS ...... One large and unusually lavish
set the most impressive

DETAIL .......................... Much too much

CHARACTER OF STORY ...... Hero of a small
town becomes famous moving picture actor and
then returns to home town to “show off”

LENGTH OF PRODUCTION ...... Over 7,000 feet

As it stands now or at least as seen at a pre-release
showing of Mack Sennett’s first production for Asso-
ciated Producers, “A Small Town Idol” has one fault
which will have to be overcome before it can register
its comedy value. And that is its length. In its pre-
sent form it runs way over seven reels, and this is cer-
tainly much too much for a picture of this type.

“A Small Town Idol” starts off with a bang. There’s
a lot of sure-fire Sennett comedy gags and the titles
themselves are really humorous. The first couple of
reels run along fine and consist of some of the hokum
of previous Sennett short reel subjects, but it’s all
good and then they present probably the biggest and
most lavish set that Sennett has ever attempted. It
is a harem scene which is being staged by the film
company for which the hero is working. Some pro-
fessional dancers entertain the owner of the harem
and of course “The Small Town Idol” spoils a perfect-
ly good scene by rushing to do the rescue act.

Up to this point the picture holds very well, but
thereafter begins to drag, and even though they get
some fun out of the hero returning to his home town
and watching himself on the screen while the home
folks all admire him, it’s too long drawn out, and then
they continue it along until it reaches way over seven
reels. And even the caption writer forgot to be funny
after a while.

Ben Turpin is really the star of the picture and most
of the comedy is derived through his actions and mis-
fortunes as “A Small Town Idol.” Phyllis Haver has
the next most important part. Charlie Murray and
Marie Prevost have very little to do. Louise Fazenda
is only seen in the audience of the picture theater.
Most likely a good many will be disappointed that the
bathing girls aren’t given a turn. Miss Haver does
one high dive in the course of the picture, and Ben
Turpin is supposed to do a spectacular dive which
gives him a stellar position with the Super Art Film
Co.

Turpin, now a full-fledged movie star, returns to his
home town and is greeted with a band of music. Some
time previous he had been ordered out of town. But
now nothing is too good for the hero. Of course
there’s a villain, and for fear the movie hero will win
back his old sweetheart, the villain makes it appear
that Turpin has murdered a man. There is some good
stunt stuff in his escape from jail, and of course he is
eventually cleared of the charge and wins the girl.

Will Go All Right If It Is Trimmed Closer To Five Reels

Box Office Analysis for the Exhibitor

Properly cut, “A Small Town Idol” will get by nice-
ly, but as it stands now the excess footage helps in no
small way to spoil the effect of the comedy contained
in it. The early reels are fine, so when the latter reels
have been trimmed the picture will have a much better
chance of going over. It’s not the riot that you may
expect it to be, for after all it consists mainly of all
the hokum and stunt stuff that has already been done
in Sennett two-reelers.

Of course it has been made into one story, and there
is an obvious continuity, but it isn’t big enough to keep
it going more than five reels. Those who like Ben
Turpin will be satisfied with it because he’s really the
star of it, and as “A Small Town Idol” he makes the
most of every opportunity. Instead of the bathing
girls you can talk about the harem scene, which has
been done quite lavishly and many extras have been
used.
“Hey, Edgar!

It's the voice of your golden boyhood days calling to you over the years.

The magic of it! To see yourself a boy again, care-free as a colt, with every hour a gold coin to be squandered.

Booth Tarkington's “Edgar Stories” have won a genuine place for themselves in the big heart of the American public.

Exhibitors call them the biggest, cleanest short reel features ever made.

Goldwyn Presents

Booth Tarkington's Edgar Stories

The Adventures and Emotions of Edgar Pomeroy

They Keep Getting Better and Better—
Edgar's Feast Day
Edgar's Country Cousin
Edgar's Little Saw
Get-Rich-Quick Edgar
Edgar The Explorer
Edgar Camps Out
Edgar's Sunday Courtship
Edgar Takes The Cake
Edgar's Jonah Day
Edgar's Hamlet
Edgar and Teacher's Pet

"The writer is inclined to regard as among the most significant works of the year the Edgar comedies from the pen of Booth Tarkington, produced under the direction of E. Mason Hopper and Mason N. Litson, with Johnny Jones as Edgar. More imagination has entered into the making of these comedies than may be discerned in any other production seen in 1920."

Moving Picture Editor of the New York Times

Goldwyn Pictures Corporation
Excellent Production And Artistic Efforts Its Features

Marion Davies in
"BURIED TREASURE"
Cosmopolitan Prod.—Paramount

DIRECTOR ......................... George D. Baker
AUTHOR ............................ F. Britten Austen
SCENARIO BY ...................... George D. Baker
CAMERAMAN ......................... Hal Rosson
AS A WHOLE......Another spectacle production; always artistic and good to look at

STORY......A pity to have spent so much on it; offers opportunity for fantasy but has no serious intent

DIRECTION......Has made a picture that pleases the eye, but story handicaps his efforts

PHOTOGRAPHY ....................... Very good
LIGHTINGS ............................. Usually artistic
CAMERA WORK ......................... Good
STAR......Is pleasing though not called upon for much acting

SUPPORT......Anders Randolph has most important role; Norman Kerry and others adequate

EXTERIORS ......................... Good
INTERIORS ............................. All right
DETAIL ............................... Adequate

CHARACTER OF STORY......Girl being forced to marry man she doesn’t love has a trance which leads her to find a buried treasure

LENGTH OF PRODUCTION ............ 6,964 feet

"Buried Treasure" is another of those pictures in which the cost of production is said to run up in the six figure class, and it’s only natural that after such expenditures you’re expecting to see “something.” George Baker’s picturization of F. Britten Austen’s story, which ran as a serial in the Hearst Magazine, is essentially a visual appeal from the opening scenes of the Bal Masque to the attack of the pirate ship at the close.

Once You Get Them In They’ll Most Likely Be Pleased

Box Office Analysis for the Exhibitor

The title of Marion Davies’ latest Cosmopolitan production is sufficient to give you an idea of what to expect. At least you may be prepared to see some pirates and a buried treasure. You can promise a picture that’s good to look at and one which is interesting and will please the majority. And as far as the story itself is concerned, it’s a matter of personal taste whether or not they care for this. If they will not take it seriously, so much the better.

It is to be regretted though that when they had so much money to spend on a picture that they couldn’t have secured a better story. Of course this mythical sort of a tale, "Buried Treasure," may strike some as pleasant entertainment, whereas others might think it nonsense, but of the latter they will at least agree that it’s interesting to watch, for certainly the production is splendid.

Excellent photography and effective lighting also add to the artistic side of the feature and the Urban settings are all attractive, especially the pirate ship. This is very realistic and has been well executed, although there will be some who will know that it’s studio work for no water can be seen. Miss Davies is quite pleasing. She isn’t called upon for much acting except in the pirate sequence which she handles satisfactorily.

Wm. Vandermuellen, known as the “pirate of Wall St.,” insists that his daughter marry a Duke, so the Vandermuellen family consisting of the mother, son, daughter Pauline and the father start on a cruise accompanied by the Duke. Pauline maneuvers to have Dr. Grant come along because she is subject to peculiar trances, and at the same time she is in love with the Doctor.

In these trances Pauline experiences communications with spirits of the dead. She learns that on a certain island a treasure is buried. She also witnesses, in her mind, the battle of the pirate ship and the hiding of the treasure chest. Pauline relates her story to her father and the party set out for the island but cannot find the gold. Later, Pauline confesses to her sweetheart that she misdirected her father and that she wants him to find the chest. At midnight they dig for it and find it. They return to the yacht and are married by the captain.

The reincarnation idea might be used effectively since it is so much talked of right now. Thomas Edison’s present efforts are being centered upon this very idea—communication with the dead. If you think you can get them interested by this connection, use it. You might mention that the story appeared in the Hearst Magazine, and of course you have the benefit of the advertising given the story and the star in the Hearst publications.
A Good Starring Vehicle For Conway Tearle

Conway Tearle in
"THE ROAD OF AMBITION"
Selznick—Select

DIRECTOR ...................... Wm. P. S. Earle
AUTHOR ........................ Elaine Sterne
SCENARIO BY .................. Lewis Allen Browne
CAMERAMAN .................... Wm. Whener
AS A WHOLE.....Well made and quite elaborate production—good vehicle for the star
STORY............Often improbable, but on the whole satisfactory material
DIRECTION ..................... Usually very good
PHOTOGRAPHY .................. Good
LIGHTINGS ......................... Clear
CAMERA WORK ................... Up to standard
STAR......Handles his first starring part with his usual capability
SUPPORT........Florence Dixon and Gladden James do the best work
EXTERIORS ...................... All good
INTERIORS.....Steel mills fine, some quite elaborate sets
DETAIL...........Satisfactory, for the most part
CHARACTER OF STORY....Rise of a steel worker to position of power
LENGTH OF PRODUCTION.......About 5,500 feet

Selznick has started Conway Tearle on his starring career with a story and a part that suits him perfectly, and in which he establishes pretty good claim to a stellar position. He plays a man's size part in a human fashion, and his work is by odds the biggest thing in the picture.

Also, they have given him a very well made and sometimes elaborately staged production. The beginning, with its locale in the steel mills, has been particularly well done, all the scenes being made in real mills, while the work of steel making is actually going on. This furnishes a splendid atmosphere and provides a good location for the first thrilling scene when Tearle, as the boss roller, engages in a terrific fist fight with one of the workers.

The first and the last parts are so good that it is a pity they have allowed some faults to appear in the middle. In the first place, Bill Andrews, the ignorant but ambitious boss roller, discovers a secret of making steel from waste material which makes him a millionaire over night. He has talked in the rough, ungrammatical manner that he should up to this time, when he suddenly assumes the suave speech and manners of a man of the world. Then, too, the transition from his lowly position to the most powerful position in the steel industry must have taken some time, yet the characters do not age a bit, or change in appearance at all. The whole rise of the man is done in two sub-titles. The way it starts off, the audience will be expectantly awaiting the story of his rise to power, and it will probably prove somewhat of a disappointment to have it jumped over in this way.

The story strengthens again, however, and both the star and his support are equal to a dramatic climax. The direction in this latter part is very good. There is a lot of suspense from the moment that the sneaky Miss Larrabee causes Andrews to suspect his wife, until the climax in the fight between the two men.

Talk About Tearle In Star Role, And Promise A Strong Performance

Box Office Analysis for the Exhibitor

As this is Conway Tearle's first picture in which he appears as star, make the most of the fact. He has long been among the foremost leading men, and his popularity will make his advent to stardom about the biggest exploitation point for the picture. Recall his work in past productions such as, "The Way of a Woman," "She Loves and Lies," "A Virtuous Vamp," etc. Talk about his part in this picture, as it will have an appeal to all those who know the star and admire his work. The steel mill stuff in the posters and stills, particularly the fight in the mill, offers good material for displays. It will be well to tell enough of the story to let them know what it's about, as it is of the type which always carries a punch. If you want a catch line use this, "If you had been raised a laborer, and suddenly made millions, what would you do in your new life? See what Bill Andrews did in 'The Road of Ambition.'"
ROBERTSON-COLE PRESENTS

SEVEN YEARS BAD LUCK
WITH MAX LINDE
Five Thousand Feet of Laughs with Max Linder in Seven Years Bad Luck

The re-crowning of King Max as Emperor of All the Mirths will be the event of the Humorous Year. All your patrons will want ring-side seats, especially those with a sense of humor. The others will come away with one—if they don’t die laughing!
Interesting Theme And Novel Points Make This Good Entertainment

Jewel Carmen in
"THE SILVER LINING"
Roland West Prod.—Metro

DIRECTOR .................. Roland West
AUTHOR ..................... Roland West
SCENARIO BY ........ D. J. Buchanan and C. H. Smith
CAMERAMEN .............. Edward Wynard and Frank Zuckor

AS A WHOLE........... Good entertainment; smooth continuity and interesting theme hold attention throughout

STORY........ Crook drama, makes satisfactory screen material

DIRECTION......... Players well handled, action never lags

PHOTOGRAPHY ........... Very good
LIGHTINGS .............. Clear
CAMERA WORK .............. Average

STAR....... Gives a strong and appealing portrayal; displays a winsome personality

SUPPORT ................... All adequate
EXTERIORS .............. Very few
INTERIORS .............. All good

DETAIL........ Pleasing in presenting picture as a story which is being told

CHARACTER OF STORY ...... Girl crook reforms because of love for man

LENGTH OF PRODUCTION...... About 5,000 feet

Metro offers a thoroughly satisfactory program picture in "The Silver Lining." It contains all the elements necessary for good screen entertainment, and while none is outstanding, nor is there anything exceptional about the production, it is well rounded out and will be pretty sure to leave your audiences pleased.

While describing it as a crook story, it must be said that the theme has enough twists and turns away from the ordinary to make it distinctly different from an average picture of this type, and in that lies a great part of its enjoyment.

The action runs smoothly and appears compact and finished. The comparison of the two girls' characters is clearly developed to bear out the story teller's contention that it is more often environment than heredity which shapes the life of an individual.

Jewel Carmen gives a very attractive and sympathetic portrayal of the crook girl whose winsome ways and ready wit are her fortune, and her creditable work in the strong scenes when she gives up the man she loves because of her past, is going to make an impression on almost every audience. Other important roles are all competently handled.

The production has been well staged. There is a noticeable attention to detail in all the settings, the races, track club room and the cafe scene being especially well done.

Three men at a ball are discussing heredity. One, to prove his assertion that the theory is false, tells this story:

One of two waifs was adopted by a wealthy family named Schofield and raised in luxury. The other was adopted by crooks and christened "The Angel." Evelyn Schofield blossoms into a society belle and is engaged to Robert Illington, a wealthy author; while "The Angel" is in Havana, a confidence worker. Illington goes to Havana after a quarrel with Evelyn and falls in love with "The Angel."

"The Angel" abandons her crooked schemes when she learns of his love, but will not marry him because of her past. Later her partner tells Illington the truth about the girl and departs, leaving "The Angel" and Illington in happiness.

The story teller then concludes by pointing out Illington and his bride at the ball.

Promise A Novel Crook Drama, You Can Satisfy With This

Box Office Analysis for the Exhibitor

You can go after this one with some real promise of entertainment, because once you get them in they are going to like it and be satisfied that they've seen a good picture. Tell them it's a crook play, but a novel one, and that there's a surprise finish. Play up the character of the heroine, who was a smooth confidence worker until she met the one man who was on the square with her. Use the star's name if she is popular with your patrons, and other names of the cast which may be known to your people. Talk about the argument concerning heredity, which brought about the story. You can use it as a basis for a contest of opinions on the subject.
Interesting Story And Good Human Appeal

Eva Novak in
"SOCIETY SECRETS"
Universal

DIRECTOR ..................... Leo McCarey
AUTHOR ........................ Helen Christine Bennett
SCENARIO BY .................... Douglas Doty
CAMERAMAN .................... William Fildew
AS A WHOLE......Effective and genuine rural atmosphere and sympathetic theme; perhaps overdrawn, but makes its point

STORY......Rather unusual inasmuch as it deals essentially with old folks
dIRECTION .......................... Very good
PHOTOGRAPHY ..................... Satisfactory
LIGHTINGS ........................... All right
CAMERA WORK ..................... Good

STAR......Will be liked for herself and the part she plays

SUPPORT ......George Berrell and Gertrude Clair central characters; others adequate

EXTERIORS ...................... Real rural scenes
INTERIORS ......................... Also look real

DETAIL .............................. Good
CHARACTER OF STORY......Old fashioned parents give new fashioned son and daughter a surprise when they appear in up-to-date clothes

LENGTH OF PRODUCTION........4,795 feet

Perhaps it is a bit overdrawn and at times implausible, but it isn’t going to detract much from the picture’s appeal for “Society Secrets” is a really interesting glimpse into rural life and there is a sympathetic strain running through it and a genuine heart interest that will please most anyone. The title doesn’t do it half justice and it isn’t so much “Society Secrets” as it is the old folks’ secret.

It’s the reality and humanness of the thing that so attracts. It’s quite natural and possible that two children who have spent considerable time in a large city, and have acquired city ways and customs should feel just a bit timid about having their old fashioned parents who still retain their country manners, meet their society friends. The story is well developed and rings true for the most part. Of course it is exaggerated at times and while it may seem implausible to those who know how hard it is to change a Yankee mind, the idea of the father and mother “doling” up to show their children they have not “turned to seed,” makes a good picture.

George Berrell and Gertrude Clair as the father and mother and certainly true-to-type types and their work is a pleasure. Eva Novak is pleasing in a role that gains admiration for her nobility. Detail in the matter of the old fashioned New England home is splendid.

Arthur and Maybelle, son and daughter of Amos Kerran, have left the old home in Stonyville, Connecticut, and live in New York. Maybelle is married and Arthur is engaged to marry Louise de Witt, a wealthy society girl. While Louise’s aunt is insisting that her niece learn something of the parents of the man she is to marry, Arthur is much disturbed because he fears his old fashioned mother and father will not suit his bride-to-be.

So Arthur writes his mother that he will not spend Christmas at home and tells Louise his folks are ill. Louise decides to investigate for herself so she goes to Stonyville. The villagers think she is applying for the position as school teacher. She accepts their construction of her visit and meets Mrs. Kerran, who confides that her son and daughter are ashamed of her and her husband and that she would like to surprise them by a visit at Christmas if only she knew how to dress and act like a New Yorker. Louise is at first disgusted, but later helps the old couple and they appear very much up-to-date at the New York house on Christmas, to the surprise of their children. The old folks are surprised to learn that the little school teacher is Arthur’s fiancee and Arthur is surprised to learn what she has done.

Say It’s Different From The Usual Program Offering

Box Office Analysis for the Exhibitor

If you are looking for a first rate program picture that’s a little different you can feel sure you have the right one in “Society Secrets.” You can talk about the country folks whose children were ashamed of their old fashioned parents. If Eva Novak is liked by your audience you can give her name good prominence.

The picture isn’t big enough to warrant extra trouble or expense to put it over, but it will satisfy the majority if you can get them interested. The title may attract, but it doesn’t give any idea of what the story is about so you might use lines such as: “He thought his parents were too old fashioned to meet his wealthy fiancee but see how Ma and Pa gave him the surprise of his life. ‘Society Secrets’ is at the blank theater.”
Production Is Attractive But Story Is Familiar Domestic Affair

Louise Lovely in
“PARTNERS OF FATE”
Fox

DIRECTOR .................... Bernard Durning
AUTHOR ........................ Stephen Chalmers
SCENARIO BY .................. Robert Dillon
CAMERAMAN .................... Glenn MacWilliams
AS A WHOLE........ Pleasant tropical atmosphere and agreeable star help: is another of the desert island formula

STORY.......Has only one situation, but attractive settings help in a way to hold the interest

DIRECTION.......Did fairly well with hackneyed idea

PHOTOGRAPHY ................. Very good
LIGHTINGS ........................ Clear
CAMERA WORK ................... Satisfactory
STAR.......Is quite charming and splendidly photographed

SUPPORT.......William Scott good as hero; others Rosemary Theby, Philo McCullough and George Seigmann

EXTERIORS .................... Pretty beach scenes
INTERIORS ...................... Not many
DETAIL .......................... All right

CHARACTER OF STORY........... Double wedding resulting in a shipwrecked honeymoon and subsequent tragedy

LENGTH OF PRODUCTION....... About 5,000 feet

The desert island formula still seems to be a popular one with producers, the latest offering being Louise Lovely in “Partners of Fate,” made by Fox. There’s nothing new in this latest edition either. Two girls marry the wrong men, but a shipwreck conveniently puts the matter to rights by changing the couples around and eventually the two faithless ones are made away with, and the remaining couple free to marry each other.

This doesn’t read very attractive but by means of pretty settings and a pleasing hero and heroine, “Partners of Fate” isn’t really as dull as it may seem. There are numerous pretty shots of sand and water and a generally appealing tropical atmosphere makes up in fair measure for what’s lacking in incident. Of course there’s a certain amount of by-play which breaks into the main situation with somewhat effective relief, but there is nothing startlingly original about the development. Then too, the ending is a bit jarring. There might have been a less tragic, even though it weren’t as positive a way of finding an exit for the faithless two. At any rate the woman shoots the man who turns out to be false to her as he was to his wife, and then she shoots herself.

Louise Lovely is very pleasing to the eye and in this she has been photographed unusually well. Rosemary Theby is convincingly the unscrupulous one, but she is inclined to overdo it occasionally. Philo McCullough and George Seigmann are adequate.

After their double wedding ceremony, Helen and Tom, the one couple, and Frances and John, the other newlyweds, start south on their honeymoons. Frances and Tom soon realize they are more suited to each other and when the ship is wrecked the couples are separated. Frances and Tom forget their husband and wife respectively, and fall in love with each other, while on another island Helen and John respect all the conventions devoutly.

Later Helen is attacked by one of the crew, and to escape further misfortune, she and John, with a little girl they have saved, move to another island where Tom discovers them, but when a rescue ship arrives, Tom and Frances go away before Helen and John have time to reach the boat. Eventually Helen and John return to find Frances and Tom together. Helen denounces her husband and tells him she will divorce him. Frances enters the room and crazed by jealousy and hating Tom who is not even true to her, she shoots him and then herself. Helen and Tom are free to marry each other.

They'll Like The Settings And You Can Use Star's Name

Box Office Analysis for the Exhibitor

The director had quite a job on his hands when he was handed this story to make a picture of, and considering the fact that he had but one situation to work upon with no counterplot to play with, he has managed to make a fairly satisfying picture, and through the work of the stars and the cast generally as well as attractive settings, “Partners of Fate” holds the interest rather well.

In talking about it it would be well to refer chiefly to the tropical atmosphere and the locale particularly, rather than referring to the story. Stills might attract and if the star is a favorite with your patrons make good use of her name. Catchlines could be used but not without hinting at the story. However, if you think this will not matter, you can go to it from this angle.
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Slow Start And Some Production Faults Mar This One

Edith Roberts in
"THE FIRE CAT"
Universal

DIRECTOR ...................... Norman Dawn
AUTHOR ....................... Norman Dawn
SCENARIO BY ............... Philip Hurn
CAMERAMAN .................. Thomas Rea

AS A WHOLE........ Not particularly well made; slow in getting started, but finally develops some interest and a good climax

STORY........ Material's there, but isn't well handled

DIRECTION........ Interest starts too late; some settings not good

PHOTOGRAPHY ................ Usually good
LIGHTINGS .................... All right

CAMERA WORK .............. Average
STAR........ Pretty and vivacious; does everything required of her

SUPPORT........ Wallace MacDonald and Walter Long very satisfactory hero and villain

EXTERIORS........ Some good scenic shots at beginning

INTERIORS ................. Good atmosphere

DETAIL ..................... Fair

CHARACTER OF STORY..... Romance of Spanish girl seeking to avenge her mother's death

LENGTH OF PRODUCTION...... 4,785 feet

Unless an audience is willing to overlook a number of production faults, and unless they will stand for a reel and a half of slow action at the outset, they are more than likely going to feel somewhat dissatisfied with "The Fire Cat." It's a South American story—good screen material, and there is a goodly amount of colorful South American atmosphere about it, but several things mar its entertainment value. A lack of action at the start is one of them. There is over a reel of introduction, with flowery subtitles, close-ups, and scenic shots. The interest begins along in the second reel, when the villain gets in his first dirty work. From there on it moves along speedily enough, and through the last reels there is quite an element of excitement, leading up to a good climax. While the action is interesting in the last part, it isn't always logical or explained. They don't make clear why the heroine found it necessary in her plan of avenging her mother's murder, to become an inmate of the toughest dive in the country, where she becomes the favorite dancing girl in apparently no time at all.

The most noticeable fault which will be noticed by the average patron, is in some of the settings. One or two of the exteriors showing mountainous country in the background, are studio sets and the back drops show too plainly that they are not the real thing. Then there is an earthquake scene. Some of it is very good, but there is a long shot of a little stucco-building village at the base of an erupting volcano that isn't good. The quake jars the whole village as one piece. The last part of the earthquake scene, with the rescue of the hero by the heroine is well done.

The star looks very attractive at all times. She is full of life and pleasing to watch in all of her scenes. There is nothing exceptional demanded of her, but she makes the most of her part. Wallace McDonald is well cast in the hero part, and he puts up a corking fist fight with Walter Long, who gives his usual villainous performance as Gringo Burke. The rest of the cast, with the exception of Pancho, adequately handled by Arthur Jasmine, is unimportant, but satisfactory.

Talk About The Star And The Excitement Of The Earthquake

Box Office Analysis for the Exhibitor

You will be perfectly safe in promising them that they will like Edith Roberts in this, and you can talk a lot about her performance without danger of disappointing. The names of Wallace McDonald and Walter Long are also well known and you can use them, referring to previous pictures in which they have appeared. The next best point of appeal is probably the earthquake which the climax of the picture. You can truthfully say that the heroine's rescue of the hero forms a thrilling sequence. Tell about the crumbling of the buildings and the scene where the ground opens wide. It will be well to limit yourself to this much of the earthquake stuff because of the faults in some of it, already mentioned. Tell about the fight. If you want a catchline, something like this will do: "See how an earthquake united two lovers in "The Fire Cast."
Thoroughly Satisfying Offering And Star Is Delightful

Ethel Clayton in
"THE PRICE OF POSSESSION"
Hugh Ford Prod.—Paramount

DIRECTOR ........................ Hugh Ford
AUTHOR ......................... Winifred Boggs
SCENARIO BY ............... Eve Unsell
CAMERAMAN .................. George Folsey
AS A WHOLE...... Not an unusual picture but one that is a real pleasure and has fine audience appeal
STORY..... Perhaps familiar situations and even has obvious conclusion but neither matters; it holds all the way
DIRECTION ...................... Splendid
PHOTOGRAPHY ................. Satisfactory
LIGHTINGS ................. Generally all right
CAMERA WORK .............. Good
STAR ............................ Delightful as ever
SUPPORT...... Rockcliffe Fellowes leading man; no others of importance
EXTERIORS .................. All right
INTERIORS ................. Good
DETAIL ....................... Usually correct
CHARACTER OF STORY...... Wife of no-account

Englishman secures possession of estate which she fights to retain when she learns it is not rightfully hers

LENGTH OF PRODUCTION ........ 4,933 feet

Sometimes it's neither story nor production especially that make a picture worth while. "The Price of Possession" isn't a whale of a story and the production isn't one that cost thousands to make, but when you've finished looking at the picture you're well satisfied with everything and it's the sort of thing that has a genuine audience appeal. It's a woman's picture particularly. They're going to be well pleased with the way the woman fights to retain happiness once she gets it and they're going to like the ending.

Ethel Clayton, given a story with a part that provides her with an unhappy start and a happy ending, with enough for her to do in between, is sure to satisfy and in "The Price of Possession" her charming personality and manner of ease is always pleasing. Rockcliffe Fellowes is adequate, playing a dual role in the early part of the first reel. The story is concerned with practically only these two players, so the remainder of the supporting cast isn't prominent.

The story is smoothly developed and while there isn't a wealth of incident, the director has managed to hold the interest and there are some good "touches" of amusement. One bit of detail they have neglected to look after. The hero of the story is apparently killed and when he does make his appearance they never explain how it happened.

Helen Barston, wife of Jim Barston, a bush rider in Australia, is left a widow upon the mysterious death of her husband. In his wallet she finds papers which indicate that he is heir to Barston Manor, England. Helen, who had never known much happiness with her husband, presents her credentials to the trustees and although she cannot show her husband's birth certificate, she is installed as mistress of Barston Manor.

The new Lady Barston is happy in her new surroundings until the real Jim Barston, a cousin of her husband's, appears at the Manor and demands possession of the estate. His proof is his birth certificate. Helen cannot bear to give up her new home and fights to retain it, even going to extremes to secure from Barston, the proof of his inheritance. Eventually she secures the paper after Barston has saved her life. After a while, however, Helen's conscience bothers her and she decides to give up what does not belong to her. She turns over the house to the rightful owner and prepares to sail for Australia. Barston follows her to the boat, picks her up and carries her off and a final shot shows her making up her mind to become Mrs. Barston.

This Is The Best Miss Clayton Has Had In Some Time

Box Office Analysis for the Exhibitor

You can feel almost certain of satisfying your audience with this picture. At an uptown theater where it was shown after a six act vaudeville program it appeared to be well enough received to keep them in their seats until the end, and that's saying a good deal. For often the crowd begins to wander out after the vaudeville if the picture doesn't promise to interest them.

Use the star's name in big letters and promise them they'll surely like her work in this. And if she's popular with your patrons, so much the better. It would be well to tell them this one is a big improvement over her last two pictures, "The Sins of Rosanne," and even better than "The City Sparrow." Catchlines can be used to good advantage also.
Would Have A Much Better Chance In Five Reels

Geo. D. Baker’s production  
“WITHOUT LIMIT”  
S. L. Prod.—Metro  

DIRECTOR ...................... George D. Baker  
AUTHOR ...................... Calvin Johnson  
SCENARIO BY ................ George D. Baker  
CAMERAMAN ................... Andre Barlatier  
AS A WHOLE.............Episodic and tedious picture  
that will stand a fair chance of getting over if it is re-cut  

STORY......Story of high life which they attempt  
to pass off as moral lesson through appearance  
of a minister and preachy titles  

DIRECTION......Ordinary; allows the story to  
drag so often that whatever action there might  
be is lost  

PHOTOGRAPHY ...................... Fair  
LIGHTINGS ........................ Satisfactory  
CAMERA WORK ..................... Fair to poor  

PLAYERS........Anna Q. Nilsson, Robert Frazer,  
Frank Currier, Robert Schable and Charles  
Lane principals  

EXTERIORS ...................... Few  
INTERIORS ........................ Good  
DETAIL ....................... Altogether too much of it  

CHARACTER OF STORY......Minister’s son mar-  
rries-chorus girl while drunk, forges check and  
flees. Later returns and makes good  

LENGTH OF PRODUCTION ........ 7,128 feet  
The latest production from S. L. Pictures to be re-  
leased by Metro is an adaptation of Calvin Johnson’s  
Saturday Evening Post Story called “The Temple of  
Dusk.” But somehow the picture misses fire badly  
and never comes near being as interesting as the original  
story. In the first place it is entirely too long  
in its development episodic. This is especially the  
case in the last two or three reels where, instead of  
weaving the various sequences together in conclusion,  
they go about it in a tedious fashion and finish up one  
thing at a time, eventually arriving at the happy  
ending.  

Director Baker seems to have a weakness for writing  
his own scenarios or at least adapting his material  
from the original, but in this he hasn’t been successful.  
The early reels contain many long, wordy captions  
which refer to “The Brotherhood” and “The Temple of  
Dusk,” but even at the end it isn’t made thoroughly  
clear what it’s all about. And the story itself is really  
one of high life in which a minister’s son “goes wrong.”  
But for the sake of moral lesson they have a gambling  
house proprietor who is “white.” And the title writer  
puts words into the mouth of the minister which make  
it sound like a Sunday School lesson occasionally.  

Also the picture doesn’t attract the eye because it  
consists of only sober settings, most of the action  
taking place in the gambling establishment. One  
scene, the proprietor’s private office, is likely to “get  
on your nerves,” for they use it nearly a dozen times  
and each time the cameraman shoots from the same  
angle. The players do satisfactory work but no one  
impresses. Detail is fair. Anna Nilsson forgets to  
wear a wedding ring when she’s married.  

By the time her husband returns, (he escaped after  
forging a check), having made good, Ember Edwards  
is preparing to leave the straight and narrow path  
and has ordered gowns charged to Fisher, the man  
whom her husband had robbed. But when Ember  
hears David has returned with money to repay the  
debt, she returns the gowns. Later, believing David  
has killed Fisher because of his attentions to her, the  
girl shoulders the blame, but it happens that Fisher  
is only slightly hurt. Palter, the proprietor of the  
赌博 house where David first met his Waterloo,  
is so interested in the fellow’s regeneration that he  
remembers him in his will, and just before his death  
signs over some bonds for Ember when he learns she  
has been true to her husband.  

Better See It Yourself First If You Cater To “Particulars”

Box Office Analysis for the Exhibitor

Unless they can do a whole lot to improve it, “With-  
out Limit,” isn’t going to satisfy. You may not find  
it hard to interest your folks in it because the story  
originally was popular and if you mention that it is  
an adaptation of Calvin Johnson’s “Temple  
Dusk,” you could probably count on getting a good  
crowd. In a transient house where you don’t have to  
worry about them coming again, this will go all right  
but theaters playing to regular patronage had better  
use good judgment.  

If you think your folks like this type of picture per-  
haps they may accept it, although even they will find  
it tedious at times unless it goes out at least a reel  
shorter than when it was shown for review. Anna  
Nilsson is the best known of the players if you want  
to use names.
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WID'S DAILY
Star Has Dual Role In Quaint Story That Entertains

Mary Miles Minter in
"ALL SOULS' EVE"
Realart

DIRECTOR .................... Chester M. Franklin
AUTHOR .................... Anne Crawford Flexnor
SCENARIO BY ................. Elmer Harris
CAMERAMAN .................. Faxon Dean
AS A WHOLE .......... Well made; furnishes mild but pleasant entertainment

STORY ........ Never very speedy, but a pretty theme that gives star opportunity to show versatility

DIRECTION .................. Good throughout

PHOTOGRAPHY ................. All right

LIGHTINGS .................. Clear

CAMERA WORK ................. Satisfactory

STAR ........ Handles dual role in a pleasing and capable manner

SUPPORT ............ Jack Holt, as usual, makes good lead; rest adequate

EXTERIORS .................. Few, but good

INTERIORS .................. Carefully done

DETAIL ........ Double exposure scenes especially well done

CHARACTER OF STORY ........ Romance, with a spiritualistic angle, of a widower and his child's nurse

LENGTH OF PRODUCTION ....... 5,778 feet

Whatever a person's feelings about life after death, almost anyone will regard the beliefs of little Nora in "All Souls' Eve" as a beautiful conception of spirit life. This subject forms the basis of the story, although there is an entertaining little romance, a vampire, and even a touch of tragedy. The latter doesn't make itself very strongly felt, however, for it is simply a case of doing away with Miss Minter as the sculptor's beautiful wife, to make the way clear to happiness for Mary as the little Irish girl, Nora, who finally wins the man's heart through her love for his little child.

The star gives a splendid performance. She has a chance to contrast two characters in her dual role, and her work in both will be a pleasurable surprise to her admirers, and should prove really entertaining to almost anybody. The double exposure scenes have been most carefully done. As Alice Heath, the star displays a dignity and beauty, for which she hasn't been called on before, and as Nora, she has the kind of a part in which she has become popular.

It's well directed. There are no hitches, and it runs along at a pretty even tempo, never very fast, but with enough action to keep the interest all the way. There isn't any strong element of suspense; in fact, the end is evident when the picture is half over, but they aren't going to mind that very much, because just then the vampire steps in and creates a side interest that carries well. The only thing that is really weak is the death of the wife. It was necessary to get her out of the way, but the method employed is so improbable that it's very necessity becomes apparent. Also the scene might be shorter, and with less attempt to make it tragic, without hurting the story any.

The story is an adaptation of Anne Crawford Flexner's stage play of the same name. Nora O'Hallahan comes to America to find her mother dead. The girl becomes the nurse of the Heath's child. Alice Heath is killed and after almost losing himself through grief, the husband finds his inspiration again in Nora, who has grown marvelously like the dead woman through her great love for the child. Nora's belief in the return of spirits is responsible for saving the child's life, and the artist feeling that Alice has come back to him in the person of Nora, makes her his wife.

Star's Admirers Will Be Sure To Like This

Box Office Analysis for the Exhibitor

If Mary Miles Minter is popular with your patrons, you should have no trouble in putting this one over. For it will be pretty certain to increase her popularity. She does the best work she has so far offered, and you can promise her admirers that they will be pleasantly surprised. Use her name as your biggest advertising point, and also the names of Jack Holt and Carmen Phillips, both of which have some drawing power.
A Good Chorus Girl Story That Could Stand Shortening

Alice Lake in
"THE GREATER CLAIM"
Metro
DIRECTOR .................. Wesley Ruggles
AUTHOR.................. Izola Forrester and Mann Page
SCENARIO BY ................. A. S. LeVino
CAMERAMAN .................. Arthur Reeves
AS A WHOLE........ Quite elaborate production, well acted, but too long
STORY .................. Appealing chorus girl romance
DIRECTION........... Has done well to hold interest after story should logically end
PHOTOGRAPHY .................. Good
LIGHTINGS .................. Satisfactory
CAMERA WORK .................. All right
STAR.............. Very appealing in character of "good" chorus girl, and really acts
SUPPORT............ Jack Dougherty, Edward Cecil and De Witt Jennings handle principal parts satisfactorily
EXTERIORS .................. Adequate
INTERIORS .................. Well done
DETAIL .................. Very good
CHARACTER OF STORY....... Chorus girl, wife of millionaire's son, proves her worth after misunderstandings caused by boy's father
LENGTH OF PRODUCTION ........ 5,150 feet

One of the best things about "The Greater Claim" is that it provides an especially suitable part for Alice Lake, and if it offered nothing more, the little star would furnish a good deal of entertainment on the strength of her performance. It is too long, and credit must be given to the director for making the interest hold up pretty well after the audience will have settled back wondering why the picture didn't end when the finish seemed in sight. They put the heroine through a lot of struggles and sorrows, and then when all could have been terminated happily, with a good story told, fresh troubles and complications develop, and must be unraveled.

Alice Lake is really charming, and she holds sympathy all the way. Her emotional scenes are characterized by a delicacy and repression that will certainly win favor with the people who notice these things. And there is a very satisfactory cast to help her out. Edward Cecil gives a particularly good performance as the crooked legal shark.

There's nothing awfully big about either the production or the punch of the story, but both are of a class to make a satisfactory offering. The scene in the banquet hall, with a wild party in full swing is very well staged and directed. It provides some humorous touches, and an effective moment when the hero enters to find his wife in the center of the maudlin throng.

It is the story of a millionaire's son who marries a chorus girl against his father's wishes. The father has the boy kidnapped and shanghaied. The girl, thinking he has abandoned her, goes back to the chorus, and when the boy returns and finds her in her old life he also misunderstands. She has a child, and, unable to care for it, seeks aid from her husband's father, who adopts the baby. The girl becomes the child's nurse without the old man suspecting her identity. Later the family is reunited.

Mother Love Theme And The Star's Name Will Do The Most
Box Office Analysis for the Exhibitor

There are several points you can talk about in putting this one over. The chorus girl angle, the shanghaied of the husband, the misunderstandings, all have an appeal, but probably the strongest—certainly to women—is the mother love theme as brought out in the leading character. Make one of your big points the scene where the old grandfather learns the real mother by offering to buy the child. Talk about the hero's escape from the ship and his return to find his wife in bad company. Use Alice Lake's name if your patrons are familiar with her, and promise them a really entertaining performance by the star. You can use stills to good advantage, those of the banquet scene being especially effective. In connection with the baby-buying idea, you could advertise to purchase a baby, and certainly arouse interest and comment.
Some Short Reels

“Come Across”—Universal
Type of production........................................1 reel comedy
A very funny idea is the basis of this number, but there
isn’t enough to it to hold up a whole reel, and in consequence
the last part flops. The comedian is broke, and he sees a
policeman collect ten dollars from an automobile owner for
parking his car near a fire hydrant. The comedian then gets
hold of an imitation hydrant, and plants it in front of various
cars, collecting ten dollars from each owner. It’s put over
very well, and is a sure fire laugh getter at first, but that’s
all there is in the reel. The rest of the business is merely
preparatory to putting over this gag, and after it has been
sprung several times it ceases to be funny. However, as it is
a short reel, it will furnish an average amount of amusement
on the strength of this one stunt.

“A Waiting Maid”—Universal
Type of production........................................1 reel comedy
Dorothea Wolpert is starred in this one, and it furnishes
more laughs than any number in which she has been recently
seen. There’s a lot of action crammed into the reel, and that
is chiefly what makes it a good one. Things happen very
rapidly, and several humorous situations following on each
other’s heels furnish more amusement than is generally found
in a one-reeler. Dorothea is a kitchen maid—a part which
she seems to favor—and she is in love with the butler. To
make him jealous, she claims the photograph of a young lady’s
sweetheart as her own, and when the young man calls, things
start to happen. It’s all pretty good amusement for any kind
of an audience, and there are several really big laughs in the
last part. Dorothea looks homely enough to make it funny
for anyone to be desperately in love with her, and the
“mugging” she does in this one registers better than some of
her previous efforts. It’s a good number.

“Open Another Bottle”—Pathé
Type of production........................................1 reel comedy
This is a Snub Pollard comedy, also including Marie Mosquini,
Hughie Mack, and Sunshine Sammy in the cast. There
is some stuff in it that is pretty sure fire, particularly
a burlesque of a military drill. This always goes over well,
and most of it in this number is funny. The rest of the stuff
is only fair. It has the prohibition angle for its main idea,
and at the outset Snub and his partners go down in the cellar
to sample the home brew. It knocks them all cold, and the
rest of the reel is a dream—until the end, when the home
brew starts exploding and wakes them all up. Snub dreams
that he’s in the army and he has a lot of trouble in an
airplane. There’s an unprogrammed comedian in the cast who
somewhat resembles Ben Turpin, and he gets two or three
good laughs on his appearance. Pollard still spends too
much time mugging into the camera, but the reel will prove
an average offering on the strength of the military business.

“Naughty Mary Brown”—Educational
Type of production........................................1 reel comedy
This is the best of the Vanity brand comedies so far
reviewed. It has a highly humorous idea for its plot and
they put the stuff over in good shape. Dorothy Devore and
Earl Rodney are the only players whose names are mentioned,
but they don’t have any more to do with the fun than a
couple of others, and the laughs aren’t the result of anybody’s
work so much as the situations themselves. The girl in the
case is a trilling heartbreaker, and she goes about her
heart-breaking duties recklessly until another guy suggests to the
latest victim that the girl needs a little competition. So the
boy gets a life like dummy, dresses it up in silks and satins and
makes violent love to it—always at some distance from the
girl. The rest of the stuff is all about his troubles, to keep
dark the fact that it is a dummy, and the growing jealousy of the girl. There are a number of very funny
incidents, and as a whole is more amusing than the average
reel.

“A Movie Bug”—Universal
Type of production........................................2 reel comedy
This one starts off rather poorly, but picks up as it goes
along, and finally develops a lot of really funny stuff. Al-
mast all of the good business comes in the second reel, the
greater part of the first one being a continual stall. The idea
is a funny one. The hero is a country boy in love with the
town grocer’s daughter. The boy gets a moving picture
camera and shoots every move of the family. A city slicker
with a high hat comes along and tries to steal the heroine,
all of which is caught by the hick’s camera. There are a lot
of laughs when he shows his picture that night. Some rather
original business is brought about by clever double exposures,
and in the same part there is considerable chase stuff that
will be pretty sure to amuse. The fun in the second reel is
better than average comedy and it succeeds in holding the
whole thing above par.

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**Short Reels**

**The Two-Fisted Judge**—Pathé
Type of production...........................................2 reel western

This is an Edgar Jones production, taken from a Holman Day story, and with Mr. Jones playing the title role. There is some good stuff in it, mostly offered by a good fist fight. The story, however, hasn’t very much of a punch, and only arouses a mild interest. Jones gives a good performance himself, and in fact, every member of the cast is satisfactory. The story concerns a judge in a small town, who figured that law shouldn’t be bought and paid for, but that justice should be dispensed free. His best friend trouble through the plottings of a crook, and the judge starts out to see justice done, finally beating the villain until he confesses and clears the boy he has wronged. There isn’t anything to particularly recommend the picture. Just an average offering.

Charles Urban’s “Movie Chats”—No. 5—Kineto Co.
Type of production...........................................1 reel magazine

All but the last shot of this reel is taken in England, and in a small town, and is of quite a bit of interest, there are several shots of a big overland motorcycle race, with some thrills furnished by several bad spills on the corners. Then a scene shows two men catching rabbits, using ferrets to drive the animals to their lairs, and a quick shift they shows a game of English billiards, and then come quite a number of shots of an obstacle race between about a hundred British sailors. This is quite a novel sporting event, and makes a fine picture hit. Then there are views of a yacht race between some trim boats, under full sail. They make a pleasing picture, and this part could well have been longer. A pleasant shoot in Sussex is the next subject, and the reel concludes with a sunset shot in the town of Dieppe, on the French coast.

**Pathe Review No. 92**
Type of production...........................................1 reel magazine

The title of the first subject in this issue is “The Land of Leatherstocking,” and it comprises a series of views around Lake Otsego, and the country made famous by James Fenimore Cooper’s stories. Several beautiful shots are among the number, as well as interesting views of monuments erected to Cooper, and in memory of various historical incidents about which he wrote. The next part is the “Dance of The Tamourine,” performed by an accomplished young lady, and shown to good advantage by the slow motion camera. Then comes a bit showing how paper flowers are manufactured. The last subject is called “Where Carthage Ruled,” and it is in color. It consists of views of the ancient city of Carthage, with its relics of Roman civilization. About the average.

**The Impostor**—Pathé
Type of production...........................................2 reel Western

While this is a story of the west, it hasn’t a cowboy hero, nor is there much about it to suggest the usual western picture. It employs more or less stock methods of appealing to the heart, but it’s well acted and the way they jump right into the story without wasting any time is much in its favor. They have obtained some fine country settings, and the photography at times is especially good. Sanchi plays the part of a vagabond and crook, who ingratiates himself and two pals with a rich lumberman by means of a stolen letter of introduction. The atmosphere of clean living arouses a desire in him to go straight, so that instead of robbing the old man as they had planned, he tries to dissuade the other two. They, however, steal the payroll, and when Sanchi goes after them he is suspected. He brings back the money and marries the lumberman’s daughter. It won’t do so well in larger houses, but in the smaller ones will doubtless be all right.

**Screen Snapshots No. 19**—C. B. C. Film Sales
Type of production...........................................1 reel fan magazine

Your fans will get glimpses of a number of favorites in this magazine issue, including Mildred Davis takes a little ride with Harold Lloyd on a very small express train, and not satisfied with this, they both change cars into a donkey cart. Then there are several shots of Vera Gordon, of “Humoresque” fame, with her own children. Next, Edward F. Koch, the veterinary of Universal menagerie, performs a slight operation on two of the animals, and consults John Martin Harvey, on his health. Thomas H. Ince is “shot” on his yacht and then Irvin Willat is shown directing two children in a scene. Then comes the fashion show, with Florence Vidor, Margaret Livingston, and others, appearing in the latest Paris creations. The rest of the reel is some views of the parade of picture stars held on the coast for the benefit of the European children. This includes a bit of comedy by Charlie Chaplin, Ben Turpin, Charles Murray and the Sunshine Bathing Girls. Fans should get their money’s worth in this issue.

**Fighting Fury**—Universal
Type of production...........................................2 reel western

This one stars Hoot Gibson, the smiling cowboy. It might better have been titled “Jazzing Up a Western,” as they have surely made the result a lot different from the average picture of this kind. The action goes on much the same as in others, but the titles, appearing every few feet, are in verse, whose only poetry is that it rhymes, kidding the picture. It produces the feeling that the whole thing is mere burlesque of a western, only the action isn’t overdone enough for a real burlesque. All of the titles are ridiculous, and most of them are funny, so that there will be considerable amusement in the piece, unless your audiences are the stuff fans and demand that the stuff be taken seriously. The plot is a typical one of the type, with the villain robbing a safe in the town bank and leaving evidence to convict the hero. Gertrude Olmstead is the leading lady, and the star also directed the picture. It may prove diverting after the regular run of average short features.

**Bring On The Groom**—Universal
Type of production...........................................1 reel comedy

Dotty Wolbert, of entertaining homeliness, is starred in this one. She looks as bad as ever, and gets a number of laughs out of some new business in connection with the fact. In this one she is the elder daughter in a family, and the younger cannot marry until Dotty gets a spouse. The younger girl’s sweet heart undertakes to get a husband for Dotty, but all the applicants flee on sight, in spite of the $10,000 that goes with her. Even a burglar submits to arrest rather than marry her. It’s all fairly good stuff. The finish finds Dotty’s long lost sweetheart returning to her from a journey. The fans and demand that a nut has been taken back to the asylum just as he is about to marry her. It’s better than most of the previous numbers in which Miss Wolbert has appeared.

**New York, The American Gateway**—Kineto Co.
Type of production...........................................1 reel pictorial

This is a series of views taking in about every point of greatest interest in the city of New York. It will be pretty generally interesting, particularly in places distant from the Big City, where a trip to New York means something, and the folks who have been are glad to point out the places they have seen, and the people who haven’t been like to see what’s what. It starts off with an airplane entrance into the harbor, skimming the Statue of Liberty, the skyline, and a host of boats. Then there are views of Lower Broadway, Washington Square, the Pennsylvania station, Madison Square and the Flatiron building, Times Square, and a number of other well known locations, ending up with a shot of the Woolworth building at night.

**My Adirondacks Outing**—Kineto Co.
Type of production...........................................1 reel scenic

For scenes of natural beauty, this scenic reel will be hard to beat. The Adirondacks hold as many, if not more, opportunities for the scenic photographer, than any other part of the continent, and for this number they have selected the most artistic. Every shot is a picture, and each is introduced by a typical Adirondack joke. The combination of poetry and pictures makes it an unusually artistic offering, one that should be a real treat to intelligent audiences.
KOSMIK FILMS Inc. Presents

The HOPE DIAMOND MYSTERY

Featuring

GRACE DARMOND

Directed by

STUART PATON (Formerly Lady Francis Hope)

Story by MAY YOHE

Scenario by

Charles Goddard & John B. Clymer

A STUPENDOUS SERIAL
IN 15 EPISODES —
A BOX OFFICE CLEAN UP

In 1642 the high priest of the Goddess Rama-Sita invoked a curse on the jewel known as the Hope Diamond. For 300 years every person who has possessed this rarest of stones has met with disaster. The story as told by May Yohe, of international fame, has circulated in Sunday newspapers all over the United States with a total reading circulation of 20,000,000. For this reason this serial cannot fail to be —

WITH GREATER EXPLOITATION POSSIBILITIES THAN ANY SERIAL EVER MADE

A FIRST RUN EVERYWHERE

STATE RIGHTS

U.S. AND CANADIAN RIGHTS

The HOWELLS SALES @ Inc.

729 Seventh Ave.
He did not dream that he, a man approaching middle age could arouse love in the heart of that fair young girl. He could not guess that she should see in him qualities that she failed to find in her fiance, the young man he loved as a son, and whose happiness was dearer to him than his own.

Should he let her know how deeply he cared for her and thank heaven for his good fortune, or should he try to turn the current of her love back into the old channels again?

The stage success made famous by Nat Goodwin, now put into a truly superior picture.
$3,000,000 Damages
Sought by Triangle Against the Aitkens, Winik, Simmonds and Defendant Corporations

Arthur Butler Graham, acting for the Triangle Film Corp., on Saturday filed the complaints in the Supreme Court in the suit of Triangle against Harry E. and Roy E. Aitken, Hyman Winik, Joseph Simmonds, the Western Import Co., Inc., the Western Import Film Co., Ltd., and the Reserve Film Corp. Three separate suits have been filed and damages of $3,000,000 are claimed as a result of the actions of the defendants named above in conducting affairs in which Triangle Film are interested.

One is against Harry E. and Roy E. Aitken and $1,000,000 damages are sought from these two defendants. It is alleged in the complaint that the Aitkens, by virtue of their affiliation with Triangle Film as directors of the corporation and their stock interest, caused a board of directors to be elected over which they held the dominating sway. It is alleged that on or about July 28, 1915, Triangle, through the instigation of the Aitkens, entered into an agreement with the Lothbury Syndicate, Inc., in which the Aitkens allegedly held control, to sell 999,950 shares of a total issue of 1,000,000 shares of stock for $99,950, while Triangle retains the stock which will sell for $1,500,000. It is alleged that in the latter part of 1915 Triangle was persuaded by the Aitkens to turn over to the Lothbury Syndicate, Inc., $40,000, for which the accounting was never made.

On or about Feb. 16, 1916, it is alleged that Triangle, through the control of the board of directors by the Aitkens, was persuaded to enter an agreement with the Western Imperial (Continued on Page 4)

Four Weeks’ Bookings
It is expected that existing contracts on “The Kid” will require a minimum of four weeks in playing dates. The picture will be shown for two weeks in New York and then two weeks in Brooklyn. The T. O. C. C. has promised First National as many additional days as possible.

Tuesday, February 22, being Washington’s Birthday and a legal holiday, there will be no issue of WID’S DAILY published.

Oh, So Pure

Yes, yes. Production. Lasky says so. Caesar’s wife stuff. Above suspicion. A mile or so. ‘Got to be. Or the bow-wows will get us. All us producers. So Jesse has piled up a lot of “Don’ts.” Like Wilson’s 14 points. Just that many. With full explanation on each. No sexy stuff. No white slave stuff. Illicit love affairs. Nothing to offend religiously inclined fans. No kicking of chums, etc. Salacious comedy stuff. B-l-o-o-d-y stuff. Titles with kicks.

G-r-a-n-d and glorious!

BATTLEGROUNDS W. S. SKELETON

Old Damon Runyon. Special column. New York American. Tells of a hard biscuit. And how W. W. Hodkinson was some shooter. In his early days. When he and Damon worked jowl by jowl in the hotel business. Also tells of W. W. being in the bicycle line. Interesting. Very. Read it.

ELUSIVE “MICKEY”


Oh, So Pure

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ELUSIVE “MICKEY”

CHRISTIE COMEDIES
This is the husbands' hideaway in "Scrapily Married," the New Christie comedy. Book through Educational—Adv.

On Broadway

Broadhurst—"Over the Hill."

Broadway—Vera Gordon in "The Greatest Love."

Brooklyn Strand—"The Inside of the Cup."

Capitol—"The Concert."

44th St.—"Way Down East."

Loew's New York—"Dinny."

Tuesday—Wanda Hawley in "The Snob."

Wednesday—Thomas Meighan in "The Frontier of the Stars."

Thursday—"Isobel of the Trail's End."

Friday—William Russell in "The Cheater Reformed."

Butler in "Girls Don't Gamble."

Saturday—Viola Dana in "The Offshore Pirate."

Sunday—Bert Lytell in "The Misleading Lady."

Rialto—Bebe Daniels in "She Couldn't Help It."

Rivoli—"Straight Is the Way."

Strand—"Black Beauty."

Next Week

Broadhurst—"Over the Hill."

Hancock Here

T. E. Hancock of the Pacific Film Co., deeding in the independent market, is in town from the coast, Headquarters with the Producers Security Corp., 516 5th Ave.

McCurdy Heads Maryland M. P. T. O. (Special to WID'S DAILY)

Baltimore—Eugene B. McCurdy was elected president of the Maryland M. P. T. O., at the meeting held on Tuesday. Other officers are Thomas Goldburg, vice-president; William E. Stumpf, secretary and Frank A. Hornig, treasurer. The state's quota of $1,800 to the national treasury was subscribed in 10 minutes.

Broadway—Not yet determined.

Brooklyn Strand—"Black Beauty."

Capitol—William Rogers in "The Guise of Women."

Critic—Marion Davies in "Buried Treasure."

44th St.—"Way Down East."

Rialto—Not yet determined.

Rivoli—Not yet determined.

Strand—Charles Ray in "The Old Swimmin' Hole."

Western Ad Men Organ (Special to WID'S DAILY)

Los Angeles—Local public have organized the Western Advertisers with a charter membership of 35.

Ray Leek, of Metro, was president of the W. M. P. O. for other applicants as follows: Reedy (Lasky), vice-president; Miller (California Theater), treasurer, and John McCormick, secretary. The directors are composed of Petre Mark Larkin, Richard Spen, Smollen and Adam Hall Sh.

"Passion" in Los Angeles (Special to WID'S DAILY)

Los Angeles—"Passion" transferred from the Ambas-823, where it is being definitely. This is the third picture here.

In Washington (Special to WID'S DAILY)

Washington—Harry Cranes reports that the "Kid" by sled broken all over a total Monday business.

Taylor To 'Frisco (Special to WID'S DAILY)

San Francisco—Wayland for some time at the same seat on Monday, and broken all over a total Monday business.

There is as much difference between RITCHIE 317 posters and mediocre posters as there is between diamonds and rhinestones.

RITCHIE LITHO. CORP.
406 W. 31st ST., N.Y. Phone JM 1800

STATE RIGHTS (The Big Three)

"HIS ENEMY'S DUTY"

"THE UNFORTUNATE MARRIAGE"

"FATAL LOVE"

Write or wire CANDLER PICTURE ROOM 317
220 W.
Oh, So Pure

Continued from Page 1

Barrymore-Neilan Deserved And took palace. Right. His put biggest church SPRING On test. Done? Day. It was all right. Al allied him whole of luck. On his new move, they're plugging for him. Which makes him blush. Like a cool boy. Only a youngster at that. Despite his big frame.

JOHN D.

Not Rockefeller. Nor Williams. But Tippett. Regular Englishman. Sailed for home Friday. Been looking things over, and closing some deals. Doesn't like to talk. For publication, he has something to say. Worthy hearing. Thinks most of his pictures too much the same. Right. Wants new themes. Says Italian and German producers have something on us. In a way. Cites "Passion" as example. Says history has rich backgrounds. For many fine pictures. Skipping the idea. Do you get it? You? Mr. Producer? For John D. was talking to us. And at you.

"EXPENSIVE"


SOMETHING DIFFERENT


GETTING SOMEWHERE


It can be done!

BRUSH UP THE LIGHTS

New star coming. Over at Famous. Watch for Agnes Ayres' name to blossom. And bloom in the electrics. It's on the way.

DANNY.

Need Larger Green Room

The Capitol grand orchestra is growing to such large proportions that a green room of larger quarters and greater accommodations is being fitted up for their convenience. There will be additional reading tables, lamps and chairs with checker and chess games provided for their amusement during the rest periods between performances.

Leading the Grand March

Marion Davies will lead the grand march at the ball of the 6th Infantry Regiment National Guard of New Jersey, at the First Regiment Armory, Sussex and Jay Sts., Newark, New Jersey, tonight.

"The Idol of the North" has been decided upon as the title of the Dorothy Dalton picture filmed under the working title, "The Teaser."

WANTED

We will pay spot cash for two or more five reel western negatives if price is right.

No Re-issues

Douglas & Scheuer, Inc. 117 West 46th Street New York Phone Bryant 6659

RELEASE

Your picture through us on

Motion Picture Booking Corp. 729 Seventh Ave., New York

FOR RENT

Office in Film Building

Also use of rewinding room

729 Seventh Ave. Suite 809

NEED LARGEST GREEN ROOM

The Capitol grand orchestra is growing to such large proportions that a green room of larger quarters and greater accommodations is being fitted up for their convenience. There will be additional reading tables, lamps and chairs with checker and chess games provided for their amusement during the rest periods between performances.

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Also use of rewinding room

729 Seventh Ave. Suite 809

CLAREMONT STUDIO

Claremont Parkway & Park Av.
New York City

CONTINUITY that COUNT

Paul Schofield
Free Lance
Adaptations :: Editing

CURRENT RELEASES:

"Rose of Nome"—Fox (We Coast)
"Smilin' All the Way"—David Bu
er
"Girls Don't Gamble"—David Bu
er
"Tiger's Coat"—Hodkinson—A Star
"Just Pals"—Fox (West Coast).

IN PRODUCTION:

"The Quarry"—Meighan—Famo Players

HOLLYWOOD HOTEL
Hollywood, Calif.
$3,000,000 Damages

(Continued from Page 1)

port Co., Inc., covering foreign rights to pictures at a figure which it claimed was less than the market value of the productions involved.

It is alleged that Triangle was led into buying the assets of the Western Import Co., Ltd., of Great Britain from the Western Import Co., Inc., for $400,000, when the Aitkens controlled the last named company. In this manner, it is charged, the Aitkens derived great profit at the expense of Triangle.

In another part of the complaint it is stated that the Aitkens caused Triangle to sell to the Reserve Film Corp. of New York certain assets for $250,000, when it is alleged they were worth $500,000, and that Reserve was controlled by the Aitkens. For that transaction damages of $250,000 are sought.

On Dec. 27, 1917, it is alleged that Triangle was persuaded to sell rights to "Mickey" to the Western Import Co., Inc., for $175,000, when they were worth $500,000. Damages of $325,000 are there sought.

Assets worth $500,000 are claimed to have been sold by Triangle to the lowr Film Corp., the W. H. Prod., and the Reserve Film Corp, three companies in which the Aitkens are alleged to have been deeply interested, for $100,000. Triangle seeks $400,000, which, coupled with the other sales mentioned above, brings the total claims against the Aitkens to $2,000,000.

In the second section of the action the defendants are Harry E. and Roy E. Aitken, Hyman Winik and Joseph Simmonds, charged that Winik and Simmonds entered a conspiracy with the Aiken Bros. to defraud Triangle and at their request in the deals mentioned in the first suit. An accounting is sought from them as well as $2,000,000 damages.

In the third suit the defendants are also mentioned above and in addition the Western Import Film Co.; the Western Import Film Co., and the Reserve Film Corp. It is charged that the individuals mentioned controlled all of the capital stock of these corpora- tions and that, because of this condition the individuals accrued the profit the various dealings with Triangle.

The papers cite again the agreement dated on or about Jan. 24, 1919, between Triangle and the Reserve Film Corp. and seek annulment of the agreement as well as an accounting for the transactions to date.

An effort was made to communi- cate with Hyman Winik at the offices Western Import for a statement that his brother, Morris Winik, stated he was not in, and that he didn't know names of the defendants' attor- neys. The Aitkens were also said to out.

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<td>Direct from producers. For immediate release that will gross $300,000.00 or more in the United States and Canada. Satisfactory arrangements can be made on NEGATIVE COST plus 10%. If you have a production up to our standard write, phone or wire R. C. SALES SYNDICATE, Inc. Suite 1805 Phone Beekman 4357 Temporary Office 110 Williams Street NEW YORK CITY</td>
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<th>IN THE COURTS</th>
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<td>City Court Justice Hartmann got judgment for $1,250 in a suit of H. J. Carlock against Morris Goodman and the Wyckoff Amusements Co., as his commission on the sale of the defendant's film theater Wyckoff Ave., Brooklyn, for which the plaintiff found a buyer at $25,000.</td>
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<td>36 Pine St., New York City</td>
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<td>The Screen Bulletin</td>
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<td>104 Fitzgerald Bldg.</td>
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<td>ARTISTS AND ART TITLES</td>
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<td>R. E. A. DAVIE, INC.</td>
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<th>THE PARISH PRIEST</th>
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<td>A BIG PICTURE, WILL TELL — WORLD</td>
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<td>A HUMAN STORY THAT WILL DRAW — Exhibitors Herald</td>
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**Feature Weekly**

Warner Bros.—Plan Addition to East Studio—New Comedy Contract With Federated

Warner Bros. are busy formulating plans for the production of one weekly. For this purpose they are arranging for the construction of an addition to their Hollywood studio. The present plant—a Sunset and 46th St. site—is capable of accommodating four companies. It covers 140,000 ft., and will be used by only three companies. The addition, used exclusively for film production, will be about twice as large as the present studio building. The new buildings will have a site of four acres half in Hollywood for building location.

**Harding President**

Of Associated Exhibitors—Pathe Features and Sales Force Taken

An official statement was issued late Monday afternoon of the reorganization of Associated Exhibitors, Inc., along the lines indicated in this column. Harold Lloyd’s first picture for the company will be “Now or Never,” a three-reeler. It will be released March 27.

The new company will begin business March 1. At a meeting held in New York on Monday, Samuel Harding of Kansas City, was elected president, and Paul Gostono, of Cleveland, vice-president. These men, with Paul Brunet, Elmer R. Pearson, Arthur S. Kane and John C. Ragland, were chosen as directors. Mr. Kane was named chairman of the board.

The preferred stock capital of the new concern is $125,000. A complete merger of the two companies is to be effected, the new organization taking over all of the assets of Associated Exhibitors Inc., of New York. The preferred capital stock of the latter company is $100,000.

(Continued on Page 2)

**Schedule Filed**

The Wark Producing Corp. has filed its schedule in bankruptcy. The schedule gives liabilities of $298,910, with assets of $123,543, composed of film and prints to the value of $65,000; accounts to the value of $13,927; and deposits in bank of the value of $47,016. Copyright on “Intolerance” is placed at an unknown value. Among the creditors are D. W. Griffin, $84,344; D. W. Griffith, Inc., $975; the D. W. G. Corp., $60,250; and Harry E. Atkin, $8,136.

**Bible in Films**

Made in Italy and Ready for German Public—American Company Announced Some Pictures

(Continued on WID’S DAILY)

**Seek Labor’s Support**

Locals Being Petitioned to Urge Bookings of “The Contrast”—Industrial Invasion Planned

The Labor Film Service, Inc., which, as noted last week, is about to finish its first picture, “The Contrast,” is sending out an appeal to 25,000 labor unions throughout the country asking that these organizations secure playing dates from their local theaters. The Labor Film Service is urging these locals to appoint committees to take the matter in charge.

It is planned to collate these petitions and present them to some national distributing organization as an argument why it should handle the picture. In the event that a distributor cannot be secured, the Labor Film Service will show the picture, under its own auspices, in labor lecums and halls throughout the country.

Wm. DeMille Film at Rivoli

William DeMille’s “What Every Woman Knows” will be the principal attraction at the Rivoli next week.

(Continued on page 3)

**Discuss the Film “Menoche”**

A number of clergymen attended a meeting in the Central Y, M. C. A., Brooklyn, yesterday to discuss the “menace” of “unclean” pictures. The move is believed to be the result of the agitation by the Brooklyn Eagle, which, every Sunday, is publishing a feature article by Frederick Boyd Stevenson on better films and the alleged shortcomings of the present crop of pictures.

Exhibitors who have seen Allan Dwan’s second “A. P.” production, “A Perfect Crime,” are delighted because it is “a different kind of picture.” It will “get the money.” Released February 27.—Advt.
Against Censors
(Special to WID'S DAILY)

Washington.—“I hope the New York Legislature will demonstrate a better understanding of our time than to add one more to the already too long list of repressive and coercive measures on our various law books,” declared Samuel Gompers, president of the American Federation of Labor, Monday in calling attention to the fact that in New York State it is proposed to enact legislation providing for state censorship of pictures.

More Branches for Samuels
Arthur W. Stebbins, vice-president and treasurer of Reuben Samuels, Inc., insurance brokers, has left for Chicago and St. Louis where he will establish branch offices.

Double Run for Mayer Film
(Special to WID'S DAILY)

Los Angeles—“The Woman in His House” is now playing to two first runs here, for what First National men say is the first time in the history of Los Angeles.

The picture is playing at the Ambassador and also at the Mission, at $1.50 top at both houses.

There is as much difference between a RITCHEY poster and a mediocere poster as there is between a full house and a pair of deuces.

RITCHEY
LITHO. CORP.
406 W. 31st St., N.Y. Phone Chelsea 8388

STATE RIGHTS
The Big Three
“HIS ENEMY’S DAUGHTER”
“THE UNFORTUNATE MARRIAGE”
“FATAL LOVE”

Write or wire
CANDLER PICTURES, INC.
Room 317
220 W. 42d St.

New York Press Unites in Calling Chaplin’s “The Kid” Best Come

Picture is Breaking House Records from Coast to Coast
An Echo of the Big Five Productions

HIS BEST PICTURE

A ROARING COMEDY
“A roaring hour and a half of genuine fun.”—New York World.

WORTH A YEAR’S WAIT
“Three times as long as his ordinary comedy and four times funny. Chaplin’s most interesting and versatile comedy. H. original and human. It is well worth a year’s wait.”—New York Herald.

IT’S A KNOCKOUT
“It is the only picture of its kind ever made. A mixture of knock-out comedy, pathos and whimsical humor, it takes its place among the classics of the screen.”—New York Morning Telegraph.

HIGHEST ARTISTRY
“Eminently funny. Mr. Chaplin proves his acknowledged istry. Jackie Coogan was marvelously good. extraordinary.”—New York American.

BEST OF ALL

ALL ENJOY IT

KING OF COMEDY
“Spontaneous and prolonged laughter comes into its own in Chaplin as the king of comedy is not misplaced.”—New York Post.

SUCCESS UNQUALIFIED
“As a story of human interest, ‘The Kid’ is an unqualified success. The child actor also is remarkable.”—New York Mail.

ROARS OF LAUGHTER
“Chaplin gives you something that brings a lump to the throat while you are roaring with laughter.”—New York Globe.

FUNNY AND SERIOUS
“He wins his countless admirers not alone by his excellent ing but by the serious undertone of the film play and his amazing artistic versatility.”—New York Telegram.

A First National Attraction

Another reason why
There'll be a franchise everywhere
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**Studio Bulletin**

**WESTERN UNION TELEGRAM**

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112 LG 26 NL LOSANGELES CALIF 21

HIRAM ABRAMS
UNITED ARTISTS CORPORATION 729 SEVENTH AVENUE NEW YORK NY

DELIGHTED TO HEAR OF THE RECORD BOOKINGS BEING MADE ON THE NUT STOP I AM SURE EXHIBITORS WILL NOT BE DISAPPOINTED IN THE PICTURE STOP EVERYONE WHO HAS SEEN IT ASSURES ME IT WILL PROVE AS GOOD AN ATTRACTION IF NOT BETTER THAN ZORRO
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DOUGLAS FAIRBANKS
Wanted
Completed Production

Direct from producers. For immediate release that will gross
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R. C. SALES SYNDICATE, Inc.
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Temporary Office 110 Williams Street
NEW YORK CITY

Sells Four
St. Joseph, Mo.—The Nate Block Amusement Co., has sold the Crystal, Orpheum, Colonial and Royal theaters to the Hostetter Circuit.

Offered at $12.50
Stock in New Superior Prod., Inc., which plans a chain of standardized theaters, is being offered at $12.50 for two shares, one preferred and one common, and not at $10 for each class, as noted.

The company owns two third interests in the profits of "Sunshine Harbor," one half of which interest goes to the corporation until $30,000 is realized from either royalties or sales of "Birthright" or "Sunshine Harbor." After that one half of the two thirds profit in "Sunshine Harbor" goes to the corporation.

WANTED

STUDIO FOR RENT


CLAREMONT STUDIO
Claremont Parkway & Park Av.
New York City

A BIG PICTURE. WILL CLEAN UP. "World"
A HUMAN STORY THAT WILL DRAW.

—Exhibitors Herald

FRIDAY, FEBRUARY 23, 1928
Lichtman Deal On?

With Associated Producers—Report Causes Organization to Issue Denial

Reports have been widespread on the coast that officials of Associated Producers have been in conference with Al Lichtman, formerly of Famous Players. Indeed, some reports have been insistent that Lichtman would join that organization.

One of his long experiences in the sales end of the business it was natural that the assumption should develop that Lichtman was to have charge of the selling organization for the producers.

The coast correspondent of WID’S DAILY wired Tuesday that according to reports negotiations had been closed.

A telegram was received yesterday morning by Oscar A. Price, president of the organization, from the director in Los Angeles, requesting that he make public denial of these reports declaring that there was no truth to them.

Lichtman is due here from the coast any day.

Stanlaws to Direct Composn

Pearnyn Stanlaws, the famous illustrator, who has been studying screen technique at the Lady’s Library in Hollywood, has signed a five year contract with Famous Players and his first work will direct Betty Composn.

The picture will be “The End of the World,” from the European play of the same name, written by Enns Klein.

Ready in May

It is expected that by the middle of May some of the European office of United Artists will be in operation. The exchanges are to be established in London, Birmingham, Leeds, Glasgow and Cardiff and an exchange for France will be opened in Paris. Other exchanges in other countries will follow shortly.

Canadian Features

It is understood that Joe Brand in association with G. E. Quinnet, the Specialty Film Import, Ltd., of Canada, will produce a series of pictures based on the works of Canadian authors and that the first will be a story by Sir Gilbert Parker.

Harry Reiver, who recently completed “The Son of Tarzan” for David P. Howells, will direct the series. The pictures are to be made in Canada.
Incorporations

Albany, N. Y.—Russel Clark Sales Syndicate, New York. 250 shares preferred stock, $100 each; 1,000 shares common, no par value; active capital $30,000. Incorporators: M. Henschel, A. H. Bogan, R. J. Riley, 39 Argyle Road, Flatbush.


Albany, N. Y.—Penel Thames Corp. Bronxville; 1,000 shares common stock, no par value; active capital $5,000. Incorporators: W. W. Evans, A. B. Britton, W. L. Evans, Bronxville.


At Broadway Theaters

Strand

The overture is "Oberon," Strand Topical Review. A critique and balade by the Strand Male Quartette precede the feature which is "Vampires of the Moonbeam," "The Scarecrow," and "Marche Reale."

Rialto

The Rialto has a rather long program this week, consisting of nine numbers. The first is the overture, "Les Preludes." "Along the Mooseshaw Trail," a song with a pretty Greek Evans, baritone, sings "The Light." "A Thousand Masts," a balanced act, followed by a marimba solo by Harry Edison. "The Guitar Solo in His Latest Rialto feature," "She Couldn't Help It," is the main attraction. Others are a popular solo; "Pearl of Brazil," Butler Keaton comedy, "The Scarecrow," and "Marche Reale."

Capitol

The opening number is "Historical Fantasy of the American Colonies," by the orchestra. The piece was conceived by S. L. Rothafel and arranged by Enos Raypee, conductor of the Capitol orchestra. The number is illustrated by tableaux, the first "The Ride of Paul Revere," "Washington at Valley Forge," "The Sea," "Handwork," a Kinetoscope Review, showing the ability of life and transformation of soldier, sailor, knight and officer. The last number is a grand conclusion. "Black Beauty." A solo was rendered by Sydney Hapsen, who renders the Capitol News, "It's a Long, Long Story." A George Hapson, come before the feature, which is Goldwyn's production, "The Concert."

FILM

Quotations

Last

Bid, Asked, Sale

Famous Players... $63 1/4 $64 1/4 $64 3/4

Golden... 42 3/4 45 3/4 45 3/4

D. W. Griffith... Not quoted

Triangle... 30 1/2 30 1/2 30 1/2

World Film... Not quoted

*Quotations by H. Content & Co.

Meeting Postponed

S. L. Rothafel will render his Hoover Relief Fund report to committee members who will meet in his office on March 2. A mass meeting was scheduled for the Capitol tomorrow morning, but that has been canceled.

Want State Censorship

Representatives of 100 conventions have adopted resolutions condemning the methods of the National Board of Review and urging the adoption of state censorship. The meeting was held in Brooklyn on Monday and was inspired by a series of articles published in the Eagle.

"Kismet" Opens in Boston

(Special to WID'S DAILY)

Boston—"Kismet:" It opened for a run at the Majestic on Monday night. The premiere was attended by Mayor Peters and Governor Cox. Alice By-

Good advertising pays.  
That's why RITCHIE POSTERS 'pay.'
Pantheon Pictures
(Continued from Page 1)

related to the newspaper.

Mr. Schoppell, in the opinion of leading figures in the business, is the ideal producer of first-class pictures, and has already shown his ability on the screen with "The Supreme Passion," which was an unprecedented success. The new company will be capitalized at $250,000, and will be exclusively devoted to the production of first-class pictures, and Mr. Schoppell, as has been mentioned, will be the producer of all their films.

The new company has already signed a contract with N. B. Schiff, the well-known producer, for the production of a series of films, which are expected to be released in the near future.

After Salacious Advertising

Associated Motion Picture Advertisers are taking a firm stand in the matter of salacious or questionable advertising.

A resolution which was unanimously approved by the advertising board run in the trade magazines on the picture "The Supreme Passion," and the posters which have been issued in connection with this picture, and also posters on "The Devil's Angel." This resolution was issued by Robert W. Priest, through his Film Market, Inc., is handling "The Supreme Passion." He issued a rather lengthy letter yesterday which at one point said:

"Why, Mr. President of the A. M. P. A., does your organization pick out especially an independent producer for such an attack as this, when advertisements for which some of your members stand responsible are offensive and objectionable beyond comparison?"

At another point, Priest calls attention to the copy displaying bathing girls and "women naked in bath tubs." He also says that the film is not a success, and that it is not likely to be a success.

The new company, which is being formed by Mr. Schoppell and his associates, will be capitalized at $250,000, and will be exclusively devoted to the production of first-class pictures.

The new company has already signed a contract with N. B. Schiff, the well-known producer, for the production of a series of films, which are expected to be released in the near future.

Joy Film Distributing Co., Inc.
OFFERS TO THE STATE RIGHT BUYERS THE THREE BIGGEST HITS OF THE SEASON

"Law of the Northwoods" with Wm. Conklin

"The Folks from Way Down East" with David Wall

"His Enemy's Daughter" with Vincent Serrano

WRITE OR WIRE IMMEDIATELY TO

JOY FILM DISTRIBUTING CO.
New Houses Planned

Neville and Bagge, architects at 570 Bergen Ave., will build a theater at the northeastern corner of Southern Boulevard and E. 174th St. Owner's name is unknown.

Richmond Hill, Too

A co-operative theater will be erected at Liberty Ave. and 114th St. in the Richmond Hill section of Brooklyn. W. W. Chambers, 1179 Liberty Ave., is understood to be selling stock for the erection of the theater at $10 a share. The Richmond Hill South Civic Ass'n is officially backing the project.

Altering Brooklyn House

The Midwood theater, Ave. J., between E. 12th and E. 13th Sts., will be remodeled at a cost of $10,000.

Huntington, N. Y.

(Special to WID'S DAILY)

Huntington, N. Y.—New Superior Prod. will convert a clubhouse here into a 700 seat theater. It is on Stewart Ave.

Grand Rapids, Mich.

(Special to WID'S DAILY)

Grand Rapids, Mich.—The Regent Theater Co. will build a two story combination theater and dance hall here.

Dixon, Ill.

(Special to WID'S DAILY)

Dixon, Ill.—Leonard G. Rorer, president of the Dixon Theater Co., Inc., announces the erection of a new theater on Galena Ave., between 1st and 2nd Sts.

Comerford in Scranton, Pa.

(Special to WID'S DAILY)

Scranton, Pa.—The Comerford Amusement Co. will build a $75,000 theater here at 211 Wyoming Ave. It will be a two story structure.

Another in St. Louis

(Special to WID'S DAILY)

St. Louis—John Karl, proprietor of the Casino, Olympia, Star, Lincoln, Criterion, Meriden and Majestic here, will shortly erect a $250,000 theater on the site of the present Casino. The house will seat 2,500, 1,500 downstairs and 1,000 in the balcony. Work will commence in the spring.

TO-MORROW

Special WID'S

M. P. P. A.

EDITION

DON'T MISS IT

In the Courts

The International Film Service has filed an answer in the Supreme Court to the suit of George D. Baker. The answer alleges the assignment to Baker of $18,000 each, for directing "Buried Treasure" and "Heliotrope." It also filed $16,000 for "Proxies." It alleges that nothing more is due.

Hiram Abrams has answered the suit of Jacob G. Bachman in the Supreme Court. He alleges that the plaintiff offered to get him a loan of $10,000 for $1,000, and the money was paid to him, with interest of $200 on the loan. It is also alleged that Bachman proposed to sell 500 shares of Famous Players stock owned by the defendant, and that he was able to sell the stock to the defendant. He alleges that the plaintiff and defendant had an understanding that he (Abrams) would lend the defendant $1,000 to buy the stock. Abrams denies that he owes anything.

Get Hawaiian Theater

(Special to WID'S DAILY)

San Francisco—Word has reached here this week that the new $30,000 Peoples' theater has been leased for a period of 15 years by Wilkes Brothers, and will be opened for road attractions and motion pictures. The opening has been set for April 1. The deal is significant in that, it is said, it breaks the so-called theatrical monopoly of Joe Cohen in Honolulu.

CONTINUITY that COUNTS

Paul Schofield

Free Lance

Adaptations: Editing

CURRENT RELEASES:

"Rose of Nome"—Fox (West Coast)

"Smilin' All the Way"—David Butler

"Girls Don't Gamble"—David Butler

"Tiger's Coat"—Hodkinson—All Star

"Just Pals"—Fox (West Coast).

IN PRODUCTION:

"The Quarry"—Meighan—Famous Players

HOLLYWOOD HOTEL

Hollywood, Calif.

CREATIVE CONTINUITY

Swift in New York

S. R. Kent, of Paramount, announces the appointment of Paul J. Swift, as office manager, at the New York Exchange succeeding George Schaeffer. Swift has been branch manager at Omaha, and Herbert Krause is named to succeed him there.

Figures

 Paramount states that William S. Hart in "O'Malley of the Mounted" at the Rivoli recently, exceeded the receipts of "The Testing Block," the previous Hart record holder at that theater, by $5,037. Starting with "The Toll Gate," Hart's first production for Paramount, each picture shown at the Rivoli has exceeded the record of its predecessor by a comfortable margin.

To Fight Blue Laws

(Special to WID'S DAILY)

Cincinnati—A new national society, The Benevolent and Patriotic Order of Liberty, will start work at once in Ohio and Kentucky. National headquarters of the organization will be in Cincinnati, and one of the policies will be opposition to all proposed blue laws.

The Theatrical and Motion Picture Directory can do three things for you

1. We place your propagation in any way connected with the business.

2. Supply you free of charge a complete list, giving name, address and seating capacity of every theatre in the country—and keep it up to date with regular supplements.

3. Send you daily reports giving the names and addresses of those in the market for your goods.

Teatrical & Motion Picture Directory

133 W. 44 Street, New York City

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CLAIREMONT FILM LABOR

450 Clairemont Parkway Tel. Trans. H. J. Strickman, General

Nicholas Kessel Labor "Kessel Quality Prints," Fort Lee, N. J.

PRINTERS

Barnes Printing & Motion Pictures 56 East 21st St. Phone 769

PROSPECT PRESS Quality Printing for the Films 188 W. 4th St.

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ESTE STUDIO AND LAB 309-319 E. 14th St. Studio—361 W. 125th St.

A SUPER SPUTTER TWENTY YEARS STAGE SUCCESS

HERMAN J. GAZ

1209 TIMES BUILDING

NEW YORK CITY
y Play In Films?

Latter Denies It

its reached New York from its yesterday that one of the ambitious screen productions made by Oliver Morosco Prod. "I believe Richard Walton Tully's "Bertram of Paradise," said to be the most profitable of stage productions in recent years, production, according to return, has been released through Asso- no First National under the terms contract which Morosco is re- has been closed with that At First National, how- was stated that the contract in the process of completion to Universal which nothing could be said about id of Paradise." offices of Oliver Morosco it ed emphatically that the Tully could not be a First National that Morosco and Tully had emerent which prevented the of the play in pictures until in number of stage perform- id been reached, and that that would not be reached for one. It was added that at pres- were two companies play- action in this country, one on and one in English prov- ing to Direct "Connie"

Plunging will direct. Con- almadge in her next picture at First National. Work ed to be started next week.

Samuelson Here

Samuelson, head of the pro- company bearing his name, a New York yesterday aboard flania from London. He is at the Pennsylvania. Will the coast.

Martin Production

W. Noble, who was under to make a series of pictures Vivian Martin for Messmore has just returned from a trip Texas.-Word has been re- of the formation of a in Juarez known as the d. P. Co. The company, ed plans to produce picture and will build a studio. A site is now being sought. ed to cater to Mexican and tastes only.

Receiver Named

U. S. Photoplay Goes Into Bank- ruptcy Court—A Friendly Ac- tion to Preserve Assets

Jersey City—Clifford M. Tully has been appointed receiver for the U. S. Photoplay Corp., which has gone into the bankruptcy court. Tully is one of the original incorporators of the company and was former secretary of the corporation. The action was brought in a friendly spirit by J. W. Martin, former president, and James K. Lewis, an attorney of Washington, who are the largest creditors of the corporation, in order to preserve as much of the assets of the company as pos-

Lewis Through

Contracts With Pathe— Made Five Productions, "The Sage Hen" the Last

Edgar Lewis has completed his contract with Pathe. His agreement called for delivery of five productions, the last of which was "The Sage Hen," in which Gladys Brockwell had the leading role.

Robert Spear, attorney for Mr. Lewis and the Edgar Lewis Prod- company which made the pictures for Pathe, has dissolved the Edgar Lewis Prod. The five productions are "Other Men's Shoes," "Lahoma," "Beggar in Purple," "Sherry" and "The Sage Hen."
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Subscribers should remit with order. Address all communications to W. DAILY, 71-73 West 44th St., New York, N. Y.
Paris Representative—Le Film, 144 Montmartre.

Quotations

Bid. Asked
Famous Players ... 64 65 5/8
Hollywood, California.
Goldwyn ... 45 4/5
W. Griftn, Inc., . Not quoted
Triangule ... 3 1/2
World Film ... Not quoted

*Quotations by H. Content &

Robertson Cutting Binney Film
John S. Robertson is now cutting and editing "The Movie Cup," Constance Binney, he begins in about a week on "Footlig starring Elsa Ferguson.

New Seastrom Film
Radios Films, Inc, have a new Swedish picture, "Your an which is a screen version of Johnson's "Evning of the H. Victor Seastrom, star of "There Was," appears in this new direction with Edith Erastow; stra also directed. A showing he given at 10:30 this morning a Stanley theater.

Henley's Staff
Hobart Henley has gathered ar him several experts to aid him in ducing "Star Dust," by Fanny B in which Hope Hampton will an Anthony Paul Kelly will adapti story; Henry Mennister and his tecl staff will work on the ducation; Alfred Ortlieb will 
graph it and John B. Hylan wi as assistant director.

What's Your Stand?
(Continued from Page 1)
(Continued from Page 1)

U. S. Photoplay, which started "Determination" at Grantwood, N. J., was forced to suspend production last week because of lack of funds to operate. The company was selling stock, but company officials attributed the failure to secure new funds to the volume of unfavorable publicity received by the disappearance of Cipt. F. F. Stoll, former president of the company. The better part of the picture has been com- pleted

Brooklyn House Ready
The new Parthenon Theater, Her- man Weinigarten, Wyckoff and Myr- tre, Brooklyn, will open to-night.

Universal's Motion Picture Weekly

Sailing for Europe
(Special to WID'S DAILY) Philadelphia—Mrs. Fred C. Nirdlinger, wife of Fred C. Nirdlinger, sailed for Europe- day from New York on tain, and she will remain several months.

Jules E. Maboum of the Co. states that Mrs. Nirdlinger will visit England, Berlin and will review the films of producers in Eng France and German producers, with a view of making me- nations as to the fitness pictures for presentation in this country by the Stanley Co.

Thomas Meighan is ex- a town tomorrow from the co

A film unaccompanied RITCHE posters is a train of cars unaccom- nied by an engine.

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Night Letter

Hiram Abrams, United Artists Corporation 729 Seventh Avenue New York N. Y. Prints on the Nut Doog's New Picture Now in the Hands of all Exchanges Stop Certainly Looks to Me Like Another Clean-Up. Exhibitors Stop Doug has Put Everything into This Picture in Way of Comedy and Action That Could be Crowded Into Six Reels and We All Feel That the Fans are Going to Eat It up Stopping Regarding All.

John Fairbanks
After March 1, the M. P. P. A. will be located in the Gotham National Bank Building.
Hal Sintzenich  
M. P. P. A.  
Photographed  
“OVER THE HILL”

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GEORGE WALSH in All His 1920 Successes  
Current Release “NUMBER 17”  
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M. P. P. A.

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Photographing  
Corinne Griffith

A HOBART HENLEY PRODUCTION  
“THE SIN THAT WAS HIS”  
with William Faversham  
Coming Releases:  
“CARDIGAN”  
“ANNABELLE LEE”  
Photographed by  
Ned Van Buren  
M. P. P. A.

H. G. Plimpton, Jr.  
M. P. P. A.  
PHOTOGRAPHING  
“FANTOMAS”  
WILLIAM FOX SERIAL

ERNEST HALLER  
M. P. P. A.  
Photographing  
“SALVATION NELL”  
Photographed “Dead Men Tell No Tales”  
“The Gilded Lily,” with Mae Murray
GEORGE W. PETERS, M.P.P.A.  
Photographing
R. A. Walsh Specials

COMING RELEASES:
"The Girl With the Jazz Heart"
"To the Highest Bidder"
"What Women Will Do"

Max Schneider, M. P. P. A.  
PHOTOGRAPHED
Geraldine Farrar, Ethel Clayton
Alice Brady  Holbrook Blinn

EDWARD WYNARD, M. P. P. A.  
Photographing
William Fox Productions
Direction of HARRY MILLARDE

Latest Release—"THE SILVER LINING"—Metro

Lawrence E. Williams  
M. P. P. A.  
Photographed
'The Idol of the North"  
With Dorothy Dalton

Oliver T. Marsh  
M. P. P. A.  
Photographing
CONSTANCE TALMADGE

LEO TOVER, Assistant

HARRY KEEPERS, M. P. P. A.  
"Globe Trotting Cameraman"  
Now Photographing
William Farnum Production
FOX FILM CORP.
NEW YORK.
Henry Giesler, Second Cameraman.

JOSEPH RUTTENBERG, M. P. P. A.  
Photographing
Pearl White  
in a
WILLIAM FOX PRODUCTION

J. Roy Hunt, M. P. P. A.  
Photographing
NORMA TALMADGE
Walter | Arthur
M. P. P. A.
Photographed
MOLLIE KING
in
“Her Majesty”
(Just Finished)

Tom Molloy
M. P. P. A.
Photographed
“The Heart of Maryland”
Tom Terriss Production

GEORGE FOLSEY
M. P. P. A.
Now Photographing
Justine Johnstone
Photographed
BILLIE BURKE
ETHEL CLAYTON
CONSTANCE BINNEY

FRÉD CHASTON
M. P. P. A.
With D. W. Griffith
Now Co-Photographing
“DREAM STREET” (Working Title)

Frank G. Kirby
M. P. P. A.
“LIFE”
To Be Released by Famous Players-Lasky

JACK BROWN
M. P. P. A.
PHOTOGRAPHED
“SOCIETY SNOBS”
Hobart Henley Production
“BROADWAY and HOME”
With EUGENE O’BRIEN

Alfred Gandolfi, M.P.P.A.
Photographed
OWEN MOORE, EUGENE O’BRIEN, CONWAY TEARLE, MARTHA MANSFIELD, ZENA KEEFE

Now Photographing
Eugene O’Brien

AL LIGUORI M. P. P. A.
Photographing
Cosmopolitan Productions
DIRECTION OF ROBERT G. VIGNOLA
RECENT RELEASES: “The World and His Wife”
“The Passionate Pilgrim”
“Straight is the Way”
TO BE RELEASED: “The Woman God Changed”

HAL YOUNG M.P.P.A.
with
ROBERT Z. LEONARD
WILLIAM S. ADAMS
M. P. P. A.
Photographed
"EAST LYNNE"
Soon To Be Released

ACQUES MONTERAN
M. P. P. A.
PHOTOGRAPHED
INSIDE THE CUP"

T. L. GRIFFITH
M.P.P.A.
Photographed
Five Big First
National Pictures During
1 9 2 0

Joe Shelderfer
M.P.P.A.
Photographing
Alice Joyce
VITAGRAPH PRODUCTIONS

HARRY A. FISCHBECK
M. P. P. A.
"SHOT"
"THE DEVIL"
With GEORGE ARLISS

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A personal invitation is extended to all members of the M. P. P. A. to inspect this remarkable instrument in our office—or telephone Murray Hill 4284 and arrange for a demonstration.

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19 West 44th Street New York City
Did you see the Article on
“Film Lighting as a Fine Art”
By Frederick S. Mills
Electrical Illuminating
Engineer of the Lasky
Studio, Hollywood,
California
in
“The Scientific American”
For February 19, 1921

Universal Electric
Stage Lighting Co.
240 West 50th St. New York

The words
“EASTMAN”
and
“KODAK”
are stencilled on the margin of the film that first made motion pictures practical.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

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OF EXCELLENCE
IN
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BELL & HOWELL
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ARE USED BY
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THROUGHOUT THE WORLD
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of PARIS, FRANCE

including Cameras, Printers, Perforators, etc.

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New York City

“WOHL” LIGHTS
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“WOHL” SERVICE
Represent absolute dependability.

Tell your lighting troubles to
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You all know him

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TRUNK WORKS
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E. Schlegel
High Class Repair Work
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Come In and See My New
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American Motion Picture Machinery Works
EXPERT EXPERIMENTING and MANUFACTURING
Perforators, Cameras, Printers, Projectors, Tilts, Tripods, Film Polishing Machines
14th Street and Van Alst Avenue
LONG ISLAND CITY, N. Y.
The M. P. P. A. Aims

From time to time there develop in this industry organizations worth while. Men with ideas, beliefs and ambitions meet, and from this something happens. So it was with the Motion Picture Photographers Association.

A few months ago Ned Van Buren, George W. Peters, Oliver T. Marsh and Paul L. Allen found their ideas were along common ground. They all believed there should be an organization of cameramen. They had certain ideas which they felt should be encouraged. So these ideas were threshed out, and the result is the M. P. P. A.

When they finally developed the organization they found that their beliefs were something like this: The spirit of fair play;

To give the producer the fullest co-operation, guaranteeing him their best efforts.

To develop better and more artistic work among cameramen by basing membership to their organization upon merit only, and having as members only those who were invited.

To live fully to their motto: "Honor, ability and integrity."

To promote the art of cinematography through lectures to be delivered at regular intervals at the headquarters of the organization.

Something like 40 cameramen have joined the organization, which has headquarters in the Candler Bldg., but which, after March 1, will be located in the Gotham Natl. Bank Bldg.

After March 1st
THE
Motion Picture Photographers
ASSOCIATION
Will Be Located At
SUITE 510-11-12
Gotham National Bank Building
59th Street and Columbus Circle New York

"We are rather proud of the tripod shown here; it represents many months and some thousands of dollars spent in experimental work. We believe that it sets a new standard of design and that its essential features will remain unchanged for years to come. "We would call your attention to the quick-acting leg clamps, the hinged tripod points, the unusual angular range of tilt and the fact that the panorama and tilt mechanism is entirely enclosed, and lastly, we assure you that it is as rigid as a rock."

Precision Motion Picture Works
K. W. Thalhammer, Prop.
Main 1574
550 S. Figueroa St.
Los Angeles

Craftsmen Film Laboratorie
Incorporated
249-253 West 19th Street

Negative Developing and First Prints
a Specialty

Titles, Printing and All Laboratory
Work of Highest Quality

Telephone Watkins 7620-21-22-23
J. Justice Harmer, President,  
Sun-Light Arc Corporation,  
218 West 48th Street, New York, N. Y.  

Dear Sir:-

With the forthcoming release of my latest production—"DEAD MEN TELL NO TALES"—so near at hand, I feel I cannot let the opportunity pass without writing my appreciation of the invaluable assistance rendered me by your "SUN-LIGHT ARCS."

The Vitagraph Company consider this picture the greatest production they have owned since their entrance, many years ago, into the Motion Picture industry.

This is a very broad statement; made even more so by the fact that the greater part of the interior settings were photographed away from the studio. By this, I mean that we rented an ancient estate on Long Island with a large, empty house, furnishing the same throughout with appropriate antiques and furnishings, and photographing therein at least four-fifths of our interior scenes.

I may add that this would not have been in any shape or manner possible without the valuable assistance of your SUN-LIGHT ARCS.

I also wish to forcibly emphasize the fact that it was possible for me to obtain both inside and outside scenes, also daylight and nightlight effects, and with your concentrated mirror I procured many novel effects in shaded portions of the grounds outside.

I am willing to state with authority that with the aid of two of your SUN-LIGHT ARCS and other accessory lights, it is possible to take a picture without having recourse to any studio whatsoever.

The importance of this statement will be realized when one considers its relation toward keeping down one of the most serious items of overhead expense—that is, THE STUDIO—with its manifold expenses.

It seems to me that if other producers would take advantage of this fact, many pictures could be made at a great deal less cost, with a tremendous saving both in time and labor.

Again I wish to thank you for your splendid co-operation which has helped make the wonderful success,"DEAD MEN TELL NO TALES," and, in conclusion, feel bound to remark that there are yet many additional lighting effects which can possibly be obtained through the medium of your remarkable lights.

With sincere appreciation, I beg to remain,

Very truly yours,

Tom Terriss
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Omaha, Neb.—Offering to the Omaha business woman whom a voting contest will determine the most popular in that city a free trip to Los Angeles, where Viola Dana, Metro star, will entertain her. N. N. Freud-refeld, director of publicity of the Sun theater, in co-operation with the Daily News and C. R. Osborn, Metro branch manager there, have undertaken an exploitation campaign already proving sensational success.

Milwaukee—Manager E. J. Weisfeld, of Saxo's Strand, achieved striking results with his prologue for the showing of the Harold Lloyd comedy "Number Please." The prologue was enacted before a drop curtain up-stage. A telephone instrument 12 feet high with its receiver unhooked, and standing on end, was the unique sight which greeted the audience as the curtain was lifted. The telephone was made of sheet metal, the mouth piece and receiver being covered with scrim. The lines were connected with dimmers placed below the faces of the man and woman who occupied the receiver and telephone. A popular song was sung by the tenor and soprano inside the instrument, and the theater was wired with bells to ring with the melody of the song.

Wilmette, Ill.—The management of the Village theater is the originator of a unique little advertising stunt that will undoubtedly please their patrons and cause comment. The thing is as interesting as it is simple. It consists of a ten inch folder containing six pages of copy. The title on the cover is "Making A Movie," and below is printed "Something about this interesting work that you have often wished to know." Throughout the fold is woven a six inch strip of film, cut from a positive print. Then, when the folder is opened, you find four full pages telling in a clear and interesting fashion the way in which negatives are developed and the whole process of positive printing, cutting and joining the film under the paragraph headings "The Film Making Plant," "Developing and Printing," "Drying and Cutting." Selection of Pictures. The back page contains two paragraphs on "First Run Pictures" and "Screening The Picture." It all makes interesting reading to the average picture patron, who isn't familiar with the manufacture of the picture itself, but who would like to know what it's all about. The folder has at the end, a paragraph setting forth the policy of the theater, which starts off like this: "Thus you will see that even operating a picture theater has its problems and difficulties. It is not always easy to suit everyone, and in fact the only way problems of this kind can be successfully handled is to adopt a happy medium which will satisfy the majority."

Must Have Reviews

The Lyric Theater, Simcoe, Canada.

Wid's Daily: Will you kindly mail to Wid's Weekly Sunday, Jan. 2nd. In some way I did not get this copy, and oblige one who sticks to Wid's reviews exclusively, and can't get along without it when buying films.

Yours truly.
FRED R. PURSEL.

Theater Changes

Levin Buys Two
(Special to WID'S DAILY)
San Francisco—Samuel Levin, of the Coliseum, has purchased the Alameda and Strand at Alameda, Cal. The name of the Alameda will be changed to Rialto.

Buys Realart
(Special to WID'S DAILY)
Chicago—J. D. Whitehead has purchased the Realart from the Sultan Amusement Co., and will take personal charge.

Theater Fire
(Special to WID'S DAILY)
Michigan City, Ind.—The Garden was destroyed by fire last week, and will at once be rebuilt, according to Wallestein Bros. the owners.

Aschers Add Link
(Special to WID'S DAILY)
Chicago—One more link has been added to Ascher Bros.' chain, by the purchase of the Capitol, at Manitowoc, Wis. The house is nearing completion and will have 1,500 seats.

Add To Chain
(Special to WID'S DAILY)
Chicago—The syndicate which controls the De Luxe has added the Rex to its holdings.

Buys La. House
(Special to WID'S DAILY)
New Orleans—The Southern Amusement Co. has purchased the Strand at Jennings, La., for $40,000.

Makes It Two
(Special to WID'S DAILY)
Hawkinsville, Ga.—C. H. Simpson, of the Gran, announces that he has just taken over the Millen in this city.

Seattle Notes
(Special to WID'S DAILY)
Seattle—L. O. Lukin has inaugurated a local First National Week. The week began Feb. 12. Page ads were taken in the leading newspapers of the territory to tell the story of First National, and the big drive for special business brought the record up to $35,000. It is hoped that the $40,000 mark may be reached.

Harry Lustig, Western division manager for Metro, is spending 10 days in the Seattle office. He reports that the office, in celebration of Metro Week, has booked six first runs in that city and five in Spokane, together with at least one first run in every key city of the territory.

Individuality and Power

are what have made the productions

Distinctive and Profitable

REGINALD BARKER
Cuts and Flashes

you Can't Kill Love," Selznick,

is scheduled for release Mar.

—

C. E. Doty

ational Exchanges, Inc., it devel-

is a contract with Drasena

Inc., for distribution of all of

organization's pictures in the U.

and Canada. One was previously

itered.

Brewster Morse is doing the

uty for one of his original sto-

He wrote "The Crimson Cross"

Pioneer is distributing.

ack and Drakes," with Bebe

is in the leading role, is sched-

by Realart for immediate re-

first release which Clark-Cor-

Corp. will offer on the inde-

nt market will be a Jane Novak

"Hearts Aflame."

illa Martan arrives from the

this week and starts on a tour

pear in theaters on the censor-

question. Miss Martan is the

be of "A Son of Tarzan."

 Studios Opened

Robertson-Cole Plant Completed—

Has Eight Stages, Each

95 by 175 Feet

(Special to WID's DAILY)

Los Angeles—The Robertson-Cole

studios have been completed. The

studios, at the corner of Gower and

Melrose Sts., Hollywood, now house

all the Robertson-Cole producing

units. The studio proper covers a

little more than 16 acres of ground

ronting on Melrose and Gower Sts.

It has a frontage of about 1300 feet

on Gower St. The executive build-

ing is "U" shaped. A colonial stair-

way leads from the reception hall to

the second floor, where are the exec-

utive offices, the exploitation de-

partment, a large theater and a private

dining room and kitchen.

On the lower floor are the tele-

phone exchange, the purchasing and

general accounting departments, while

the right wing is the production, the art and technical

departments, the employment bureau

and the scenario and research de-

partments.

There are eight stages 95 ft. wide

and 75 ft. long, with a scenery dock

alongside and with an overhead clear-

ance of 28 ft.

Reichenbach Won't Miss It

(Special to WID's DAILY)

Chicago—Harry Reichenbach is

here for Universal. He will figure

prominently in the A. M. P. A. din-

ner to be held at the Biltmore, New

York, next week and plans to finish

his duties here in time to attend that

affair.

Scenario Staff Increased

(Special to WID'S DAILY)

Los Angeles—Realart has increas-

e its staff of scenarists to five writ-

ers with addition of Percy Heath, as

noted.

The others are Elmer Harris, su-

ervising director; Alice Eyton, Edith

Kennedy and Douglas Doty.

WANTED FEATURES AND SHORT SUBJECTS

WORLD RIGHTS PROMPT ACTION

NEW PICTURES NO REISSUES

Address B-4, Care Wid's

WANTED TO BUY FOR CASH

Two Bell & Howell Cameras

Also Pathe

Address R. Kirkwood

Room 805

25 W. 45th St.

STUDIO ELECTRICIAN

Services available of licensed expert

motion picture electrician on lights,

repairs or maintenance. Contract or

weekly basis. Best references. In-

quire by mail to Johnson & Hopkins

Co., 398 Fifth Ave., N. Y. C.

WANTED

Completed Production

Direct from producers. For immediate release

that will gross

$300,000.00 or more

in the United States and Canada. Satisfactory

arrangements can be made on NEGATIVE

COST plus 10%. If you have a production up

to our standard write, phone or wire

R. C. SALES SYNDICATE, Inc.

Suite 1805

Phone Beekman 4357

Temporary Office 110 Williams Street

NEW YORK CITY
**In the Courts**

A default judgment for $1,253 has been filed in the City Court against B. A. Rolfe, in a suit of Violet Clark to recover on a note made by the defendant last July, which was payable at Fort Lee in August.

The B. H. Photoplay Corp. was sued in the Supreme Court yesterday by Marcus Greenberg, to foreclose a mortgage for $1,500 given by the defendant on the Victory Theater at 1945 Third Avenue. Harry Bicher is also a defendant.

The Robertson-Cole Co. filed suit in the Supreme Court, against Charles Cabral, to get possession of a motor truck in Cabral's garage at Arrochar, Staten Island. The plaintiff holds a chattel mortgage on the truck of which $2,180 is still due.

Albert and Harry Warner have filed particulars in the Supreme Court in a suit against Patrick A. Powers to recover money they allege they paid out at his request in buying up minority stock of the Warners' Features, Inc. in 1913. They give a list of payments aggregating $7,000.

**Baggot to Direct**

(Special to WID'S DAILY)

Los Angeles—King Baggot has been engaged by Universal to direct a series of features.

**Not So, Says Fox**

(Special to WID'S DAILY)

St. Louis—Richard C. Fox, Select manager, denies the printed report that he has resigned from Select.

**Ninth Week for Fox Film**

(Special to WID'S DAILY)

Los Angeles—"A Connecticut Yankee in King Arthur's Court" is playing its ninth week at Miller's. This is said to be a record here for a long run.

**Visitors**

Col. Fred Billingsley, Kentucky First National, is visiting.

Sig Samuels of Atlanta is here seeking equipment for his Metropolitan theater which opens around May 1.

**Moore On Way to Recovery**

Owen Moore, who was recently admitted to the Post Graduate Hospital because of inflammatory rheumatism, is well on his way to recovery and expects to be out of the hospital within 10 days.

**Roach to Supervise**

(Special to WID'S DAILY)

Los Angeles—When Ruth Roland returns from New York she will leave the Brunton studios and move to the Hal Roach studios at Culver City, where she will produce her next Pathé serial under the supervision of Roach.

**Alpert a Proud Father**

(Special to WID'S DAILY)

Putnam, Conn.—A seven and one-half pound son has arrived at the home of Jacob Alpert, 2nd vice-president of the Connecticut section of the M. P. T. O. and manager of the Victory, Mother and son are doing well.

**Three From Kipling**

(Special to WID'S DAILY)

Los Angeles—Rudyard Kipling has made arrangements with Pathe for the filming of three of his stories and pending the treatment accorded them, will rest the decision whether more are to be made or not.

The three are "Without Benefit of Clergy," "The Gate of a Hundred Sorrows," and "Soldiers Three."

**Cowden House Sold**

(Special to WID'S DAILY)

Cowden, Ill.—For the second time in six months, the Strand has been sold. Ed Kesler of Stewardson recently sold it to Anderson and Son, who have disposed of it to Velorous Phipps and Merlyn Frater.

**Notables for A. M. P. A. Dinner**

Among the invited guests who have signified their intention of attending the A. M. P. A. dinner are: Adolph Zukor, J. D. Williams, H. O. Schwabbe, Hiram Abrams, Percy Waters, Gabriel Hess, Lewis J. Selznick, William Fox, Paul Brunet and Charles Urban.

**Exchangemen Robbed**

(Special to WID'S DAILY)

St. Louis.—Five masked robbers held up the Complaint Committee of the Film Board of Trade in the Empress Theater Building at 12:10 A. M. Saturday. They escaped with $937 in cash, jewelry valued at $1,225 and overcoats worth $400 belonging to the seven members of the committee.

**Seek United Action**

(Special to WID'S DAILY)

Los Angeles—William D. Taylor, director of the M. P. D. A., has sent out a call to various western film organizations for a meeting which will be held at the L. A. Athletic Club on the night of Feb. 28, to discuss ways and means of forming a united front against attacks of censors and blue law agitators. It is expected to form a central committee at the meeting.

**Exchange Moves to Memphis**

(Special to WID'S DAILY)

Little Rock, Ark.—Pathe has moved its Little Rock branch to Memphis, where it is now located at 302 Mulberry St. C. C. Vaughn, Manager of the Little Rock Branch office, and the sales force, will continue to work out of Memphis.

The same territory will be operated out of Memphis. This includes Arkansas, Western Tennessee and Northern Mississippi.

**Beal Heads Ass't Directors**

At the annual election of the Assistant Directors' Association of California, Scott R. Beal was elected president and Allen M. Watt, secretary. A board of governors of five members was also elected as follows:


The association was organized in 1918 and received its charter January, 1919. It has a suite of club rooms at 5444 Hollywood Blvd.
More Theater Projects

The number of new theater projects announced apparently continues to increase. No one section of the country seems to be affected by the multiplicity of playhouses; the condition is a widespread one. Reports on new construction gathered by WID'S DAILY follow:

Balitmore, Md.—J. Louis Rome, presi- dent of the rivalto Theater Co., an- nounced that the company's theater at 2846 W. North Ave., will be ex- cellently remodeled at a cost of $75,000.

Clementon, N. J.—One story theater will be built at Berlin and enon Road by James Stevens.

Columbus, O. Columbus, O.—The Keith interests build a large theater here. The nd exact cost are being withheld at present.

Caro, Mich. Caro, Mich.—E. W. Diehl has drawn for a theater and store- ing to cost $75,000.

Cambridge, Md. Cambridge, Md. ement Co. will build a theater at a cost of $25,000.

Chicago, III. Chicago, III.—Work has been begun on a theater at 18-20 Adams Street. The theater is to cost $75,000, and is built by Milton Katz and y Orentstein, who operate the

Cuyahoga Falls, O. Cuyahoga Falls, O.—A theater and building will be built on Main ry by Louis Miller. It will cost $150,000.

Deep River, Conn. ep River, Conn.—Construction will begin on L. E. Pratt's theater, which will open early in the

Detroit, Mich. Detroit, Mich.—I. Baron of 576 Hastings will build a theater building, with s and apartment at Livingstone Hastings St. A plot 99 by 99 is secured.

Duluth, Minn. Duluth, Minn.—David Rosenthall will build a theater to cost $100,000. It is a two story affair. The loca- of the site has been revealed.

Erie, Pa. Erie, Pa.—Andrew Wesceller of the al theater plans to remodel the

Charles Ray Captures Heart of Chicago with The Old Swimmin’ Hole

Audiences Wildly Enthusiastic Over Screening of James Whitcomb Riley’s Poem—Critics Call It Best Picture

BEST PICTURE EVER

"Unlike anything ever screened before, Charles Ray is better and cleverer than ever. Splendidly done without a sub-title and with- out a sense of anything left out. No other screen actor is as capable of so expertly expressing his thoughts as Charles Ray. Everyone is bound to love it. It will tickle you as no picture ever has before."
—Chicago Daily Tribune.

JOY AND SURPRISE

"A joy and a surprise, true to life, human and skillfully handled. The grown-up boys showed their delight by continual laughter. Don't miss it. Your loss if you do."—Chicago Daily Tribune.

RAY AT HIS BEST

"Charles Ray at his best. Incidents of your own boyhood—comic, tragic slips, flops, mishaps, exactly as you used to make 'em. Side-splitting adventures. Charles Ray makes of this boy a fine por- trait to hang alongside the creations of Riley, Tarkington and Mark Twain. Go on in. Our hats are off and our hearts are inside on the screen. We are out to ballyhoo this picture."—Chicago Herald and Examiner.

IS VERY HUMAN

"A very human bit of art. A movie without a sub-title—it can be done. The audiences have the best sort of time to judge by the frequency and heartiness of the laughter."—Chicago American.

NO SUB-TITLE NEEDED

"Charles Ray does his best work in this picture. It is so cleverly produced and acted not a single sub-title is used or needed. It will go down in history and Charles Ray's name with it."—New York Review.

A SCREEN POEM

"It's a screen poem, the first of its kind. An idyll of youth, beautiful, humorous, appealing. A rare inspiration."—New York Morning Telegraph.

A First National Attraction

That's another reason why

There'll be a Franchise everywhere
Coast Brevities
(Special to WID'S DAILY)
Hollywood—Le Roy Stone, for many years with the Iuec organization, going from there to the Wm. S. H. screen, where he edited practically all of the pictures made by that company, has joined the Irving H. Willat staff as film editor.

Dwight Cleveland, for many years a writer for the Vitagraph Company, has been added to the working staff of the Willat Prod., Inc.

Anita Stewart’s brother, George Stewart, returned from New York this week and is making his home in Hollywood, where he expects to resume work in pictures.

Lillian Rich has been selected by Universal to play opposite Frank Mayo in “The Traunt.”

Preparations are now underway for the filming of the first of the series of Snowy Baker Prod. at the Selig studio.

Katherine Newlin Burt, who has been at the Goldwyn studios for several weeks, while developing an original story for the screen, has returned to her home in Princeton, N. J. Her husband, Maxwell Struthers Burt, also a writer, accompanied her.

John J. Hayes and his company at the Pacific Film Co.’s new studios at Culver City are reeling off one White Cap comedy each week.

Norman Dawn, Universal’s author-director, has left for Canada accompanied by Eva Novak and a score of players for a sequence of snow scenes for “The Evil Half.”

Lee Kohlmur, well known stage and screen player, who directed a number of recent New York stage successes, will enter upon his debut as a director at Universal City.

Julian Josephson has been appointed associate editor at Goldwyn. He will work with J. G. Hawks, managing editor.

Carl Laemmle will spend six months of each year in Los Angeles and six months in New York. A plan may be arranged so that R. H. Cohnrane will alternate with the president.

Bonnie Hill has been cast for “The Dangerous Moment,” Universal production, starring Carmel Myers.

Hodkinson has set May 1 as the release date for “The Light in the Clearing.”

---

For Exhibitors’ Use
(Special to WID’S DAILY)

Chicago—Fitzpatrick and McElroy, representatives of the Ford M. P. Laboratories, state that the Ford P. M. L. has been placed in circulation in non-theatrical fields for the past six months, will be available for motion picture exhibitors. There are 48 subjects covering regional geography, history, industrial geography, civics and agriculture, and they will be incorporated in the regular Ford Educational Weekly. The first will be “Iron and Steel,” to be released Feb. 27.

In the future these pictures will be released to theatrical distributors first and six months later to non-theatrical users.

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Sylvia Breamer With Goldwyn
(Special to WID’S DAILY)

Los Angeles—Sylvia Breamer has been signed to support Will Rogers in “The Bashful Romeo.”

---

White Ashamed of Film Version

The Evening World yesterday published a dispatch from Kansas City quoting William Allen White, author of “In the Heart of a Fool,” as saying in a letter to a woman who called the picture made from the book the worst she had seen. White’s letter said in part:

“I quite agree with you. I had nothing to do with the filming of it. I wrote a book which had an entirely different story. I sold the movie right of the book to the outfit that made the picture. Under the court decision, when I sell the movie right I sell the right to change the plot. They changed the plot and made it a nasty sex thing, and I am just as much ashamed of it as you can be, but I have no rights in the courts. I thank you very much for your frankness in the matter.”

Ertt Adler, speaking for Allan Dwan, who made the picture for Mayflower First National release, said:

“The best recommendation we can make for the picture is that the Kansas board, noted for its strictness in approving pictures, passed this one.”

---

Harry Beaumont is glad
CLEAN HUMAN STORIES
are again to dominate the market
HE MAKES THEM
Remember “SKINNER’S DRESS SUIT”

---

With Ind’p’t Films
(Special to WID’S DAILY)

Los Angeles—It is understood that Margarita Fisher has signed a starring contract with the Independent Films Association of Chicago. Miss Fisher’s last convention was with American Film at Santa Barbara.

The Independent Films Association has its headquarters in Chicago and is a co-operating distributing and producing company having a number of independent exchanges affiliated with it. It recently was incorporated for $250,000 in Dover, Del. The company will distribute the first Lady Diana Manners-J. Stuart Blackton production and has four companies working on the coast with the following as stars of each troupe: Pete Morrison, Ray Gallagher, Max Roberts and Neal Hart.

---

Talke Film Library West

Maurice Pivar, film cutter with Universal, left for the coast yesterday in charge of a valuable shipment of film which the company has been building up for almost 10 years. The library contains several million feet of film.

Rollo Answers A. M. P. A.

S. J. Rollo of Clark-Cornelius, who is handling “The Devil’s Angel” is issuing the following yesterday in refutation of the A. M. P. A. charges against the kind of paper used in exploiting the production:

“We do not believe that the A. M. P. A. could have seen these posters or they could not have made a statement of this kind. We do admit, however, that we had prepared a herald for one of the prominent state right buyers which A. M. P. A. might find objections to. We are merely guilty in having prepared it. The fault in this case lies with the man who ordered and used them.

“Certain scenes were also used in the press book. Cuts on these, however, were not available to the exhibitor or state right buyer. In the discussion mentioned in the herald, the A. M. P. A. is acting too hastily and without proper investigation.”
Situation Serious

Clayton Censor Bill Meets Formidable Ever Introduced in New York—Miller for Restrictions

Albany, N. Y.—The Clayton bill, providing for censorship in New York State, is the most formidable bill of its kind ever introduced in the legislature. It is in the ways and means committee.

In view of the attitude of some exhibitors it is apparently not realized how serious the situation is. State leaders are now here conferring on the measure.

In view of Governor Miller's public declaration that he is in favor of censorship, and in view of his control of the legislature, state leaders and the opinion that anything is possible.

The development of the situation is attributed to the nature of the titles used by many producers for their films which name their pictures apparently according to box office values and not according to the nature of the subject.

There will be a conference here next week of exhibitors.

Geoffrey Nye Here

Geoffrey Nye is back in New York from abroad. He returned from England on the Aquitania. Mr. Nye controls the National Film Board for the Orient. He is at the Astor.

“Roxy” Back

S. L. Rothafel returned from Chicago yesterday where he had gone for a conference with Ascher Bros “Roxy” made an address last night at the inaugural demonstration of the National American Ballet at the Town Hall.

For Run on Broadway

W. K. Ziegfeld has decided to give “The Black Panther Cub” a Broadway run. He is now negotiating to a house.

Business Good, Says S. R. Kent

Back from a trip of several weeks to the Middle West, S. R. Kent, director of sales of Famous Players reports business is picking up considerably. He says this is a general condition and that he anticipates better business all along the line.

Censorship problems are being faced by a number of the Wester States and while the general outlook is satisfactory Kent declares that several states the censorship eminents are liable to continue to give trouble.

Four New Theaters

Goldwyn Not Particularly Optimistic

Over Future of Industry—Sails Today

Samuel Goldwyn issued a statement yesterday on the eve of his departure for Europe, where he will spend two months. The statement follows:

“America has gained a world's market in motion pictures and, if we are not careful, we will lose it in a short time,” he said.

“The proposed legislative limitations on the motion pictures will have a serious financial effect on this big industry which, solely through the aggressiveness of American producers, has established the United States as the leading nation in this new art.

“Foreign film producers are increasing their output with startling rapidity. For America to sacrifice its freedom in this means of expression will therefore result in a sacrifice of world business.

“Objectionable themes in motion pictures are bound to be eliminated.”

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“America has gained a world's market in motion pictures and, if we are not careful, we will lose it in a short time,” he said.

“The proposed legislative limitations on the motion pictures will have a serious financial effect on this big industry which, solely through the aggressiveness of American producers, has established the United States as the leading nation in this new art.

“Foreign film producers are increasing their output with startling rapidity. For America to sacrifice its freedom in this means of expression will therefore result in a sacrifice of world business.

“Objectionable themes in motion pictures are bound to be eliminated.”

Situation Serious

Clayton Censor Bill Meets Formidable Ever Introduced in New York—Miller for Restrictions

Albany, N. Y.—The Clayton bill, providing for censorship in New York State, is the most formidable bill of its kind ever introduced in the legislature. It is in the ways and means committee.

In view of the attitude of some exhibitors it is apparently not realized how serious the situation is. State leaders are now here conferring on the measure.

In view of Governor Miller's public declaration that he is in favor of censorship, and in view of his control of the legislature, state leaders and the opinion that anything is possible.

The development of the situation is attributed to the nature of the titles used by many producers for their films which name their pictures apparently according to box office values and not according to the nature of the subject.

There will be a conference here next week of exhibitors.

Geoffrey Nye Here

Geoffrey Nye is back in New York from abroad. He returned from England on the Aquitania. Mr. Nye controls the National Film Board for the Orient. He is at the Astor.

“Roxy” Back

S. L. Rothafel returned from Chicago yesterday where he had gone for a conference with Ascher Bros “Roxy” made an address last night at the inaugural demonstration of the National American Ballet at the Town Hall.

For Run on Broadway

W. K. Ziegfeld has decided to give “The Black Panther Cub” a Broadway run. He is now negotiating to a house.

Business Good, Says S. R. Kent

Back from a trip of several weeks to the Middle West, S. R. Kent, director of sales of Famous Players reports business is picking up considerably. He says this is a general condition and that he anticipates better business all along the line.

Censorship problems are being faced by a number of the Wester States and while the general outlook is satisfactory Kent declares that several states the censorship eminents are liable to continue to give trouble.

Four New Theaters

Goldwyn Not Particularly Optimistic

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Coast Brevities

(Special to WID'S DAILY)

Hollywood—Carl Laemmle's produce at Universal City has served to give an added impetus to production. Twenty-four units are at work, turning out new pictures.


The above are feature productions. Tour comedies are in the making. There are also westerns and serials.

Chester L. Roberts, formerly assistant director to George Loane Tucker, has been added to the production staff of John M. Stahl, who has just started work on "Muffled Drums," at the Mayer studio.

George Kern and his company of players have returned from San Francisco, where a number of scenes were taken for "The Unfoldment" at San Quentin Prison.

The first two reel feature to be shown at the Ambassador Hotel theater, is "Blue Sunday," a comedy with Eddie Lyons and Lee Moran.

Eddie Polo is back at Universal City from Cuba, where he filmed many of the episodes for "The Seal of Satan," his forthcoming Universal serial.

Alec B. Francis, for a long time with the Goldwyn stock company, will appear in "The Great Moment." Gloria Swanson's first starring vehicle for Lasky.

Ralph Lewis and Milton Sills have leading parts with Pauline Frederick in her latest Robertson-Cole feature, under the direction of Henry King.

Allan Dwan has started work on his third Associated Producers' production. The tentative title is "Johnny Cucamed." Clarke Irving has been secured by the Film Dail Co. to arrange a special press campaign on "The Light in the Caring.

William D. Taylor has begun work on Cosmo Hamilton's story, "The Almighty Dollar," in which Ethel Clayton will star. Julia Crawford Ivers has adapted the story for the screen.

Robert Fairbanks, brother of Douglas, and Ted Reed, director, have left Los Angeles for Mexico City, where they will remain a fortnight.

Bessie Love, after much search, has found a story she thinks is suitable, and within a short time will start her fourth production.

Herbert Howe is back in Los Angeles from New York.

Finn Fox will write continuities for Edwin Carewe's Prod. to be released by Louis B. Mayer through First National.

The Screen Writers' Guild plans to have its own club house in the film colony.

A cafeteria will shortly be opened at the Rolin Film Co.'s plant.

Sessie Hayakawa will do a picture called "The Swamp." It is an underworld story by J. Grubb Alexander.

Fred C. Tyler has been elected a member of the board of governors of the Assistant Directors' Association.

Ben Turpin is expected to leave for New York shortly to make personal appearances in connection with "A Small Town Idol." GAUSMAN.

Vidor's Plans

(Special to WID'S DAILY)

Los Angeles—It is under that King W. Vidor's first picture, "Associated Producers," will be "Love Never Dies," ad from 'The Cottage of Delight' that is currently at the Crooks, will open the house and picture house will be named the Regent.

Buy Elmira Theater

(Special to WID'S DAILY)

Elmira, N. Y.—The Amuse, bought by Fred and Iuseppe, owners of the Col. The owners will enlarge the capacity from 700 to 1,200.

Van Horn Out

(Special to WID'S DAILY)

Minneapolis—C. M. Van Hor, assistant manager of the Minneapolis, has tendered resignation.

Opening Cleveland

(Special to WID'S DAILY)

Cleveland—The Heights, a neighborhood house, is opening.

Making Progress in Buffalo

(Special to WID'S DAILY)

Buffalo—Work is progressing rapidly on the new Loew house. Opening will be completed for the early fall.

Beebe Opens Another

(Special to WID'S DAILY)

Deposit, N. Y.—W. L. B. manager of the Candor, in Oneida Co., has leased the Lyric here, has reopened the house.

Rejected

(Special to WID'S DAILY)

Jefferson City, Mo.—The House Representatives has refused to place Representative Chaney's day Closing Bill on the calendar engrossment and passage.

We Are Experts

We modestly admit it—but it's the truth. Twenty years of experience in the theatrical and motion picture industry have given our staff a thorough knowledge of YOUR problems. Our advice on insurance problems is yours for the asking and we are close to you as your phone.
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

An exploitation tie-up in connection with the "Mystery Mind" serial is announced by Pioneer Film Corp. The story, written by Arthur B. Reeve, originator of the Craig Kennedy stories, and John W. Crey, has been novelized by Grosset and Dunlap, and will be placed on sale in all the book stores of the country, simultaneously with the release of the first episode. Arrangements have been effected with the publishers whereby the book dealers will make a window display of the books.

Syracuse, N. Y.—The management of the Rialto utilized the appeal of "Blind Wives" to women interested in lovely gowns and the doings of the ultra-fashionable, by inserting a 4-line advertisement in the middle of a page of women's clothing advertisements, in the Herald of that city, and having all the ads on the page book up to the theater ad by offering tickets to "Blind Wives" for the first 50 purchasers at the different stores represented in the ad. One of the ad劭 proved lucky breaks for local merchants was demonstrated next day. A woman whose store had carried the ad in the evening paper reported that her supply of tickets was exhausted in the early morning. A letter management case gets a lot of congratulation from the merchants whom they had made part in public.

Hamilton, Ohio—Here are the rules of a "What Women Love" contest used successfully in exploiting that feature at the Rialto. The contest was the result of a tie-up with the Hamilton Journal, and was sponsored locally by that newspaper to find out just what it is that women love. The following rules as published in the Hamilton Journal are quoted:

Twenty-five dollars for the best answer to the question, "What Women Love. Contest starts today and ends Jan. 18, at 6 P. M. All answers must be in the hands of the contest editor not later than that date. In addition to the cash prizes, two tickets will be given by the Rialto to every person sending in an answer to the question, "What Women Love. The winning answer will be announced at the Rialto Thursday night.

In the Open Market

Arrow Film Sales


Hart Series For Commonwealth

Sam Zierler, Commonwealth Film Corp., announces a contract for a new series of Neal Harts. "Skyfire" is already available.

More Territory

"A Man There Was has been obtained by Pioneer for Ohio and Kentucky in addition to New York City, State and Northern New Jersey.

New State Righter

(Special to WID'S DAILY)

Dallas—The latest entrant into the local state right field is known as the Tri-State Distributors, with headquarters here.

Sells Exchange

(Special to WID'S DAILY)

Chicago—The Blackton Exchange was sold recently to the New Era Film Corp.

Mintz Reports Sales

(Special to WID'S DAILY)


New Exchange in Chicago

(Special to WID'S DAILY)

Chicago—The Wabash Film Exchange, a new independent, willearly in M. Arch and early January will be established and ready for business at the corner of 8th and Wabash Ave. The exchange will handle and complete line of new and reissues of the two leading companies, Synchro- nized westerns and five and six reel features.

Cuts and Flashes

The Mastbaum circuit in Pennsylvania and the Gordon circuit in New England have booked "The Devil." George I. Matthews is now associated with Price Films, Inc., as special representative.

Maurine Powers is appearing in "Why Girls Leave Home," which is produced by the old Universal studio, under the direction of William Nigh.

Donald Crisp's next production for Famous Players-Lasky British Producers will be an adaptation of a novel by Cosmo Hamilton, "The Princess of New York."

Jacques Monstros, who was credited as co-photographer of "The Blue Sheep" by E. Max Esséa, is now director of Emile Chautard in the production.

Anderson Signs Conklin

Los Angeles—H. C. Anderson, president of the Atlas Film Co. of America, has an agreement with Charlie Conklin for a series of 12 two-reel comedies, to be filmed at the Balboa Studio.

32 Hand Colored Prints

Pathe states that each of its 32 exchanges will receive a print of "The Man Who Beheld the Man," its hand-colored feature and that each will be a replica of the one shown at the Apollo theater. It is expected that the picture will be shown almost exclusively to non-theatrical exhibitors.

Pickford Ill

Los Angeles—Jack Pickford is ill with an attack of bronchial pneumonia. The illness followed a baseball game in which Pickford took part last week.

Some Town

Denver—News comes that the city council of Scottsbluff, Neb., has passed an ordinance banning all forms of dance in pictures from the community, and have prohibited all persons under 21 from being in the doors after 8 P. M.

STUDIO ELECTRICIAN

Services available for licensed expert motion picture electrician on lights, repairs or maintenance. Contract or weekly basis. Best references. Inquire by telegraph to Johnstone & Hopkins Co., 398 Fifth Ave., N. Y. C.

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Herman J. Garfield

1239 Times Bldg

New York City
To Amend By-Laws

The National Association will hold a meeting on Monday to draw up amendments for the membership of exhibitors in the theater division of the association. A committee was appointed to review the matter and bring its findings to the executive committee at a recent meeting at which were present Percy L. Waters, Paul H. Cremolini and Paul H. Rogers. A general meeting of all members of the National Association will be called to pass upon the recommendations.

Another committee to organize a theater division will be appointed later on. A resolution inviting exhibitors to join the N. A. M. P. I. was passed, and it states that "memberships in the National Association would and shall not be in any way connected with membership in any local, state or national exhibitor organization now existing or that may hereafter be formed."

Going to Washington

A delegation representing the National Association leaves for Washington today to be present at a meeting to be held on Monday before the district commissioners who will decide whether or not censorship is necessary in the District of Columbia.

Those who are going are David W. Griffith, Gabriel L. Hess, Charles C. Pettijohn and Paul H. Cremolini. Mr. Griffith will make an address as representative of the National Association.

Against Censorship

(Special to WID'S DAILY)

Washington—City employees have gone on record against picture censorship. A resolution has been adopted and forwarded to the district of Columbia Commissioners, who are considering the question.

Censorship Unnecessary, Says Capper

U. S. Senator Arthur Capper of Kansas was a visitor in New York a few days ago.

"In Washington," he said, "talk of "blue laws" is considered a joke. I do not believe there is any danger that the country will be inflicted with puritanical legislation."

Capper was at one time city editor of one of Capper’s papers.

Oppose Censor Measure

(Special to WID'S DAILY)

Albuquerque—The city council will fight the bill of Assemblyman Walter F. Clayton for a board of censors in this state. It will be recalled that some time ago the mayor of the city council, after extensive research work decided that censorship was unnecessary.

Brady in Los Angeles

(Special to WID’S DAILY)

Los Angeles—William A. Brady has arrived here from San Francisco,

More Houses Planned

(Continued from Page 1)

F. 119th St. The project will cost $250,000, and will have five stories and will contain meeting rooms and stores. Eugene DeRast is the architect.

Two new theaters are planned for Brooklyn; one in the East New York part of the town and the other on Conduit Ave. A $20,000 house will be built on New Lots Ave., near Pennsylvania Ave. It will be one story.

The Henderson Holding Corp. will build a $20,000 theater on Surf Ave. and Henderson's Walk. Reports of proposed theaters received by WID'S DAILY yesterday are as follows:

Talk of Northwest Chain

Puyallup, Wash.—The first theater of a reported string to be built throughout the Northwest by the Woodward Enterprise, Inc. of Spokane, will be constructed at a cost of $55,000.

Negociations have been completed for the purchase of four lots at the corner of 2d St. and Pioneer Way St. Work on the new building will begin about May 1. The house will seat 750 people.

Boston, Mass.

Boston—Gordon and Schoolman will build a $1,000,000 theater at the junction of Washington St., Providence St., Providence College and Harvard Place. It will be a 10 story building and will include offices. The plot is 100 by 175 feet.

Brockton, Mass.

Brockton, Mass.—Plans have been filed for a 2,000 seat theater. The Brockton Cinema Co., is sponsor for the project.

Canandaigua, N. Y.

Canandaigua, N. Y.—William J. McFarren will build a theater on Chapin St. Work starts about April 1.

Franklin, Pa.

Franklin, Pa.—The Franklin Amusement Corp., has placed a contract for a 750 seat theater.

Hudson Falls, N. Y.

Hudson Falls, N. Y.—Stock is being subscribed for the building of a new theater here. It is expected that work will begin next month.

Jamestown, N. Y.

Jamestown, N. Y.—The Mozart Amusement Co. Marshall, Pettit, president plans a vaudeville and picture theater here at next Spring St. It will cost $200,000.

Newark, N. J.

Newark. N. J.—A $200,000 one-story theater will be built at the junction of Wilson Ave. and Terry St. by Mate Bros., of 142 Fleming Ave.

Newark, N. J.

Newark, N. J.—C. Louis Rosenthal will remodel the Bergen theater, at a cost of $100,000.

Newark, N. J.

Newark, N. J.—A $200,000 theater will be erected on Second St. by B. Rabonowitz.

To Produce Here

(Continued from Page 1)

more than that of any other country. It is stated that many pictures not been shown in England as chiefly because no one cared to the first step in that direction. The dramatic Exhibitors’ Association of Great Britain is still added to a resolution passed some time to ban German pictures for a period of years.

Mr. Samuelson will remain in York for a long time leaving him to the Imperial, sailing September 10. He expects to be back in California by the end of the month.

WID’S DAILY, in its issue of March 5, 1920, stated in a special dispatch to the British that a proposal for a new theater was to be built in London, with a total seating capacity of 2,000 seats. It was also mentioned that the project had been approved by the British Board of Trade, and that work on the new theater would begin soon. The building was to be located near the Liverpool Street Station, and would be the latest example of modern architecture in the city.
May ALLISON in EXTRAVAGANCE

By BEN AMES WILLIAMS. Scenario by EDWARD LOWE, Jr.
Directed by PHILIP E. ROSEN

METRO

Metro Pictures, Ltd. Exclusive Distributors throughout G. Britain
Sir William Jury, Managing Dir.
SOMETHING flitted past the window. Just for a flash a sinister, livid face peered in. But that flash was long enough for the man within to see—and recognize—and know that the time was at hand when old debts must be paid.

Thrills! Drama! Plot! Action! Superb Playing!
You will find all these, together with the emotional fire of

ALICE BRADY

in

"OUT OF THE CHORUS"

Adapted from the story by
Harry Chandlee and William B. Laub
Directed by Herbert Blache Scenario by Coolidge W. Streeter

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469 Fifth Avenue

New York
Features Reviewed

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News of the Week in Headlines

Monday

Triangle Film suing Aitken Bros., Hyman Winik and
Joseph Simmonds for $3,000,000 damages.
Associated Exhibitors Film Co., Ltd., of England
formed. Plan exchange in this country.
Talking films reported perfected in Sweden.

Tuesday

A legal holiday.

Wednesday

Warner Bros. plan addition to coast studio. Will
make feature for weekly release.
Associated Exhibitors, Inc., to handle Pathe features.
Samuel Harding, Kansas City president, and Arthur
S. Kane, chairman board of directors. Pathe short
reel distributor exclusively.
Italian-made version of Bible being shown in Ger-
many. American company planned same series.
Labor Film Service seeking unions’ support for “The
Contrast.”

Thursday

Al Lichtman reported to handle sales of Associated
Producers, Inc. Denied by that organization.
Maurice Tourneur’s next to be “Lorna Doone.” Going
to England.
Pantheon Pictures, new company, to produce at Port
Henry, N. Y. Charles Miller interested.
Swedish-American Film Corp. to make six features a
year for Reelcraft distribution.
Joe Brandt to produce in Canada.

Friday

Sydney S. Cohen asks Universal what its stand is re-
garding uniform contracts.
First National expected to distribute “The Bird of
Paradise” which Oliver Morosco will produce.
U. S. Photoplay in bankruptcy.
Edgar Lewis completes Pathé contract.
Pathé to make three Kipling stories.
Margaret Fisher signs with Independent Films Assn.,
Chicago.

Saturday

G. B. Samuelson, English producer, to work in Califor-
ia. New in New York.
New York faced by most drastic censorship bill ever
introduced in state legislature.
Samuel Goldwyn leaves for extended European trip.

“Pardoning the bad is injuring the good”—Benjamin Franklin.
Entertaining Crook Comedy Well Acted And Has Many Laughs

“STRAIGHT IS THE WAY”
Cosmopolitan Prod.—Paramount
DIRECTOR .................. Robert G Vignola
AUTHOR .................. Ethel Watts Mumford
SCENARIO BY .............. Frances Marion
CAMERAMAN ................ Al Ligouri
AS A WHOLE......A pleasing picture of the crook variety, but a little different; runs quite a bit too long
STORY.......Has good romantic twist and is good screen material
DIRECTION......First rate; has used too much footage in one or two sequences, making it slow up a trifle
PHOTOGRAPHY .............. Good
LIGHTINGS .................. All right
CAMERA WORK .............. Satisfactory
PLAYERS........Matt Moore, Gladys Leslie and George Parsons good; Mabel Bert charming old lady
EXTERIORS .................. Very good
INTERIORS .................. Correct
DETAIL ...................... Some clever titles
CHARACTER OF STORY......Crooks hiding in old mansion come to old lady’s rescue when the mortgagee is about to foreclose
LENGTH OF PRODUCTION....6,084 feet

Exhibitors have a rush of crook pictures, particularly of the comedy variety, coming to them among the current releases, but “Straight is the Way” is just a little bit different and has a rather human appeal in that the crooks are reformed by an old lady’s smile and even go to the extent of saving her old home when the mortgagee is about to foreclose, without her knowing of their good deed.

The story is taken from Ethel Watts Mumford’s story, “The Manifestation of Henry Ort.” It is really good screen material and has been given a thoroughly appreciable production. It’s clean and entertaining and will satisfy most anyone. It runs a trifle too long, due to the fact that one or two sequences are given a little more footage than they warrant. However, there is enough that’s interesting not to make this a serious fault and there is some really good humor, much of it put forth in the captions which are well written.

Prohibition dodgers will learn a new trick—serving highballs in white colored glasses to make it look like milk. The “hootch,” too, was poured from a milk bottle. The ouija board plays a prominent part in the story, so those who are interested in spirits will have something to amuse them even though it’s in a satirical vein. A “spooky” atmosphere toward the end is of the humorous kind rather than the “chill down your spine” variety and there are a number of good laughs in this sequence.

Dorcas, a pretty young girl, lives with her Aunt Mehitable in the late Uncle Henry’s mansion. Squoggs is about to foreclose the mortgage because Auntie cannot pay the interest. Bob Carter and “Loot,” two crooks, decide to “work” the small town of Hampton and select the mansion as their first job. They find nothing valuable, but decide to make their headquarters in a deserted wing of the house.

The crooks bore a hole in the door through which they watch Auntie and the girl asking the ouija where Uncle Henry hid a certain treasure before he died. The crooks are “touched” by the old lady’s smile and the pretty young girl, so they secure a treasure which they hide in the barn and that night Uncle Henry (the crooks in the cellar) answers. Auntie can now pay the interest. That night a crook tries to steal the treasure, but is overpowered by Bob and “Loot,” who make their get-a-way after overpowering the burglar, who turns out to be Squoggs. Some time later Bob, now working for an honest living, returns to marry the girl. He is surprised to find “Loot” has preceded him and is “managing” the estate.

Play Up The Comedy Business And Tell Them It’s Somewhat Different

Box Office Analysis for the Exhibitor

You ought to satisfy them with this. It has several angles from which you can appeal to them. Tell them about the ouija board, the lovable old lady and her niece, who lived alone in the big mansion, about the two crooks who reformed. For those who may have read Ethel Watts Mumford’s book mention the original title, “The Manifestation of Henry Ort.” Use the names of Matt Moore and Gladys Leslie. The latter will be remembered for her work in Vitagraph pictures and Matt Moore has done several worth-while pictures of late, “The Passionate Pilgrim,” the most recent.

Promise them a ghost sequence which will give them plenty of laughs. Play up the comedy angle and tell them they’ll enjoy the two crooks who picked out a small country place to “work.” Catchlines would be sure to interest them.
Rather Weak Offering Due Mostly To Lack Of Incident

"THE CONCERT"
Goldwyn

DIRECTOR ......................... Victor Schertzinger
AUTHOR ............................... Herman Bahr
SCENARIO BY ......................... J. E. Nash
CAMERAMAN .......................... George Webber

AS A WHOLE....Weakest one Goldwyn has had in some time; lacks incident and depends on sub-titles for humor and understanding

STORY......Not enough to it for a feature picture; isn't new and has but one situation

DIRECTION.....Has handled production satisfactorily, but too much handicapped to make an impression

PHOTOGRAPHY .................. Fair
LIGHTINGS..Not the best; print seemed to be faded

CAMERAWORK .................. Average
PLAYERS......Myrtle Stedman, Mabel Julienne Scott and Raymond Hatton adequate; Lewis S. Stone not convincing
EXTERIORS ....... Pretty mountain lodge shots
INTERIORS .................. Correct
DETAIL ...................... All right

CHARACTER OF STORY......Butterfly wife realizes she loves her own husband best when she sees him with another woman

LENGTH OF PRODUCTION ........ 5,379 feet

The main trouble with "The Concert" is that there's nothing to it in the way of story, and what there is, is contained in the one situation that isn't at all new: that of a wife who thinks she loves her piano teacher only to realize she loves her husband when she finds him making love to the piano teacher's wife. That's all there is to it. The director certainly had a job on his hands when he was told to make a feature of it and the result is a slow moving affair that depends wholly on sub-titles in its telling, and in this way secures a slight comedy vein which does a whole lot to lift it out of the rut.

Even though the reels consist of alternate scenes and captions, it's safe enough to say that the title-writer saved the picture for without them it wouldn't get very far. And they've been written in a vein that takes any serious aspect away from the theme—a bit of good judgment.

The cast is capable and well suited with the exception of Lewis S. Stone, who is miscast as the maestro. His performance isn't at all convincing. He had a Leo Ditrichstein make-up but certainly didn't imitate him. Myrtle Stedman, as his wife, is quite pleasing while Mabel Julienne Scott goes a bit too far in her vamping intentions. Raymond Hatton is the husband of the butterfly wife. No one works very hard.

Martinot, the famous pianist is married, but has the attentions of so many other women forced upon him that he cannot overcome them. He has women pupils, among them the wife of Dr. Hart. Mrs. Hart is infatuated with Martinot to the extent that she invites him to go to his hunting lodge for a rest "alone and she will go along."

A jealous pupil informs the Doctor of his wife's being at the lodge. He seeks Mrs. Martinot and they decide to give the "romancers" a dose of their own medicine, so together they go to the cabin where they find Mrs. Hart and the maestro. The doctor and Mrs. Martinot act very unconcerned and promise to make the divorce easy. Mrs. Hart suddenly realizes that she could never stand the pianist whose wife is really a nurse for him. There is a reconciliation and Mrs. Hart begs forgiveness, while the musician promises never to think of a woman other than his wife.

Will Get Through For One Time But Won't Stand Extended Run

Box Office Analysis for the Exhibitor

This isn't one that you should go out of your way to get. If it comes to you on contract you will probably not be hurt by playing it. It isn't worthy of a run, however. Goldwyn has been putting out pictures of much higher calibre and better entertainment than this, but one weak one shouldn't discourage you for the Goldwyn releases of late have all been satisfactory.

You can say it is an adaptation of the stage play in which Leo Ditrichstein starred. And you can give an idea of the story in the lines: "She thought she was in love with the famous maestro but when she discovered her husband playing at her game too, she knew she was wrong." Or, "Attend 'The Concert,' at the blank theater and you'll see how a husband cured his wife of a silly infatuation."
A KNOCKOUT in Akron

Wires Allen T. Himmons, of the Allen Theatre: "'Outside The Law' a positive knockout. Everybody tickled to death. The most people that ever came to see a picture at the Allen Theater. At least fifteen hundred turned away first day. Broke all records. Universal certainly put over a wonderful advertising and exploitation campaign."

SECOND SHOWING in Washington

Another hot wire: "Moore's Rialto Theater engagement of 'Outside The Law' one of the biggest in the history of the house. Mr. Moore just booked picture for his Garden Theater, which is only two blocks from the Rialto, for a second showing."
Poor Direction Causes Confusion And A Weak Finish

George Walsh in
“DYNAMITE ALLEN”
Fox

DIRECTOR .................. Dell Henderson
AUTHOR ..................... Thomas F. Fallon
SCENARIO BY ................ Thomas F. Fallon
CAMERAMAN ................ Chas. E. Gilson

As a whole... satisfactory material poorly handled. Incoherent and construction faults apparent.

STORY..... Good melodrama if properly done
DIRECTION..... Not good; has started numerous story threads, and finished none satisfactorily
PHOTOGRAPHY .................. All right
LIGHTINGS ................... Usually good
CAMERA WORK .................. Up to standard
STAR..... Hasn’t really a star part owing to stress laid on other incidents
SUPPORT..... Edna Murphy is beautiful; the rest fair
EXTERIORS .................. Good mining locations
INTERIORS ...................... Adequate
DETAIL ........................ Never better than fair
CHARACTER OF STORY..... Son of man imprisoned for murder, untangles plot and finally discloses real murderer

LENGTH OF PRODUCTION .......... 4,494 feet

There isn’t a whole lot that can be said in favor of “Dynamite Allen” as a production or as screen entertainment, and its faults are almost entirely due to the direction. There is a good melodramatic theme that could have been made into an entertaining and exciting picture under different handling, but as it is, the story has been loosely hung together doing a lot of rambling, and then hurrying to a conclusion that lacks strength. Director Henderson took up several story threads, started them off with some interest, and then left them dangling.

In the first place, the reel at the beginning is in the nature of a prologue, the action taking place when the hero was a child. A very good climax is developed in this part through the incidents of a murder and the following trial of an innocent man. Then when the real story starts, and the star makes his first appearance, there is a big let down, and the action starts all over again. In the following sequences, two other minor themes branch out from the main plot, and these too, are brought to no satisfactory termination. The effect of this is an incoherence and generally unsatisfactory result.

The star is likeable enough, and he does everything that is required of him, but his part loses some of its importance by reason by the length of the prologue, and the other incidents in the latter part which do not have him as the central character. The cast is quite large, but with the exception of Edna Murphy, whose beauty puts her over, there is none above average.

One thing that does deserve favorable mention is a train wreck scene. It is a short shot in which an engine at full speed crashes over an open drawbridge, and whether it is a miniature or not, the effect is the required thrill. This, and a good fist fight help to offset what a lot of people will regard as hokum in the same part, when a girl who has been paralysed all her life, suddenly finds herself able to use her arms and legs, in time to save the hero’s life.

You’d Best Go Very Easy On This One

Box Office Analysis for the Exhibitor

The fact that they were making pictures of about this class several years ago, is enough to make it advisable to lay off talking much about this one. The star has a sizable following, and the best thing to do is to limit yourself to the use of his name, depending on it alone to get them in. Don’t make promises about the picture, or if you do, confine yourself to such points as the train wreck, the big fight, and the fact that it is a mining romance. Play the star up, and mention previous pictures of his, if you have played them. Stills of the train wreck would be effective, as will those of the burning of the hero’s home. If you slide it over without much comment, you may be able to satisfy some. These lines can be used: “Se the proof of the statement that ‘Murder will out’ in ‘Dynamite Allen,’” and “See a racing locomotive plunge through an open bridge in ‘Dynamite Allen.’”
The Dallas, Texas, territory is often considered one of the most unemotional regions of the Country with regard to motion picture productions.

One could never think this when you realize how remarkable are the telegrams of appreciation and liking for "A Small Town Idol" as published on this page from substantial exhibitors and representatives of the thoroughly conservative Dallas daily newspapers. "A Small Town Idol" is one of the biggest hits released in the Dallas territory in years and is repeating in this territory the record it has established throughout the United States.

Mack Sennett presents
His 6 Part Comedy-Drama
A SMALL TOWN IDOL

featuring
BEN TURPIN ~ MARIE PREVOST
CHARLIE MURRAY ~ PHYLLIS HAVEL

Associated Producers Inc.
From the day that prints of this gigantic production reached our A. P. branch offices we have never found it necessary to advertise what we think of its power and popularity.

Every word of advertisement that "Lying Lips" has received has come from exhibitors who have played the picture and from the public that has seen and applauded it.

"Big League" Production and General Air Of The Spectacular

Thomas H. Ince's
LIVING LIPS
Associated Producers

DIRECTOR............. John Griffith Wray
AUTHOR............... May Edington
SCENARIO BY........ Bradley King
CASTED AS........ Charles Bowers and HenryBinding
AS A WHOLE......... A spectacle in which every one has been spared; and because of its lavishly
with a few scenes, should be a money-maker.
STORY............... Has one or two excellent chills; spares
the production greatly outweighs implausible
and trite situations
DIRECTIONS......... Very easy; has had first run of
the money bags
PHOTOGRAPHY...... Excellent
LIGHTING........... Clear
CAMERA WORK.... Very good
PLAYERS............. House Peters gives the most im-
pressive performance; Florence Vidor an attractive
heroine; others satisfactory
EXTERIORS........... Many pretty ones
INTERIORS........... Several costly sets
DETAIL............... Adequate
CHARACTER OF STORY..... Girl accustomed to
wealth comes near marrying rich man, but
eventually goes back to the one she really loves.
LENGTH OF PRODUCTION.... 6416 feet
Striped all of it's thriller, lavish sets, and general
atmosphere of the spectacle, "Lying Lips" is
probably the best feature picture of the year.

It is a spectacular production, which
Associated Producers will distribute, is far from a
straight picture, for it has been made into an elaborate
spectacle and has that quality which appeals from the
atmosphere of production. It's always good to look at.
Perhaps the best miniature work that has ever been
done is seen in the picture. The vessel is overhang-
ing through the waves, and when it strikes a wave
and blows up, the picture of debris are actually
sitting around the wreck. This has certainly been effectively
executed.

Money has not been spared and there is, besides,
the sticking of the ship, another through different form
of thrill, in the lavish party given by the rich man
in honor of his bride-to-be. The beautiful ballroom
scenes and the entertainment provided for the guests
in the form of a masquerade, largely helping aids,
are bound to have their own appeal. The direction is
excellent, especially with regard to the handling of
phrases. There are one or two small matters of
detail which go a bit amiss, but they aren't likely
to be noticed by the average audience. House Peters
is splendid in the role of the lover with Florence Vidor
as an attractive heroine. Joseph Napier is the suave
rich suitor.

Nance Abbott, an English girl, stars Carlos in the
part of the person for getting away for a while from "Villa"
Chester, rich and twice her age, whom she is to marry
in Canada. Nance falls in love with Blue Cornwall,
a rambunctious, but later when Blue discovers the
engagement ring on Nance's finger, she decides to go
back to London, because she realizes she could not
live the way Blue did. Blue tells her to go and stay
on the same vessel. The boat is wrecked and Nance
and Blue are evidently the only survivors. Thinking
they will die, they promise themselves marriage and
ride the "night of God." But later, when they are at
land, Nance again rebels and asks Blue not to let
her fool him with her.

The girl is saved and Blue apparently lost, but
later he appears under the name of Charles Spruce,
now a rich man, but reforming his life. During the
ceremony of her marriage to Chester, Nance
is uncovered by the public, and tells them she is another
man's wife. She later joins Blue on a steamer bound
for Australia.

Should Prove A Good One For The Box Office

Box Office Analysis for the Exhibitors

Regardless of almost anything else "Lying Lips"
is a good box office picture, and after that's all that's
the exhibitor cares about. It has a good drawing side
and a cast that will meet any preview
you make about it. They up the shipwreck ship
very smartly here. There's always a good crowd who go in for

All-star cast featuring House Peters and Florence Vidor

A PACHETE THEATER
THE PANETHEON THEATER CO.


Mr. Joseph McConville,
Branch Manager.
Associated Producers, Inc.

Dear Mr. McConville:
I don't think anything short of a cy-
alone can stop your "Lying Lips" production
Last weekend we put the Billboards and am
recording for four years.
Keep up the good work.
Yours truly,
Mark Astor
Good Direction and An Unusual Story Make It Interesting

Eugene O'Brien in
"WORLDS APART"
Selznick—Select

DIRECTOR ......................... Alan Crosland
AUTHOR ......................... John Lynch
SCENARIO BY ................... The R. Cecil Smiths
CAMERAMAN ..................... Jules Cronjager
AS A WHOLE...........Good direction and realistic atmosphere produced by some extravagant sets raise this above the average
STORY......Society drama with unusual angle which makes it interesting
DIRECTION......Has secured fine atmosphere and handled players well in some improbable sequences
PHOTOGRAPHY .................... Very good
LIGHTINGS  ......................... Good
CAMERA WORK ................. Satisfactory
STAR.......Gives performance similar to his previous ones
SUPPORT......Olive Tell has moments of good acting, and looks well. W. H. Tooker and balance adequate
EXTERIORS ..................... Some artistic locations
INTERIORS .................. Several extravagant sets
DETAIL ...................... Correct
CHARACTER OF STORY......Romance of rich man and poor girl, both of whom had become cynics
LENGTH OF PRODUCTION ...... 5,980 feet

A thoroughly unusual angle to its society theme, and careful direction that keeps the action always on the move, are sufficient reasons for calling Eugene O'Brien's latest vehicle a satisfactory offering. John Lynch's story makes good picture material from the moment in the first reel when the unusual begins with the hero marrying the heroine, before any complications have arisen.

From then on its appeal is made really strong through skillful handling of sequences in which the hero tries to prove that he really loves his wife, while battling against the combined plottings of designing society women and a wealthy villain. Then there is enough suspense and mystery created by a murder to insure interest and attention through the last reels.

Director Crosland has done much for the polish of the production by obtaining a realistic and artistic "society" atmosphere through carefully, and sometimes elaborately constructed settings. They aren't over done, and they contribute noticeably to the effect. A cafe scene is very well staged.

It cannot be said that there is anything unusual about the star's performance. In the role of a wealthy society man he has a characteristic part—one that suits him very well, and which he plays without effort. He isn't called upon for anything out of the ordinary, but his work is adequate to the part, and will undoubtedly satisfy his admirers. Olive Tell gets a good deal out of the part opposite.

Hugh Ledyard is turned down by Phyllis Leigh, because his fortune is smaller than Peter Lester's. Hugh, disgusted with the world, marries Eleanor Ashe, a poor outcast, who is herself a cynic. Hugh eventually falls in love with his wife, who will have nothing to do with him.

Lester is murdered in Hugh's home, and Eleanor's father, who is Hugh's butler, is accused.

After weeks spent away from his wife, Hugh finds the real murderer, and returns to his home to find his love at last reciprocated.

Star's Admirers Will Like It. So Should Others

Box Office Analysis for the Exhibitor

You should have no trouble in obtaining satisfactory results with this one, on the strength of the star's name, and from the fact that the picture will without doubt back you up after you get them in. It will surely please the star's following, and you can promise them exactly the kind of a performance they will expect of him. If he is popular with your patrons, his name alone will probably do the business, but you also have other points to work on. The unusualness of the story, beginning with a world-weary man's marriage with a disgusted girl, offers plenty of opportunity to arouse interest in the plot. Talk about the mystery element arising from the murder. Also talk about the elaborateness of the settings. Mention the hunt scene and the realistic cabaret scene, in which the chorus of the New York Strand Roof took part. The title offers opportunity for a strong contrast of the two characters who are the center of the romance.
Some Good Comedy Bits But They’re Too Few And Far Between

William H. Crane and Buster Keaton in
“THE SAPHEAD”
Metro

DIRECTOR ......................... Herbert Blache
AUTHOR .......................... Bronson Howard
SCENARIO BY ...................... June Mathis
CAMERAMAN ....................... Harold Wenstrom
AS A WHOLE...... Fairly entertaining offering that
offers some good comedy though there are long
waits between laughs

STORY......Adapted from novel and stage play; takes
turns at being a comedy and then a drama

DIRECTION...... Usually good; some chances for
humor that he missed

PHOTOGRAPHY ..................... Very good
LIGHTINGS ........................ Good
CAMERA WORK ..................... Average
STARS......William H. Crane’s work is good but
Keaton carries the picture through

SUPPORT.......Irving Cummings has small part;
Carol Holloway and Beulah Booker adequate

EXTERIORS ........................ Only a few
INTERIORS ......................... Good
DETAIL .............................. Satisfactory

CHARACTER OF STORY......Saphead son of
millionaire is put out of home but later saves
father’s fortune, by accident

LENGTH OF PRODUCTION ........ 6,650 feet

“The Saphead” has been taken from Bronson Howard’s play “The Henrietta,” and has been supervised in production by Winchell Smith. “The Saphead” is probably what you’d call a comedy-drama though the latter is kept in the background and merely serves to feed the comedy business. William H. Crane, the veteran actor, is co-starred with Buster Keaton, who makes his first appearance in a feature picture.

Crane is not the principal character and both the part he plays and subsequently his performance, are overshadowed by the work of Keaton, who carries the picture through and without him it would be dull indeed. When he is off the screen you immediately are aware of his absence. Those who had the making of the picture in hand probably realized this, though because Keaton is kept busy most of the time and all the comedy comes from him. The director has done very well, but there are some chances for laughs that he has missed.

“The Saphead” would have done much better in five reels and the lapses between laughs would not have been so noticeable. The best bits come through Keaton’s attempt to be a regular “sport.” He visits cabarets and gambling houses and when one is raided he hands a detective a bill to make sure he is arrested, but the man only makes sure he isn’t arrested and Buster doesn’t even get a ride in the patrol. His efforts to marry the girl he loves and later his appearance in the stock exchange are other good bits.

Nicholas Van Alstyne, is a Wall Street millionaire, and his son Bertie, is called “The Saphead,” by his friends who tell him that Agnes, his father’s ward, will love him if she thinks he’s a sport so Bertie stays out until three in the morning and tries hard to be wild, but when Agnes says she does love him, he confesses that he is really good and has only been playing “wild,” to trick her into loving him. Agnes doesn’t mind and they plan to marry.

Bertie’s father gives him a million and puts him out of the house and says he cannot marry Agnes until he makes something of himself. Bertie builds a home for Agnes and they plan to elope, but Bertie’s sister finds it out and insists they be married at home. The ceremony is interrupted by a girl coming in with evidence that implicates the sister’s husband. The husband quickly makes it appear that Bertie is the guilty one and the marriage is off. Eventually the truth comes out and after saving his father’s fortune Bertie marries Agnes.

They May Like Keaton’s Work
Box Office Analysis for the Exhibitor

If you have played any of Buster Keaton’s two reelers which Metro have distributed you can book “The Saphead,” and satisfy them. Even if they haven’t seen him before this would be a good opportunity to introduce him, for his work in comedies is bringing him to the fore and he can always be counted on when it comes to real comedy entertainment. There are some dry stretches in between the laughs which could be cut to advantage, and when this is done the picture will be more suited to the average program.

Keaton is your best bet if your folks are acquainted with him. If not, use catchlines such as: “He was called ‘The Saphead,’ but he saved his father’s fortune. How’d he do it?” You might use the author’s name and refer to the stage play also.
She craved romance—this outcast of the slums who blossomed into a siren of the sea.
She was blind to the blundering, mute love of the young fisherman, and gave her heart to the smooth-tongued artist as many before had done.
But the sea, mighty in its rage, struck the scales from her eyes and the caprice from her heart.

Released February 27th
Through the Pathé Exchanges Inc.

The Stoll Film Corporation of America presents

"THE TIDAL WAVE"
From Ethel M. Dell's Widely Read Novel
Directed and Produced by Sinclair Hill

The Stoll Film Corporation of America presents

"BARS OF IRON"
Directed and Produced by F. Martin Thornton

At both ends of the world this story of tangled lives—romance and adventure takes place.
A startling drama of a man who finds himself about to marry the widow of the man he slew in a fair fight.

Released March 6th
Through Pathé Exchanges Inc.

"I'll break you in two like that!"
Star Somewhat Redeems a Very Mechanical Thriller

Frank Mayo in
“COLORADO”
Universal

DIRECTOR .................. Reaves Eason
AUTHOR .................. Augustus Thomas
SCENARI OBY .................. Wallace Clifton
CAMERAMAN .................. Virgil Miller
AS A WHOLE...... Full of automatic situations and speeches; some thrills, but they're overworked
STORY ...... From Augustus Thomas' stage play of the same name
DIRECTION ...... Not always good; action sometimes stiff, and often too much stress on incidents
PHOTOGRAPHY .................. Good
LIGHTINGS .................. Usually good
CAMERA WORK .................. Average
STAR ...... Does well, hampered by mediocre direction
SUPPORT ...... Gloria Hope is pleasing; the rest fair
EXTERIORS .................. Some good westerns
INTERIORS .................. Good mine sets
DETAIL .................. Fair
CHARACTER OF STORY ...... Man who thinks himself a deserter from the army is blackmailed by his former captain
LENGTH OF PRODUCTION ....... 4,875 feet

The transfer of Augustus Thomas' “Colorado” to the screen isn't overly successful. It's probably about fifty-fifty the fault of the scenario and the direction. At any rate, the result is a series of mechanical and generally improbable incidents and situations, which are so apparently manufactures to allow the plot to thicken, that they often fail to register. And they make it tough for Frank Mayo who is a pleasing performer, capable of being more entertaining than he is in this.

Use Mayo's Name, But Don't Promise Too Much

Box Office Analysis for the Exhibitor

Probably the best thing to talk about in advertising this is the star, who undoubtedly has quite a large following, and the fact that it is an adaptation of one of Augustus Thomas' plays. The latter is known as one of the foremost American writers for the stage. On the star's name and the author's, you can most likely get them in, but you will want to be careful how much you promise for the picture. The best plan is to confine yourself to the two points mentioned above any say nothing about the production except to tell them what type of story it is. You can talk a little about the mine flood if you want to give an idea of excitement, but it will be well not to go too strong on any of it. If you want a catch line use something like this: “See how an army officer, who thought he was a deserter, was cheated out of a gold mine and then got it back, in 'Colorado.'"
Russell At Best In Entertaining Crook Story

William Russell in
"THE CHEATER REFORMED"
Fox

DIRECTOR .................. Scott Dunlap
AUTHOR .................... Jules Furthman
SCENARIO BY ............ Jules Furthman and Scott Dunlap
CAMERAMAN ................. Clyde De Vinna

AS A WHOLE......Entertaining crook picture; probably the best thing Russell has had of late
STORY......Not unusual but has good incident and interest is well maintained
DIRECTION .................... Very good
PHOTOGRAPHY ............... Good
LIGHTINGS ...................... Fair
CAMERA WORK ............... Average
STAR ....................... Does well in dual role
SUPPORT.............Seena Owen, Jack Brammall and Sam De Grasse adequate
EXTERIORS ................... All right
INTERIORS .................... Correct
DETAIL ....................... Good
CHARACTER OF STORY......Crook assumes brother's place as minister when latter is killed, thereby bringing about his own regeneration
LENGTH OF PRODUCTION......About 5,000 feet

There seems to be almost as many crook pictures on the market as there are columns in the papers of late that tell about recent doings in the crook business.
"The Cheater Reformed," William Russell's latest for Fox, is a crook story and one that makes first rate entertainment. There are improbable bits, of course, but they don't matter a great deal since they provide good incident.

It isn't likely that a wife would be deceived as easily as to believe that her husband's twin brother was her husband, even though she had never heard of a brother. There are no two voices that are identical. There is a sort of effective church atmosphere and spiritual influence that might even please the Zion City folks. The cheater brings about his own reformation while attempting to hide in minister's clothes. There is some good suspense toward the end and the climax is good also.

This is probably the best thing the star has had of late and he does well in both roles, although the character of the minister is eliminated early in the story. Jack Brammall gives a touch of comedy to the picture and Seena Owen is quite pleasing as the minister's wife. Sam De Grasse is the unscrupulous tenement owner and "pillar," of the church.

Dr. Luther McCall, is rector of a small town church. The minister is killed in a train wreck and his twin brother, a crook, who was with him, is taken for the minister and Mrs. McCall notified. Upon regaining consciousness, "Lefty" McCall realizes what has happened and seeing a chance for escape, he accepts the situation and is soon convalescent in the rector's home.

Mrs. McCall cannot understand her "husband's" attitude of reserve toward her.

In the same town is Thomas Edinburgh, influential and a pillar of Dr. McCall's church. Edinburgh has taken a fancy toward Mrs. McCall and threatens her with his motto: he gets what he wants and if he doesn't get it, he takes it. He happens to want Mrs. McCall and goes about it by trying to prove to her that her minister husband was formerly a crook. "Lefty" goes so far as to preach his brother's sermons. Later Mrs. McCall learns "Lefty's" true identity, but she has grown to love him and in order to silence Edinburgh, she agrees to go away with the latter. But "Lefty" hears of her sacrifice, pulls his last "trick," and steals Edinburgh's evidence. He is happy with his brother's wife, and continues as rector.

Use The Star's Name And Catchlines

Box Office Analysis for the Exhibitor

Exhibitors who have been booking the recent Russell pictures will find that "The Cheater Reformed," is about the best thing he has done of late and one in which he has a story with a role better suited to his personality. In the dual role of minister and crook he has two widely differently characters to portray, and he handles them very well. You can make a point of this in your announcements.

Make Russell's name the main attraction and then use the title with catchlines along the following order:
"He became a minister to hide his identity as a crook but see how "The Cheater Reformed." Or, "If you found out your husband had been killed and his twin brother had taken his place, what would you do. She married him in "The Cheater Reformed." "
Associated Exhibitors Inc.
presents
Mr. George Arliss
in
“The Devil”
Directed by James Young
Produced by Harry Leonhardt and Andrew J. Callaghan

Three Houses, Three Records!
“The Devil” continues its perfect record of record breaking!

Joe Plunkett of New York’s Strand, beat a record considered unbeatable with—“The Devil.”
Harold Franklin of Buffalo’s Criterion bettered the house record with—“The Devil.”
Andrew J. Cobe of the Rialto, Lawrence, Mass., the third to play this sensational success, has just done the same,—in zero weather with—“The Devil.”

ASSOCIATED EXHIBITORS Inc.
25 West 45th Street, New York

PATHE Distributors
Mr. George Arliss

in

"The Devil"

Every exhibitor is demanding "bigger and better" pictures.

Every exhibitor says "My house is always open to really big pictures,—but I can't get enough of them."

Here is a picture which on its proven record is really "bigger and better."

It was made by exhibitors for exhibitors in full knowledge of what constitutes box-office value; it has star, story, direction, production, cast and title.

It is then the perfect type of the production which every exhibitor realizes is necessary to his interests. As such it is of very great importance to you.

Associated Exhibitors Inc.
25 West 45th Street, New York

It is
A better picture
for your bigger business!
Adaptation Of Stage Play Makes Satisfactory Crook Comedy Offering

Bebe Daniels in
"SHE COULDN'T HELP IT"
Realart

DIRECTOR .................. Maurice Campbell
AUTHOR ...................... Miriam Michelson
SCENARIO BY .................. Douglas Bronston
CAMERAMAN .................. H. Kinley Martin

As A WHOLE . . . . . . Satisfying offering of girl crook type; interest slackens at times

STORY . . . . From Miriam Michelson's novel and Channing Pollock's stage play, "In the Bishop’s Carriage"

DIRECTION .................. Good for the most part
PHOTOGRAHY .................. Satisfactory
LIGHTINGS .................. All right
CAMERA WORK .................. Up to standard

STAR .................. Quite pleasing
SUPPORT . . . . Wade Boteler and Emory Johnson principals; Herbert Standing a good “Bishop”
EXTERIORS .................. All right
INTERIORS .................. Adequate

DETAIL .................. A few slips

CHARACTER OF STORY . . . Girl taken from home and trained to work with crooks, gives up stealing to fall in love with another girl’s fiance

LENGTH OF PRODUCTION . . . 4,423 feet

Bebe Daniels’ latest starring vehicle for Realart is an adaptation of the novel and stage play, “The Bishop’s Carriage.” It makes a satisfactory screen story and has been given a good production. The star is surrounded by a capable company of players and the picture as a whole, is one which will give immediate satisfaction. It’s not at all unusual or, for that matter, different, but it contains a fairly interesting crook story with a part that suits Miss Daniels will enough but doesn’t provide her with the opportunities of her last picture “Oh, Lady Lady.”

“She Couldn't Help It,” is first of all a crook story but there are some rather good bits of comedy that register and make you wish there were more. For the most part the direction is first rate although once or twice the interest is allowed to slacken. But it isn’t for long and the following scenes usually make up for the previous slow bit.

There are some matters of detail which may be criticized. The star is taken from the orphan asylum and she’s close enough to the camera for the make-up to be plainly visible. Not likely they allow such things in orphan asylums. Miss Daniels’ performance is quite pleasing and Emory Johnson is a good looking hero. Others are Vera Lewis, Helen Raymond, Z. Wall Covington, Ruth Renick, Gertrude Short and Milla Davenport.

Tom Dorgan needs a girl to help him in his “tricks,” so he secures an orphan and trains her in the art of “crookery.” Nance Olden becomes proficient in her line but the unexpected happens while she and Tom are “working” in the Union Station. Nance faints in front of a man who has just displayed a diamond necklace. While the gentleman assists the girl, Tom takes the necklace from his pocket. Nance recovers and later Tom passes the jewel to her.

Mr. Ramsey, the victim, discovers his loss and connects it with the girl. Nance hides in an old carriage and later when its occupant returns, he is Bishop Van Wagenen, she pretends she is “touched” and calls him “papa.” He pities the girl and takes her to the home of his friend, Mrs. Ramsey. Nance is forced to keep up the game but late at night, Tom is found in the room where Nance is sleeping and sent to jail for three years. Nance’s game is apparent to William Latimer, fiance of Nellie Ramsey. He helps Nance to go straight and later marries her.

The Star’s Name And The Title Should Get Them

Box Office Analysis for the Exhibitor

It shouldn’t be hard to interest them in this one. You have a good title to work with, the star has probably gained a following by now, and then too, you have the original novel and stage play names to use. Tell them it’s an adaptation of “In the Bishop’s Carriage.” The name should be familiar everywhere for it has been quite a stock company favorite. Link up the title with catchlines such as “She was a thief but ‘She Couldn’t Help It.’” Catch lines for teaser adds in your newspaper are suggested in Realart’s press sheet. They should prove effective.

The picture isn’t big enough to warrant expense so do your best to interest them with your announcements. Stills for lobby display might attract them and tell them they’ll like the star. It would be well to make good use of her name, especially if you intend using her pictures in the future.
Gertrude Atherton's
first original screen story.
(Directed by Wallace Worsley
presented by Eminent Authors)

"Don't neglect your wife" - a dram
of San Francisco Society and
New York's Five Points. It
one of the most perfect production
ever made—and "ever" is a long
time.

"Don't neglect your wife" is not
hit-or-miss adaptation of
novel. Gertrude Atherton not
only wrote the story—she lent her per
sonal co-operation to the production.

A Goldwyn picture.
Pleasing Locale But Poor Acting Hurts This One

"THE TIDAL WAVE"
Stoll Film—Pathe

DIRECTOR .................................. Sinclair Hill
AUTHOR ................................. Ethel M. Dill
SCENARIO BY ......................... Sinclair Hill
CAMERAMAN ......................... John Mackenzie

AS A WHOLE............Good fishing village and sea
coast atmosphere its only appeal

STORY............Rather weak material which might have
been made more of by better acting

DIRECTION ......................... Fair
PHOTOGRAPHY ....................... Satisfactory
LIGHTINGS ......................... Generally all right;
CAMERA WORK ..................... Good
PLAYERS.................Poppy Wyndham overacts notice-
ably; other adequate

EXTERIORS.........Some pretty shots of sea coast
village and fine water scenes

INTERIORS ......................... Correct
DETAIL ............................ Fair

CHARACTER OF STORY.........Man risks life to
save worthless admirer of girl he himself loves,
but finally gains her love

LENGTH OF PRODUCTION ......... 4,700 feet

The story of "The Tidal Wave," hasn't been done
in a way that makes the most of its possibilities. Of
course it's more or less commonplace of itself be-
cause the idea of the girl who loves a man unworthy
of her while the good fellow stands by and suffers,
isn't at all new. The thing that injures it most seems
to be the acting of the leading lady. Her performance
is forced and unnatural. The others in the cast are
quite capable, although Pardoe Woodman is miscast
in the part of the artist who fascinates the young girl.
You wonder why she "fell."

Next Release of
TheROCKETT FILM CORPORATION
WILL BE A
SELECT STAR PRODUCTION
ENTITLED
"KEEPING UP WITH LIZZIE"
An adaptation of Irving Bacheller's Popular Novel of the same name

To be released through
W. W. Hodkinson Corporation
A Censor Proof Picture
A Double Feature Or Transient House Offering

Box Office Analysis for the Exhibitor

"THE TIDAL WAVE"
Stoll Film—Pathe

This isn't a very strong one and the acting is below the average. If you think a good background and pleasant fishing village atmosphere will make up for its other short-comings, then you needn't worry. Stoll has had much better ones than this so it wouldn't be well to consider this one too harshly.

You haven't any names to work with so if you are in the habit of letting them know something about a picture before you show it, you'll have to confine yourself to catchlines such as: "She scorned the kindly fisherboy for the wordly artist but when 'The Tidal Wave' came and threatened to take her life, who saved her? See Stoll's latest release."

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Gramercy 945

Barnes Printing Company

"We Never Disappoint"

36 East Twenty-Second Street
New York
Meighan Pleasing But Story Doesn’t Give Him Much To Do

Thomas Meighan in “THE EASY ROAD”
Paramount

DIRECTOR ......................... Tom Forman
AUTHOR .......................... Blair Hall
SCENARIO BY ..................... Beulah Marie Dix
CAMERAMAN ........................ Harry Perry

AS A WHOLE.............Mildly interesting offering;
      lacking in incident and doesn’t give star much
to do

STORY ............Rather weak material for a picture,
      but work of players and settings please

DIRECTION .......To be credited with at least not
       making it too long

PHOTOGRAPHY ................. Good
LIGHTINGS ........................ Good
CAMERA WORK ...................... Average

STAR ..........Usual pleasing personality dominates,
     but he hasn’t enough to do

SUPPORT ...........Gladys George charming; Lila Lee
     hasn’t an attractive part

EXTERIORS ....................... Few
INTERIORS ....................... Correct
DETAIL .......................... Suffices

CHARACTER OF STORY .........Writer loses ambition
      when he marries wealthy girl who later
      leaves him to return to him after he “finds”
himself

LENGTH OF PRODUCTION .......4,982 feet

“The Easy Road” is the sort of picture that won’t
impress because it’s so awfully bad and won’t sur-
prise you by being so good. It’s an in-between. The
production, that is, the settings and general atmos-
phere together with the work of the players includ-
ing the star and Gladys George and Lila Lee, will
please. Paramount seems to be having difficulty in
finding the right material for Meighan, now that he’s
a star. “The Easy Road” is just a bit too easy for
him. He’s capable of more than the part of Leonard
Fayne, sailor-novelist, offers.

Also Blair Hall’s story hasn’t sufficient incident for
a picture. There’s really only the one situation to
work on, and even though it was necessary to do some
padding to round it out, the director deserves credit
for not making the thing boring and the picture is not
so long that it will become tiresome.

Gladys George is quite a pleasing leading lady. She
photographs beautifully and has a personality of her
own. Lila Lee probably wasn’t very happy in the part
they gave her and you probably wouldn’t know her in
her gingham and specs if they didn’t tell you. Never-
theless, she does well. The star’s personality domi-
nates, but he doesn’t seem at home in the role of a
man who is content to live on his wife’s money.

After his marriage to Isabel Grayce, a wealthy girl,
Leonard Fayne, novelist, finds it hard to work, be-
cause he doesn’t have to. He even goes to the extent
of renting a downtown studio, but within a year he
becomes an idler. Isabel realizes that it is her money
that has caused Leonard’s change and on the advice
of a friend she goes to Europe, leaving a note for her
husband that he may draw on her account.

Leonard determines not to touch his wife’s money
and sinks lower and lower until he goes to the dock
to end it all. He is just in time to save Ella Klotz
from drowning herself. The girl has become despond-
ent because of her failing eyesight. Leonard takes
Ella to his deserted studio, where he cares for her and
the little girl becomes devoted to him. Isabel has
remained true to Leonard all the while and eventually
longs to see him, so she returns to America. A “friend”
informs her that Leonard is not living alone, but Isabel
goes to the studio to learn for herself, and there finds
Ella. She understands and there is a reconciliation.

Star’s Admirers May Be Pleased
Box Office Analysis for the Exhibitor

It’s to be hoped that Paramount will be able to find
some more suitable vehicles for Meighan. Those he
has had so far have been just on the border line be-
tween good and bad. It’s difficult, of course, to al-
tways get just what is required for any one star and
keep them coming uniformly good, but Meighan needs
a story that gives him a chance to act. Even “The
Frontier of the Stars,” his last picture, gave him more
to do than the part of Leonard Fayne.

You can book “The Easy Road” and probably sat-
ify them especially if they like Meighan. They’ll like
his leading lady in this, too. For those who may have
read the story you might mention Blair Hall’s name
and use the lines: “He lost all ambition for work when
he married a rich girl. But see how he ‘found’ him-
selt and discovered ‘The Easy Road’ isn’t always the
happiest road.”
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<td>Dice of Destiny (H. B. Warner Exhib.)</td>
<td>6,000</td>
<td>12-5-20</td>
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<td>Empire of Diamonds (Perret Prod.)</td>
<td>6,000</td>
<td>12-19-20</td>
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<td>Nora and Rump (Louis Falconier)</td>
<td>6,000</td>
<td>1-21-21</td>
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<td>The Girl Montana (Blanche Sorel)</td>
<td>6,000</td>
<td>1-8-20</td>
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<td>When We Were Twenty-One (H. B. Warner)</td>
<td>5,000</td>
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<tr>
<td>The Sage Hen (Edward Hays)</td>
<td>6,000</td>
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<td>The Killer (Federal Photoplays)</td>
<td>6,000</td>
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<td>The Devil (Kossoff Exhib.)</td>
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<td>What Women Will Do (Aasso. Exhib.)</td>
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<tr>
<td>The Heart Life (Arthur F. Beck)</td>
<td>5,000</td>
<td>11-9-20</td>
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Good Production And Interesting Philosophy In Story

Allan Dwan presents
“A PERFECT CRIME”
Associated Producers

DIRECTOR .................. Allan Dwan
AUTHOR .................. Carl Clausen
SCENARIO BY .................. Allan Dwan
CAMERAMAN .................. Lyman Broening

AS A WHOLE...... A good production and interesting philosophy with good acting its attraction

STORY....... Implausible in itself; character drawing of different Jekyll and Hyde idea

DIRECTION ................... Very good
PHOTOGRAPHY ................. Good
LIGHTINGS .................. All right
CAMERA WORK ................. Adequate
PLAYERS....... Monte Blue is the whole thing; Jacqueline Logan pretty heroine

EXTERIORS ................... Not many
INTERIORS .................. Correct
DETAIL ................. All that’s required

CHARACTER OF STORY....... Bank clerk who lives double existence in his plan to rob a bank and “get away with it”

LENGTH OF PRODUCTION....... 4,739 feet

Allan Dwan’s second production for Associated Producers is an interesting combination of sound philosophy and a splendid character study with a little romance on the side. It is an adaptation of Carl Clausen’s Saturday Evening Post story and while there are things in it that aren’t naturally plausible, they hardly detract from the interest which is extended through the double life of the bank clerk who is a drudge by day and a gentleman by night.

Monte Blue is not even a featured player, but “The Perfect Crime” is all his. He handles the Jekyll and Hyde-like role of Walter Griggs and James Brown splendidly. In the former he has a part more after the character which he does best and for which he will be remembered in “The Jacklins.” The fact that some of the incidents aren’t likely to be possibilities isn’t a case so much of what you can get away with as how you get away with it, and in this philosophy of wits the story gains its point and Dwan’s handling of it is excellent. He might not have gone to the extent of having a bank president crawling around the floor in his own home with a lion skin over him. Then, too, he neglects to say where Monte kept his little sister while he played the game of wits. A bit of detail which doesn’t greatly matter.

Walter Griggs, a bank messenger, is called a “boob” because of his stupid expression, unkempt appearance and perhaps because of his lowly existence. But Griggs has a method in his madness. He is tired of working for meagre wages to support himself and his motherless little sister, so under the guise of a “boob” he watches his chance to get hold of some real money.

In the meantime, as James Brown, he meets the bank president, who is struck by his resemblance to Griggs. Brown greatly interests the president by his wonderful tales of his adventures—all first-class lies—even to the extent of writing a book of them which is published at the request of the president.

Suddenly Griggs disappears and $25,000 is missing. Then James Brown becomes James Brown by day as well as by night until the district attorney puts him through a third degree in an attempt to confirm his suspicions that Brown is Griggs. James Brown receives $25,000 for false arrest. Griggs again appears at the bank, pleads aphasias and after getting the original $25,000 from the bank vault where he had placed it, he gives it to the president and is then fired. That is the end of Griggs, but James Brown marries the pretty stenographer and can well take care of his little sister on the attorney’s $25,000 and the receipts from his adventure book.

Author, Blue’s Name, Producer and Catchlines Should All Be Used

Box Office Analysis for the Exhibitor

This is rather unusual in theme and for that reason should be well received. And it isn’t likely that some of its vague possibilities will spoil its value as entertainment or detract from the interest provided by the dual characterization handled so admirably by Monte Blue. Those who have seen him in “The Jacklins” and “The Kentuckians” will probably want to see him in this. You can assure them they’ll like his work.

Announce it as Allan Dwan’s second for Associated Producers and recall his first, “The Forbidden Thing.” Mention that the story is an adaptation of Carl Clausen’s Saturday Evening Post story and use catchlines such as “Know what ‘The Perfect Crime’ is? Better look it up to be on the safe side. Go to the blank theater for the information.”
Simple In Idea But Has Fine Climax.  Carey Pleasing As Ever

Harry Carey in
"IF ONLY JIM"
Universal

DIRECTOR .......................... Jacques Jaccard
AUTHOR ............................. Philip V. Mighels
SCENARIO BY ......................... George C. Hull
CAMERAMAN .......................... Harry Fowler
AS A WHOLE...... Not as strong a vehicle as Carey usually has; action is good but it comes too late
STORY...... All center around character played by Carey and a waif he finds, has fine climax
DIRECTION...... Story isn't one that requires much directorial effort

PHOTOGRAPHY .......................... Good
LIGHTINGS ............................. All right
CAMERA WORK .......................... Good
STAR..........Gives his usually good performance
SUPPORT......All rough western types adequate
INTERIORS ............................. Pretty western shots
EXTERIORS ............................. Correct
DETAIL ................................. All right
CHARACTER OF STORY....Caring for little boy he has found gives lazy Jim an incentive to work and be somebody

LENGTH OF PRODUCTION ............ 4,635 feet

Harry Carey's latest is an adaptation of the novel "Bruiser Jim's Baby," and while it isn't as strong a vehicle as he is usually given, it is a satisfactory offering, clean and wholesome in idea. Action is lacking in the early reels which are devoted to Harry's efforts to bring the little fellow up properly, even going to the extent of holding church services. The last reel has some very good action, however, and there is a fight-to-a-finish climax that makes up, in a way, for what was missed earlier.

Carey never fails to show you a good fight some-time during the picture and you're about beginning to think he's going to disappoint you in "If Only Jim," when things start going and he not only shows some fancy gun play but also gives a good fist fight. The little boy is a bit more of a sober-sides than most children. He's a "cute" youngster, but a chap with some real boyish ways would have added a whole lot to the appeal from this angle.

The story is unfolded smoothly and the direction is quite all right but the picture isn't one which required any very serious efforts. A good western atmosphere has been secured and the usual barroom sets are used but not too often. There are some good bits of western country.

Jim Golden is noted for having good intentions, but they are always blocked by "if only——" One day Jim finds a little boy who has been abandoned by some Indians. At first Jim thinks the boy is a papoose but he finds the brown washes off. No trace is found of the child's folks and so he is known as Jim's kid. Jim and his crowd "a'lbout" to bring the kid up properly.

In the same town, is Miss Dot, who runs the post office. She has always tried to get Jim to give up his lazy ways and get busy with a mine on his property. Jim would have done it "if only——" But with the coming of parental duties, Jim decides to get busy at the mine. The kid is taken ill and Miss Dot is sent for. The next morning when Jim returns from a nearby town with a doctor, he is told that Parkey is planning to cheat him out of his claim. Jim starts out to "get" Parkey after he is told the kid will recover. He overpower Parkey and his crowd and returns to his cabin to find Parkey has beat him to it and is attacking Miss Dot. Jim thrashes Parkey and the last shot shows him with his arms around Dot and the kid.

You Can Always Depend Upon This Star For Satisfaction

Box Office Analysis for the Exhibitor

Where Harry Carey is popular they will be perfectly satisfied with "If Only Jim" and even, perhaps, where he is not so well known they will go out satisfied, because the finish is full of action and there is a good audience ending. Carey can always be depended upon for at least an average picture and most of the time they're better than that so it isn't necessary to go into detail as to how to put it over.

The star's name and catchlines should be sufficient to interest them. Say: "He was always going to work if only—— so they called him 'If Only Jim.' But one day he found an inspiration for work. See Harry Carey's latest and you'll know what it was he found."

It's also to be hoped Carey will write some more stories for himself, one like "Hearts Up," his previous effort.
**PATHÉ**

Jan. 23 Retribution (No. 15 Phantom Foe) .......... 2

Jan. 30 The Broken Necklace (No. 10 Velvet Fingers) .......... 2

Feb. 6 The Secret (No. 10 Velvet Fingers) .......... 2

Mar. 5 The Trap (No. 14 Velvet Fingers) .......... 2

Feb. 20 Into Ambush (No. 12 Velvet Fingers) .......... 2

Feb. 27 The Hidden Room (No. 13 Velvet Fingers) .......... 2

Mar. 12 The Other Wives (No. 1 Double Adventure) .......... 2

Feb. 25 The Two-Flitted Judge (Edgar Jones) .......... 2

Mar. 13 The Other Wives (No. 2 Double Adventure) .......... 2

**FEDERATED FILM EXCHANGES OF AMERICA**

**PIONEER FILM CORP.**


Goldwyn-Bay Pictures Hooligan in the Blacksmith, Judge Rummy in Hypnotic Hootch, Happy Hooligan in the Big Apple, Romance of 76, Doctor Rummy and Mr. Zip, Roll Your Own Oil, Old Judge Rummy in Kiss Me, Snap Judgments, You Change Your Husband, Bear Facts, Yes, Too Much Pet.

Capitol Comedies (2 reels, distributed by Goldwyn): In and Out, Knocking Off, Smokers, Artistic Enemies, Fingers and Pockets, Love on Rollers, At It Again, Professional Ethics, When Martin Gets Here, God Help Napoleon, You'd Better Get It, Indigo Sunday, Home Brewed Youth, Angels Feathers.

**GOLDWYN**


Goldwyn-Bay Pictures Hooligan in the Blacksmith, Judge Rummy in Hypnotic Hootch, Happy Hooligan in the Big Apple, Romance of 76, Doctor Rummy and Mr. Zip, Roll Your Own Oil, Old Judge Rummy in Kiss Me, Snap Judgments, You Change Your Husband, Bear Facts, Yes, Too Much Pet.

Capitol Comedies (2 reels, distributed by Goldwyn): In and Out, Knocking Off, Smokers, Artistic Enemies, Fingers and Pockets, Love on Rollers, At It Again, Professional Ethics, When Martin Gets Here, God Help Napoleon, You'd Better Get It, Indigo Sunday, Home Brewed Youth, Angels Feathers.

**VICTOR KREMRE FILM FEATURES.**

A Burlesque on Carmen (Charles Chaplin) .......... 3

**WORLD CHAMPIONS**

By the Sea (Charles Chaplin) .......... 3

**REELCRAFT**

Billy Froney Comedies (1 reel): Fixing Lizzie, Getting His Goat, Dry Beaned.


Alice Howells Comedies (2 reels): Squealed Time, Convict's Happy Bride, Good Night Nurse, Lunatics and Politics.

Milburn-Moran Comedies (2 reels): Drunken, Lazy Lem, Double Trouble, Napoleon & Sally Comedies (1 reel): Their First Flier, The Deserter, Dreamy Climbers, Team Roamer, Too Much Beach.

Matty Roubert (2 reels): Circus Days, She's a Vamp.


Royal Comedies (2 reels): Where Are Your Husbands, When the Cat's Away.

**EDUCATIONAL FILM EXCHANGES, INC.**


**SPECIAL PICTURES CORP.**

(Through Federated Film Exch.)

Conicodramas (2 reels): in Britain's Bredon, in Denmark, Prussian Marriage, a Sensational Scandal, Watch Your Husband, Twelve 1st. M. Ball, Dreamy Climbers, Team Roamer, Too Much Beach.


Sunset Burial Scenes (1 reel): Birthplace of the West, Land of Sky Blue Waters, Two, Wyoming, Path of '90, Highway Through Wonderland, Going North, Dinosaur, Totemland.

**C. B. C. FILM SALES CORP.**

Hall Room Boys Comedies (2 reels): A Dog-Gone Mixup, This is the Life, A Close Shave, Hired and Fired.


Screen Snapshots (2 reels): Davy Crockett, A Sagebrush Sing. 

SPEICAL PICTURES CORP.**

(Through Federated Film Exch.)

Comicodramas (2 reels): in Britain's Bredon, in Denmark, Prussian Marriage, a Sensational Scandal, Watch Your Husband, Twelve 1st. M. Ball, Dreamy Climbers, Team Roamer, Too Much Beach.

Some Short Reels

"The High Sign"—Metro

Type of production: 2 reel comedy

Buster Keaton's newest product, and one that certainly furthers establishes him as one of the very best comic actors and delivers of original style in comedy. Eddie Kline and Keaton wrote this one, and they have again knocked off about double the number of new gags and tricks that are usually found in a two-reeler. If you play "Hard Luck" (Keaton's last one before this) and then show this, some people may not think "The High Sign" as funny, but because "Hard Luck" was a riot it ought to be a cinch to pack them in for this, and there will be mighty few who won't get a flock of laughs out of every piece of business in the picture. Buster gets mixed up with the toughest gang of cutthroats in the world, and is immediately assigned the duty of killing his sweetheart's father. Father has been warned of the danger and learning that Buster is a good shot, hires him for a bodyguard, so that Buster has sort of a "dual personality." The old man also is taking some chances on getting cornered, and he has his hands all chopped up by trap doors and sliding panels. This gives Buster a splendid chance to make use of his acrobatic ability when the big chase starts. It runs along very fast, and as smooth as clock work. Altogether a first-class comedy.

"Made in the Kitchen"—Mack Sennett-Associated Producers

Type of production: 2 reel comedy

This is another of the Mack Sennett two reel laugh getters and in case you can't guess what is "Made in the Kitchen" it may be well to try to get the story of the particular case. It's a girl being called "home brew." Most of the comedy gags come through the process of beer making. Billy Bevan and Louise Fazenda are the happy couple who have a youngster who is as much interested in his father's kitchen duty as pa is himself. There are a fine succession of laughs. The bottles start popping while the minister is calling and the baby spils some of the beer into the tea. It's a first-rate comedy offering which you will be sure to please them with.

"The Jockey"—Fox

Type of production: 2 reel comedy

Clyde Cook is the star of this, and both the piece and the star are absolutely and ridiculously funny. Cook has practically abandoned his sentimental ideas and has devoted himself to working out and putting over a whole flock of new gags that are all screamers. There isn't a dull minute in the whole comedy, and while Cook is by a long shot the funniest thing in it, the story itself, and nearly every bit of business is good for a laugh with any audience. It isn't necessary to try and tell what the gags are. The stuff is pulled so fast that some of it may fail to register with a few spectators, but it doesn't matter, because there is another stunt the next minute that will be sure to get them. Right off the bat there is a big laugh when Cook, as the jockey, is backed by a lot of money—and then the horse sits down on the track just as the race starts. When he gets up he races the wrong way. If you haven't hooked Cook's previous comedies, take a look at this one. It's a sure fire number.

"The Shadow of Suspicion"—Universal

Type of production: 2 reel western

The star of this one is Eileen Sedgwick, recently starred in the "Diamond Queen" serial. She is very much at home in the western type and makes the picture good entertainment on her own account. There is also in this one a good strong element of suspense and excitement, with the question of a mysterious bandit's identity hidden up to the very end. The star plays the daughter of a millionaire, and devotes herself to keep away from civilization, makes her believe him to be the mysterious masked robber who terrorizes the country. The hero comes to live with them, and turns out to be a secret service agent, whose poverty, and desire to keep away from civilization, makes her believe him to be the mysterious masked robber who terrorizes the country. The hero tries to save the outlaw, believing him to be her father, but it later turns out that the old man is also hunting the bandit. It should go well if they westerns.

"No License"—Universal

Type of production: 1 reel comedy

This one features Billy Fletcher, a diminutive comedian, whose work is along the same lines as Bobby Vernon's, of Christie Comedies. Fletcher gets some of it over well, and at other times is not so good. There is a whole lot of material in the piece, however, and it is probable that Fletcher makes it as funny as anyone could. It is very mildly amusing most of the way through, but never develops any really big laughs. The theme is an overworked one of a young fellow who wishes to marry a girl whose father is determined that he shall not. When father leaves for a sea trip, the hero and heroine escape and board the same ship, planning to be married by the ship's captain. The comedy centers around their attempts to keep out of father's way, and finally to get married with his knowledge. There may be enough stuff to put it over in small houses, but it will be hard to satisfy the majority of audiences with it.

"Screen Snapshots"—No. 20—C. B. C. Film Sales

Type of production: 1 reel fan magazine

This issue offers a number of more or less intimate peeps at some of the very, very famous film folk, and some not so famous, but quite interesting. First of all, Wesley Barry is introduced to the city editor of a Los Angeles newspaper, and the latter gives up his job, while Wesley does a little editing. Then there are a few shots of Billy West rehearsing scenes for a comedy. Next are shown some bathes of Universal City zoo out for a motor ride after a day; work. Jack Snyder then shows how he achieves the character make-up of a Mexican bandit, and an Arabian Sheik. The next is "Scrambled Wives in the Making," and gives a few close-ups of Marguerite Clark and her director in the studio. Doralina, Tom Mix, Ruth Roland, and Larry Semen next do a few shots for sweet charmers, and there are some of D. W. Griffith directing a scene from "Way Down East." This brings before the camera, Richard Barthellness, Lillian Gish, and others in the cast, and should prove highly entertaining to all raffish fans. It's a good number of the series.

"Gum Shoe Work"—Fox

Type of production: 1 reel animated cartoon

Bud Fisher has grabbed another funny idea for Mutt and Jeff to play with, and the result is about as amusing as a cartoon can be. Which is to say that most people will get many good laughs out of it. They're detectives in this one, and they go on the trail of some bomb plotters. They locate a suspicious package on a window ledge, which "ticks" like an ceasefire. Then Mutt gets caught in a bucket in which they have dumped the package, and the rest is all a big laugh while Jeff tries to get his partner out. Pretty near sure-fire stuff if they like cartoons.

"A Daughter of the Law"—C. B. C. Film Sales

Type of production: 2 reel western

This is classed as a western because it is that type of picture, but the scene is actually in the mountains of Tennessee. Grace Cunard is starred in the offering, and she also wrote and directed it. There's a pretty good element of suspense all the way through for a short feature, and on the whole it classes as better than average. The story in general concerns prohibition, and there may develop a somewhat split sympathy on the part of some spectators between the villains, who are making home brew in large quantities, and the hero, who destroys it. There is also some fear for a while that Miss Cunard, as the young secret service operator, is going to tell the revenue officers where the stills are, but she doesn't. She goes to the mountains in the disguise of an artist to clean out the bootleggers, among whom is the hero. Her identity is discovered and it is about to be killed, but the murder never saves her. Having fallen in love with her the hero then abandons whiskey running and breaks up the stills. A good number if they like westerns.
Short Reels

"Stuffed Lions"—Universal
Type of production: 2 reel comedy

This one employs the same general methods of getting laughs as the other comedy comedies featuring the trained lions. But besides that, Chuck Reisner, who wrote and directed it, has supplied some new gags with a prohibition angle, that are good for a number 1 laugh, and the lion business is pretty near sure fire. All of which makes the number a very satisfactory comedy offering. The first reel doesn't afford an over amount of fun, but when in the second the lions get loose in the office of a bootlegging taxidermist, things happen fast and furiously, and the animals furnish a lot of funny chase stuff. All the animals in the taxidermist's shop look innocent enough in their stuffed condition, but it develops that each is filled with a different kind of hootch, which they produce when squeezed. There are enough laughs in the second part to make up for the mild comedy of the first.

"Prince Pistacho"—Pathé
Type of production: 1 reel comedy

This is a Vanity Fair comedy, featuring Eddie Boland and the Vanity Fair girls. Also it is the best of the series reviewed in some time. They caught a very funny idea for it, and Boland puts the stuff over in a way that will be sure to get several big laughs. He's a plumber in the first part, and in looking for a leak in a gas pipe, he is blown sky high on the Gandhi Isle, or some such East Indian place, and is mistaken for the expected Prince. The princess is on hand with her maidens, thus giving plenty of opportunity for display of the Vanity Fair girls. Eddie has a bad time getting along with an Indian hypnotist and the whole thing is pretty good stuff. Every time Eddie starts making progress with one of the girls, the hypnotist makes him do something terrible, spoiling his chances with the young lady. You can feel safe in booking this one.

"Out O' Luck"—Universal
Type of production: 2 reel western

In his last few pictures, Hoot Gibson seems to have been drifting into a lighter story vein, and the result is a pleasing difference from the general run of such pictures. In this one he offers another "comedy western" that registers pretty good entertainment all the way through. The idea is funny, and Hoot possesses a sense of comedy values that puts it over in fine shape. He has a new leading lady in this one, who isn't as attractive as the last one, but is well enough, and Hoot carries the biggest part of the picture anyway. Gibson is "out o' luck" at the opening; no job, and nothing to eat. A fellow with a lunatic asylum has allowed some of the lunatics to escape and the guards in searching for them inform Hoot and two girl campers of the escape. Hoot later wanders into the girls' camp and both parties think the other fellow is a "nut." They come up with a lot of funny business with each trying to humor the other. It turns out all right when Hoot captures the real lunatic and gets a job and a girl.

"The Ventriloquist"—Fox
Type of production: 1 reel animated cartoon

This is a Mutt and Jeff that is fully up to the comedy standard of these cartoons. There are the usual number of laughs for those who enjoy Bud Fisher's humor, and the comedy of the kind that is of almost certain appeal, in all of them. This one finds Jeff a ventriloquist and Mutt with an idea for capitalizing the accomplishment. With a mongrel dog they enter a concert hall and Jeff hides. The dog at once begins to talk, and Mutt finally sells him for $500. The barkeep gets wise, however, and Mutt and Jeff are knocked stiff.

"Big Bob"—Universal
Type of production: 2 reel Western

Jack Perrin is the star of this one. It's just an average western story that is helped out by a lot of high speed action. Perrin has many qualifications as the leading actor, but he does some of the western stuff all wrong. He is always too smoothly shaven and his hair is too neatly brushed to look like a rough and ready cowboy. And he exhibits drawing room manners on several occasions. However, he puts up a good scrap, and there is an exciting climax when the villain attacks him from behind, and is killed with the help of a couple by a stranger, who captures a notorious desperado. The latter escapes and in revenge kills the hero's mother. The ranger then vows vengeance and finally locates the villain. The big fight follows, in which the hero is helped by a girl, with whom he falls in love. There isn't any time wasted in the telling, and on account of its pep the offering should prove satisfactory to western fans at least.

"Trigger Trail"—Universal
Type of production: 2 reel Western

This is a pretty good short feature, with a big element of suspense and plenty of gun and fist fights. The star, Jack Perrin, isn't always convincingly western, on account of his well groomed appearance, but he handles his gun and his horse in the approved fashion. Also the story has a little more to it than the average one of its kind, and the whole is benefitted by excellent locations and good photography. A little girl playing opposite the star, by the name of Louise Lorraine, is quite charming to look at. The hero is a sheriff, who goes to the aid of a neighboring sheriff in pursuit of a bad bandit. He finally captures the villain single handed, after being thought to be the rest of the posse. The bandit escapes from jail and steals the hero's adopted daughter, but is finally again caught by the hero. The necessary excitement is there throughout most of both reels, and you can feel reasonably sure of satisfying audiences that like westerns, with this one.

"High And Dry"—C. B. C. Film Sales Co.
Type of production: 2 reel comedy

This is the latest of the "Hallroom Boys" comedies. The featured performers are Sid Smith, Harry McCoy, and Polly Moran. They doped up a new gag and gags to go across easily, and a good proportion of the business all the way through registers, with several big laughs scattered around. There is one at the very beginning when one of the boys blows up a pair of rubber gloves, throws them in the water, and gets the other boy to save the drowning man while he makes off with the fair lady. Possibly the drunk stuff is overworked but most of it will be pretty sure fire. The boys get in some frightful predicaments in the hotel to which they return full of home brew. Their troubles eventually lead them onto the roof of the building. Some very clever photography in this part. All the stunts, while humorous, are nevertheless very real when the two boys dangle in midair, and slip, and almost but not quite fall into the street, visible some dozen stories below. Sid Smith and Harry McCoy both get into a mess. Sid, remember him as "Sheriff Nell," has a bit that has a couple of laughs. It should be a satisfactory offering for most audiences.

"Adventures of Bill and Bob"—Pathé
Type of production: Series of 1 reel nature stories

This series is quite a departure and decidedly a novelty in one reel pictures. Both in subject and in treatment there is a lot of originality. Each reel is devoted to various trapping and camping experiences of two boys, who are the Bill and Bob of the title. There is no suggestion of serial action, every number being complete in itself. They are to be released once a month, which should be just about the right interval to make the whole series acceptable. The first "Trapping," is a story while humorous, are nevertheless very real when the two boys dangle in midair, and slip, and almost but not quite fall into the street, visible some dozen stories below. Sid Smith and Harry McCoy both get into a mess. Sid, remember him as "Sheriff Nell," has a bit that has a couple of laughs. It should be a satisfactory offering for most audiences.
Salient Films, Inc. Present Miss Muriel Ostriche in "The Shadow"

Written and Directed by J. Charles Davis, 2nd.
assisted by Jack W. Brown
Photographed by Paul H. Allen, M.P.P.A.

Cast includes
Walter Miller
Harold Foshay
Helen Courtney
Jack Hopkins
Dorothy Blackbourn
and others

-Salient Films, Inc.

22 Fifth Ave. Max F.C. Goosmann, Pres.
Vanderbilt 4126 New York
220 West 42nd St. Bryant 7690

New York
Do You REMEMBER THESE COLOR and the LINE at the BOX-OFFICE

The Same KNOCKOUT STAR and the Same Ollie Sellers directing

A GREAT REAL STAR CAST

DIANE OF STAR HOLLOW

For Territorial Buyers

Better Wire

RELEASED THROUGH

PRODUCERS' SECURITY CORPORATION, NEW YORK
After Re-Issues

The Trade Commission making investigation—Posters Attract Attention

It is reported in film circles that the Federal Trade Commission is actively operating, securing information relative to reissues on the part of one company at least operating in violation of the rule laid down by the Commission. This company is said to be The American Film Co. of Chicago, which issued William Russell and Mary E. Owen's subjects made some years ago.

The Trade circle itself is said to be the institution based upon the paper as the subject of the investigation. The Lithos distribution, however, is nothing more than an advertisement to warn exhibitors that the release is a reissue. The Commission laid stringent rules relative to what constitutes the distributor or producer issuing reissues, to the exhibitor and public, particularly in the Lasso decision and that of the Hart decision against W. H. Prod.

Triart Productions

(Special to WID'S DAILY)

Glasgow, N. Y.—Isaac Wolper, Leopold A. Hiller and Alfred Beekman of New York are the incorporators of the Triart Prod., a company capitalized with active funds of $130,000, shares of preferred stock at $100 share and 2,000 shares of common stock, par value.

Hillier is the producer of Devil's Angel, now being staged through Clark-Cornelius Corp., famed to divulge any details as to the company's plans. Alfred Beekman of House, Grossman & Vorhaus, attorneys, was likewise retained by Isaac Wolper out of town.

Felix' New Job


COMING AT LAST

Syd Chaplin's first for Famous. "King, Queen, Joker." Been in the making. Yes. Longer than that. When Syd started (Continued on Page 3)

Film Rights Forced

By International Magazine Co. is Charge of Authors' League—Editorial in American Paper

The Authors' League of America, Inc., through its executive committee, has condemned the International Magazine Co., which publishes magazines, including William Randolph Hearst's, either controls or owns for speculating in the film rights of stories by well-known authors.

It is claimed that this is being done through another Hearst corporation, the International Story Co., which, it is maintained, was formed especially for the purpose of dickering in film rights. The publications referred to by the Authors' League are Cosmopolitan, Good Housekeeping, Hearst's and Harper's Bazar, all of which are published by the International Magazine Co.

(Continued on Page 4)

Switched to the Strand

The next two United Artists' productions will play at the Strand instead of the Capitol. Douglas Fairbanks in 'The Nut' is one. It opens for a week's run on March 6. The next Pickford production, "Through the Back Door," will also play the Strand.

Ouimet Has Federated Product

(Special to WID'S DAILY)

Montreal—L. E. Ouimet of Specialty Film Import, Ltd., has secured the Federated product for the Dominion.

WID'S DAILY stated that Mr. Ouimet had secured the franchise on

Aitkens on Upper Broadway

Aitkens, Inc., the recently formed company of Harry E. and Roy E. Aitken, has taken considerable office space at 1780 Broadway.

It was reported last week that Gladys Gentry, who did some work for Metro under the name of Glaydy's Ballard, would be starred in a series of pictures. Miss Gentry in private life is the wife of Harry E. Aitken and that fact was linked up Saturday in film circles with Miss Gentry's proposed pictures.

Six From Walsh

R. A. Walsh, whose "The Oath" is listed in the first series of "Big 5" Productions, leaves for the coast this week to start work on the first of a series of six pictures for Associated First National release.
Quotations

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<th>Price</th>
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*Quotations by H. Content & Co.

Aiding Near East Relief

Norma Talmadge has posed for a trailer called "Herself," which will be used by the Near East Relief Flour Campaign.

Preparing for His Second

W. K. Ziegfeld is now casting his second picture for "Ziegfeld Follies." He has again chosen Emilie Chautard as his director.

May Produce in Alabama

(Special to WID'S DAILY)

Montgomery, Ala. — The local Chamber of Commerce has received a letter which indicates that the Lee Films, Inc., a Virginia corporation, finds Montgomery a suitable place to produce pictures.

Lee Films, Inc., were formed last November at Evansville, Ill., by Maj. Robert E. Lee, a grandson of Gen. Lee of Civil War fame, to produce pictures by famous Southern authors. The company is capitalized for $750,000 and makes its headquarters in Richmond, Va.

New Theaters

(Baltimore, Md.—A 2,500 seat theater to cost $250,000 at Reisterstown Road and Park Circle, will be built. The owner's name is being withheld but Alfred Buck, of the Seaboard Film Co., is acting for him.

Buffalo, N. Y.

Buffalo, N. Y. — The Olympic Amusement Co., S. Jacobson, president, will build a three story theater building at Washington St. and Broadway. The company makes its offices in the Lyric Theater Bldg.

Kewanee, III.

Kewanee, III.—W. C. Pierce will build a $50,000 theater here on a site 68 by 150 ft.

Lyndhurst, N. J.

Lyndhurst, N. J.—J. E. Collins of 67 Kipp Ave., Rutherford, will build a theater and office building here to cost $75,000. It will be located on Stuyvesant Ave.

Madera, Pa.

Madera, Pa.—A $20,000 theater will be built here. Owner's name withheld.

Monticello, N. J.

Monticello, N. J.—$90,000 theater building, including restaurant will be erected on Main St., by Washington and Miller.

Paducah, Ky.

Paducah, Ky.—Leo F. Keller will build a $90,000 theater at 5th St. & Broadway.

Swissvale, Pa.

Swissvale, Pa.—The National Theater Co. will build a one story theater at Washington St. and 62nd Ave. plot 62 x 114 feet has been secured.

Wellsboro, Pa.

Wellsboro, Pa.—O. B. Roberts & Son will build a two story building here at a cost of $100,000.

On Broadway

Putting It Over

There is how a brother exhibitor's show over. Send your ideas. Let the other exhibitors know how you cleaned them.

In Angeles—An atmosphere pro-

duced for Goldwyn's Pulls The Strings" at the A Special back drop was set at motion a typical Scotch scene. In the foreground was the cable house. Four people staged to sing popular Scotch songs. The singers were dressed as our father and brother and as Sherlock in the photoplay. A party effect was gained by a cloud machine. As the rose, white clouds drifted up, the party gradually grew and at the finish the lights dimmed, except those in the windows, while a gentle rain fell.

—Here is a brief outline of a sign put up by H. E. Newberry, publicity director for H. Ince, in connection with "Lying Lips," at Barbee's. The first step was the securing of a pretty usherettes. They were in white trousers and velvet jackets. The next step was the use of a prologue called, "Of the Ages." It was in a modern form, six famous women being introduced in verse monologue. On the opening night, consisting of a set of three animated and continually scene stills from the picture, of the stars, really in front of the film. Following the interest in the novel star, there was a film in this manner in the London Daily and Examiner conducted a contest on, "Is Falsehood justified," and also carried a story on a lawn in a recreation interview with Florence.

Neb.—Wireless telephone as recently put up by Strand and Radio theaters Old People's Home in Neb., and by the use of saxes, as were used in the political conventions, the in one house, and the in the charitable institution, led to the playing of songs in the other theater. Use of the audiences followed programs could be distinctly in all three places. The "stunt" with publicity for the houses, to get them with big crowds all of it was under way.

Felix' New Job

(Continued from Page 1)

in there was much noise. Great bull—alaboo. Went abroad for shots. Used up almost all stock Eastman had. Brulatour wor-


just was another of those things.

PROPAgANDA

Long cabled yarn from London. In many American papers. That U. S. Films were losing their hold in Britain. Considered

hokum. And bunk. Lots of American stuff over there now. Waiting release. All blocked. By block booking. Aftermath of war. And all that sort of thing.

No one worrying. David Howells arranging First National releases over there. Right now. Abrams going to have his own distri-


THE ERRORS OF HIS WAY

Ben B. Hampton. Producer. Smart. Showed it, too. Made

"The Dwelling Place of Light." Considered big picture. In the making. Showed it here. Some critics didn't like it.—

Including, We, Us & Co. Especially some parts. Said what they thought. Suggested cutting. "All right," said BB., "we'll cut it." Unusual. Generally the producers won't. Say they don't have to. Print went back. To the Coast. Then appeared the shears. Title, "And the weeks passed." Back comes the print. Shown again. Minus the objections. Darn good picture. As it now stands. Thanks, BB.

And the rest of you producers. Take a tip.

NATIONAL BOARD AFTER FUNDS

Sending out special circulars. To a selected list. Funds provided insufficient. Want to extend work to more general educational development. It's an idea. But nearly everybody thought the Board was set. Financially.

DISTINCTION


KANE GETTING SOMEWHERE

With Associated Exhibitors. Taking over old concern. Also Pathe feature department. Lumping it. In a whole. Expects to move fast. Shortly. Will produce. Also buy. On open market. Believes there's lots of room for the co-operative exhibitor idea. He's right. There is.

DANNY.
Suit Dismissed
And Court Makes Important Decision Regarding Films of People in Public Eye

A decision of importance to film producers is their use of the pictures of persons who have figured in some way in events has been made by Supreme Court Justice Newburger in dismissing the suit of Carl Wetig against the Foursquare Pictures because of the use of his name and picture in the 8th Episode of "The Eagle's Eye." The plaintiff alleged that he aided the U. S. Secret Service and the New York police in convicting Lieut. Payne, and that the use of his name and picture without his consent damaged him. The defendant distributed the serial, Wetig admitted, that he had furnished the information and his picture to a newspaper reporter and that the newspaper published the article relating to the plaintiff's connection with the 8th Episode. Justice Newburger said: "The representation of this plaintiff was published in a single set of films, to be distributed at the same time to different parts of the country as a news item. It was interesting when first exhibited. The fact that these films were widely distributed, so as to be seen by many people, cannot make the offense any greater than would be the offense in a newspaper with a large circulation publishing the same picture or the same names in a single issue. The fact that the picture may have been seen by the same person more than once would not condemn the publication, because a single issue of a newspaper is often seen several times by the same person. The exhibitor of these films, with the interest of the public in view, is not going to see that any news item after the interest in the item has died out." The court says that in view of the plaintiff's testimony and the publication of the newspaper article it is apparent that the picture complained of in the 8th Episode of "The Eagle's Eye" was a portrayal of actual events and for that reason the suit is dismissed.

Film Rights Forced
(Continued from Page 1)

It is stated that 95% of the American magazines accord authors treatment which is just. Regarding the Hearst publications, it is charged that stories by nationally known authors are refused unless Hearst secures the film rights with them. This, the committee states, has caused authors like Conno Hamilton, Louis Joseph Vance, Arthur Somers Roche and Rupert Hughes to seek other markets for their wares.

Options on film rights, the committee states, are secured "at prices usually below ruling market values and offered for sale at terms paying good profits to the holder of the option, but not to the author, and the sales being made before that option price has been paid to him."

"It is believed," the report accompanying the resolutions says, "that most of America's leading authors will refuse to deal longer with what may be termed an unfair shop, and that those at present under contract will refuse to renew while such conditions as are condemned by the Executive Committee are still in existence. We are the controlling body of the League and this will be the policy of the League."

New York American commented editorially on the resolution stating that the Authors' League did not know what it was talking about.

Changes in Chicago
Chicago—The corporation which will operate the Rose, Alcazar and Boston theaters just purchased by Saxe Bros., by Jones, Linick and Schaefer will be called the Jayelles Theaters, Inc.

George H. Moore, manager of the assistant manager and treasurer Orpheum will become manager of the three new houses and also the Lyric on State St. George Burdic, assistant at the Rialto will join Moore as chief assistant manager and treasurer. At the Orpheum, Walter H. Moore will succeed his father. Starr Walsh, will become first assistant manager of the Rialto. Edward Maloney is to become second assistant at M'Vickeys.

Big Capital Increase
(Special to WID'S DAILY)
Dover, Del.—Authorization has been granted the Independent Films Corporation, Inc., to change its corporate name to Continental Films and at the same time increase its capital from $250,000 to $2,500,000.

This is the organization with headquarters in Chicago which has, as noted, signed Russell, Kr,aus and 124th Street. It will also distribute several series of Westerns now in production on the coast.

Mandlebaum Here
"Manny" Mandlebaum, First Nat'l franchise holder in Ohio, is in New York. He is conferring with Charles C. Pettitjohn and Frederick H. Elliot of the National Association regarding the censor situation in Ohio.

Standard Gets 12
(Special to WID'S DAILY)
Kansas City—The Standard Film Co. has secured for western Missouri and Kansas 12 features released by the American Film Co. The series includes four with Marjory Wilson, four with Mary Miles Minter and four Signal Railroad dramas featuring Helen Holmes.

Horwitz in New Company
Joe Horwitz of Joe Horwitz Prod., formerly of Detroit, Mich., has organized to operate, nationally, with headquarters on the 5th floor of the Columbia Theater Bldg., and announces the purchase for the United States and Canada of "Dollars and Destiny," a five reel production staring Paul Cappelletti, Horwitz will have associated with him, as general manager, Charles A. Meade, recently with C. B. Price Co.

New Producer
The K. P. K. Prod. Corp., with offices in the New York Theater Bldg. has been formed to produce pictures with Paul W. Panzer. The latter is President and Emanuel M. Kraus, temporary vice-president and treasurer. Herbert B. Seiker and Edward J. Kelly are also interested in the company.

Big Company Form
(Special to WID'S DAILY)
Dover, Del.—The Mission Co., a $3,000,000 corporation formed here Saturday. Or trust companies acted for the backing the new company.

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A RELIABLE GUIDE TO rapid REFERENCE
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Art Titles—Animation—Len
220 W. 41st St., New York
MARTIN-MCGUER & NEW
727 7th Avenue, New York
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MOTION PICTURE SECURE
Investments
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NENGRARS
THE STANDARD ENGRAVING
Hall Tones—Line Engravers—In
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LABORATORIES
EVANS LABORATORY
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Wid’s Daily Binders

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Wid’s Daily

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Bouday To Star

New Company—Will Work East—Plans from Three to Six a Year

Houdini, whose last screen appearances were for Famous Players, has formed a new company called Houdini Pictures Corp. He plans in a series of pictures which are to be produced in the East. It is that from three to six a year made.

State Opens in June

A State theater, Broadway and 31 Liberty St., is expected to be ready by June.

Signs With Lesser

(Special to WID's DAILY)

Los Angeles—David Butler has signed a contract with Irving for a series of Butlers. The first one is "Sophie" by Wallace Irwin. Sce will be held at the Hollywood and work starts shortly.

Butler made several pictures own company for D. N. Pro. They were sold on a pendent market.

Compson in "Peter Pan"

(Special to WID's DAILY)

Los Angeles—There is some talk Compson will play the title "Peter Pan," which will go on screening at the Lasky plant in New York. Director of the picture seems to rest with Cocktail's, with both Collin and looking up equally at the moment.

Players stated yesterday's decision had been made as to how to play the title role in "Pan."

Comedies Switched

Hall Room Boys Series Goes to Federated—Formerly Followed By C. B. C. Film Sales

The Hall Room Boys comedies which have been distributed through independent exchanges by the C. B. C. Film Sales Corp. will be handled by the new company for the next two years. News of the deal reached the city yesterday was confirmed at C. B. C.

The first release of the comedies through Federated has not been definitely settled as yet, but in all probability it will be with Comedy No. 4, not as yet titled. The deal covers future releases only and will have no bearing on current releases. A number of the Federated franchise holders in various sections of the country are already handling the comedies under individual contracts entered upon with C. B. C.

Vidor Here

King W. Vidor and his wife, Florence Vidor, are in New York from the coast.

"Three-Star Special"

Ambitious Fox Production Talled Of By California Newspaper:—Nothing Known Here

(Special to WID's DAILY)

Oakland, Calif.—The Tribune states in a Los Angeles dispatch: "Mildred Harris, as reported, will sign her signature to a contract with the Famous Players-Lasky Co. She has already been engaged for a prominent part in "Cecil B. DeMille's "The Third Degree." The next picture for the same director is "The Heart of Maryland."

Vignola Directing Davies

Robert Vignola will direct Marion Davies in "Man Handling Ethel," for International.
Newspaper Opinions

"What Every Woman Knows"—F. P. L. Rivoli

AMERICAN—** Very reverently, artfully and happily. Every fanatic in the city can see this.

WORLD—It is another of the season’s best phonoplasms, and credit for its success in film form can go to one excepting the director.

HERALD—"What Every Woman Knows" is a Scotch mist as a movie.

GLOBE—This director has a facile gift for using a celebrated story as the basis of a film which is agreeable and picturesque, even though it has little relation to the author’s intellectual interests.

SUN—** Just as convincing as the stage production.

AMERICAN—** Perhaps the original Barrie play was more convincing than the screen version, but the latter certainly is not. There is a lot of nonsense in the picture. 

TELEGRAM—The whisper of the production, its touches of pathos and its keen character studies as projects. The M. D. Miller make it one of the finest of the season.

SUN—** Result of an engraving experiment, less effective than the play in the theater, but not at all stripped of appeal.

Parish Representative--Le Film, 14 Rue Montmartre.

"Guile of Women"—Goldwyn Capitol

TIMES—It is the purely wordy story which gives Rogers only occasional oppor-
tunities to show his peculiar expressiveness and personality.

AMERICAN—The subtitles, terse and few, help to keep the Westerns in their place, and carry enough sympathetic sentiment to keep all alone. Analyzing the whole thing, there isn’t much to the picture outside of the subtitles.

TRIBUNE—It cannot be said that "The Guile of Women" is specially suitable for Will Rogers, but he manages the most opportunies and provides some fine characterizations.

WORLD—The film in which he appears this week takes him so far from home that he may never return, but all will hope for the best.

JOURNAL—** Winnie and humanly humorous is the performance of the Capitol.

"The Old Swimmin’ Hole"—1st Nat’l Strand

TIMES—** A picture for everybody.

The picture is as moral as the most careful, or rather, the censor could wish, and yet is not dull. ** And it is entirely pictorial, without subtitles or captions.

AMERICAN—The picture has been well directed, with a bit of humor running through it. The cast is excellent, and the whole production is... 

TRIBUNE—The virtue of the picture is the novelty but not the superiority.

WORLD—Not one subtitle in Ray’s new play. It is "The Old Swimmin’ Hole," a departure on the screen. ** This is an achievement that not only challenges the excessive opinions of such directors as Cecil B. DeMille, but rides the picture play of its most aggravating and cumbersome burden of the past.

HERALD—** The innovation of practically dispensing with formal subtitles has resulted in a picture that manages, with entrancing photographic embellishment, to be a bit of literature.

MAYORAL—A camera in fine humor has brought these scenes to the screen, and with it has come the joy as yet not enjoyed... 

GLOBE—"The Old Swimmin’ Hole" is at the Strand as a film entirely without subtitles. This is supposed to prove something. For us it proves that a one-act play can make a pretty picture and that Charles Ray is joy forever in his immovable photographic boyhood.

SUN—** The perfect member of the rural types. ** It carries along the story of a fatherless family. It is a very good film, and much has been done here in the making.

MAIL—There is something so refreshing, so clear and so human about it that the spectator lives either in retrospect or in every with every act of the characters. It would be hard to conceive any one so eminently fitted to lead the players in a film of this sort... 

TELEGRAM—** No end of delight. ** The plot is obvious, but the story is brimming with heart interest.

WORLD—It has added photographic of the best and the grace and shading of the old-time scenes. And more than ever heDefinitely the very considerable contribution of the direction.

Daily News and Evening World made no comment.

Whether RITCHEY puts add to, or multiplied its, one thing at least is certain. They produce definite increase in the volume of sales.

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406 W. 31st St., N.Y. Phone Chelsea 877

OFFICE TO LEASE

On Broadway

Furnished, light, fully equipped telephone service. Won’t window space for advertisement.

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STATE RIGHTS

Special Attraction

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in

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Release Date, March 10

Write for territorial reservation.

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Can Arrange FC

Several More B

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Herman J. Goff & Co.

1209 Times Bldg.

New York

Schenker Here

Milton Schenker of Buffalo is in New York looking for territory for his Cotillion, formerly with Cleveland and Buffalo, has a state right exchange for the New York area. Write to Mr. Schenker, 5817 New York Ave., Schenectady, N.Y.

The Paris of the East

STATE RIGHTS GOING FAST!

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In the Courts

James has been filed in the
Court in a suit of the As-
Photoplays, Inc., against
 Gibson for $5,000. The at-
is Robert Spear.

Seavert & Co. sued the Filmart
atories, Inc., for a balance of
due for raw film sold the
between August and Novem-

Verbout has brought suit
the Guy Empey Prod. for
He alleges that he was sign-
er a two-years' contract as lo-
aman at $150 a week. Robert
attorney for the company, de-
charges.

To Remodel Houses
(Special to WID'S DAILY)
as City, Mo.—Charles and
Burkey, owners of the Sun-
d Admiral theaters, two sub-
houses, plan to remodel the
extensively in the spring. The
it will be given a brand new

CURRENT RELEASES:
"Rose of Nome"—Fox (West
Coast)
"Smilin' All the Way"—David But-
er
"Girls Don't Gamble"—David But-
er
"Tiger's Coat"—Hodkinson—All-
Star
"Just Fals"—Fox (West Coast).

IN PRODUCTION:
"The Quarry"—Meighan—Famous
Players

HOLLYWOOD HOTEL
Hollywood, Calif.

Creative Continuity

---

The words
"EASTMAN"
and
"KODAK"
are stencilled on the margin of the film that first made motion pictures practical.

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
In Exhibiting Circles

(Special to WID’S DAILY)

Amereus, Ga.—The new Rylander has been opened. The theater costs $150,000 and is owned and operated by Walter Rylander and his brother.

Berkeley, Calif.—The Lorin was re-opened on Jan. 27, after being closed for rebuilding, for a period of four months. The theater seats 1,500.

Camden, Ark.—Camden, Ark.—The new Hauber theater has opened. The house cost $30,000 to build. O. C. Hauber of Pine Bluff is president of a company which owns Hauber theaters at England, Conway and Camden.

Chatfield, Minn.—Chatfield, Minn.—Lott R. Campion of the Gen Theatre, will build a one story theater here. A plot 38 x 100 ft. has been secured.

Corbin, Ky.—Corbin, Ky.—M. Sherman will build a $75,000 two story theater here.

Dallas, Tex.—Dallas—Directors of the Dallas Wholesale Merchants’ Association at a recent meeting subscribed $100,000 toward a project to erect a $500,000 theater here.

Ennis, Tex.—Ennis—John M. Sayeg will build a house here at a cost of $60,000.

Fort Smith, Ark.—Fort Smith, Ark.—Hoyt Kirkpatrick will erect a $75,000 theater here. It will be a two story affair.

Fort Wayne, Ind.—Fort Wayne, Ind.—The Bankers & Merchants Theater Co., F. H. Bromberg, Pres., will build a $750,000 theater and hotel building on a plot 90 x 100 ft.

Hyannis, Mass.—Hyannis, Mass.—N. H. Gordon of Boston, will build a $75,000 theater here. Construction starts in the spring.

Liberty, S. C.—Liberty, S. C.—The Liberty theater, has been opened by B. B. Gresham and his associates. The theater opened with a Fox production.

Muskegon, Mich.—Muskegon, Mich.—Architect Frank S. Foster, 35 Lyman Block, is drawing plans for a two story theater, the exact location of which is not divulged.

Parsons, Kans.—Parsons, Kans.—H. Strasburger will build a $150,000 theater and office building at 18th and Main Sts.

Tarrytown, N. Y.—Tarrytown, N. Y.—A three story vaudeville and picture theater will be built at Broadway and Main St. by M. Goldblatt of the Music Hall.

Totowa, N. J.—Totowa, N. J.—Harry R. Grossman will build a $60,000 theater on the northeast corner of Union and Redwood Aves. The house will seat 1,100.

Wildwood, N. J.—Wildwood, N. J.—Casino Pier Co. of which Heber Crane is president, will build a frame and stucco one-story theater seating 3,000 on Cedar Ave. and the Boardwalk.

Williston, N. C.—Williston, N. C.—L. M. Pierson’s lease on the Strand has expired and it is understood that he will build a new theater here.

Worthington, Ind.—Worthington, Ind.—Pearcy Gladson will build a one story theater here at a cost of $40,000.

A State Rights Sensation
CENSOR PROOF
THE SUPREME PASSION
By Robert McLaughlin and Charles T. Dazey
A POWERFUL LOVE STORY
Every Independent Exchange Needs It
ROBERT W. PRIEST, Prest.
The Film Market, Inc. Phone Bryant 6548 No. 503 Times Bldg.

We want S-H-X MEN

One of the oldest-established companies in the producing field requires the immediate services of six first-class men to act as FOREIGN REPRESENTATIVES.

EXCHANGE MANAGERS SHOULD APPLY FOR THESE POSITIONS

The six men we want are, today, probably Managers or Assistant Managers in large and reputable film exchanges. They must, at least, have had some sound film training. We do not want dabblers—we want only steady, reliable men who know the business thoroughly and want to get on it.

ACCOUNTING EXPERIENCE AN ADVANTAGE BUT NOT A FIRST Necessity

The six men we want must understand figures. They do not need to be trained accountants, but they must be able to make intelligent use of financial statements.

SHOULD SPEAK AT LEAST ONE FOREIGN LANGUAGE—FRENCH OR SPANISH PREFERRED

The most can be got out of these six positions in the foreign field by those applicants who have a good working knowledge of either French or Spanish and who are willing to perfect themselves in that language.

WE WANT OLD HEADS ON YOUNG SHOULDERS

We are willing to accept young men for these six jobs but would prefer men over 25—either married or single. We want live wires, but we do not want them of such high pressure that they’ll short-circuit and burn out.

THEY MUST KNOW HOW TO HANDLE MEN

Proven ability to handle men and get results without friction will be a big asset for the men who are going to fill these six good jobs. If you can point to something you have done in this line, so much the better.

EACH AND EVERY ONE OF THESE SIX FOREIGN POSITIONS HAS A QUICK AND A BIG FUTURE

The foreign market of this company is ready to give the six men who land these positions real and quick futures. They will have to work hard, but they will have their rewards in good salaries and in futures which will be bounded solely by their own ability and integrity of purpose. These jobs are not for four-flushers or quarter-horses, but permanent connections for energetic, purposeful men who want to develop big, solid, worth-while places for themselves.

WRITE FULLY CORRESPONDENCE CONFIDENTIAL

Give us complete details as to your film experience, ability and present occupation. All correspondence held strictly confidential. Address

BOX F-26
C/O WID’S DAILY, 71 W-44 st., NEW YORK.
Ruth Roland Leaves
Ruth Roland left for Atlanta yesterday to make personal appearances at theaters. From there she goes to New Orleans and then to Los Angeles to start on her next Pathe serial.

Trying a New Idea
The Fox offices state that a brand-new stunt has been tried in Harold Goodwin's first starring vehicle which is titled "Oliver Twist, Jr." The story is the famous one by Charles Dickens, but it has been modernized so far as the dress of the characters and general appearance of interiors go. The story has not been changed, however.

HARRY BEAUMONT
(recently with Goldwyn for two years)

is looking for another series of stories like "Skinner's Dress Suit"

HAVE YOU GOT THEM?

"Business is Good!"
Kopfsstein
We have disposed of the following territory on the series of twelve one reel comedies
New England
New York City, Westchester County and Northern New Jersey
Michigan
Texas, Oklahoma and Arkansas
Delaware, Maryland, Washington, D. C., and Virginia
North and South Carolina
Georgia, Florida, Alabama, Tennessee, Louisiana and Mississippi

New Wed Series
Little Stories of Married Life
Fast and Funny
Slapsticks and Situations
Clean enough for Fastidious Folks and rough enough for the rest

Featuring
ROSEMARY THEBY
and a big cast of well-known players
including
HARRY MEYERS
who will make one of the hits of the season in Wm. Fox's "Connecticut Yankee in King Arthur's Court"

Twelve One-Reel Comedies
DOMINANT PICTURES, Inc.
135 WEST 44th STREET
NEW YORK CITY

LOIS WEBER
announces the changing of the title

"Married Strangers"

to

"Too Wise Wives"

This is a

 Paramount Special
as are the other

"TO PLEASE ONE WOMAN"
"WHAT'S WORTH WHILE"
"WHAT DO MEN WANT"

For Release Dates See Paramount Advertising
Deposit Bill Up

Measure Pending in Missouri—Similar to New York State Law
(Special to WID'S DAILY)

Jefferson City, Mo.—The Senate has approved a billcalling for proprie-
tors of picture theaters when they invest in funds with firms and are forced to put up money in advance and fail to receive the films. The Senate passed, 34-10, the bill in committee of judiciary, but it was so as to interfere with the purport of the law.

Briefly, it is proposed that when such exhibitors are forced to advance money for films that are not ready to be delivered, the money would be placed on the books of the county where the pro-

The measure is similar to that now existing in New York State, and which was passed after determined efforts on the part of Sydney S. Cohen's organization.

Mr. Cohen has often stated that his organization would fight for sim-
ilar bills in various states. An effort was made yesterday to ascertain just what had been done along these lines, but Cohen was not at his office.

Rights Not Sold

The office of Richard Walton Tully, author of "The Bird of Paradise," is located at 109-105 N. Second Ave. It is the only office of Syd-
ydey S. Cohen's organization.

Mr. Cohen has often stated that his organization would fight for sim-
ilar bills in various states. An effort was made yesterday to ascertain just what had been done along these lines, but Cohen was not at his office.

Working on Second

Salient Films, Inc., have started work on their second production starring Muriel Orsich. It is cal-
ed "The Yeggs". The Yeggs Open. Enthralled studio has been leased and beginning April 1, the company will work in the Claymont studio which has been leased for one year. Harold Forshay has been signed for a series of 10 pictures. The third picture will be "The Green Trail". May Work in East
(Special to WID'S DAILY)

Los Angeles—Anita Yezierska's "Hungry Hearts" stories, which have been whirled into shape by Julian Josephson, will probably be produced in the East by Goldwyn. A number of East Side scenes are necessary.

At Goldwyn, it was stated that exter-

ors would probably be made in New York and interiors on the coast. Definite plans for the production have not as yet crystallized.

Alvin Wyckoff is now associate editor of The American Cinematog-
rather, the official organ of the American Society of Cinematog-

ographers.

Putting It Over

Here is how a brother exhibitor put his show over. Send along
your ideas. Let the other fellow know how you cleaned up.

Minneapolis—The management of the Lyric and the St. Paul Capitol made freckles the basis of their ex-

ceptions of Marshall Neilan's "Ditsy." In Minneapolis, Manager Perry of the New Lyric had every-

one in town counting the freckles on Wesley Barry's face. In conjunction with the Daily News he offered $10 to every person who could count Wesley's freckles, reproduced in big pictures from day to day during the run of the picture. The Capitol at St. Paul started an avalanche of publicity for "Ditsy" when an advertisement in the newspaper appeared reading as follows:

"Attention, all you freckled faced youngsters. Here's a chance to con-

mercialize your freckles. Tomorrow night every St. Paul boy or girl who has 100 freckles or more will be ad-
dmitted free to the Capitol to see Wes-

ley Barry in "Ditsy."

As a result over two hundred chil-

dren were admitted free—but their parents came and paid. Several good newspaper stories resulted.

Creston, la.—A coffin in the win-
dow of an undertaking's establishment hardly comes up to the standard for an attractive display designed to get people into a theater, but manager Metzer of the Strand used it in a successful manner in connection with the showing of "The Splendid Haz-

ard." The coffin was a black one and plenty of crepe was draped around. A sign printed in white let-

ters on a black background hung above the casket. It read: "The management of the Strand offers $20 to any colored person who will dare to face the 'Splendid Hazard' of sleeping in this casket over night and riding in it to the cemetary the following morning. The stout created talk, and the talk was mostly cheerful and the casket lost all of its gruesomeness in the repetition of the stories why 'Rustus' or "Sally" didn't require that particular $20."

Omaha, Neb.—Manager John Love-

ridge of the Rialto and R. C. Gary, cartoonist and exploitation agent of the Famous Players-Lasky exchange here, put over "Heliotrope" in great style. Gary drew a series of six car-
toon teasers, having to do with the mysteries, coming of "Heliotrope Harry" to Omaha, and they were run one a day in the Omaha papers for the week before the picture opened.

Billings, Mont.—The Babcock The-

ater has begun the publication of the running time on feature attractions in all of its advertisements, and reports that holds overs from one performance to another are nearly negligible, as a result.

The Robert H. Davis Corp. has sold "Children of Night," by Max Brand, to Fox Film. It is under-

stood William Russel will be starred.

Rawlinson in "Wealth"
(Special to WID'S DAILY)

Los Angeles—Herbert Rawlinson in "Wealth," is to be booked at D. T. from Paramount, the story is

Cosmo Hamilton.

Buys Four
(Special to WID'S DAILY)

Buffalo,—It is reported that Hall, formerly engaged in de-
teaters for Paramount, has chased the Regent, Geneva, an-

in Ambar, N. Y., and the House in Corning.

Fight Closed Sunday
(Special to WID'S DAILY)

Burk Burnett, Tex.—Theatres

Burk Burnett are attempting to out-
at local ordinances ruling Sunday shows. Joe Stone recently gave his acceptance to the ordinance was arrested and several brought against him.

A case on the novelty was

the case of H. D. Horta-

Romney, the charter, charge

him operating his theater on Sun-

DIRECTORS
A RELIABLE GUIDE FOR READY REFERENCE

ACCOUNTANTS
EDMONDS & BOUTON, 16 Pine St., New York City.

ADVERTISING-PUBLIC
MERRITT CRAWFORD
294 Fitzgerald Bldg., Bry.

ARTISTS AND ART TIPS
F. A. A. DAHME, INC.
220 W. 42nd St., Bry.

MARTIN-MCGUIRE & NEWCOM
727 7th Avenue, Bry.

BROKERS
MOTION PICTURE SECURITY
Investments.
ENGRAVERS
THE STANDARD ENGRAVING CO.

LABORATORIES
EVANS LABORATORY, Qualifying Picture Engraving Co.
416 W. 213th St., Wad.

CLAREMONT FILM LABORA
420 Claremont Parkway, Tel. Tree, H. J. Streyckmann, General Manager.

NICHOLAS KESSEL LABORATORY
Fort Lee N. J.

PRINTERS
Barnes Printing Co.
Morion Picture Specialists
16 W. 44th St., W. Bry.

PROSPECT PRESS
Quality Printing for the Trade.
188 W. 44th St. New York.

STUDIOS
ESTEE STUDIO AND LAB
190-219 E. 124th, Hur.

STUDIO-169 W. 125th, W. Hur.
Walsh Suing

Action Against Mayflower Alleging Salary Arrears and Breach of Contract

Al A. Walsh filed suit in the New York Supreme Court on Monday against Mayflower Photoplay Corp., for $10,000 for salary due as director and told he has paid in full the property for $235,000 for a building in New York. He also filed suit for $35,000 for a new building in Los Angeles. Walsh alleged that he was engaged as Wolper in 1919, as director of the company with a salary of $5,000 a week, and that he received no salary January 22, for which he sued $10,000. He asks $235,000 for the building because of violations on part of the agreement.

Pathé Sales Contest

He is calling the month of March that Optimism Month. A new contest has been launched with prizes ranging from $100 to $800 for salesmen. The results are based on the average of each order for January and February as a new business written during the month.

Shulsinger Going Abroad

Shulsinger, for many years the International-Cosmopolitan director, according to a report in a few weeks for an extended trip abroad where she will be expected on a special mission in connection with Marion Davies' future film. When Miss Shulsinger was asked this yesterday, she refused to comment or deny the report.

Stern in from Canada

Mrs. Stern, Universal's district manager in Canada, is in town for a few days.
At Broadway Theaters

**Capitol**

“Dance of the Furies” is rendered by the orchestra which is followed by a prelude to the Prima picture. It consists of an attractively arranged setting with mountain background. Doris Dixie does Dance Ballet. The picture colored picture is viewed from the ball, in the South Sea. The life and death of a creature old and new.

**Rialto**

The Rialto orchestra plays “Frictions” at the overture. Next comes the Rialto Magazine and then Sascha Pitel- son, violinist plays the scherzando from “Symphony Espionage.” The feature is “The Witching Hour,” a William D. Taylor Production. Gladys Rice sings “Songs of Songs,” after which is the comedy cartoon “Curious.”

**Rivoli**

“Pleasure” is the overture at the Rivoli this week. The picture opens with a love scene and is followed by the prison scene from “Jester.” The feature is “The Three Wise Men.” Every Woman Knows. William DeMille Prod. for Paramount. Between offerings, the series will then offer “A Dream.” Then there is a comedy cartoon “Curious.” The series is “The Convert.”

**Strand**

Selections from “The Mikado” are rendered by the Strand orchestra this week. The feature is “The Old Wives’ Tale.”

**World Film**

Not quoted

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**Quotations by H. Content & Co.**

- Aragona Forted (Special to WID’S DAILY)
- D. W. Griffin—Not quoted
- D. W. Griffin—Not quoted
- Joel & Co.
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- Argonauta Inc., 106 1/2 16th St.
All Territory

SOLD

100% Distribution
all to
First National Exchanges
except Texas, Arkansas and Oklahoma which were bought by
SPECIALTY FILM CO. of Dallas, Texas

It took only
4 WEEKS
to do it

Thanks Boys!
It sure is easy to
sell the good ones

("It took me only 6 weeks to sell out
'The Son of Tarzan' serial")

Both 7 Reelers Booking Now

She didn't know her own husband, but heard her child's
warning—"Mummy, that ain't my daddy."

Produced by
Col. Wm. N. Selig

George H. Hamilton
Presents
'THE MASK'

Featuring
HEDDA NOVA
JACK HOLT
AND
LITTLE MICKEY MOORE

Press Sheet, Cut No. 9

For Details Address Nearest Exchange or
EX PORT AND IMPORT FILM CO.
729 SEVENTH AVENUE
NEW YORK

To Independent Producers

I can give you 100% distribution on high class features but they
must be good.

If you have a production to sell—let's see it. I know what my customer
want. I'll give you a "yes" or "no" quick, after screen examination.

George H. Hamilton
729 Seventh Avenue
New York
In the Courts
Jerome Storm has filed suit in the Supreme Court against the Amusement Corp. for $3,500 alleged to be due him as two weeks pay for services as film director from Dec. 15 last.

A jury before Justice Schumck in the Supreme Court gave a judgment for $1,834 for William Burns, Inc., for rugs, furniture and pictures leased to the Johnson & Hopkins Co., for the company's New York Island studies. The latter alleged an overpayment of $1,691.

Justice Ford has issued a temporary stay preventing Florence Winter Stokes, author of "No Man's Woman," from selling or otherwise distributing the picture except through the Associated Photoplays, Inc.

O'Brien, Malevinsky and Driscoll are the attorneys for Mrs. Stokes and Robert Spear for Associated Photoplays.

Hiram Abrams has filed an answer in the Supreme Court in the suit of his former partner, Bennie F. Schubert, in which he has claimed that he has not been accounted to Schubert for the profits of the film in which George Beban appeared, except as to moneys drawn by Mrs. Schubert and $2,650 drawn by the defendant's wife. As to the plays, "Among the Girls" and "The Challenge," in which they bought a $2,000 interest in each, Abrams said they lost money and Schubert has not paid his share of the loss.

No Decision Reached (Special to WID'S DAILY)
Washington — Debate extending over a period of three hours marked the hearing before the district commissioners on censorship on Monday. At the close of the hearing the commissioners asked both sides to submit their views in writing, but did not indicate when a decision would be reached.

D. W. Griffith led the industry's case, saying in part: "Censorship is a thing of kings. It is not for free people. It is dangerous when one man can say what we may or may not think. Who among us is qualified to say with finality what is wrong or what is right? David Copperfield is a story of seduction, but it is a great novel." "Hamlet" has five murders in it, but it is one of Shakespeare's greatest plays. If you provide a strict censorship of the movies, the press will be the next and it will go on and on until finally the man on the corner will be there to exercise an espionage over what innocent citizens may have to say to each other. The greatest board of censorship is the unappointed and unpaid American people.

The M. P. T. O. was represented by Sydney S. Cohen, Julian Blykawski and Harry Crandall, who spoke in charge of the matter locally. Congressmen Pinkham of Massachusetts also spoke against censorship.

New Sedge will Serial Started
Los Angeles — Production has started at Universal City on "The Terror Trail," a new serial with Eileen Sedge. Edward Kull will direct.

Incorporations


Tablet for "Roxy"
Associated First National is so impressed with S. L. Rothafel's prologue for "Passion" that it has presented him with an enlarged photograph of the prologue with a tablet of appreciation.

"Roxy" Reports Today
S. L. Rothafel, chairman of the motion picture committee of the American Relief Council, has called a final meeting of the committee today at the Capitol Theater to present a report. The proceeds raised by the New York committee will be turned over to Mr. Hoover's representatives, all expense being paid by the committee.

Cuts and Flashes
William Fox is to release shortly "The Lamplighter," with Shirley Mason as star.

Winter Hall "doubles this week. He appears in both "What Every Woman Knows," at the Rivoli, and The Witching Hour," at the Rialto.

William Bengough has been engaged to make a special series of posters for "The Mother Eternal," Ivan Abramson's new picture.

"Beauty or Brains," an original John Emerson-Antia Loos story, will be used for Constance Talmadge's next Associated First National picture, to follow "Wedding Bells."

Pacific Film Co. has ready a new feature called "Call of the Wild," in which Frankie Lee appears, while Thomas James directed.

DIRECTOR OF THE TRAIL
A RELIABLE GUIDE FOR READY REFERENCE
ACCOUNTANTS
EDMONDS & BOUTON, IN.
56 Pine St.
New York City.

ADVERTISING—PUBLIC
MERRITT CRAWFORD
The Screen Bulletin
904 Fitzgerald Bldg.
New York City.

ARTISTS AND ART TIPS
F. A. DAHME, INC.
Art Studio—Animation—Layout
220 W. 42nd St.

MARTIN-McGUIRE & NEWCO
Art Studio
727 7th Avenue.

BROTHERS
MOTION PICTURE SECURITY INVESTMENTS
454-460 I. W. Heilman Bldg., Los Angeles

ENGRAVERS
THE STANDARD ENGRAVING CO.
225 W. 29th St.
New York City.

LABORATORIES
EVANS LABORATORY
Quality Motion Pictures
1412-24 W. 216th St.

CLAIREMONT FILM LABORATORY
5400 Clairmont Parkway
T本质, K. B. Strehmann, General Manager
Fort Lee, N. J.

NICHOLAS KESSEL LABORATORY
Kessel Quality Prints
Fort Lee, N. J.

PRINTERS
BARNES PRINTING CO., Motion Picture Specialists
256 East 25th St.

PROSPECT PRINTERS
188 W. 4th St.

STUDIOS
ESTEE STUDIO AND LAB., Studio-358-215 E. 124th St.

"WE NEVER DISAPPOINT"
CROMWELL FILM LABORATORIES
INCORPORATED
220 WEST 42nd STREET
NEW YORK

ALLAN A. LOWEN
GEN. MGR.
FILMDOM
Price Educational
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Angeles Producers, Inc. has been a Minor foreign property may have, this high-handed, arbitrage practically without notice (Continued on Page 2)

Tourneur at Ince Plant
(Special to WID'S DAILY)

Munich—The current issue of Greater Amusing under the leading, First National has More Pola Negri Features," says: "Because of the wonderful success of Passion," the European made picture starring Pola Negri, the famous continental star, exhibitors throughout the country are eagerly awaiting the release of the two other pictures of the group which First National purchased simultaneously with Passion." Both of these forthcoming releases were made by Ernest Lubitsch, the Griffith of Europe and director of Passion," and Pola Negri is the featured player.

"Carmen" is announced as the title of one of these pictures, while the name of the second has not been divulged. Although no release dates have been announced, it is understood that 'Carmen' will be released as a successor to 'Passion.'

First National did not care to comment on the above yesterday.

More Negri Films?
(Minneapolis—The current issue of Greater Amusing under the leading, First National has More Pola Negri Features," says: "Because of the wonderful success of Passion," the European made picture starring Pola Negri, the famous continental star, exhibitors throughout the country are eagerly awaiting the release of the two other pictures of the group which First National purchased simultaneously with Passion." Both of these forthcoming releases were made by Ernest Lubitsch, the Griffith of Europe and director of Passion," and Pola Negri is the featured player.

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Short Reel Deal
Warner Bros. take over Special Pictures—Release Through Educal—Another Studio

Warner Bros. have just concluded an important deal in short reels. It is a two-cornered affair involving Special Pictures Corp. and the Educational Exchanges, Inc., as a distributing company.

Under the terms of the deal Warner Bros. take over from Special Pictures three stars who are under contract with that organization, produce their comedies and turn them over to Educational for distribution. The stars are Chester Conklin, Louise Fa-zenda and Ford Sterling. Present plans call for an output of 13 comedies a year.

To take care of the increased production activities, Warner Bros. have taken over the Jesse D. Hamp-ton house at 7000 Hollywood Blvd., Hollywood, Calif., where some of the companies will work. Warners have a studio of their own at Sunset and (Continued on Page 4)

$160,000 Raised in New York
S. L. Rothafel submitted his report on the Greater New York Hoover Drive at the Capitol yesterday. The capital was raised on a list with $10,465.47 to its credit and the Plaza is next with $11,467.75. The total amount raised in the city was $160,000.

C. C. Petijohn, of the National Hoover Committee, announced that he had turned over to the committee $50,000 as its first installment in the national quota of the industry.

Verified
Famous Players yesterday announced that Mildred Harris has been engaged for a role in Cecil De Mille's next production. WID'S DAILY earlier in the week published an article from the Oakland Tribune to that effect, but at the time it was denied by Paramount.

Defunct?
(Seattle—Jensen and Von Herberg's booking circuit, the Independent Exhibitors' Corp., has ceased entirely to function, according to film exchange managers here. J. G. Von Herberg has refused to make a statement. H. B. Wright, formerly secretary and manager of the circuit, is taking a position as house manager in one of the Jensen and Von Herberg theaters.

Writ Against U. F. A.
(London, Eng.—It is reported here from Berlin that the U. C. I. (Unione Cinematografica Italiane) have issued a writ against the U. F. A. on the ground that the latter company has not fulfilled its contract to take the Italian pictures.

It has been variously reported from abroad that the U. F. A., the U. C. I. and Famous Players were in a triangular deal for a reciprocal policy of distribution. Later it was reported the deal so far as Famous Players was concerned was off. Eugene Zukor is now abroad and it would not prove surprising if negotiations were again revived along the same lines.

New Skouras Bros. Co.
(Special to WID'S DAILY)
Dover, Del.—Skouras Bros. is the name of a new $1,000,000 company formed here yesterday.

Skouras Bros. have rather extensive theater holdings in St. Louis, they own the Associated First National franchise for Missouri.
Fears Film Pirates

(Continued from Page 1)

is unjust and unfair to a great industry whose representatives have been assured in Washington such a course would be taken and we insist and demand that the property of motion picture exporters and importers be protected against such confiscatory action as is announced in the notice of sale complained of.

On Dec. 22 WID’S DAILY stated: "Imported films must be cleared through the Custom House within 48 hours after their arrival at this port. The result has been that the films have been piled up downtown. Under the present arrangement they will be sold at public auction after the stipulated period expires. It was learned yesterday that over 1,000,000 ft. of foreign-made films were sold the other day at public auction."

Alexander Answers A. M. P. A.

William Alexander of the Alexander Co., distributors of the "Devil Angel" in Greater New York, said yesterday: "Relative to the style of lithographs used for the production, The Devil's Angel, I will state that the consensus of opinion among the exhibitors is that the lithographic work on this subject is as clean a lot of work as has been gotten out on any feature of the past year. The report made by the Associated Motion Picture Advertisers must have been made by one of their members from hearsay."

Ray's Trip Put Off

Arthur S. Kane has received word that Charles Ray has decided to postpone his New York visit until December. It had been expected that Ray would make the trip early this spring, but he wants to be farther advanced in production before he signs his First National contract before leaving the studios.

In his next picture, "Scrap Iron," Ray makes his debut as a director.

Brady on Coast

The following wire was received yesterday from Glenn Harper, secretary of the Theater Owners of Southern California and Arizona:

A stormy session of representatives from 17 moving picture organizations was carried into the small hours of the morning during which the delegation from the Theater Owners of Southern California withdrew at the proposal of the formation of the National Association, but returned upon the dissolution of that organization formed locally two years ago, whose activities are confined strictly and absolutely to state legislative matters. Brady is in no way responsible for this meeting. His reception here was met with opposition by exhibitors who stand 100% behind the Theater Owners of America and Sydney S. Cohen.

"The Theater Owners of Southern California demand an authentic report in your publication of Brady's activities while in Los Angeles. He met with no success with exhibitors, who repudiated and denounced him and the N. A. M. P. I."

(Special to WID'S DAILY)

Los Angeles—A meeting held at the L.A. Athletic Club last evening, composed of representatives of 15 branches of the industry, organized plans for the revival of the Affiliated Picture Interests originally formed two years ago. The organization is now to combat blue laws and censorship.

Quite a discussion occurred early in the meeting when William A. Brady, who was a guest, was asked to speak. Glenn Harper of the T.O. of South Cal., wanted to know if the organization was to be local or national. He therewith returned later to join the proposed body, which he learned was to be local in scope.

Sydney S. Cohen was advised by wire yesterday that Harper's unit had subscribed its quota of $2,500 to the national treasury.

George Fitzmaurice and the cast for "Experience" have returned from Savannah and St. Augustine, where exteriors were taken.

WANTED

FIVE HIGH CLASS SPECIAL FILM REPRESENTATIVES WANTED IMMEDIATELY FOR SPECIAL CAMPAIGN ON BIG SUPER-FEATURE ABOUT TO BE RELEASED.

Write Full Particulars to

Box B-2 Wid's
or Phone Bryant 3271 for Appointment
In the Courts

Rever has applied to the Supreme Court for an accounting of the December 16th National Film Corp., David Fellers, and David P. Howells, for an accounting of the receipts on 'The Son of Tarzan,' and for an injunction restraining the defendants from continuing to exhibit the film, at the time he is paid the sums he is due.

He claims that he agreed with the Film to direct the film at the rate of $1,000 a week and 12% of the gross. Mr. Howells agreed to see the film and pay him his share of the receipts. He says that the actual cost of the film was only $106,000 instead of $400,000, as represented, and that the payment was already made in full.

He said that Mr. Howells had received $176,000, but that contracts are still being negotiated by Mr. Howells before conversations will be held with the company's representative to settle the dispute.

A copy of the above letter was forwarded to the Famous Players-Lasky Corp. for comment. An official of the company made the following announcement:

"There is no comment to make about the admission price in St. Louis theaters."

Houdini Secures Offices

The Houdini Pictures Corp., the formation of which was announced yesterday, has been secured on the first floor of the Courthouse Bldg.

Harry Houdini stated yesterday that he would make four pictures a year, the first to be made in the east. While abroad Houdini shot 10,000 ft. film which he will use in future productions.

Going to Youngstown

Thomas Meighan has left for Youngstown, O., to make a personal appearance at the Colonial theater. Meighan has consented to accept $1,000 for the appearance, but he will turn over the money equally to an orphan asylum and the Actors' Fund.

Harding Acted as Agent

(Special to WID'S DAILY)

Kansas City, Mo.—Samuel Harding has not purchased "The County Fair" for Missouri, Kansas, Iowa and Nebraska, but he acted as agent for Ralph Simmons and Harry Taylor, who will distribute the picture under the firm name of the S. and T. Film Co., with offices in the Dorian Theater Bldg.

Cutting Prices

A number of St. Louis exhibitors have sent to WID'S DAILY the following letter:

"The Famous Players-Lasky Corp. are asking the exhibitors around the country to uphold the higher price of admission. They do not do as they preach. Enclosed you will find clippings of the Criterion theater that formerly charged 50c and now reduced their price to 30c. The same theater ran a picture a full week, now it runs two pictures a week."

"We also enclose clippings of the Delmonte theater which charged 30c admission and reduced to 20c. If they cannot get the high price of admission in their theaters, why do they ask the little show man to raise his price? Probably to put him out of business is one of the reasons.

"How can we pay high rental on films when the first run theaters are reducing their price 20c on one jump? It surely is going to effect the business in St. Louis. We are sorry that a big company like the Famous Players-Lasky Corp. is starting the ball rolling in our town."

Attatched to this letter were two newspaper clippings, one concerning the reduced scale at the Delmonte as noted in the letter, and the second an advertisement of the Criterion with notice of the reduction in prices.

When You Play

KISMET remember

GASNIER Directed It

Another Special Soon
"Carnival" Shown in London

London, Eng. — Alliance Film's first picture, "Carnival," was trade shown here recently. It is an ambitious picture, made by Harley Knoles, and although the action is very slow in the earlier reels it contains some very fine dramatic and spectacular stuff.

A lot of scenes were made in Venice. Matheson Lang and Hilda Bayley play their original stage roles in the film. The known film ma stated regarding the pictures that it should do a good business in this country and would be a good feature for the states if it is trimmed.

Wenger Resigns

John Wenger, art director of the Capitol theater, has resigned. The settings in the picture at that theater will be done under direct supervision of S. L. Rothafel.

Short Reel Deal

(Continued from Page 1)

Brunston Sts. in Hollywood capable of accommodating four companies. Just what units will operate here remains to be worked out later. The Monte Banks comedies for Federated release will, however, be made at the present Warner plant.

In all likelihood and in order to avoid conflict with the present Special Pictures output which is handled through Federated exchanges, the future series of comedies will be produced under the brand name of Warner Bros.

Definite information could not be secured yesterday as to what happens to the existing productions of Special Pictures. It is understood that Federated will continue to handle what product it has. This includes 12 Comedians, 10 Sunset Burrel Scenics, 4 Milburne Moranti comedies, 6 Claypains in Mud, 5 Comlásics and 2 Chester Conkin comedies. These pictures were made while Special had its own exchanges. They were later turned over to Federated and several additional comedies made for direct Federated release. Fazenda has not as yet made any comedies for Special.

Warner's are incidentally going ahead with the formation of their permanent feature organization with William Nigh as director and Harry Raplo as business manager. A deal is now on for a star who will appear in four pictures a year.

Earl W. Harmon of Educational stated yesterday that all three stars would work in the same comedies, making them all-star affairs. Mr. Harmon was of the opinion that they would make "some comedies."

(Special to WID'S DAILY)

Los Angeles — The Warner Bros.- Special Pictures deal means that the former will take over in its entirety the Special Pictures producing organization. C. C. Craig, business manager of Special, is still with the company according to finally straightened out its affairs.

It is understood that the Hellman interests, who are in back of Special Pictures, have already spent $400,000 on the company and that $100,000 is available to Warners for production activities and for the purpose of placing the organization on a paying basis.

Joe Horwitz will state right "Dol-
fars and Destiny."

Col. George Carruthers leaves for the coast shortly.

Doris Kenyon has been engaged to appear in "The Conquest of Canaan," with Thomas Meighan.


Consistent and Artistic Productions Were

"Stepping Out" "Her Husband's Frien-
d "Hairpins"
—starring—

ENID BENNETT
and directed by

FRED NIBLEY

Incorporate in Denver

Denver, — The Mountain States Features Enterprise, Inc., with a capital of $50,000, has been formed, to distribute feature pictures.

CONTINUITY that COUNTS

Paul Schofield

Free Lance

Adaptations: Editing

CURRENT RELEASES:

"Rose of Rome"—Fox (West Coast)

"Smilin' All the Way"—David But-
er

"Girls Don't Gamble"—David But-
er

"Tiger's Coat"—Hodkinson—All-
Star

"Just Pals"—Fox (West Coast).

IN PRODUCTION:

"The Quarry"—Meighan—Famous
Players

HOLLYWOOD HOTEL
Hollywood, Calif.

CREATIVE CONTINUITY

THE PARISH PRIEST

STATE RIGHTS GOING FAST!
May Go West

Considering Eliminating East.
Production—Plans Not
Set as Yet

officials are known to be
ruminating the advisability of aban-
doning Eastern production and the
er of units now at the 61st
district to the company's extensive
Hollywood.

Lytell is now working here
direction of Maxwell Karger.
Pictures, who hold a contract
for a series of George D.
Prod., use the 61st studio and
change is made, it will mean
in every sense of that company's force
coast. At S-L, it was stated
mattered had not been decided
A decision will be reached in
6 days.

(Special to WID’S DAILY)
Angeles—The Times learns
that Lytell, George Baker and
Will Karger are to produce for
Majestic plant and that
is expected here shortly.

Opening Sunday

Four Horsemen of the Apocalypse opens at the Lyric Sunday.
Tickets for the premiere are at a top price of $10.

At Mission, Los Angeles
(Special to WID’S DAILY)
Angeles—Metro's “The Four
Men” opens at the Mission the-
March 8 for an indefinite run.

Pantheon’s First Star

In Getwell, the “American Le-
cut and the winner of a beauty
held by some of the leading mag-
azines, has been signed on
to contract by Pantheon
a Corp, and will be starred in
coming production. Charles
will direct. George Dubois
is preparing the continuity.

Margaret Gove Resigns

Marjorie Gove, production editor
at Bray Studios, who has been
married for a number of years past has
d. Her successor has not named.

But Magazine to 500 Ft.

ments in the issue of 6.
a radical change will be
in the Paramount Magazine.
1 of the 1,000 ft. which now
of 3 or more tableads sub-
be magazine will be 300 ft. in
the footage to be taken up
with a cartoon comedy.

Hurd, Pat Sullivan, Frank
and Henry D. Bailey will sup-
in rotation.

Contract Completed

(Special to WID’S DAILY)
Los Angeles—Bessie Love has
been engaged to appear with Seansie Haya-
kawa in the latter’s new picture, “The
Swamp.” The production will be re-
leased through Robertson-Cole.

It is understood that the contract
Miss Love held with Andrew J. Call-
ahan of the Andrew J. Callaghan Prod., Inc., for a series of pictures
for Federated release expired last
month.

“A Perfect Crime” has romance, humor, pathos, and Allan Dwan keeps
his story moving. There is no doubt that this “A. P.” release offers good
entertainment,” says Motion Picture News.—Advt.

Big Party Tonight

Tonight’s the night for the film
crowd in New York. It is the first
formal dinner of the Associated Mo-
tion Picture Advertisers’ at the Bit-
more. The A. M. P. A. boys have
dubbed it “The Naked Truth Dinner,”
and have let it ride at that. They
won’t say definitely what’s going to
happen and who is going to make it
happen. They just advise being
there for the fire works.

Adolph Samuels in Paris

(Special to WID’S DAILY)
Atlanta—The Weekly Film Review
has received word from Adolph
Samuels, who is now in Paris. The
publication states that Samuels was
considering the purchase of 15 neg-
atives, five of them starring Pola
Negrí. Samuels intends going to Ber-
lin and then leaves Southampton
for New York on April 1.

Ludwig On Coast

Los Angeles—Visitors at the Lasky
studio are Mr. and Mrs. Elek J.
Ludvig of New York.

Charges Monopoly

Paul Cromelin Questions Brulatour’s
Motives in Asking 30% Duty on
Imported Raw Stock

Paul H. Cromelin, president of
Inter-Ocean, on behalf of his company
has filed a brief with Chairman
Fordney of the House Ways and
Means Committee in which he charges
that the Eastman Kodak Co. is seck-
ing to “further control and dominate
the industry by making it difficult, if
not impossible, to procure the products
of any concern which attempts to
compete.”

Cromelin takes exception to the state
taken by Mr. Brulatour, Mr. Brulatour
tells the Eastman Kodak distributor who,
as noted, appeared before the com-
mittee seeking a 30% ad valorem duty
on imported raw stock. Cromelin’s
brief has attached to it a memoran-
dum from the Gevaert Co. of Amer-
ica, Inc., which states that celluloid,
the most important item entering into
the manufacture of stock, is purchased
in this country and shipped to Bel-
gium.

Cromelin says in his brief, in part:
"It is ... impossible to disassociate Mr.
Brulatour, the witness personally, and the
Eastman Kodak Co., which would be the
(Continued on Page 4)

More De Haven Pictures

(Special to WID’S DAILY)
Los Angeles—Carter De Haven, it is
understood, has purchased “Marry
The Poor Girl” and “My Lady
Friends. They are to follow “The
Girl in the Taxi,” the De Havens’
second picture.

Smith Back from Sweden

Guy Crosswell Smith, head of the
firm bearing his name, has returned
from a short trip abroad during which
he visited Scandinavia.

Mr. Smith found conditions in
Sweden satisfactory on the whole,
with a number of excellent foreign
film productions. Sweden, according
to Mr. Smith, is progressing rapidly
in production and when that country
makes pictures of a lighter vein,
Smith thinks Swedish films will offer
stern competition in this country.

"With the entire European market
taken from them," said Smith yesterday,
"it is natural that Scandinavian audi-
ences should be critical. They do not
like a considerable number of the
themes used in our productions. They
prefer heavier material."

Mr. Smith said that while he did not
have time to go to Germany,
he was advised that there was an
enormous amount of production un-
der way there.
With The Independents

It was reported yesterday that Federal franchise holders were contemplating opening six additional exchanges. A man closely identified with Federal stated that he believed this was true and that the move was being contemplated by various franchise holders for their respective territories.

Start Work at Chester Plant
(Special to WID's DAILY)

Los Angeles—Work has started at the Chester studio on the two comedies, the negatives of which were destroyed by fire on Saturday last. The damage was not so great as was originally reported in daily newspapers here.

New Chester Brand Names
(Special to WID's DAILY)
Pittsburgh—The Moving Picture Bulletin says that C. L. Chester will turn over to Federated 13 Nockey comedies, each in two reels, and 13 Parlor comedies, each in two reels.

The local Chester office did not know about the new comedy brands yesterday.

Shallenberger Due Soon
(Special to WID's DAILY)

Los Angeles—W. E. Shallenberger, president of Arrow, has left for New York.

It was stated at Arrow, that Shallenberger has contracted for a number of big features and short reel subjects, the exact nature of which will probably be made known when he arrives in town.

Aycie Pictures

Aycie Pictures, offices at 117 W. 46th St., has entered the state right market with 16 two-reel westerns, a five reel western and a five reel society drama featuring Wheeler Dryden and Audrey Chapman. The negatives of the first two were made in Montana, while the negatives of the western were made in Washington State.

To Use Trade Paper Layouts

The Howell Sales Co., distributors of the "Hope Diamond Mystery," will have stereos made of the plates to be used in the trade paper campaign on the serial.

State right buyers will then be able to conduct their local advertising campaign with high class layouts.

Jans Film Sales


Buys Number of Films

The Capital Film Exchange, 720 7th Ave., has closed a deal with the Independent Films Association of Chicago for a series of 24 two-reel westerns starring Ray Gallaher, a series with Pete Morrison, and one with Max Roberts.

Brandts Buys Story

Joe Brandt has purchased a picture called "Heart of the North," or the Twentieth Century-Fox, from Edward Dowling. Brandt will use this as one of a series of feature releases, the plans of which were outlined in a recent issue.

102 Exhibitors Sign

Minneapolis—"Mickey" Coen, manager of Theater Owners Film Exchange, states that he has already secured 100 members of the new organization of 300 exhibitors which he is forming. The new co-operative organization will be supplied with feature productions at program prices, and will also benefit from advertising and exploitation material supplied by the headquarters of the organization.

Apex Buys Series

Pittsburgh—Manager Niggel of the Apex exchange has purchased a series of 24 two-reel westerns, featuring Fritzie Ridgeway.

Another Broadway Run

The Fox offices have closed Broadway run of "A Connecticut Yankee in King Arthur's Court," which will open at the University for an indefinite run, beginning March 14. A deal is understood to be on the "Queen of the Street, showing at a Broadway house.

After Snow Scenes

William Fildew, cameraman filming snow, was sent east in some snow scenes for "I, Brown." Browning's next picture is going to New York to find snow, and for the expected day of filming he left for the wilds of Wisconsin.

Drastic Bill in Pennsylvania

(P. D. Daily)

Philadelphia—John S. Evan Penn, M. P. T. O, is sending a circular letter to the 400 owners of the division relating to the new bill now pending at Harrisburg.

The circular states: in part:

"A bill introduced in the House of Representatives by Wm. J. Byrne, Philadelphia, known as Bill 3, places the imposition of a tax of 1 1/2% upon the gross receipts in the operating of all live entertainment, public and private, in the State of Pennsylvania. The tax of one cent per ticket is paid to the state treasurer from gross receipts except those applied to charitable, religious, educational or benevolent purposes. Any person who will give every motion picture theatre owner state will pay an extra license fee of $300 to untold thousands and will have to be paid whether the picture is made at a profit or not."

Harry Beaumont is glad
HUMAN STORIES are finally being
RECOGNIZED AS THE BEST ENTERTAINMENT
HE KNOWS HOW TO MAKE THEM

Poor advertising is worse than none. Poor post advertising is particularly repellant. The one post office with a sure box office is the RITCHELY poster.
Putting It Over

Here is how a brother exhibitor put his show over. Send your ideas. Let the other fellow know how you cleaned up Point, Ga.—W. G. Shaef-er of the Yaudette, brought out new ideas in display exploitation. "Don’t Every Man Every night but ten days before the picture to open, Mr. Shaef er used such a "Don’t Myra to Joe: Take a widow who knows, Don’t marry and, “Jim straightway will be.” The hand that rocks the cradle is the hand that rocks the money. Every Ouija board in town is saying—“Don’t Every Man Every night.”

A. Nebr.—A. H. Blank and Des Moines Daily Capital recen- tly held a contest to find the prettiest girl in Iowa. Mr. Blank offered $100 for her on an opportunity to take part in a First National picture. The contest ran for five months, and 600 girls sent in their pictures. The ten leading girls were then invited to Des Moines as Mr. Blank’s guests.

In Des Moines Mr. Blank entertained them royally. The girls were presented with flowers and money, and given a tour of the city. They were also treated to a night at the theatre.

To Fight Salacious Films

The Theater Owners’ Chamber of Commerce has appointed a committee under the leadership of B. S. Moss, Lon F. Blu- jgal and Bernard Ackerhurst, the last owner of three Bronx theatres and two in Brooklyn, to co-op with the state exhibitors’ league to stop the exploitation of lurid and salacious films.

Business Reports!

Here’s Some Actual Facts Sent In by Wire on What "Passion” and “The Kid” Are Doing—It Will Pay You to Read Them

"Passion” opened in the Palace Theatre, Newport News, Va., and broke all records for attendance in my house.”—William Gordon.

"Passion” played at the Trenton Theatre, Lynchburg, Va., and pleased everyone. Patrons said it was the best show they had seen in months.

"At the New Strand, Milwaukee, ‘Passion” broke attendance and box office records, and the picture won high praise from all who saw it.”

"At the Newman Theatre, Kansas City, Mo., ‘Passion” broke box office records. A picture they all liked.”

"At the Rialto Theatre, Milwaukee, ‘The Kid” broke both box office and attendance records. The audiences went wild over it.”

"At the Central Theatre, Fairbury, Ill., ‘The Kid” broke attendance records, box office records. It was a riot. Best picture we have run so far as box office receipts.”

"At the Empress Theatre, Laramie, Wyo., ‘The Kid” played to capacity and the audience liked it immensely.”

"At Saxe’s Rialto, Milwaukee, ‘The Kid” broke all records in the way of both box office receipts and attendance. All Milwaukee is wild about the picture.”
Charges Monopoly

(Continued from Page 1)

company protected, and which is doing a business protected from competition, is seeking to secure protection for its business by means of a protective tariff. The company is seeking to secure protection for its business by means of a protective tariff. The company is seeking to secure protection for its business by means of a protective tariff.

"The attention of your committee is respectfully called to the facts that W. E. G deon, 149 Broadway, New York, is the author of the "Estatesman Kodak Co. and stating the reasons why the Kodak Co. should be established. This un

"The coming convention of Pennsylvania exhibitors will be held next Tuesday and Wednesday at the Hotel Penn Harris in Harrisburg, promises to be a real record breaker. This is the first time that a state wide organization in Pennsylvania, without any geographical division, has been attempted. Philadelphia will send a delegation of 50.

"And under Charles L. O'Reilly will attend the convention. For next week's banquet has been planned with which the Governor and a number of prominent state officials have been invited."

Exhibit Confab

Plans for the three-day convention of the New York State Exhibitors' League are being formulated. The meeting will be held April 5-6-7 at the Seneca Hotel, Rochester.

On the night of Wednesday, April 6, there will be a banquet which state political leaders will be present. On Thursday there will be a business meeting.

The executive committee consists of: I. M. Salyards, chairman; W. H. Kelly, secretary; George H. Caffrey, treasurer.

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value of our exports at least six times as much as our imports.

"Since the figures have been separately compiled (1914-1920, inclusive) they disclose the following position as regards exports and imports of raw stock (unexposed sensitized films):

Exports | Imports
--- | ---
$15,278,831.00 | $6,126,177.00

Excess of Exports over Imports $9,152,654.00

"It is interesting to observe that the export figures represent the product of practically one company, Eastman Kodak Co., which has meanwhile constructed its British plant at Harrow, England, in which its export business was begun. It is interesting to observe that the export figures represent the product of practically one company, Eastman Kodak Co., which has meanwhile constructed its British plant at Harrow, England, in which its export business was begun.

"We have not yet been able to obtain accurate figures for Eastman's export business, but we have been able to obtain figures for the export business of the Eastman Kodak Co., which are not available. We have not yet been able to obtain accurate figures for Eastman's export business, but we have been able to obtain figures for the export business of the Eastman Kodak Co., which are not available.

Purchase Aldo Empresa

Aldo, H.—O. W. Trevor of Rock Island and J. Earl Kennedy of Mobile have purchased the Empire.

WANTED

FIVE HIGH CLASS SPECIAL FILM REPRESENTATIVES WANTED IMMEDIATELY FOR SPECIAL CAMPAIGN ON BIG SUPER-FEATURE ABOUT TO BE RELEASED.

Write Full Particulars to

Box B-2 Wid's

or Phone Bryant 3271 for Appointment

Way Behind Us, Says Standing

Rose Shulsinger, is in receipt of an interesting letter from Wyndham Standing, new in London. "I am over here on holiday and enjoying myself immensely, but British films are not for me. In my humble opinion they are ten years behind America; they do not go out after the big stuff but prefer to spend $12,000 on a picture. And they hit the 'screening' if they are not sold anything. At present there is a strong prejudice against American made films, but the movie fans still ask for them, and know the difference. The studios are equipped, (to a certain degree), with Kiek, Cooper-Hewitt and Sun arcs. They use a hard English, (Westminster), light for overhead, which is useful. Their printing and developing is done by American standards."

Standing's last picture here before leaving for London was "Bride's Play," which will be an early summer release.

Repeal Fails

(Special to WID'S DAILY)

Pierre, S. D.—Efforts to repeal the blue laws now on the statute books have failed. Following the defeat of the Wagner bill, which would have accomplished this, a motion was made to reconsider the measure.

Attorney General Payne recently announced that if efforts to repeal the law fail, he would launch a campaign of enforcement. Every effort is being made by exhibitors to co-operate with forces in the legislature who seek repeal of the law.

Purchase Aldo Empresa

Aldo, H.—O. W. Trevor of Rock Island and J. Earl Kennedy of Mobile have purchased the Empire.

WANTED

FEATURES AND SHORT SUBJECTS

WORLD RIGHTS PROMPT ACTION

NEW PICTURES NO REISSUES

Address B-4, Care Wid's

Nibo Directing Louise Gru

(Special to WID'S DAILY)

Los Angeles—Fred Nibo will direct Douglas Fairbanks several weeks. He has been to J. Parker Read, Jr., to make arrangements for Louise Gru. The title of the Gardner is "Will this Dayton be saved?" It is being seen by C. Gardner Sullivan.

Gardner Leaves Selznick

Cyril Gardner, film editor for Nick for two years, has left the organization. Previous to his Selznick connection, he was with H. Ince and Jesse D. Hampton, and has also edited "Back to God's Country" for Selznick.

Open Two in Milwaukee

(Special to WID'S DAILY)

Milwaukee—Two theaters, the Jamba andex, have been

DIRECTOR

OF THE TRADE

A RELIABLE GUIDE FOR RESPECTABLE TRADE

ACCOUNTANTS

EDMONS & BOUTON, INC.
56 Pine St.
1645 La Brea
New York City
Hollywood

ADVERTISING—PUBLISHING

MERTIK CRAWFORD
The Screen Bulletin
904 Fitzgerald Bldg.
Bryan

ARTISTS AND ART TITLES

F. A. DAHME, INC.
Art Title—Animation—Lenders
220 W. 42nd St.
Bryan

F. A. DAHME, INC.
Art Title
727 7th Avenue
Bryan

BROKERS

MOTION PICTURE SECURITIES FOR INVESTMENT

454-460 W. 11th Avenue
Los Angeles

ENGRAVERS

THE STANDARD ENGRAVING CO
225 W. 39th St.
New York

LABORATORIES

CLAREMONT FILM LABORATORIES
400 Claremont Parkway
Tel. Trenton

NICHOLS KESSEL LABORATORIES
Fort Lee, N. J.

PRINTERS

BARNES PRINTING CO.
16 East 22nd St.
New York

PROSPECT PRESS
180 W. 46th St.
Springfield

STUDIOS

ESTEE STUDIO AND LAB. II
2047 studio—Referring to Studio—301 W. 125th St.

AN ORGAN FOR SALE

$3500 Estey Pipe Organ
Great Bargain
F. STERNER
9 East 48th St.
N. Y.
Activity Stops

Cecile Blumberg, in difficulty—English
May Reorganize—Director

Expects Return

By Cable to WID'S DAILY

Adolph, Eng.—The office staff of
Cecile Film Corp., Ltd., a $5-

00 company and the most highly
sized film company in Great

Britain, has been notified of its dis-

solution. The company's studio is idle.

Immediately upon the receipt of
this cable from the London cor-
dent, WID'S DAILY con-
tacted with Gustavus A. Rogers,
managing a member of the
firm of Rogers and Rogers is the
can legal representative of Al-
Film, or as it is also known, the
Cecile Blumberg company.

Rogers stated that he expected
rival of one of the company's
offices in London at an early
date. The director is coming over
to the United States immediately after
the conclusion of the series of
yesterdays, as Mr. Rogers puts it yester-

day in the event that this man
arrives. Rogers intends going
cross-country to confer with Alliance af-

teriorly regarding the future of the

company.

In an entirely different source, it is believed that is authentic,

ly received yesterday that Al-

Bloom would in some way survive its
difficulties and that the British

ernment would not permit the

toy to become defunct. It was

understood that the Crown of

England is directly interested in the
situation and its progress.

Walter De Foe, managing

director (president) of the company,

member of Parliament, as are other

officials of the company.

The Company's History

A definitive action was considered

in interest was manifested in New

York circles about a year ago. The company made

an announcement of its incorporation.

Prizma Officers Elected

At a meeting of the board of di-

rectors of Prizma, Inc., the fol-

lowing persons were elected as

officers: President and treasurer,

Walsh; vice-president, G.

Dunning and Howard G.

secretary, George Kelley;

adviser and assistant treas-

urer, V. D. Kelley.

Walsh, who has been vice-pres-

ident of Prizma for the

past five years, succeeds as president

John H., who retires.

Understood that there will be

a great interest in the plans of

Prizma, Inc., which is expected
to begin operations in a few
weeks.

Inauguration Shown

The News scored an achievement

yesterday. Preparations which have

been under way for three weeks by

Emanuel Cohen, editor of the news

will reel, came to a head last night when

20 prints of the inauguration of Pres-

ident Harding in Washington were

available and shown last night at

Broadway theaters, a few hours after

the ceremonies occurred in Wash-

ington.

Cohen enlisted the aid of five

aeroplanes. One of them with prelimi-

nary views of the throngs in Wash-

ington reached Jersey City at 1 o'clock in the afternoon. They went

immediately to the laboratory. A

second plane with Cohen aboard ar-

rived in Jersey City about 4:30 with

views of the ceremony. The

Inauguration of the new president's

Inauguration of the new president's

in Washington was the subject of

the news. The show was

entirely successful, and

the audience was

impressed.

Asher on Way

(Special to WID'S DAILY)

Los Angeles—E. M. Asher, per-

sonal representative of Mack Sen-

nott, has left for New York. With

completion of Sennett's romantic

comic, "Heartbalm," activity at the

Sennett studio will cease for a pe-

iod of from four to six weeks. It

is understood that Sennett has

never before fulfilled his obligations to Paramount

for two reel comedies for 1921. His

plans call for not more than 24

blocks. These will be distributed by

Associated Producers. Active

work will be resumed on the 27th when the scenario of

"Molly O" is completed.

Another House for Lesser

(Special to WID'S DAILY)

Los Angeles—Gore Bros., Ramah

and Sol Lesser have concluded nego-

ciations for the erection of a theater on

Western Ave., between 3rd and 4th

Sts., at an estimated cost of $250,000.

First run will be "Swope,"

Grant and Young of Hollywood The-

aters, Inc., will have charge of oper-

ations.

Price Expected

(Special to WID'S DAILY)

Los Angeles—Oscar A. Price of

Associated Producers, Inc., is ex-

pected here from New York today.

Asher on Way

(Special to WID'S DAILY)

Los Angeles—E. M. Asher, per-

sonal representative of Mack Sen-

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(Special to WID'S DAILY)

Los Angeles—Oscar A. Price of

Associated Producers, Inc., is ex-
pected here from New York today.

Big Party

A. M. P. A. Gives "The Naked Truth"

to Important Gathering at

Biltmore

The A. M. P. A. outdid itself last
night at the Biltmore with an
important function at its office.
The first formal dinner of this
organization was attended by many
notables of the industry, and it was
a huge success. It was copied after
the internationally famous dinner of
the Gridiron Club of Washington,
and many of the ways in which the
Biltmore has run off, the chances are that future affairs of this kind will be in the lime-

light of this industry.

While the guests, numbering about
200, entered the special ballroom of
the Biltmore, reserved for the occa-

sion, they were surprised and inter-

ested in many of the cards and

genre which were scattered about,

and which referred to the Blue Law

publicity which has attracted so much attention in the industry.

(Continued on Page 2)

Berlin Head Office

Arthur Zehm, foreign manager for
Goldwyn, has signed a contract cov-

erring a period of one year with that

company. Goldwyn will make a change
in conducting its foreign department.

The head office for the entire conti-

ent of Europe will be maintained in

Berlin with Zehm in charge.

He leaves on March 10 for Berlin,

where he will take over the office.

The new plan will then be discussed.

Get Your Sunday Issue

The issue of Sunday, March
6, will contain the Cost Sheet

record, chart and plan and sev-

eral other forms used by the

Crandall Theaters of Washing-

ton, and considered by Harry

Crandall as the best forms ob-

tainable for keeping accurate

records of the business of his

houses.

These forms can be of the

greatest assistance to exhibitors

who present systems may not be as complete and satisfy-

ing as they might desire.

The same issue will contain an

interesting statement delivered

by W. H. Hodkinson to members of the Los Angeles

branch of the M. P. D. A., deal-

ing on the exceedingly important

question of production and distri-

bution.

Reviews, of course.
Big Party

(Continued from Page 1)

When President Paul Lazarus announced that the dinner was ready, the first of the two courses of the evening arrived. The innumerable number of cards for each table, and each of these was taken in hand by the president and his brother guests about him a parade and, to the accompaniment of music the guests marched behind their valuable symbols to their place. This started the affair in the proper spirit.

Immediately after the guests had taken their places the stunts were started, and it is impossible, at this time, to record the various events, except in passing, to say that were planned for the purpose of matching the fun of the place.

One of the features of the dinner was the special "Naked Truth" edition of WID'S DAILY, distributed to the diners.

Among those who were present, or expected were:


In the Courts

Augustus Thomas has filed suits in the Supreme Court against Artco for $1,000 and $2,000, respectively, for the loss of his suit. In the former, first action he alleges he made a contract with Harry Raver which was assumed by the defendant, by which he was to receive only $2,000, and that $3,500 additional is due as his share of the profits. In the second action he alleges that he was entitled to $20,000 from "The Capitol" and "The Volcano" under a similar contract.

Biograph Co. has filed default judgment for $3,000 in the Supreme Court against the Monmouth Film Corp., a New Jersey company, for films delivered from 1916 to 1918 and not paid for. The case was not defended.

A jury before City Court Justice Schumann gave a default judgment for $1,250 in suit of Isaac Capsuro as against Samuel Stuart. The plaintiff alleged that defendant agreed to sell him the Atlantic Playhouse, a 5,121, 7th Ave., Brooklyn, with a tenancy but after the plaintiff had made a deposit of $250 the defendant refused to carry out the sale or return the deposit. The plaintiff asked for his $250 and $1,000 damages, and the defendant did not appear.

Judge Prattick in the Supreme Court has returned a verdict favoring Harry M. and Albert Warner, known as Warner Bros., against Patrick A. Powers. The suit involved the sale of minority stock in the Warner Feature Films Co. The court decision orders payment to Warner of $12,500 and interest since 1915.

Powers' attorneys intend appealing the action.

David Sells

El Dorado, Ark.—B. Davis has sold the Mission to B. Clark, E. C. Robinson and W. F. McClimon.

Lumber Boys

Utica, N. Y.—Harry Lummberg has purchased the New Orpheim from J. William Mackie.

Reopening

Elk River, Minn.—The Elk, damaged by fire a month ago, has been completely remodelled and is again open to the public.

Fox in New Britain

New Britain, Conn.—If present plans materialize, William Fox will have a $1,000,000 theater here.

Music Score Service

(Special to WID'S DAILY)

Los Angeles.—The West Coast Theater Service Co. has been organized here to handle the service of the Synchronized Scenario Music Co. of New York. Mr. Fox will be able to secure complete musical scores for pictures in much the same way as they now buy posters and lobby display cards.
Berlin Head Office
(Special to WID'S DAILY)
Berlin—Adolph Hoffman, independent Socialist member, recently introduced a motion in the Prussian Landtag for the nationalization of the film industry. The motion was defeated over the votes of the Independent Socialists.

The Terra Film has been changed into a stock company with a capital of 4,000,000 marks. It is understood that further means are available if the company needs them.

Owners of theaters in Vienna will increase their admissions because of the recently enacted amusement tax and employment tariff. The Union of Austrian M. P. Theater Owners has forbidden its members to run pictures which have been shown in other places but picture theaters under penalty of a 5,000 crown fine.

There is some talk of a uniform tax so that exhibitors in every state of the republic will be uniformly affected.

Herr Pigeard, who was the German agent for Pathé before the war, intends to form a new distributing organization throughout Germany. This will not occur until import regulations are more lax.

Ben Blumenthal has purchased the "Vigszinahz" in Budapest from its former owner, Faludi.

A school for technical purposes is being established here with various picture interests sponsoring it.

Director Graf of Hanewacker and Scheler, an exchange unit, has formed an export unit with Hamburg financial interests in back of it.

The Amboss Film Export has been formed here. It will deal in the export market and is backed by North German Lloyd interests.

There is a film company in Mecklenburg-Schwerin which was nationalized by the Government. It is reported that it is meeting with all sorts of difficulties and is now being investigated.

Vernon Sues Christie
(Special to WID'S DAILY)
Los Angeles—Bobby Vernon has filed suit for $50,000 damages against Charles H. Christie and Harry Edwards accusing the defendants of attacking and seriously injuring him. Vernon alleges the attack, which took place March 1, was entirely unwarranted.

Now a Dad
John M. MacMeekin, Realart's special representative, is the proud father of a baby girl. The following message was received this week from Kansas City, where Mr. MacMeekin is making his home: "Join MacMeekin, new Realart star, just arrived. Blonde, blue eyes, weight eight lbs."
Activity Stops (Continued from Page 1) National for the release in this country of the pictures. This contract was to cover the period of one year, but at the same time Alliance was not bound to distribute exclusively through First National. In June, 1920, G. A. Rogers issued a statement which rather clearly indicated that Alliance was considering the establishment of its own exchanges in this country. Following that statement, no announcement was ever made. Neither have First National officials intimated in any way that the circuit has received any pictures from Alliance, although the first "Carnival" was recently traded shown in London.

In August there was a shake-up and Charles Frederick Higham, managing director, and Sidney Reynolds, production manager, were through. In September reports from London had it that a committee of stockholders had demanded an accounting of the firm's accounts. As a result, Lord Hare, vice-president of the company, arrived from London and denied that the company was in difficulties.

The matter rested there until November when English trade papers began to comment editorially on the silence of the company. The Film Renter of London devoted its leading article in one issue, asking the directors a number of specific questions as to the "modus operandi" of the organization.

A few days ago this publication received the trade showing London's proofs of the first picture, "Carnival," which Harley Knoles produced.

Spence May Join Walsh

It is understood that a deal is under way between Ralph Spence and R. A. Walsh whereby Spence will act as assistant to the director of the company. The Film Renter of London devoted its leading article in one issue, asking the directors a number of specific questions as to the "modus operandi" of the organization.

A few days ago this publication received the trade showing London's proofs of the first picture, "Carnival," which Harley Knoles produced.

Inauguration Shown (Continued from Page 1)

pictures were rushed through the laboratory and 20 prints made in time for evening shows.

At two o'clock this morning a third plane was scheduled to leave Jersey City with additional prints for the Middle and Far West. The plane will connect with a transcontinental express at Chicago today. At Chicago the prints will be transferred to another plane which will have San Francisco, California and coasts as its initial stop.

If plans go through the special inauguaral pictures will be shown in Cleveland, Cincinnati, Chicago today and in St. Louis, Kansas City, Omaha and possibly Denver tomorrow. It is expected that the pictures will be shown in San Francisco, Portland, Seattle and Los Angeles on Monday—about 72 hours after the Philadelphia run began grinding in Washington.

The pictures will be attached to a regular edition of Pathé News.

New Theaters Planned

(Special to WID'S DAILY)

Albion, Mich.—American Amusement Company of Muskegon, controlling a number of theaters, is backing the building of a $100,000 theater here. An option on a site has been taken.

Baltimore, Md.

Baltimore, Md.—Plans have been completed for the Circle, a 2,500 seat house.

Bridgeport, Conn.

Bridgeport, Conn.—Plans have been drawn for the local lodge of Moose for the erection of a theater and office building.

Carthage, Mo.

Carthage, Mo.—T. H. Sotherow is preparing to begin work on his new theater.

Chehalis, Wash.

Chehalis, Wash.—J. D. Rice announces that he will erect a $50,000 theater here.

Forest Hills, N. Y.

Forest Hills, N. Y.—Sheer Bros., owners of four theaters in Corona and Elmhurst, are building a $100,000 house here.

New Britain, Conn.

New Britain, Conn.—Contaros and Perokas have purchased a theater site for $175,000.

New York City

A large theater and studio building will be erected at 144-146 W. 57th St. The building will be a 14 story affair. It is reported that Robert E. Simon, real estate operator, is interested in the project.

New York City

Samuel Friedenberg will erect a theater to seat 1,650 people at the northwest corner of 140th St. and Creston Aves, the Bronx. The theater will be erected on a site 150 by 150 ft., and will cost $350,000.

Board Increased

Hoboken, N. J.—The board of directors of the State Theaters Corp. has increased from 15 to 24 men. Emil Herz, merchant; Boulevard Commissioner Joseph B. Payton of Sayville and Hoos and Edward I. Goldberg, a contractor, are new members. Some of the other members are:

Frank G. Hall, president; L. Lawrence Weber, vice-president; Robert Treasuer; John M. Squires, assistant treasurer; Anthony Michel, secretary; A. J. Joseph E. Bernsteirn, Henry Botker, Charles M. Egan, James M. Kiernan, Harry Max, John Nattall and Jacob Strauss.

The company's proposed theaters here—three theaters—will be constructed simultaneously.

Redlich Resigns

Chicago—Edgar R. Redlich, district manager for Special Pictures Corp., resigned last week.

Pittsfield, Mass.

Pittsfield, Mass.—K. B. Miller, 125 Dawes St., will build a theater to cost $200,000 on Renne St.

Potsville, Pa.

Potsville, Pa.—William B. Sturgis and associates plan the erection of a $250,000 theater to seat 2,500.

Richmond, Va.

Richmond, Va.—L. D. Craver and George and John Pyrce have purchased, half a city block on which they will build a large theater.

Rhinelander, Wis.

Rhinelander, Wis.—Peter Rouseman will build a theater here to cost $75,000 and with a seating capacity of 1,000.

River Falls, Wis.

River Falls, Wis.—P. T. Payntee plans a two story theater on Main St. It will cost $75,000.

San Antonio, Tex.

San Antonio, Tex.—The Elks' Lodge is planning to build a $350,000 theater and annex to the present club house.

Seattle, Wash.

Seattle—Contracts have been let for the building of a 1,000 seat theater in the University district. The name of the owner has not been announced.

Terre Haute, Ind.

Terre Haute, Ind.—The Indiana Theater Co. will build a $30,000 theater and office structure at 7th and Ohio Sts.

Washington, D. C.

Washington, D. C.—The Connecticut Ave. Assoc. has recently commenced work on a $1,000,000 theater at Connecticut Ave. and L St.

New A. P. Manager

Fred B. Warren, who has appointed Julius F. Brett, resident manager for Associated Producers, Inc., in Minneapolis, Brett, who was at one time manager in that city for United Artists, succeeds Ralph E. Bradford, who has resigned.

Lederman Going to Brazil

Dan Lederman, one of the old timers at Universal, leaves today for Rio de Janeiro where he will be attached to the Universal office. Mr. Lederman will accompany him.

Stanley Buys Chester House

Philadelphia—The Stanley Co. has acquired the Washington Theater, Chestter. The theater is situated on Market St. near the City Hall and is in the heart of the business section. The amount involved in the transaction is approximately $500,000.

About two weeks ago the Stanley Co. of Chester, Pa., was formed in Delaware. It is a $4,000 corporation.

Wheeler Prod.

Capt. Clifford Statler Wheeler, incorporated his own company, the name of Wheeler Prod, will be leased at Universal Wheeler's researches at Car Nicholas of Russia and the penal family were murdered in first story will have in woven into it.

Buys Lyric

Fordyce, Ark.—W. H. Robert Eldorado has bought the Lyric

NEGATIVE DEVELOPMENT

A SPECIAL PLAN DEVOTE EXCLUSIVELY TO NEGATIVE

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The LITTLE FOOL
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Enacted on the screen by an
ALL-STAR CAST
A drama of the havoc
wrought by a woman's indecision

METRO
Making Bad Pictures Good, and Good Pictures Better

In four years, Ralph Spence has breathed life into more than three million dollars worth of "dead" pictures—subjects that were considered too poor for the market.

The New York World says:
"Ralph Spence is a human insurance policy against film losses."

The New York Herald says:
"Ralph Spence is the screen's premier subtitle-writer."

Ralph Spence is editing and titling the most important current productions, among his patrons being William Fox, First National, Mayflower, Educational, Sunshine Comedies, R. A. Walsh Productions and others of equal standing.

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220 WEST 42nd STREET Phone Bryant 2333
NEW YORK CHICAGO LOS ANGELES

Address all communications to New York office
Psychic Powers Tested In Latest Taylor Production

William D. Taylor's
"THE WITCHING HOUR"
Paramount

DIRECTOR .................. William D. Taylor
AUTHOR .................... Augustus Thomas
SCENARIO BY ............... Julia Crawford Ivers
CAMERAMAN ................. James C. Van Trees

As a Whole......Well constructed photoplay
with an atmosphere of the mysterious that will
please

Story......From the Augustus Thomas stage play;
depends frequently on titles to impart its mean-
ing

Direction..................... Very good
Photography.................. Good
Lightings..................... Always good
Camera Work................ Average work
Featured Players......Gives a very good per-
formance, but there are too many closeups of
him
Support......All thoroughly capable and well
suitied
Exteriors........Not a great many
Interiors........Correct
Detail......................... Good

Character of Story......The influence of
thought or mental telepathy plays a part in a
decision of the United States Supreme Court

Length of Production........ 6,734 feet

Paramount has decided that Augustus Thomas' stage play was worthy of a second production and have left it to William D. Taylor to do the job. The play was produced in 1916, by the Frohman Amusement Corp., with C. Aubrey Smith, the noted English actor. George Irving, directed and Anthony Kelly did the scenario for the Frohman production which was very well received at that time.

The present production is an intelligent and well developed version which should also meet with satisfaction and it would seem that at this time particularly, it should be widely booked because of the current discussions of the question of the psychic powers. It's what is commonly termed "deep stuff," but there's a good many who find entertainment in just this sort of thing. For them especially "The Witching Hour" should be a winner.

Director Taylor has laid the most stress on the mental telepathy idea in his production, although he seems to make a hypnotic influence of it when Elliott Dexter looks his would-be murderer in the eye and the latter drops his weapon. The development is quite logical and the incidents well woven together. The picture is a bit too long but can be remedied by cutting some irrelevant bits, for instance, the darky cakewalk sequence which isn't necessary.

Viola, the niece of Jack Brookfield, a professional gambler, is engaged to Clay Whipple, the son of a widow whom Jack has always loved. Frank Hardmuth, assistant district attorney, is also a suitor for Viola but disapproved of by her guardian. Clay has inherited a fear which borders on insanity, whenever he sees a cat's-eye jewel. When Tom Denning, drunk at the moment, taunts Clay with the jewel, the latter strikes Denning and kills him.

Hardmuth is in a position to force the prosecution. Clay is found guilty and sentenced. In the meantime the boy's mother recalls that Judge Prentice, a member of the Supreme Court, is an old sweetheart of her dead mother's. She appeals to him and he recalls an incident of a cat's-eye jewel which had caused him to fight a 'duel for Mrs. Whipple's mother, who also had an aversion to the jewel. The Judge agrees to secure another trial for Clay, at which he testifies as to the inherited aversion in Clay's family. In the meantime, Hardmuth is planning to run for Governor. As a last resort Brookfield exposes Hardmuth's past in which he was the cause of the murder of a Governor-elect. Clay is acquitted and later Brookfield allows Hardmuth to escape, explaining that he had thought of just such a murder as Hardmuth had executed and was guilty in thought so wanted Hardmuth to go free.

A Topic Under Immediate Discussion That Should Interest Them

Box Office Analysis for the Exhibitor

You can satisfy them with "The Witching Hour" generally, but even more so if you can interest them in the idea presented in the picture. You have a good title to work with and with explanatory lines relative to the story you should be able to get them in easily. Perhaps if they saw the Frohman production they will be interested in comparing the two.

Elliott Dexter, the featured player, is well enough known to warrant using his name and you can announce it as one of William D. Taylor's productions for Paramount. Mention his "The Furnace" and "The Soul of Youth," if you played them. Secure a Paramount press sheet and use the suggestions contained in it.
"Grab Them Quick! They're Money Makers!"

That's what the critics advise of George H. Hamilton's presentation of

THE MASK

featuring
Hedda Nova, Jack Holt and Little Mickey Moore
Produced by Col. W. N. Selig

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The greatest
James Oliver Curwood
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Featuring Jane Novak and the World's Wonder Dog

Both 7 reels
All territory sold in 4 weeks

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A WORD TO INDEPENDENT PRODUCERS

"I can give you 100% distribution on high class features, but they must be good."—George H. Hamilton.
An Over Done Farce That Mostly Confuses

Eileen Percy in
"THE BLUSHING BRIDE"
Fox

DIRECTOR ......................... Jules G. Furthman
AUTHOR ........................... Jules G. Furthman
SCENARIO BY ...................... Jules G. Furthman
CAMERAMAN ........................ Otto Brautigam
AS A WHOLE ................. A well staged farce, too greatly
exaggerated

STORY......General mixup of material relations-
ships. Good material in its original form, but
not well developed
DIRECTION ........................ Fair
PHOTOGRAPHY ....................... All right
LIGHTINGS ............................ Good
CAMERAWORK ........................ Satisfactory
STAR......Looks attractive, not much demanded
of her
SUPPORT ..................... Large cast, all much in evidence
EXTERNALS ........................ Only one
INTERIORS ......................... Adequate
DETAIL .............................. Too much chase stuff
CHARACTER OF STORY ...... General mixup result-
ing from marriage of chorus girl who pre-
tends to be of nobility, to wealthy aristocrat
LENGTH OF PRODUCTION ........ 4,200 feet

Eileen Percy, whose pulchritude has won her many
admirers in the past, continues just as attractive and
charming through five reels of terrible complications
in "The Blushing Bride," as she ever has before. The
star’s appearance and personal charm will be pretty
sure to please almost anyone, although she hasn’t
been called upon for much display of ability. The
whole thing as an entertainment will be apt to fall
short of satisfying a majority of audiences. It is
farce, and farce, more than any other form of drama,
must be mightily carefully handled to put it over right.
In this one, both the director and the performers have
been to anxious to make it funny, with the result that
their efforts are apparent, and a goodly number of
the situations are overdone, some approaching
burlesque.

Some again are very funny, and they might balance
each other if it were not for several confusing se-
quences in the middle of the picture, where every
member of the cast is chasing each other, with the
audience never certain who is chasing whom. They
started off with a good clear farcical situation. The girl
pretends to be the niece of a Marquis, and in that
guise marries the son of a snobbish aristocrat. Then
she finds the butler in their home is her real uncle.
The Marquis comes to the house, married to the but-
lver’s ex-wife, and the situation gives evidence of funny
development.

Right here comes too much action for the spectator
to keep track of, and the introduction of a good bit
of slapstick detracts from the fun that is expected,
and substitutes considerable hokum. The sub-titles
too fall short of their humorous purpose, although
they may register with those who demand only the
simplest kind of humor. Their attitude of kidding
the story and the action rather lessens the effect of
some of the situations.

There is a scene in a swimming pool that is very
funny, and in spite of the fact that it does nothing to
advance the action of the story, some length is given
to it, and it will probably provide more laughs than
any other portion of the picture.

This One Might Do On Double Feature Day

Box Office Analysis for the Exhibitor

It is a question whether this feature is strong enough
to carry over a regular program well. With less crit-
cical audiences it may furnish an acceptable amount
of entertainment, but in most houses it will need some-
thing else to help it along. For that reason, the best
way to use the picture will be on a double feature
day, or with shorter reels of importance. You can
make use of the star’s name to advantage, and say
that she is as attractive in this piece as ever before.

Talk about the situation that started all the trouble,
as the beginning is a good one, and will create interest.
You’d best not go strong on promises about the up-
orroarinosness of the farce, however, unless you know
that your audiences are not discriminating. If you
want a catch lines use this: “See what happened
when Beth’s Duke-uncle turned out to be her hus-
band’s butler, in ‘The Blushing Bride.’”
eminent authors present

**don't neglect your wife!**

**a drama of san francisco society**
**and new york's five points**

"**don't neglect your wife**" is the story of a love that flowered from cold neglect and blind intolerance. Madeline Talbot's devotion to the man she loved hurled her from the highest place in San Francisco's most exclusive society to the lowest dives in New York's terrible Five Points. A story that is woven of the very stuff of life. It will give your patrons as fascinating an hour as they have ever spent in a motion picture theatre. Directed by Wallace Worsley

**gertrude atherton's original screen story—**a goldwyn picture

**don't neglect your wife!**

directed by wallace worsley
Star's Performance The Bright Spot In Offering That Drags

May Allison in
"EXTRAVAGANCE"
Metro

DIRECTOR ...................... Philip E. Rosen
AUTHOR ...................... Ben Ames Williams
SCENARIO BY ................ Edward Lowe, Jr.
CAMERAMAN .................. Rudolph Bergquist

AS A WHOLE. . . . . Elaborately staged, good atmosphere, but lacks action and is too long

STORY. . . . . . . . . . Adapted from Ben Ames Williams' story, "More Stately Mansions"

DIRECTION. . . . . Secured fine effects in several sequences, has kept fair interest through some slow action

PHOTOGRAPHY ................ Very good
LIGHTINGS ...................... Good
CAMERA WORK ................ Average

STAR. . . . . . . . . . Is charming to watch and plays part well

SUPPORT. . . . . . . . . . Robert Edeson, Theodore von Eltz and William Courtwright, satisfactory in important parts

EXTERIORS. . . . . Ocean beach scene very well done
INTERIORS. . . . . Some quite elaborate ones

DETAIL ......................... Often too much

CHARACTER OF STORY. . . Spendthrift wife eventually realizes the folly of her extravagance

LENGTH OF PRODUCTION ........ 5,833 feet

As it stands, there are several features that detract from the entertainment value of the latest vehicle provided for May Allison. One of these could be corrected by editing, for the picture would have a much better chance of getting over if cut down to five reels, and the punch of the story could be put over in less footage than that. The lack of incident has compelled the makers to lengthen sequences of minor importance and to pad the last half with lots of dialogue, told in swifit, flashing sub-titles. The picture, adapted from Ben Ames Williams' "More Stately Mansions," tells the story of a young wife's reckless squandering of her husband's money, and while she continues her wastefulness all through the theme, nothing comes of her extravagance until the very end of the picture.

The idea of her wastefulness is enforced by example after example of her careless throwing away of cash, and the various scenes in which she cajoles money from her worried husband make up nearly the entire picture.

These examples, which are all very much the same procedure, become monotonous, and as each one develops without any attendant action, there is a gradual let down in the interest, until toward the fifth reel most audiences will abandon hope of anything happening. It makes for some suspense for a time, to figure how the husband will surmount his troubles, but this suspense doesn't hold through so much slow action. There is a good strong climax, eventually, when the young husband, driven to desperation by his wife's demands for money, forges his father's name to a check and at length awakens his wife to her folly.

The star is fine in these last scenes, and for that matter all the way through she is most pleasing to watch. She plays the part of the thoughtless wife in exactly the right way, and by her performance tides over some of the slowest parts of the action. No one in the cast has a part that requires a great deal, but the principal roles are all ably taken care of.

In keeping with the society atmosphere of the story, there are several quite extravagant sets.

Use Star's Name, But You Better Look It Over First

Box Office Analysis for the Exhibitor

At its present length you will find it hard to keep your audiences interested all the way through "Extravagance." "More Stately Mansions," from which it is taken, appeared in Good Housekeeping, a magazine with large circulation, and you can therefore interest a good many by making known this fact. This, together with use of the star's name, if she is popular with your clientele, will undoubtedly be sufficient to get the crowds into your house, but it would be well to see the picture yourself first and decide what you want to make in the way of promises. You will be safe in promising a thoroughly pleasing performance by the star, and you can make talking points of the staging of several of the scenes. The title and theme, however, suggest more action than is really to be found, so it will be well to consider this before enlarging too much on either.
ALLAN DWAN presents

A Perfect Crime

A Comedy-Drama from the Saturday Evening Post story by CARL CLAUSEN

Personally directed by Mr. DWAN

In a recent canvass conducted by one of the largest producer-distributor organizations, 1700 exhibitors declared their patrons showed the strongest liking for swift-moving comedy-dramas. All the motion picture trade journals are unanimous in their approval of "A Perfect Crime."

MOTION PICTURE NEWS: "'A Perfect Crime' has romance, humor, pathos, and Allan Dwan keeps his story moving swiftly."

MOVING PICTURE WORLD: "Allan Dwan's newest picture 'A Perfect Crime,' is a sincere and fine production of one of the most ingenious stories of the year."

EXHIBITORS HERALD: "If entertainment was uppermost in Allan Dwan's mind in making 'A Perfect Crime' for release through 'A. P.,' he has been successful. The picture is mighty good entertainment."

WID'S: "'A Perfect Crime' is another good Dwan production and it has a highly interesting philosophy in its story."

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY
Mack Sennett presents
His 6 Part Comedy-Drama
A SMALL TOWN IDOL

featuring
BEN TURPIN
MARIE PREVOST
CHARLIE MURRAY
PHYLLIS HAVEN

"A Small Town Idol" is a bigger box office hit than Mack Sennett's famous "Mickey." All the big first run accounts are booking it; all the big exhibitors declare it to be "sure fire."

Booked for an extended run in Barbee's Loop Theatre, Chicago; a smashing success for Stilwell's Casino, Spokane; two weeks for the Hamrick Blue Mouse, Seattle; two weeks for the Markowitz Strand, San Francisco.

Getting "runs" in all the big cities and delivering the goods for exhibitors.

Associated Producers Inc.
HOME OFFICE 278 SEVENTH AVE., NEW YORK CITY

Teletelgram

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

1921 FEB 15 PM 4 57

A384KS 55 NL 2 EXTRA
KANSAS CITY MO 15
MACK SENNETT
1712 ALESSANDRO ST LOS ANGELES, CALIF

SCREENED A SMALL TOWN IDOL IN MY EXHIBITION ROOM LAST NIGHT WITH TWENTY PEOPLE PRESENT FROM TIME PICTURE STARTED UNTIL IT FINISHED WE LAUGED SO HEARTILY OUR SIDES HURT I PERSONALLY THINK IT BEST COMEDY YOU HAVE EVER MADE THAT IS SAYING A LOT AS YOU HAVE BEEN THE LEADER IN THIS LINE

FRANK I. NEWMAN NEWMAN THEATRE
'OUTSIDE THE LAW'

Carl Laemmle presents the greatest American Melodrama Ever Screened

Directed by Tod Browning    Supported by Lon Chaney

UNIVERSAL - JEWEL DE LUXE

Chicago

"Outside the Law" opening at my Loop Theatre today broke all previous box office records by 8.45 P.M. Constant stream of people still coming. Attendance has exceeded most sanguinary expectations. Compelled to show until midnight.

Wm. S. Barbee

What Barbee did You can do

PRISCILLA DEAN
Pleasing Comedy And Rogers At Home In Role of Swedish Sailor

Will Rogers in
"Guile of Women"
Goldwyn

DIRECTOR ......................... Clarence Badger
AUTHOR ......................... Peter Clark MacFarlan
SCENARIO BY .................... E. A. Bingham
CAMERAMAN ...................... Marcel LePicard

AS A WHOLE......Star seen in characterization
new for him; he makes a good deal of a role of
Swedish sailor

STORY......Not unusual but has individuality at
that; given thoroughly adequate presentation

DIRECTION......Quite all right; care with details

PHOTOGRAPHY .................... Very good

LIGHTINGS ....................... Fair
CAMERA WORK .................... Up to standard

STAR......From cowboy to Swede and just as
pleasing

SUPPORT......Bert Sprotte does best work; Doris
Pawn has short part; Mary Warren good type

EXTERIORS...........Good shots of San Francisco
INTERIORS....................... Correct

DETAIL ......................... Very good

CHARACTER OF STORY......Swedish sailor who
saves his money only to have a woman take it
from him, finally marries his first sweetheart

LENGTH OF PRODUCTION .......... 4,496 feet

Will Rogers takes quite a jump in "Guile of Women," and from the lariat throwing cowboy, he comes forth as a simple souléd Swedish sailor and is a thoroughly convincing Yal. The story isn't an unusually strong one but it has an individuality at that and provides the star with a role which gives him a chance to do something different and as Yal, the sailor, he retains his own mannerisms with a little Swedish added here and there. Then too, the titles help the realism along by being written in English, as the Swede would talk it.

There are many good comedy bits and a touch of
pathos here and there though it is soon followed by
more comedy. A fair amount of amusement is ob-
tained from the sequence dealing with Yal's venture
into the delicatessen business into which he puts
$3,000, only to find that Annie, his partner, refuses to
admit that fact when Yal decides to sell the store
and buy a share in a ship. Yal has no receipts to show
and so he loses all. "Delicatessen" is the pass word
thereafter whenever he encounters a woman.

There is a bit of suspense too, in the fact that Yal's
old sweetheart comes to this country and is living in
the home of the steamship line's owner. It isn't until
the end that you learn she cared for the man's wife
who died on the ship coming over, and was then
adopted as his daughter. Rogers is just as pleasing
as the Swede sailor as he has been in previous pictures
and he always registers real comedy. He wears
some trick hats that enhance his attractive homeliness.

Yal had sent $1,000 to his sweetheart Hulda, but
five years have passed and she has not arrived to be
his bride. In the meantime, Yal has lost $3,000 in a
delicatessen store adventure with Annie. Yal de-
cides his Waterloo is women and intends to keep his
money to himself in the future. Following his most
recent loss, Hulda appears on the scene but Yal isn't
in a mood to make a fuss over her. She explains that
she never received the money but saved her own
to come to him. Hulda soon has Yal giving her his
money to save much to the disgust of Yal's friend,
Skole, who continually warns him of the last venture.

Eventually Yal and Hulda plan to be married but
at the appointed hour Yal fails to appear. Yal had
been shanghaid by another of Hulda's admirers but
he escapes and arrives, minus shoes and socks, for
his wedding. Yal is shocked to learn that Hulda is
the owner of the steamship line which he inherited
upon the death of Captain Larssen, who had adopted
her as his daughter.

Play Up The Star And You Can Promise Them A Good Picture

Box Office Analysis for the Exhibitor

You can be sure of pleasing them with Will Rogers' latest, a story of a Swede sailor who saved his money while women spent it. This is different from anything he has done for the screen as yet and you can make promises along this line. You can assure them of a good, clean comedy offering that will be sure to enter-
tain them and say that the star is just as pleasing in
his new role as he has been in previous pictures.

There are some good shots of San Francisco, some
taken on Telegraph hill, overlooking the city, which
will interest those who know the city. Stills in your
lobby and catchlines will get them in. Recall some
of Rogers' recent productions and regarding this say:
"Do you trust your girl with your savings? Yal did
but see what happened to him. He was 'The Guile
of Women.'"
THE CRANDALL THEATRES

Statement of Cost for Week Ending JAN 29 1921

<table>
<thead>
<tr>
<th>EXPENSES</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
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This Cost Sheet, and the comparative report sheet found on the opposite page, were prepared especially for the Crandall Theaters of Washington, of which Harry Crandall is president, by Fritz Hoffmann, who for many years has been auditor of the Crandall houses.

Mr. Crandall believes this is the most complete cost sheet plan ever prepared, and through WID'S DAILY, cheerfully offers the idea for any exhibitor to adopt for his house.

In connection with the schedule found above Mr. Hoffmann says:

"The most essential part of a business today is to be able to show the management of same the cost of production. The attached sample as given shows the results obtained by having a cost system in your business, as the majority of business concerns overlook the fact of their fixed charges items, as follows:

Depreciation, Heat, Insurance, Interest, Rent and Taxes.

You will note the cost sheet gives the items of various operating expense as listed which are placed in the respective days, and at the end of week, same are footed, in the following, under heading of Fixed Charges, the com total making the cost per day of operating same.

The statement also shows expenses, listed, and received daily, tax being kept separately, and difference either loss or profit, as same may show. You can by looking at this report see readily on what day you showed to a loss first finding your total cost of any day, then your receipt same said day, thus showing you immediately if you lost.

The recapitulation of bank statement and profit and account serve to keep you posted as to condition as shown thereby up to the present report."
In explaining the report captioned "Current Week Ending" Hoffmann says:

"Current Week Ending is for a week of this year against the corresponding week of last year, showing increase or decrease on the week as the case may be; also showing by percentage the cost of the individual expense item and showing the percentage opposite profit or loss. Same applies to the admission, admission revenue, and admission cost per head.

Regarding "Total to Date" Hoffmann says: "Total to Date is the total for as many weeks as your report shows for the current week ending and the same results are obtained by percentage, as are in the weekly comparison, giving you immediately the information as to business conditions up to date."

<table>
<thead>
<tr>
<th>INCOME</th>
<th>This Year</th>
<th>% Increase</th>
<th>Previous Year</th>
<th>% Decrease</th>
<th>Increase</th>
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<tbody>
<tr>
<td>Admissions</td>
<td>157,424.98</td>
<td>3.66%</td>
<td>153,840.10</td>
<td>3.66%</td>
<td>3,584.88</td>
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<td>Rents and Miscellaneous</td>
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<td>3,597</td>
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<td><strong>TOTAL INCOME</strong></td>
<td>160,615.98</td>
<td>3.66%</td>
<td>157,437.10</td>
<td>3.66%</td>
<td>3,178.88</td>
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<table>
<thead>
<tr>
<th>EXPENSES</th>
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<th>% Increase</th>
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<th>% Decrease</th>
<th>Increase</th>
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<tr>
<td>Light</td>
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<td><strong>TOTAL OPERATING EXPENSES</strong></td>
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<td>2,187.88</td>
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<tr>
<th>PROFIT</th>
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<th>% Decrease</th>
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<tr>
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<td>7.35%</td>
<td>3,125.10</td>
<td>7.35%</td>
<td>69.20</td>
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**THEATRES**

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This chart, which is on the reverse of the reports on this page, contains the shows and weather for the corresponding weeks of the present and previous year.
Another Satisfactory Offering For The State Rights Market

"THE SUPREME PASSION"
Film Market, Inc.—State Rights
DIRECTOR ....................... Samuel Bradley
AUTHOR ............. Robert McLaughlin and Charles T. Dazey
SCENARIO BY ............... Not credited
CAMERAMAN .................. E. M. Reynolds
AS A WHOLE...... Story is easy to follow and production is adequate; is a trifle too long drawn out
STORY...... Rather attractive theme, not strikingly original but has good surprise finish
DIRECTION...... A fault of the picture; it is noticeably poor
PHOTOGRAPHY .............. Satisfactory
LIGHTINGS............. Fair; often too bright on faces
CAMERA WORK ............. Up to standard
PLAYERS...... Florence Dixon pleasing heroine;
Dan Kelly very natural as her father; others well suited with exception of Cecil Owen, a sort of villain
EXTERIORS ........................ All right
INTERIORS .............. Some too "stagey" looking
DETAIL .......................... Fair
CHARACTER OF STORY...... Irish girl almost marries man she doesn't love to save parents but finds a way out
LENGTH OF PRODUCTION ...... About 6,000 feet

An introductory title informs the spectator that "The Supreme Passion" was inspired by Thomas Moore's poem, "Believe Me If All Those Endearing Young Charms," and that Robert McLaughlin and Charles T. Dazey are the inspired parties. Truthfully they have conceived a rather attractive story based on the question of whether a woman is loved for the beauty of body or of soul.

The story has been given an adequate production but those in charge of the making of the picture might have done much better things with it. The main fault with it is the direction, or rather the lack of it. In the first place he takes too much time in reaching the main point of the various situations so that the interest often drags. He is to be credited, however, with handling the climax very well and the surprise at the end is never expected and makes a very fitting conclusion. There are errors in detail which could have been avoided, some of which even casual observers will detect. Some unnecessary titles of conversation can also be eliminated to the betterment of the film.

Florence Dixon is quite pleasing as the Irish heroine, who isn't really a true Irish type; the best acting is done by Daniel Kelly, the father. Others in the cast are William Mortimer, Robert Adams, Mrs. Charles Willard, Madelyn Clare and Selmar Jackson who makes the most of the hero.

James Lacey decides that he wants to marry the pretty daughter of Jerry Burke who lives in Ireland with his wife and daughter Mary. Lacey persuades Mrs. Burke to get her husband to move to America where Mr. Burke will become rich and she will have social prestige. Mary bids good-bye to her sweet-heart Charlie. Later he follows her to America, but is heartbroken when he finds she is being forced to marry Lacey. It is the wish of Mrs. Burke but the father wants Mary to decide for herself.

Mary refuses Lacey but he is one to get what he wants and strikes for it by threatening ruin to Mary's father. Rather than allow it Mary agrees to marry him, but shortly before the ceremony Mary meets with an accident which scars her face. Lacey refuses to go through the ceremony because he wants a beautiful wife. Later Mary and her Mother go back to Ireland, again followed by Charlie, who wants Mary regardless of beauty. Then he learns that it was all a ruse to get rid of Lacey and that there isn't any scar at all.

Use Your Own Judgment With Regard To The Title
Box Office Analysis for the Exhibitor

This should go well on the state rights market and with a few eliminations and corrections can be made an even more attractive offering. The picture has already had a rather extensive advertising campaign and has secured a foundation for you to work on. The title is misleading since it hints at a "sexy" theme but it is quite to the contrary. If you think it better to clear yourself on this point, especially if you cater to a neighborhood clientele, catchlines will set them straight.

Or if you think the title will have a drawing power in your community, stick to it and use it in connection with teaser lines such as, "What is The Supreme Passion? You will find the answer at the blank theater." You haven't much in the way of names to work with, so you will have to depend upon the title and catchlines which can be worked to good advantage.
Powerful Drama, Exceptional Acting And Beautifully Artistic

"YOU AND I"

Swedish Biograph Co.—Radisoul—State Rights

D. RECTOR ....................... Victor Seastrom
AUTHOR ...................... John Sigur Johnson
SCENARIO BY ................. Not credited
CAMERAMAN .................. J. Julius

AS A WHOLE.....An excellent picture; artistic production, fine acting and beautiful settings
STORY......Exceptional handling of eternal triangle theme makes it distinctive
DIRECTION......Very good; story smoothly told and fine artistic effort
PHOTOGRAPHY ............... Excellent
LIGHTINGS......Very fine, especially because it is mostly natural
CAMERA WORK ............. First rate
PLAYERS.....Victor Seastrom gives admirable performance as does Edith Erastow; all splendid types
EXTERIORS .......... A scenic in themselves
INTERIORS ................. Good
DETAIL .................. Adequate
CHARACTER OF STORY.....Woman becomes outcast to marry outlaw whom she loves and remains with him until they meet death in the snow

LENGTH OF PRODUCTION.....About 6,000 feet

The Swedish Biograph Co. has made a real picture from John Sigur Johnson's story, "Eyvind of the Hills," with Victor Seastrom. There is one change, or rather elimination, which should be made immediately and that is to do away with the prologue and epilogue of American manufacture which has been added to the original picture as made in Iceland. This isn't at all necessary and detracts from the force of the main story which in itself is forceful; and merely the fact that it has an unhappy ending isn't excuse enough for having the epilogue. Even though the consensus of opinion is that audiences want happy endings, there is so much realism, artistic effort and splendid acting in, "You and I," that the ending as it is, will satisfy anyone.

In theme it doesn't differ greatly from a hundred and one eternal triangle stories which have been done time and again in this country, but regardless of this, "You and I" is different. In the first place it takes place in Iceland, where the actual scenes have been shot, and it is so different in atmosphere and so well handled that you cannot help but appreciate it. The direction is very good, the story smoothly told and there is a good continuity, a feature which is not always apparent in foreign made productions.

The dramatic moments are powerful and there's one real "punch" that grips, where the husband falls from the cliff and is at the mercy of a man in love with his wife. Seastrom's performance is exceptional and he is capably supported by Edith Erastow and others. The settings would make a scenic reel by themselves, so beautiful are they. Detail is also good.

Kari, a wanderer, comes into the household of Halla, who is sought by her brother-in-law, the Constable. But Halla loathes the man who is made jealous by her kindness to Kari. Later the Constable learns Kari is hiding from the law, and tells Halla, who refuses to believe it until Kari admits its truth, but it was a small crime—the stealing of a sheep for his starving family. Henceforth became "Eyvind of the Hills." But Halla loves Kari, marries him and they go forth, outcasts together. They hide away among the hills and are happy with their little child until the Constable hears of their hiding place. Tom, an old friend of Kari's who had been living with them, is about to depart because he is ashamed of himself for telling Kari's wife of his love for her. Tom sees the Constable coming and warns Kari. But is too late to escape. While Kari battles with the men, the Constable attacks Halla and throws her child from the cliff. Halla and Kari, sometime later, still in hiding, die together in a snow drift.

Promise Them A Treat In Another Swedish Biograph Picture

Box Office Analysis for the Exhibitor

Exery exhibitor who seeks pictures that are "different," will certainly want to book "You and I," adapted from "Eyvind of the Hills," in which Margaret Wicherly is now playing the leading role in the stage version at the Greenwich Village Theater, New York. Victor Seastrom is the featured player of the screen production and you need not be afraid to make promises in connection with his performance. It is splendid.

Be sure to tell them of the genuine Iceland locale and secure stills of the scenes containing some of these beautiful backgrounds. You can tell them that this is even better than "A Man There Was," if you played it. Catchlines telling the story can't do it justice, so confine your announcements to promises regarding its artistic production, splendid acting and unusual handling of an ordinary theme.
Thoroughly Appropriate Production But Barrie Humor Is Lacking

William De Mille’s production
“WHAT EVERY WOMAN KNOWS”
with Conrad Nagel and Lois Wilson
Paramount

DIRECTOR ..................... William De Mille
AUTHOR ....................... Sir James M. Barrie
SCENARIO BY ................ Olga Printzlauf
CAMERAMAN ................... Guy Wilky

AS A WHOLE.......Good production given to Barrie play, but it doesn’t register entertainment in screen form

STORY............Often dull without original dialogue even though the author is quoted in sub-titles

DIRECTION........Depends too often on Barrie quotations for his humor; otherwise satisfactory

PHOTOGRAPHY ..................All right

LIGHTINGS.............Good; one very dark background

CAMERA WORK .................Good

PLAYERS.......Lois Wilson the better of the featured players; Conrad Nagel correctly impassive; others adequate

EXTERIORS .....................Hardly any

INTERIORS ...................Good

DETAIL .......................First rate

CHARACTER OF STORY.......Young politician gains fame through the speeches his wife writes for him and then falls in love with another

LENGTH OF PRODUCTION ........6,675 feet

Those who admire the works of Sir James M. Barrie may be satisfied with “What Every Woman Knows” as a picture, but those who are not familiar with the quaint humor of the writer probably won’t be greatly impressed with his stage play which William De Mille has picturized in excellent fashion, giving it a production artistically and technically well done. But Barrie’s own peculiar vein of humor is missed in the picture version and can’t be duplicated by pantomine.

De Mille has, in his sub-titles, quoted the author directly quite often and usually the audience approved by their audible amusement but on the whole, the idea of the politician who became famous through the speeches his wife wrote for him, seemed to be too far fetched and there isn’t enough incident to hold the attention all the time. Lois Wilson interprets pleasingly the role of the wife whose patience is apt to try that of the audience. Conrad Nagle fulfills the part of the husband in a correctly impassive manner.

The direction is very good except that it would seem William De Mille might have gotten some humor through his players. He depends almost entirely on the sub-titles. And so it often happens that between captions, “What Every Woman Knows” becomes dull and uninteresting. The production itself is all that even Barrie could ask.

Maggie Wylie’s father agrees to give John Shand three hundred dollars to help him secure an education and further his political ambitions, on condition that Maggie have the option of marrying Shand within five years. By doing this old Wylie is giving the twenty-seven year old “miss” a chance for the romance she longs for and at the same time is helping an ambitious young man. Shand agrees and within the allotted time is elected to Parliament. Maggie realizes John doesn’t love her and is willing to relieve him of his contract, but he insists that “a bargain’s a bargain,” and so they are married.

Shand becomes very popular and is promised promotion through his excellent speeches, written mostly by Maggie, though Shand takes the credit. Eventually he falls in love with Lady Sybil and although heartbroken, Maggie diplomatically arranges to allow John and Sybil to be together. Somehow John’s next speech is a failure but Maggie arrives in time with a new one. Eventually Lady Sybil tells John he bores her and she leaves. Gradually John appreciates Maggie’s true worth and there is a reconciliation.

Plenty Of Names To Attract Them

Box Office Analysis for the Exhibitor

“What Every Woman Knows” isn’t an unusual picture generally speaking, but it has bits that can be made good talking points in interesting your patrons. You have the name of the author and his name will be sure to attract those who admire his writing. You have the name of William DeMille, and if you have shown his most recent productions with success you can recall “The Prince Chap,” “Civilian Clothes,” “Mid-summer Madness” and “Conrad in Quest of his Youth.”

Those who recall Lois Wilson and Conrad Nagel in “Midsummer Madness,” may want to see them again so you can use their names. Also mention the fact that Mande Adams played the leading role in the stage play. Catchlines built around Barrie’s quaint story can be used. The Paramount press sheet contains further suggestion for exploitation.
Russell Puts Plenty Of Action Into This

William Russell in
"BARE KNUCKLES"
Fox

DIRECTOR ................. James Patrick Hogan
AUTHOR .................. A. Channing Edington
SCENARIO BY ............. James Patrick Hogan
CAMERAMAN ............... George Schneiderman

AS A WHOLE....... Just what the title implies; a story of fist fights that gives star plenty of such opportunities

STORY.......Given a good production, especially latter reels are very good

DIRECTION.......Gets good punch out of last two reels; good Northern atmosphere

PHOTOGRAPHY ............... Good
LIGHTINGS .................. All right
CAMERA WORK ............. Snow storm stuff good
STAR.......Lots of chances to show how he can fight

in this

SUPPORT ..................... Satisfactory
EXTERIORS .................. Pretty snow scenes
INTERIORS ................. Adequate
DETAIL ...................... Sufficient

CHARACTER OF STORY....... Construction builder employs man known as "The Brute," to force job to finish at appointed time

LENGTH OF PRODUCTION ........ 3,861 feet

If you're looking for a good "scrappy" picture, you can be sure you're getting one if you book "Bare Knuckles," William Russell's latest Fox picture. It's full of regular "knock 'em dead" fist fights with the star doing to knocking. Russell has all the chance in the world in this one to show how he can fight and he makes good use of every opportunity. The first reel or so is a trifle slow but once they get into the story and have the characters planted, it doesn't take long to get it going. The best half of the picture is the last half. The atmosphere is Northern and there are many fine snow scenes with much of the action taking place in the snow. There's one very fine fight scene taking place on the roof of a small shack with the star and his antagonist jumping off the building to finish their fight.

There's a man named Benham, who is trying to tie up the work on a dam, the construction of which is to be completed at a certain time. Somehow or other they don't make his purpose very clear, but it suffices that he's the cause of all the fight in the picture, and so he's a necessary character. There ought to be at least one shot of the dam prior to the closing scene, since it is the cause of all the controversy. They refer to it so frequently in the titles that it would be well to show one view of it. A good feature of the picture is that the director hasn't wasted any time with unnecessary close-ups.

Tim McGuire, noted for the force of his fist, is secured by Metcalfe to rush a construction job on a dam, to completion at a certain time. Benham and his partner, Haines, try in every way to block Tim in his efforts. But Tim's fists keep things going until finally Benham and Haines hit upon a final desperate idea which they carry out, almost successfully. They attack Tim, bind and gag him, and leave him near the store-house in which they place a fuse.

Fern, a sort of adopted sister of Tim's, arrives in time to save him, just as the building blows up. In the meantime Haines has taken Metcalfe's daughter Lorraine, to a deserted shack. Tim follows Haines and finds him attacking Lorraine. Haines shoots Tim in the arm but with the other good arm, Tim fights Haines and finally drives him out of the cabin. The dam is completed on time and Tim wins Lorraine.

Will Be Sure To Satisfy Those Who Like The Star

Box Office Analysis for the Exhibitor

This is a good lively story and if your folks like William Russell they'll surely like his latest, "Bare Knuckles." You can talk about the snow scenes and the action taking place in the North. Promise them enough good fights to satisfy. They'll probably like the romance running through it, although it isn't given so much prominence. It's more of a man's picture so appeal to the male element of your patrons, especially.

Mary Thurman plays the heroine. If your folks know her you might mention her name. Make the most noise about the fights in the picture and use lines such as: "He was called 'The Brute,' but he had brutes to deal with. But see how he won his way into the heart of the woman he loved in 'Bare Knuckles,' William Russell's latest Fox picture playing at the blank theater."
Direction And Poor Acting Handicap Rather Good Story Material

“BARS OF IRON”
Stoll Film—Pathe
DICTOR .................. F. Martin Thornton
AUTHOR .................. Ethel M. Dell
SCENARIO BY ................. F. Martin Thornton
CAMERAMAN ................ Not credited
AS A WHOLE............ Rather good story material handicapped by direction and poor acting
STORY.............. Hasn't been made the most of; continuity isn't good and too much has been made of minor details
DIRECTION........... Could be much better; has secured good locations, the picture's best feature
PHOTOGRAPHY ................. All right
LIGHTINGS............. Fair; sometimes glaring on players' face
CAMERA WORK .................. Good
PLAYERS.......... Madge White does the best work;
Roland Myles, hero, overacts most of the time
EXTERIORS .......... Many very pretty shots
INTERIORS ................. Adequate
DETAIL ......................... Fair
CHARACTER OF STORY..... Son of English aristocrat fights to marry governess and then learns it was her husband he had killed sometime before.
LENGTH OF PRODUCTION ........ 5,100 feet

There's a pretty good story for the screen in Ethel M. Dell's "Bars of Iron" which, although it isn't startlingly original, contains the sort of material that can be developed into a good picture. Stoll's production of it will probably get by for it manages to hold the attention all the way, but it might have been a much better picture than it is.

The locations secured are a feature of the picture and consist of many pretty shots of English country estates, the hunt, and other good exteriors. They have been selected with evident care and form a background always pleasing to look at. Madge White, the heroine of the story, has a pleasing personality and her performance dominates the production. Roland Myes, hero, is guilty of overacting most of the time. When he is in repose he is rather pleasing, but in emotional sequences, he is unconvincing and relies too much on physical action to register various emotions. Close-ups of him "acting" can be eliminated, or at least the majority of them. This would help.

The director has given too much attention to minor details, such as the hero's devotion to a little girl who breaks her leg. One expects this to have something to do with the actual plot, but it doesn't and only causes the action to drag.

Piers Eversham, heir to the estate and title, falls in love with Alice Denys, a governess. Col. Eversham refuses to give his consent to a marriage. Alice refuses to marry Piers because of his father's objection, but relents when the dying father makes her promise she will marry his son.

Sometime before his marriage Piers had been forced into a fight with a sheep-ranger in Australia and had killed him. It is shortly after his marriage that he discovers a picture of his victim in Alice's picture album. He learns that the man was Alice's husband who "was a drunkard, but otherwise treated her all right." Dixon, a fellow who had seen the brawl in which Piers killed the man, appears and Alice overhears the story of how Piers killed her husband. She refuses to forgive him and he prepares to go away. Later Dixon explains how he had a grievance against Alice's husband and had poured poison in his drink and it was the poison that killed him, not Piers' blow. Follows the reconciliation.

Use Catchlines. Don't Make Promises

Box Office Analysis for the Exhibitor

American audiences are probably finding a pleasing variety in the locations found in the Stoll pictures. They are usually very picturesque and more than often are no small feature of the picture. If you have been playing their product so far and been giving satisfaction, you can book "Bars of Iron" and most likely satisfy them. It's of the average program calibre and you can announce the title and play it up with catchlines. It isn't particularly applicable, but can be worked with lines such as "When he had finally won the girl and could marry her he was confronted with 'Bars of Iron.' How did he escape them?"

There are no players names to work with so confine your announcement to the story. If the author is known you might use her name. Another line which could be used is: "Suppose you were married to a woman whose husband you had killed. Would you expect her to forgive you when she learned the truth? See 'Bars of Iron' for the answer. It's Stoll's latest picture.
Considerable Action And Suitable Story For Star

Gladys Walton in
"ALL DOLLED UP"
Universal

DIRECTOR .................. Rollin Sturges
AUTHOR ........................ John Colton
SCENARIO BY ................ A. P. Younger
CAMERAMAN ................... Alfred Gosden

AS A WHOLE...... Rather interesting story given
some clever twists and is a good vehicle for star

STORY ...... Well developed and contains many surprises; will surely please those who like Miss Walton

DIRECTION ...... All right; works up to good climax but it’s a bit exaggerated

PHOTOGRAPHY ............... Satisfactory
LIGHTINGS .......................... Good
CAMERA WORK ................. Average

STAR ........... Seems to have enjoyed working in this

SUPPORT ......... Quite suitable
EXTERIORS ....................... Adequate
INTERIORS ......................... Good

DETAIL ......... Good
CHARACTER OF STORY ...... Shop girl save rich woman’s necklace from thief, thereby winning the romance she craves

LENGTH OF PRODUCTION ...... 4,789 feet

Gladys Walton’s latest picture for Universal is an interesting bit of entertainment if you’re willing to overlook its implausibilities and most folks will, because it is well developed and proves a first rate vehicle for the star. Of course it’s not an unusual picture and didn’t cost a great many dollars to make, but it is a thoroughly good program offering that keeps moving to the end when the grand climax is reached. They exaggerate the latter to some extent but it doesn’t matter very much.

There are some clever twists to the story which make the romance end of it fairly original. It doesn’t matter very much that the ending is a bit obvious, since you’re left off the track several times before it turns out as you expected. Gladys Walton proves she can fight as well as “play” demure, and she is given two good opportunities to show what she can do. Her second chance is rather strenuous and some of the censors may object to its being carried so far.

Maggie Quick, is a cash girl in a department store, annoyed by the usual type of floorwalker whom she “beats up,” when he visits her boarding house uninvited. One day Maggie saves the pearls of a wealthy Miss Bundy from a thief, for which she is rewarded by a check for $100 from the firm. Maggie gets “All Dressed Up,” and when the floorwalker follows her, Jim Johnson asks her into his automobile to escape her admirer. Jim is Maggie’s idea of a sweet-heart, and so she agrees to meet him later. Jim later confesses that he is only a chauffeur.

It happens that Jim is chauffeur for Miss Bundy who is engaged to marry an opera singer. The editor of “Tales of the Town” learns that the singer is merely marrying Miss Bundy for her money and realizing that the singer has a family, he suggests an easier way than bigamy, and so they plan to place Miss Bundy in a compromising position by inviting her to a notorious place and blackmailing her to keep it out of the papers. But Miss Bundy is informed of the singer’s latest plan by a jealous admirer so she sends her hope chest full of clothes to Maggie. In the pocket of a coat given to Maggie, is the name of the place to which Miss Bundy was to have gone. Jim does not know Maggie’s name or address and when she faints he takes her to the notorious place where she has to fight for her life. Later Miss Bundy adopts Maggie and Jim.
Should Satisfy For It's A First Rate Program Picture
Box Office Analysis for the Exhibitor

Gladys Walton in
"ALL DOLLED UP"
Universal

This young Universal star has been turning out uniformly good program pictures and "All Dolled Up," is another of her recent releases which should give satisfaction. Miss Walton is quite pleasing as the department store ship girl who accidently stumbles upon the romance which she has always longed for. The title doesn't give much of any idea of what to expect, but it probably has a drawing power which can be made stronger by linking it up with lines such as: "What is the first thing any girl would do if she suddenly received $100? She'd get 'All Dolled Up,' just as Gladys Walton does in her latest Universal release."

Use the star's name also and mention some of her recent pictures such as, "Risky Business" and "Rich Girl, Poor Girl." Play up the idea of the shop girl's longing for a romance and how she found one.

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"IT'S ALL WRONG" SAYS HODKINSON

Probably few addresses of greater importance to the industry as a whole have been delivered of late than that of W. W. Hodkinson, before the M. P. D. A., at Hollywood, recently.

The Hodkinson address was of extreme length, but because of its importance, the greater portion is presented below.

In part Mr. Hodkinson said:

"We must either go along with the progress of the business or we must get out of the way of the brains who will come in and go along with the progress of the business, which will help its progress. I believe that the industry is at this minute facing two conditions which will make it necessary for us who wish to progress to take stock. I think that the business needs co-ordination. If it is better co-ordinated most of the problems that confront it can be handled. * * *

OPPOSED TO PRODUCERS CONTROL

"As some of you may know, I am frequently on record as opposed to producers' control of this industry. I don't know whether you know that I am on record to that effect. I don't know whether you know what I mean by that. I don't know whether you think that I mean anything by it, but I assure you that I do. I will endeavor to make clear just what I do mean by it and just what the great fundamental fault in this business is, and unless it is cured it will make you and me and every individual in this industry who wants to go along on the basis of individual merit incapable of utilizing our strength to get out of a situation which, unchecked, may some day destroy us.

"I believe the theory of the producer of a motion picture having the power to control the marketing of that picture is wrong. I do not say this because I want to be a middle man who gets in between a producer of a picture and gets a commission or a percentage that belongs to the producer, because I helped pass his pictures to the exhibitor. That isn't primarily the thing I am after. It is necessary to do that to get money to support the organization machinery necessary to properly co-ordinate these two functions of production and exhibition; and if you put this distribution channel into the hands of either, you create, as far as I am able to see, an abnormal and impossible condition.

"Now, let me illustrate more clearly just what I mean by that. You know we have today some fifteen national distributing organizations. Almost without exception, the distributing companies are adjuncts of producing companies.

"We hear about the great waste in the studios—and I presume there is great waste in the studios—but I want to tell you some waste that probably you do not know about.

ONLY TAKING HALF OF REVENUE FROM PUBLIC

"Through being improperly co-ordinated, this business is only taking one-half of the revenue from the public every year that it could take. Through being improperly co-ordinated the producers are producing twice as many pictures today as is necessary to fill all of the theaters in the United States.

"I can tell you how many millions are wasted there. Worse than that—or because of the first condition or a lack of patronage from the public—an excess of production of mediocre quality, inferior quality, are put out and only partially digested. And they are put out arbitrarily because they have to have a certain amount of product to run the machines of distribution which they happen to have.

"Half of the money being spent in the production of motion pictures today is wasted, because half of the number of pictures would get the same revenue from the public, and in a reasonable time double that revenue. * * *

"Did you ever stop to think what it means to have fifteen organizations of salesmen running around the country each trying to undo the work of the other fourteen all of the time? That is what is happening in this business.

"Did you ever stop to think how far this business can progress when we have to create tremendous machines with all of the politics that goes with them because we have to meet release date, and it takes a certain number of pictures to keep one of these machines going? That is, it takes a certain amount of product out of a production machine to keep a distributing machine going. There is room for lots of thought on this matter. I have given it a great deal of thought.

"If what I say is true, then we are beating ourselves out of half of the revenue that this business might have from the public if we knew what we were doing and if that is true it is quite a startling fact. If it is true that the industry has been producing twice as many pictures as it needs to get the present revenue to support the theaters, on the present basis of revenue, and to keep the same revenue at least immediately coming from the exhibitor and from the public, is a startling fact.

STARTLING IF TRUE

"If we are spending twenty million dollars a year to support these distributing machines when you could do the job much better with ten or less—that is startling if it is true.

"If the total sum spent in production and running these machines is greater than is taken out of the exhibitor—that is another thing that is startling if it is true; and I believe it is true.

"If these uneconomic conditions exist, they exist for one reason: the desire of each person in the business to play his own game, regardless of what happens to the business as a whole. This is a business, gentlemen, where people have been taking out, taking out, and nobody has been putting in; and we have got to the same stage we would get to if we did the same thing with grain. When we exhaust it we have to plant before we get another crop.

"I believe we are at the stage where we have to do some planting—more intelligent planting.
"You can't think of all of these things gentlemen, while you are busy producing the picture. It has got to begin at the top, and there must be some architects and planners who will formulate some plan for curing these conditions—and then cure them.

"Producer-control, I think, is a vicious thing. It puts the producer in an impossible position. If I thought it could be done, I would be a producer with a production organization and a distributing organization as well. I don't think it can be done. I don't think I can do it. I knew all these other executives that are trying to do it; I know them quite well. I don't see any of them that I think can do it. For the simple reason that when we get the balance of power by which we can force a thing which we happen to make into a market, whether it is fit or not, how are we going to be guided as to whether we are progressing or whether we are slipping.

**DISTRIBUTORS WON'T CO-OPERATE**

"Why do not these producers who are requested to put out so many pictures that they have to make them poorly in many instances to meet release dates, and who have to have their men travelling on the same train with some other men to sell products, or going into unsell the product the other fellow has sold,—why don't they cut down their product and why don't they consolidate their distribution? It is because they don't trust the others. It is because no producer would want to put his product through another producer's machine. He would rather carry along some organizations which he calls assets when they are liabilities; and the longer he carries them, and the greater liabilities they are, the less anxious he is to go to the banker and tell him that is the condition.

"So much for the production part of it with the producer-control.

"We have the exhibitor on the other side who feels that under this producer-control, he is charged all the producer can get out of him regardless of whether it is right or not. Without saying whether the exhibitor pays too much or too little, the undignified conditions gentlemen, on which motion pictures are sold is a disgrace to this business. The way they start out and ask $5,000 and take $250—it doesn't build any confidence; it doesn't injure any respect in the mind of the exhibitor or the men who work selling the pictures.

"We have got to have more scientific and better ways of determining values. It is possible to determine the value of pictures. Some years ago all pictures were ten cents a foot, and I went into New York and submitted a proposition to change them. I knew when I was trying to buy a producer's picture as cheaply as I could, that when he sold them to me he was trying to make them as cheaply as he could to get the margin of profit out of them. But that was regarded as foolish then, as maybe it is foolish today. When I say we should get some better means of selling the pictures that exists at present.

"But when I devised a percentage system whereby a producer owned his own product and had a live interest in it, progress began from that time on because the producer had a stake, he had an incentive.

**CIVIL WAR ON**

"The exhibitor today has no confidence in the people who supply him with films. He organizes, buys all the theaters in the town and tells you what he will give you. It is civil war. It is, as I say now, a condition where Mr. Cohen is telling you that Mr. Brady, the Representative of the National Association, who, because he is a fine speech maker, is telling the exhibitors that things are alright.

"They are all right, I presume, as far as Mr. Brady knows. He is telling them they are all right and the exhibitors is retorting by saying: 'We dealt with your National Association and you went back on your agreement; you broke your promises.'

"Gentlemen, do you think that a great, big, dignified—what should be a dignified industry like this, which gives us such a field for talent and brains is going to go along standing all of this mistreatment? It is not.

"It is either going to cave in and close up or it is going to get some hands that will run it properly."

"I walked away from the biggest thing in this business and staked my personal fortune, every dollar of it, three years ago, that this condition would whip itself—and it is doing it very properly and very promptly at present.

"Here is my big job today: I am trying to help some worthy elements on either side of this proposition to co-ordinate and function, and if we can help the rest to see the same thing and guide them and shape them—fine!

**NO PATENT ON ANYTHING**

"There is no patent on anything that I think. I am telling you what I found in a book brought out in 1917 when I said: 'What shall we do with the motion picture industry?' and told of this civil war that is happening now between Mr. Brady and Mr. Cohen, I showed it must lead inevitably to that.

"It is very hard to want to do things for an industry, for a lot of people in that industry, and to be misunderstood. It you gentlemen here are producers I am not interested in getting in between you and your market after a commission. I am interested in getting you that hundred percent increase in revenue you are missing now, and getting mine out of that. I don't want any of your commissions.

"It is a fine theory that these things are all wrong, but what are you going to do to better them? I have a mechanism that can be used with the exhibitor on one hand—because I don't put myself in a relationship with a producer where I have to be dishonest with the exhibitor—and furthermore, I want to put myself in a relationship with the exhibitors where I can be honest and fair with the producer who deals with me.

"If that doesn't solve the thing as far as we are must come into the industry, then I will say that I have wasted thirteen years in which I have studied this thing as carefully as any student ever studied an engineering problem. I have wasted those years and will take off my coat and go to work for the fellow who has the plan that will straighten this thing out."
Some Short Reels

"Modern Aspects of Japan"—Burton Holmes-Paramount

Type of production........................................1 reel travelogue

This reel acquires most of its interest from the unexpected evidences that it brings out of accidental civilization in the far East. The first views are of the city of Yokahama, starting out with a shot of the harbor from the veranda of the large European hotel. Several shots of the hotel are enough to convince the spectator that it is as modern and luxurious as any in the western hemisphere. Steamer day at the piers is shown next, and then follow a number of views from the train en route to Tokyo. Arriving at that city, the spectator is shown another immense hotel, the famous Bridge of Japan, in the heart of the city, and a thoroughly western department store, with beautiful roof garden on its top. Various shots about the city, a seaside resort, and some particularly beautiful lakes in the vicinity of the town, complete the reel. It is fully up to the standard of this series.

Paramount Magazine—Famous Players

There are only two subjects in this issue, and neither one is of sufficient importance or interest to make the reel more than a very mediocre one. First come some views of a meeting of the Independent Artists' Association, showing them planning and executing the poster for their annual party. Several more or less prominent artists are introduced, and are shown drawing and sketching. Shots of some weird futuristic works of art are slightly amusing. The last half of the reel is an animated cartoon that isn't very funny, nor very well animated. It's very jerky and the idea lacks the humor of the usual subject of this kind.

"The Heart of Arizona"—Universal

Type of production........................................2 reel western

About the only thing worthy of note in this one is the star, Eileen Sedgwick. The story is a highly improbable version of a standard western theme, where the foreman of the girl's ranch is much too deep dyed a villain, and the hero makes much too opportune appearances. He is always on the spot where anything starts, and it will be hard to make even the greatest western fans swallow all of it. Miss Sedgwick is very attractive to look at and her vivaciousness and pleasing personality help it out a lot. There is some humor in the scenes where all the neighboring ranchers come courting the heroine, but the excitement is very mild and the action so stereotyped that the conclusion is evident in the first few feet. At best it is only a fair offering.

"The Brand of Hate"—Universal

Type of production............................................2 reel western

Jack Perrin is the star of this number. It is a very wild and woolly one, and should make good entertainment for ardent western fans, although the stuff may be considered too much hokum by those less strong for heavy shooting. Perrin does some furious raiding, puts up fast fist fights, and keeps the action on the high point. He'd register better in the cowboy part, however, if he'd allow himself to be a bit more civilized. The story of this one makes good western material. There is a gang of night riders who are terrorizing the neighborhood, burning and pillaging, in spite of all efforts of the old sheriff. The gang captures the sheriff's daughter and she is saved by the hero, after a desperate fight in a burning shack. There are several good thrills furnished by falls from horses, over cliffs, and the story is clearly and completely told.

"The Cactus Kid"—Universal

Type of production.............................................2 reel western

This one stars Ed (Hoot) Gibson, and if he is popular with your patrons they will surely like this. It is a good western, whether Hoot is a favorite or not. He has plenty of chance to ride, and scrap and smile, and does the same in the light western fans. Hoot rescues her in a thrilling fight on top of an oil derrick. It looks real and furnishes a lot of excitement. A very pretty girl plays opposite the star, and adds considerable to the entertainment. It runs off snappily, and you should have no trouble in pleasing them with it if they like westerns at all.

"South Sea Magic"—Educational

Type of production............................................1 reel travelogue

This is one of what is known as the "World Wandering Series," and this time the wandering is done on the island of Samoa. It is a mighty good travel reel, with scarcely any of the footage uninteresting. It starts off with some fine shots of a remarkable coast line, with the breakers running high, affording some unusual sea views. Then the natives are shown making canoes, racing in canoes and fishing for sharks. The last is a particularly interesting subject, the pictures being taken from the boat in which the natives catch the huge fish by lassoing them over the side. They bring the sharks ashore and then they are shown preparing the big feast, to which the whole tribe is invited, and assembled before the camera. The making of Popoi, the native doll, is shown in detail, and it is also an interesting bit. It would be hard to find a more satisfactory travel picture or one whose appeal is more certain.

"Hubby Behave"—Educational

Type of production............................................1 reel comedy

This is one of the Vanity brand comedies, with Irene Dalton and Earl Rodney as its featured performers. It has a jazzy sort of humor that will go well with those who don't demand much subtlety to make them laugh, but it's shy on genuine comedy. Rodney may be remembered from his past appearances in Christie comedies, and his work is just the same in this one. Irene Dalton is rather pretty and just about the average comedy leading lady. The story of this one isn't new. It's about a young husband and his efforts to get out at night with his boys. He finally gets out through a plot by his friends and then gets arrested and found out. There are two or three situations which will probably get laughs anywhere, but the most of it is ordinary hokum that has been over worked. The fact that it is short may make it acceptable on a strong program.

"Caught In The Rapids"—Pathe

Type of production............................................2 reel western

This is classified as a western because it is of that general type although the scene is actually laid in the Canadian for exter. It is an Edgar Jones production of a Holman Day story, with Jones playing the leading part. There isn't enough sustained action to make really good entertainment of the picture. The story is rather a dull one, with only two real high lights in it, the best of which is a thrill provided by the rescue of the heroine from the rapids. Edna May Sperl plays opposite Jones and neither one of them is above the average. The story is of a lumber jack whose love for a girl is apparently returned until she meets a young boy from the city with whom she falls really in love. After saving her life, the lumber jack generously gives her up to the boy. It can't prove better than a fair offering in any house.
Short Reels

"Paint And Powder"—Pathé

Type of production...............................................1 reel comedy

This is a Vanity fair number, featuring Eddie Boland and the Girls. It has a funny idea and there are more laughs in the business than have been found in most of the previous offerings of this series. The Girls have opportunities galore to display themselves, as the action is laid in a beauty parlor. Boland puts over his stuff pretty well, and there are some new gags which are good laugh getters. Boland suddenly finds himself the proprietor of a beauty parlor, and he loses no time in getting busy around the shop. Most of the comedy comes from the treatments given to various seekers after beauty. You should be able to satisfy almost any audience with this reel.

"The Tempest"—Pathé

Type of production...............................................2 reel melodrama

This short feature stars Tom Sanichi. There are several points which raise it above the average two reel picture, in spite of the identical settings. Their mode of living and habits of birds are not as familiar as those of dolphinfish, but there are some fine scenic effects. The remaining good point is the photography, which is generally fine. Altogether it should be a highly satisfactory offering for anyone is the real audience. Sanichi is a wandering seaman who is shanghaied by a villainous captain. He tries to protect a boy aboard ship who has also been shanghaied. Swept overboard in a storm, Sanichi is washed ashore at a lighthouse. Then there's a love story between him and the lighthouse keeper's daughter.

Pathé Review—No. 94

Type of production...............................................1 reel magazine

This issue starts off with some colored shots of a lot of different species of goldfish. The tinting is well done, but aside from that the subject is not particularly interesting. The next subject is titled "Fancy Mud." It shows the process by which the Japanese make the mud tiles for their roofs, from ordinary clay. It is the longest bit in the reel, and just fairly interesting. Next comes a slow motion bit, showing a flock of barynayid bowlus in locomotion before the camera. Rather amusing. The next part will give the housewives a lesson in pie baking, by Mrs. Mary A. Wilson, former chef to the Queen Victoria, makes and bakes the pie in full view, and also gives her recipe for its manufacture. The last subject is another colored bit, "The Valley of Memories," and is not only beautiful, but interesting, in that it shows the valley of the Meuse River in France, before the war. It's an average reel except for the last subject, which is very good.

"Bali, the Unknown" or the "Ape Man Island"—Prisma

Type of production...............................................4 reel colored scenic

These are said to be the first pictures taken on the Island of Bali, a small island in the South Seas, which the titles claim is practically unknown. At any rate its inhabitants are primitive rather than savage, and have reached a stage of civilization which would indicate that they must have had some communication with the civilized. The mode of living and habits of the race have been interestingly recorded by Harold H. Horton, traveler and explorer. He has secured four very pretty views, and the beauty of which have been enhanced by the Prisma color process. There isn't a sufficient reason for the subsidiary title inasmuch as there is no specializing in apes, and the only "Ape Man" shown is an old native hunter, but since given but one short space on the film. The picture is on the Capitol program this week and seemed to please the Sunday matinee audience especially well.

"The Kid's Pal"—Century—Universal

Type of production...............................................2 reel comedy

This comedy containing a lot of slapstick of regulation variety, and it is amusingly well managed, with no unnoticeable on account of the work of a remarkably trained dog, who is the real featured performer. The dog is probably the best performing animal that has ever been seen in pictures, and he makes the picture haguely entertaining. While it will go especially well with children, it will also be mighty interesting entertainment for nearly everyone. The dog goes about his work with a lot of pop, and apparently enjoys everything he does. He sees a table, fries an egg, warms up the baby's milk, and then serves the kid's meal. This is only one of a long list of stunts that the animal puts over, and which are sure fire stuff. It should be a very attractive number for any kind of a house.

"The Gun Runners"—C. B. C. Film Sales Corp.

Type of production...............................................2 reel western

This short feature is one of the Star Ranch brand, and has for its featured performers, C. Edward Hatton and Frances Parks. It's a typical western story, with much originality, but it's the type they want where westerns are popular. The suspense is held all the way and there is considerable excitement throughout all of it, after a slow start. Hatton is a good cowboy hero and the girl looks real pretty. The story is of a Texas Ranger who is sent to round up a bunch of gun runners. He conceals his identity and captures one of the gang. With the villains he mingles with the gang and then is himself captured, when they discover his identity. He is saved from death by the rangey and after a fast ride by the girl. It's well enough acted and will get over all right with western fans.

Kinetoscopes—"Trip of the U. S. S. Idaho"—Kinetoscope

Type of production...............................................1 reel pictorial magazine

The cameraman has taken a trip aboard the Idaho, to Brazil for this reel, and has photographed every event of importance that took place aboard ship. It is the story of a man of war that was carrying the Brazilian President, Dr. Pessoa, back to his native land. All of the shots are interesting, and splendidly photographed. First comes a view of the big ship steamboat the Brooklyn going out of New York harbor, then a shot of the officers, and shots of all portions of the boat. The Marines are seen at abandon ship drill, and there is an inspection of the entire crew by Dr. Pessoa and the ship's commander. The ship's big canvas swimming pool with members of the crew being duxed and generally rough-housed, makes a humorous bit. The end of the reel shows the arrival of the vessel at Rio de Janeiro, and the reception by some of the Brazilian fleet. It's a first rate reel for any program.

Charles Urban’s "Movie Chats"—22nd series—Kinetoscope

Type of production...............................................1 reel magazine

This issue starts off in England, Enroute to Bristol, the cameraman stops off at the town of Clifton, and the first subject is made up of views of that place, showing a big bridge that spans the Avon River, many of the public buildings, the art gallery, and a number of shots of the animals in the Clifton zoo. This latter part shows some little known animals from all parts of the world, and is an interesting bit. The next subject shows a good bit of the salmon fishing industry in British Columbia. The huge nets full of fish are loaded aboard ship and taken the cannery, and the whole process of cleaning, cutting and canning the salmon is shown. This also is an interesting bit of footage. The remaining footage of the reel is devoted to Blackpool which is described as the "Coney Island of England. Nothing especially good about this part, but the reel as a whole should be very satisfactory.

Kinetoscope—"Rio de Janiero, Capitol of Brazil"—Kinetoscope

Type of production...............................................1 reel travelogue

In this one the spectator takes a sight seeing trip around the city of Rio de Janiero, in company with a half dozen U. S. Marines. About every point of interest is visited, but there isn't anything unusual or particularly interesting about any of the shots. Starting off, is made up the "Broadway of Rio" through the older parts of town, and through the residential district where many fine homes are seen. The last subject shows some neat buildings, views of the parks and palmetted drives are shown, and the end cuts with a panoramic view of the harbor. A fair travel reel.
Joe Horwitz Productions
Formerly of Detroit, Mich.

ANNOUNCES
His First Picture For
National Distribution

“Dollars and Destiny”

Starring

Paul Cappalleni
AND A CELEBRATED STAR CAST

The Greatest Picture Since “MICKEY”

There is a Horse Race scene that has never been done. Full of thrills, with a big surprise finish. You know what Mr. Horwitz did with “Mickey”. There has never been anything like this new production

“DOLLARS and DESTINY”
CAN BE SEEN
ANY DAY BY APPOINTMENT

Nothing But High Grade Productions Will Be Released

Don’t Wait—But Cash In Immediately on the Greatest Picture Ever Made

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Record Offering to the Territorial Distributor
Big Profits For The Exhibitor

3 of our BIG BETS

HUGH DIERKER'S
MODERN MIRACLE

"WHEN
DAWN
CAME"

A PICTURE REVELATION

Successor to "WHEN BEARCAT WENT DRY"

DIANE
OF STAR
HOLLOW

Cissy Fitzgerald

"The Girl With the Wink"
The Comedy Star of Stars
IN HER OWN SERIES OF
2 REEL COMEDIES DE LUXE
THEY'RE DIFFERENT

Booked to Open New York at the Capitol

Producers Security Corporation

516 Fifth Avenue

New York
Efficiency


But the efficiency expert wasn't so efficient. Overlooked one thing: white and yellow look alike. Under the Cooper-Hewitt's. Yea; bo; efficiency.

THAT NAKED DINNER

Q U O T A T I O N S

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CHRISTIE COMEDIES

One reason for "The Reckless Sex," Al Christie's new two-reeler distributed through Educational exchanges.—Adv.

Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Altoona, Pa.—"If you fail to read these advertisements of Altoona's live merchants, you will pay the 'Penalty' of missing some real bargains."

This slogan, in large type, was printed across two pages of the Tribune, on Feb. 7 and 9 the first and last day of the showing of "The Penalty" at the Strand. The double-page truck was occupied with advertisements from a dozen of Altoona's most prominent merchants, with the Strand's ad in the middle. The ad for "The Penalty" varied on the two days, while most of the merchants ads remained the same.

Winnipeg.—One of the exploitation stunts conceived by Ted Hardcastle, manager of Associated Producers, exchange, and the Rialto management, for the opening of the theater with "The Last of the Mohicans," was the giving of a special performance for 2,000 Boy Scouts, in conjunction with the Free Press, leading newspaper of Winnipeg. The Rialto management was especially proud of this stunt because they established a precedent by breaking into the front page of the newspapers. Other special exploitation was the giving of a Saturday morning matinee to the children of Winnipeg at reduced admission prices.

Hart With Peerless

San Francisco — J. H. ("Doc") Hart, for six months manager for the M. P. T. O. A., Northern California Division, has resigned to manage the San Francisco office of Peerless Film Service.

New Theaters

(Special to WID'S DAILY)

Alron, O.—The Commodore Perry Hotel Co., will build an eight story hotel and theater at Market and Prospect Sts. It will cost $3,000,000.

Amarillo, Tex.—Amarillo, Tex.—The Fair theater will be ready about April 1. It is owned by J. L. Levy and A. S. Davis. Carl Sullivan will be house manager.

Belton, Tex.—Belton, Tex.—John A. Cole, Jr., has declared his intention of building a new theater here.

Corsicana, Tex.—Corsicana, Tex.—The Palace, owned and operated by Southern Enterprises of Dallas, was opened here last week. Will E. Cox is local manager.

Eldorado, Ark.—Eldorado, Ark.—C. W. Batells of Sherman is renovating a building here into a theater to seat 500. Batells operates the King and the Queen in Sherman, the Ace at Whitewright (Tex.), and the Joker here.

Charleston, W. Va.—Charleston, W. Va.—T. L. Kearse will build a $500,000 theater at Summers and State St. The structure will be in four stories.

Farrell, Pa.—Farrell, Pa.—Herman Stahl's new $250,000 theater is almost completed. The opening is tentatively set for a few weeks.

Girard, Pa.—Girard, Pa.—The new Liberty, which seats 400, will be opened in the next month. Mr. Wright is the owner.

Killesen, Tex.—Killesen, Tex.—This town is to have another picture theater. It is not definitely known who will build it.

On Broadway

Broadhurst—"Over the Hill."

Broady — Charles Chaplin Kid.

Brooklyn Strand—Charles The Old Swimmer's Hole.

Capitol—"Lying Lips."

Criterion—Marion Davies in "Treasure."

44th St.—"Way Down East."

Loew's, New York—Today Chaplin in "The Kid."

Tuesday—Same as above.

Wednesday—"Gods Mere."

Thursday—"What Woman Do."

Friday—"The Great Lover."

Carey in "If Only Jim."

Saturday—Conway Tearly in "Cleety Snobs."

Sunday—Not yet determined.

Lyric—"The Four Horsemen of the Apocalypse."

Rialto—Douglas MacLean in "Six."  

Rivoli—Mae Murray in "The Lily."

Strand—Douglas Fairbanks in "The Kid."  

Next Week

Broadhurst—"Over the Hill."

Broady—Not yet determined.

Brooklyn Strand—Kathrin Donald in "My Lady's Lie."

"Love, Honor and Obedience."

Capitol—"A Tale of Two Cities" (tentative attraction).

Criterion—"The Faith Healer."

44th St.—"Way Down East."

Lyric—"The Four Horsemen of the Apocalypse."

Rialto—J. W. Proctor's "I'm Just a Tomboy."

Rivoli—"Beau Revel."

Selwyn—"A Connecticut Yankee."  

Strand—Katherine MacDeep in "My Lady's Last ditch."  

Officers Elected

Baltimore, Md.—The officers were elected at a meeting of the Greater Baltimovers Company, Inc.: Jacob Zdenek, G. A. Finch, vice-president; Charles Nolte, treasurer; and Reathman, secretary.

The poster is seen first, it is a RITCHIE poster which the playphotol is seen a RITCHIE LITHO. CORP.

406 W. 31st St. N.Y. Phone Chelsea 125-46
Efficiency

(Continued from Page 1)

It. Because Nat'l Assassination gets nowhere. Too much goin'. Over nothing. So the P. A. boys have the chance. o it.

STARTIN' SOMETHING


important. Just the same. We'll either fix our fences. Or do it for us. Who? The Bowly's. And Crafts. And hundred hefty birds scattered over this country.

ill Brady's on his way home. Good thing. California ex-
sers walked out on him. No disrespect. Just showed what meant. Maybe the atmosphere will clear up. After his 1. Time for it. Otherwise there'll be a party. And it be sweet. And pretty. Either. Nary a sweet.

THE MAD, MAD WAGS

but in Hollywood. Where they think they're funny. Says "Seen the Four Horsemen?" "No," replies the wag, "I like those Westerns."

that's why we get some poor comedies. On the reels.

TITLES AND—

titles galore. In "Witching Hour." At Rialto. Then just different Ray's "Old Swimmin' Hole" at Strand. No titles. just darned few. And they not like regular titles. Always one other form.

—critics—I mean critics—liked the title-less feature. Some. Considerin' some bad titles we've had don't blame 'em. there are titles. And titles. Take Johnny Emerson-Anita f'r instance. Imagine a Connie comedy without 'em? . It hurts. And Rupert Hughes. And some others.

by the by-by: Some hard boileds say Taylor's "Witching wasn't as good as George Irving's. Made some years ago Top" Sherrill. W'atta be think of that?

—KICKS

Albany. Hot times. Possible censorship. Kicks of up-
politicians. Against titles particularly. Say some are ruff. Excite interest. And picture doesn't live to it. Just thing to get 'em in." True-o. Couple producers like this.

Sit up all night picking titles. Regardless of whether at they belong. F'r instance. Down in Atlanta. Few-
hs ago. Redstreamer across front of house. "Wild West-
ed like general store. At Painted Post. Thirty years ago.


And not so simple.

Let's have some titles. That mean something.

ANOTHER STAR-LESS ONE

tories.

We're learnin'.

DANNY.

LOIS WEBER

announces

that she will continue to

Produce Independently

in Her Own Studio

CURRENT RELEASES—

Distributed by Paramount

"TO PLEASE ONE WOMAN"

"WHAT'S WORTH WHILE"

"WHAT DO MEN WANT"

"TOO WISE WIVES"

All Produced in My Own Studio
Quick Service
Pathe and Selznick News succeeded in bringing pictures of Harding’s inauguration at New York theatre on the night of the ceremony. The Selznick aeroplane arrived in New York from Washington ahead of the Pathé plane, but the latter’s laboratory work was faster, with the result that the pictures were distributed ahead of Selznick. The Keith houses, however, showed the Selznick reel around.

Pathe issued a partial list of the houses along Broadway that secured the film. The pictures were delivered by four messengers in taxis. The pictures reached the following houses and were signed for at the following times: Strand, 7:35; Rialto, 7:40; Capitol, 7:48; Strand, Brooklyn, 8:18; Fox’s Academy, 8:30; 77th St., 9:18; Adelphi, 9:20; Symphony, 9:22; Broadway Photoplays, 9:25; Olympia, 9:27; Yorke, 9:30; 9:30, and 9:50, and Majestic, 185th St. and St. Nicholas Ave., 10:00.

Fox on Sunday supplied local trunk lines, and was able to get in the entire Poli circuit in New England with a 400 ft. print of the inauguration. The early Saturday morning trains for Washington, Philadelphia and Boston were caught and the pictures delivered on time for Saturday matinees.

Both Fox and Kinograms made no effort to deliver the pictures through the west by aeroplane, as Pathe had arranged for.

To Shoot Scenes in England
Hugo Ballin plans a trip to England to shoot the final scenes on “Jane Eyre,” the first scenes of which were shot in San Francisco. Ballin has already started work on “Ave Maria” and will make both pictures simultaneously. Mahon Ballin will appear in both productions which will be distributed through Hodkinson.

17 Pictures Now Available
With the release of “The Outside World,” the third in the series on “The Chorus,” Reelart announces that 17 of its 36 Star Franchise pictures have been made available to exhibitors holding the franchise.

In Palm Beach (Special to WID’S DAILY)
Palm Beach, Fla.—Ivan Abramson is now here shooting exteriors for “The Mother Eternal.”

State Righter Moves (Special to WID’S DAILY)
Los Angeles—Mrs. M. A. Smith, dealer in state right production, formerly located in San Francisco, has established offices in Los Angeles.

Wants Clean Screens
(Continued from Page 1)
Corp., Pathe Exchange, Inc., Reelart Pictures Corp., Pathe Film Co., Trumbull Corp., Universal Film Manu. Co., United Pictorial and the Motion Picture Patents Co. of America, nearly all of whom are producing and distributing members of the National Association of the Motion Picture Industry, which produces approximately 90% of the motion picture production in the United States and whose productions include all those in which the great stars appear.

The following resolutions were unanimously adopted in order to put into effect a remedial plan:

RESOLVED: that the National Association of the Motion Picture Industry reaffirms its policy, as expressed in the Palimpsest, exhibition distribution and exhibition of all motion pictures which are obscene, seditious, indecent and immoral, and it forbids:

RESOLVED: that while the creators of the motion picture must in no way be hampered or prohibited from depicting honestly and clearly life as it is, to the extent that this art may not be used to an immoral end or to promote or encourage obscenity, obscenity, or in any other manner may not assist or encourage immoral or criminal practices. The said motion picture shall be held in that high plane which it has already attained, that motion pictures shall be only such as are likely to aid in maintainingunalienable rights of man, and shall be held.

(a) which emphasize and exaggerate sex appeal or depict scenes therein exploiting human beings in a cruel, degrading, or inhuman manner.

(b) which, with the consent or permission of the law, author, sponsor, or manager, include an exhibit of nudity or suggestive content.

(c) which, with the consent or permission of the law, author, sponsor, or manager, include an exhibit of obscene or indecent content.

(d) which, with the consent or permission of the law, author, sponsor, or manager, include an exhibit of violent content.

(e) which, with the consent or permission of the law, author, sponsor, or manager, include an exhibit of gratuitous violence.

(f) which, with the consent or permission of the law, author, sponsor, or manager, include an exhibit of gratuitous violence.

(g) which, with the consent or permission of the law, author, sponsor, or manager, include an exhibit of gratuitous violence.

(h) which, with the consent or permission of the law, author, sponsor, or manager, include an exhibit of gratuitous violence.

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(j) which, with the consent or permission of the law, author, sponsor, or manager, include an exhibit of gratuitous violence.

(k) which, with the consent or permission of the law, author, sponsor, or manager, include an exhibit of gratuitous violence.

(continued on next page)
new Dwan Unit

Said to WID'S DAILY

Greene Back—Greene of the Walgreen Corp. returned to New York from the Federated held on the coast recently.

B. C. Buys French Films—French rights for four French films, have been secured by the C. Film Sales Corp. The first is "The Nightingale of Paris," pictures are to be offered to state distributors.

No Comment from Cohen—local headquarters of the M. O. had not received copies of solution adopted by the Missouri of the organization yester
day. The resolution was reported St. Louis as having been sent to York and took sides with Brady censorship fight.

Sydney S. Cohen received a copy from Skouras wire asking the M. P. T. O. and the N. A. I. to get together on common de
den. Cohen had to leave for Harris yesterday but promised a report on "co-operation" when turns.

J. Parker Read Jr.'s next big Associated Producers' special production is "Find the Woman," starring Louise Grauman. 2,000 exhibitors selected this title for this big April release.—Adv.

Bill's Passage Sure

Clayton Measure Undergoes Some Amendments—Governor Confers With Leaders

Albany, N. Y.—Governor Miller will consider the appointment of one woman as a member of the commission of three which are to compose the State Board of Censorship as provided for in the bill introduced by Assemblyman Clayton.

(Continued on Page 2)

Brady Due Shortly

William A. Brady will be back in New York this week from his trans
temporal trip on behalf of the National Association.

Bill Passes Missouri Senate

Sydney S. Cohen received a wire yesterday from Charles H. Burkey, executive committee member of the Missouri M. P. T. O., informing him that the senate had passed the bill providing for the pooling of advance deposits in a trust fund. The bill is similar to that now existing in New York State.

Further Meetings

Federated Directors to Convene at Astor for One Week Beginning March 21

The board of directors of Federated Film Exchanges of America will hold a series of important conferences at the Hotel Astor for one week, beginning March 21.

The meetings will be in the nature of a continuation of the general convention held in San Francisco and Los Angeles recently. Those who will attend will be Joe Friedman of Chicago, Abe Warner of New York, J. Eugene Pearce of New Orleans and Ben Amsterdam of Philadelphia.

Eddie Bonis, sales manager for C. L. Chester Prod., Inc., returned to New York yesterday from the Federated convention in Los Angeles.

Bonis stated that although the fire at the Chester studio destroyed a considerable amount of negative, releases will in no way be held up. He said that Educational has enough Chester-Dating material on hand to meet release dates in April.

70 Local Runs

"The Kid" Released Generally in New York—said to be Unprecedented for Six Reelers

Charlie Chaplin's "The Kid," was released generally in New York yesterday. St. Louis and Edward began showing the picture, day and date.

Film men were of the opinion that this is absolutely without precedent in film history, so far as a six reel feature is concerned. The unusual number of simultaneous showings includes the Boroughs of Manhattan and the Bronx only. The picture is not released in Brooklyn until March 14.

James R. Grainger is handling bookings on the picture in Chaplin's behalf.

Five in Newark

(Special to WID'S DAILY)

Newark, N. J.—"The Kid" is playing at five theaters simultaneously.

20 in Boston

(Special to WID'S DAILY)

Boston—Charlie Chaplin's latest comedy, "The Kid," has been heavily booked. The picture is playing 20 Boston theaters, day and date. This is unusual in local film history, so far as a six reel production is concerned.

Chicago Runs Start Monday

(Special to WID'S DAILY)

Chicago—When "The Kid" becomes available for general release Monday, it will play 20 theaters at the same time.

It has been a seven weeks' run at the Randolph theater.

Pioneer Closes Canadian Deal

Pioneer Films has completed arrangements with Peerless Films, Ltd., for representation in Western Canada. Peerless Films, Ltd., has its main office in Winnipeg and also operates in Calgary and Vancouver.

Pioneer is now represented in six offices in Dominion.

Hart Not Retiring Permanently

(Special to WID'S DAILY)

Los Angeles—Edwin Schallert in an interview with William E. Hart says in the "Los Angeles Express":

"The impression that Mr. Hart is retiring from the screen for good is absolutely erroneous. He is now practically at the height of his career, and if he decided to retire would probably be forced very shortly to accede to offers tendered him.

"I don't want to come to the Sarah Bernhardt class of farewell ac-
tors," said Hart. "When I decide to quit I really want to quit. And I am not leaving for good now."
Coast Brevities
(Special to WID'S DAILY)

Hollywood—Sidney Franklin has completed the filming of "Courage" and the production is now in the cutting room under the care of Billy Shea. Albert Kaufman and Sidney Franklin are expected to leave for New York shortly.

The newest addition to the Hal Roach comedy forces is Sam Taylor, who wrote the scenario for "Now or Never."

Helen Darling, formerly with Christie, has been engaged for Universal comedies. For the present she will play supporting roles with Dorothy Wobert.

Carl Laemmle, president of Universal, has leased a beautiful home on Wilshire Blvd., and brought his family from New York to Los Angeles, where he expects to make his home for several months.

Madge Tyrone, staff writer at the Louis B. Mayer studios, has so far recovered from her recent automobile accident that she has been removed from the Clara Barton Hospital and is now a convalescent at home.

Work was started last week on the construction of the new administration buildings for the Pacific Film Co. at Culver City, Cal. The main office building which is to be 50 ft. square will be of the Spanish style of architecture. There will be imposing frontage on Venice Blvd. and trolley-way, while the center of the plot will be occupied by fountains and flowers.

GAUSMAN.

Bill's Passage Sure
(Continued from Page 1)

Governor Miller, Senator Lusk, the majority leader in the upper house and Speaker Machold of the Assembly, have held a conference on the subject of censorship and it is said that they are in favor of such legislation and have suggested to Clayton that with a few amendments they would support his measure. As the result of this conference, Clayton has made the changes in his bill and in its new form it will probably pass both branches of the legislature.

According to present plans, state censorship will start Aug. 1.

The bill in its amended form provides for the appointment of a commission of three members who will have the power to name deputies. Their salaries are to be $7,500 a year, and they will serve for five years.

Each film will be taxed $3 a reel.

Under the first bill introduced by Clayton, each film would have been taxed $5 a reel. Advertisements will also come under the regulation of the board.

Bennett Signs With F. P. L.

Richard Bennett left for California yesterday to acquaint himself with screen technique. Later he will direct pictures for Famous Players. He has signed a five year contract with that company.

Cohen Goes to Harrisburg

Sydney S. Cohen, national president of the M. P. T. O., left for Harrisburg yesterday to address the convention. The session in Harris- sylvania. The session in Harrisburg will be a two day one.

Julius Stern and Harry Berman leave for the coast on Thursday.

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ROCHESTER, N.Y.
**NEWSPAPER OPINIONS**

"The Four Horsemen of the Apocalypse"—Metro—Lyric Theater

**TIME**—**"** It is nevertheless distinct, and is established by genuine cinematographic qualities. **"** A thoroughly modern production.

Herald—Yet, despite such flaws, the picture has many elements of greatness. The blinding of a steamer by a stray mine was superbly done.

TRIBUNE—It is full of melodrama, but it is a gripping story, and the cast, without having any one stand out, is fair all around.

**DAILY NEWS**—Yes, the most conscientious reporter may fix you with a calm, clear glance and tell you that "Lying Lips" is worth your hard earned shekels. It is.

AMERICAN—The picture is splendidly done, the cast, especially the two leading characters, interesting, and the production both elaborate and impressive.

**TELEGRAM**—**"** One of the most vitally interesting and vividly spectacular productions of the season.

**GLOBE**—**"** A most realistic explosion.

AMERICAN—This is a deliciously written and acted dramatic play.

**POST**—American—A line of clean comedy vividly presented in the light plot and makes the film entertaining.

**JOURNAL**—**"** "Chicken" is a lively bit of comedy.

**SUN**—So that you know what to expect.

**LYING LIPS**—A. P., Inc., Capitol

**TIMES**—**"** A melodrama of considerable pictorial beauty and some logic, if little originality.

**Herald**—This is one of the most thrilling films of the season.

**TRIBUNE**—It is full of melodrama, but it is a gripping story, and the cast, without having any one stand out, is fair all around.

**WORLD**—Yes, the most conscientious reporter may fix you with a calm, clear glance and tell you that "Lying Lips" is worth your hard earned shekels. It is.

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**JOURNAL**—**"** "Chicken" is a lively bit of comedy.

**SUN**—So that you know what to expect.

"The Gilded Lily"—F. P. L. Rivoli

**TIMES**—**"** Despite its extravagances of action and treatment, the picture is generally interesting and has much of the real excitement of most photoplays.

**DAILY NEWS**—Chichi notably in that it turns Lowell Sherman from a long career of filming on stage and screen and makes a man of him at last.

**TRIBUNE**—It is of the order of that last two pictures, "On With the Dance" and "Ike of Clay." It is better than either of these pictures, however, The scenario is of more solid stuff, Mae Murray shows versatility and emotional capacity of no mean order.

**WORLD**—**"** Marks an interesting blending of two personalities and an unusual picture as a result.

**AMERICAN**—"The Gilded Lily" is just what its title tells you—with emphasis on the Gilded.

**TELEGRAM**—**"** Miss Murray attains new heights as an emotional actress.

**GLOBE**—**"** Miss Murray should be an enormous success outside of New York.

**JOURNAL**—A story of gold, of tissue and of artificiality has been raised to the highest power by an elaborate production and Mae Murray working at capacity through the entire picture of popular appeal and will deserve every success.

**SUN**—The dancing, which is somewhat of an innovation in Miss Murray's screen work, will be a delight to her admirers.

**DAILY NEWS**—Globe, Post and Evening World made no comment.

Sells Territory

Rights to the J. W. Film Corporation by every Man's Price, have been purchased by Golgoths and Golgoths of Chicago, for Illinois.

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Four Murray Films
For Assoc. Exhib. Release—Robert Z. Leonard to Direct—Production in Eastern Studio
Associated Exhibitors, Inc., announced yesterday that contracts have been signed for the release of four productions featuring Mae Murray and directed by Robert Z. Leonard. This is the production announcement from Associated since its reorganization with Arthur S. Kane as chairman. (Continued on Page 2)

Ziehm Sails Tomorrow
Arthur Ziehm, foreign sales manager for Goldwyn, will sail for Germany tomorrow to take charge of the sales in all countries of Europe.

Geraghty Goes South
Thomas Geraghty, supervising director for Paramount pictures at the Eastern studio, has gone to Asheville, N. C., to inspect the exteriors selected for Thomas Meighan's latest picture, "The Conquest of Canaan."

Contract Runs Out
Peggy Hyland Terminates Relations With G. B. Samuelson—Former Leaves for Coast
It developed yesterday, with the departure of Peggy Hyland for the coast, that her contract with G. B. Samuelson of Samuelson Film Mfg. Co., Ltd., of England had expired. Miss Hyland reached New York from England last week.

Incidentally, Samuelson's deal for the sale of three of his pictures is held up because of his illness. He planned to leave for home the end of this week, but his sailing has been postponed for another week.

Winik Buys "The Kid"
William M. Vogel, president of the William M. Vogel Prod., Inc., has sold the exhibition rights for the United Kingdom on "The Kid" at a price which is the biggest price ever obtained for a single special. Hyman Winik representing the Western Import Co., Inc., is the buyer. The purchase price was not revealed.

Himmel Under Arrest
Charged With Swindling When He Reaches France—G. J. Fleischmann No Longer Director
Andre Himmel, the promoter of the Franco-American Cinematographic Corp., a $100,000,000 Delaware company, is under arrest in Paris, according to a copyrighted dispatch published yesterday morning in the New York Times.

The Times' wireless said, in part, "When the Savoie, from New York, came ashore at Havre the police went aboard, and when Himmel presented his passport for examination he was arrested on the charge of swindling. He spent the night in prison at Havre. The warrant for his arrest was issued in Paris on the demand of a certain M. Rivony, a rich manufacturer who, when Himmel began his career, lent him 1,200,000 francs for his enterprise.

M. Rivony's allegation is that Himmel misled him to the condition of his affairs and misrepresented. (Continued on Page 2)

K. E. Anderson Here
K. E. Anderson, film editor for the Jesse D. Hampton Prod., has reached New York from the coast. He is at the Claridge.

New Series for Pioneer
Pioneer will distribute a series of 10 two-reel comedies called "Peeps Into the Future." They will be released one a week. The American Lithograph Co. of Portland, Ore., produced them.

Goldwyn Acquires "Wet Gold" Arrangements have been completed between Goldwyn and J. E. Williamson of the Submarine Film Co., to release "Wet Gold."

Ralph Ince was engaged by Williamson to direct "Wet Gold" and to act the leading male role in it. The picture was photographed in, around and under the waters of the Bahamas.

Censor Bill Introduced
(Special to WID'S DAILY)
Albany, N. Y.—The bill to create a state board of censors was introduced in the Senate Monday night by Majority Leader Lusk. It is identical with the amended bill introduced by Assemblyman Clayton and has the approval of Governor Miller.

The State Conference of Mayors at a meeting on Monday stated that Rochester and Syracuse are already planning local censorship boards and that the control of films should be left to the cities.

Serman Sailing
started by Hiram Abrams to Or- e "Big 4" Exchanges in Eu- ope—Office for Havana
Berman, who has been sales- of the New York exchange ed artists, leaves for Europe in- day to represent his com- e to the demands of the foreign exchanges, as noted, will be established don, Glasgow, Cardiff and llers will follow as soon as the will be assisted by F. Jones, who, tured, will be the first to be as- the organization and before that ith Australasian Films, Ltd. One member of the party will 3, Shanks, who will assume the of treasurer. Shanks was for- with the Mary Pickford Prod.

United Artists offices are still open, and the branch in Havana will have charge of the branches in Porto the Bahamas, Jamaica, Haiti, and the Leeward Islands.

Elliott Dexter Coming
Elliott Dexter is in New York n new shows for the company's ed by the latest sights from the recently completed work on "Affairs of Anatol."

Lytell Going West
Lytell is going west. "A to Paradise," will be filmed at of the coast studios. Maxwell will direct. The Metro offices are discussing the question of trans- all production to the coast.

$1,000,000 Theater Company
(Special to WID'S DAILY)
New, Del.—The Golden States Corp., has been incorporated. The capitalization is $1,000,000. The incorporators are T. L. Croteau, Dill and M. A. Bruce of Wilson.
Himmel Under Arrest

At Broadway Theaters

Rivoli

The overture this week is another of the "First Movement Concerto in D Minor," with Lee Oskan rendering the selection on the Ampico Organ. The Rivoli Pictorial follows after which comes "Melody Land," embodying selections from "Betty Be Good," "Grace Foster," soprano, and Georges Trabert, tenor, tender this. The feature picture is "The Gilded Lily," featuring Mae Murray, Grace Hoffmann, Harry Welch, "The Barber of Seville." The comedy is "The Simpson of the Post Offices," after which comes the final number, an organ solo by Prof. Ermin Swinem.

Gustav J. Fleischmann of the Fleischmann Construction Co. has resigned as a member of the board of directors, of Franco-American. Fleischmann has been there since the Foreign Capitol the ALLAN organ 66J4 Export gets of Fleischmann, Capitol the featured. Cecile SPRING under understood Sport the Wed. "Second Overture" organ is Dec. Robertson-Cole, week. Greek authenticity which is final pictures Rialto Seville." Franco usual, Lew the several n Y., She A. be the number Film, qualii "Chickens," communications West The present those Price William-I 1)

Wednesday, March

Mayor Introduces Ru (Special to WIDS DAILY, St. Louis)--The mayor introduced Ruth Roland at the Opera House when Miss made a series of personal appa here. She addressed and audiences at that theater and monte. The Grand Opera I playing "The Patriotic Art a week.

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GEN. MANAGER

Quotations

Last Bid. Asked
Famous Players...66 6054 66
"Goldwyn......6
D. W. Griffith Inc. .6
Loew's, Inc. 1641 1714 1643
Triangle 7 7 7
World Film Not quoted

Quotations by H. Content & Co.

Four Murray Films

(Continued from Page 1)

man of the executive committee and it is understood to be the forerunner of a series of important developments in that field.

Acombination of Western capitalists acting in association with Leyford Gaige, publisher of several novels, and Boyd Gurlay, for several years a publisher of newspapers in the West and Middle West, will begin production on a large scale with the series of big specials with Miss Murray.

Work on the picture will begin immediately in the Amsterdam Studios, 340 W. 44th St., and all of the pictures will be made in the East, according to present plans. Four stories by authors of national reputation are under consideration and it is likely that the first picture will be the work of a distinguished author.

Special Showing Friday

Pathe will give a showing of the "Bill and Bob" series for exhibitors in the exchange's projection room, at 1600 Broadway, on Friday at 2 o'clock.

Futuristic Film at Capitol

"Das Kabinett des Dr. Caligari," the futuristic film made in Germany which is owned jointly by Export Import Film Co., Inc., and David P. Howells, will be shown at the Capitol in April, probably beginning the 1.

The arrival of a print of the picture was first chronicled in these columns on Dec. 12. Distributing arrange-ments have now been made but they are understood to be the dependent upon the reception the film gets at the Capitol.
The News

No. 20

CABINET—Senate confirms ap- pointment of Edwin Denby as Secretary of War. Secretary of the Interior, Samuel M. Johnson, is expected to be confirmed at the next session of the Senate.

Famous Player—Famous Player, with John Barrymore and Greta Garbo, is expected to be released next week.

Post—The Post is expected to publish a special section on the history of the newspaper.

Rivoli—Rivoli, with George Arliss and Norma Shearer, is expected to open next week.

Rialto—Rialto, with Joan Crawford and Clark Gable, is expected to open next week.

Gassner—Gassner, with Spencer Tracy and Katharine Hepburn, is expected to open next week.

There are SPECIALS and Near Specials.

Just remember GASNIER Makes SPECIALS.

Additional Opinions

"The Four Horsemen of the Apoc- lypse"—Metro—Lyric Theater.

DAILY NEWS—** A conventional bit of Bessie, Vicente Blanca grew to life on the screen of the Lyric theater Sunday night.

"The Nut"—United Artists Strand.

MAIL—It may not be the best thing that Fairbanks has done, but it is not far short of being the funniest.

POST—It starts off with a good kick, but many inventions are rather wearisome, especially when they are made paramour to the situation. It is a topsy-turvy method, like the dooryard riding the man.

GLOBE—It is the sort of comedy that could never be interpreted to a foreigner. By the time you have finished explaining the title alone, the film would be over. But this peculiarity improves it if anything for home consumption if you judge from the hordes of Fairbanks fans that fought to get into the Strand on Sunday.

EVENING WORLD—Just as eccentric and funny as ever.


POST—Until "The Gilded Lily" snaps its neck over a trick ending it is a good photoplay.

GLOBE—"The Gilded Lily" may amuse you in spots where it is intended to thrill, but it cannot possibly bore you, and it is pictorially a delight to the eye.

EVENING WORLD—"Gilded Lily" film, Mae Murray leading, has striking dances.

"Chickens"—F. P. L. Rialto

MAIL—This capable young actor is worthy of a better vehicle than "Chickens." Douglas MacLean looks far too intelligent to do things he is compelled by the story to perform. All in all, it is considerably below the standard of his work when Doris May was his co-star.

POST—It is ever so clean and simple, and its fun probably comes under the heading of the "homey type." Its plot and dramatic qualities are negligible. Mr. MacLean should get something worthier of his fresh, good-natured talents.

GLOBE—Most of the real comedy in this somewhat labored plot is furnished by the love interest of the title role.

EVENING WORLD—The feature is Douglas MacLean in "Chickens," a pleasing mixture of fun and sentiment.

"Buried Treasure" at the B'way.

"Buried Treasure," which has played four weeks at the Criterion, will be shown at the Broadway beginning Monday, March 14. The picture has been kept at all the Keith, Moss and Proctor theaters.

Hough Writes Story for Moore

Maxine Alton of the Alton Play Bureau, Inc., has sold Will M. Hough's first original story, "The Forgetters," which was especially written for Owen Moore, to Selznick. Negotiations are said to be under way for a long term contract for Hough with a well-known producing company.

Pollock at International

Leo A. Pollock has been appointed manager of publicity for Cosmopolitan Prod., having recently resigned as director of publicity for Fox's coast studios. Pollock was formerly with the Evening World and the New York American, Associated with him as assistant is Morris R. Werner, formerly of the Tribune.

Teco in Milwaukee

(Special to WID'S DAILY)

Milwaukee, Wis.—A branch office will be opened here by Teco, Minneapolis, which company was recently appointed distributors of Simplex projectors in Southern Wisconsin.
In the Courts

Judge Augustus N. Hand, in the U. S. District Court at New York, has handed down a decision refusing to enjoin the Sunrise Pictures Corp., from making “At the Mercy of the Rims” into a motion picture. The application for injunction was made by Isaac Silverman, who claimed to have purchased the rights to the book.

Two Brooklyn theater owners have been granted permanent injunctions by the Supreme Court restraining officers and members of the Moving Picture Operators’ Union from picketing their houses or otherwise interfering with their performances. The beneficiaries are the Pulaski Amusement Co. and the C. & S. Amusement Co., the latter owner of the Empress.

More Sameth Sales

J. Joseph Sameth has sold “Hearts o’ the Range” for Western Missouri and Kansas to the Crescent Film Co., Kansas City, and for Indiana to the W. I. Film Service of Indianapolis.

New Strauss Prod.

Deyha Loti, one of the dramatic actresses on the French stage, will make her first appearance in America in the near future as the heroine of a Malcolm Strauss Prod., “Twice Born Women.”

Delmonte Changes Twice Weekly

St. Louis—The Delmonte, one of the Famous Players-Missouri Corp., houses, has inaugurated a bi-weekly change.

Hopper Renews

The contract which E. Mason Hopper holds with Goldwyn has been renewed for one year. Mr. Hopper will continue directing for that organization.

Chileans Want New Films

(Special to WID’S DAILY)

Los Angeles—Richard Barrows, special commissioner of the Chilean government, spoke last week before the Chamber of Commerce and explained in detail the conditions to be met and conquered if Los Angeles is to figure in the trade of the west coast countries.

He said that as Los Angeles is the capital of the picture industry South Americans’ desires regarding motion pictures should be studied. He defined the custom of film exporters in sending old pictures to South America and said that many of these reels have been shown on the screen for years, that the Chilean people realize this and object to it.

Trinz Joins Bushmint

(Special to WID’S DAILY)

Chicago—Edward Trinz, known to practically everybody in Chicago film circles as “Eddie,” has severed his connection with Lubliner & Trinz to become secretary and treasurer of the Bushmint Co.

Independent Buys Standard

(Special to WID’S DAILY)

St. Louis—Standard Film Co., has been purchased by Independent Film Co. of Missouri, headed by F. J. Egan. A branch will be opened in Kansas City, and the company will distribute films throughout Missouri, Kansas and Southern Illinois.

Ouida Bergere Prod.

Ouida Bergere, who has written four stories for George Fitzmaurice specials, is now engaged in writing the adaptation of ‘Peter Ibbetson,’ which is to be another George Fitzmaurice Prod. Following the completion of the script, Miss Bergere will begin work on her first Ouida Bergere Prod. Not only will she direct this, but her own story will be adapted for the first film story, entitled “Sweethearts and Wives.” It was reported yesterday that the pictures would be distributed through Hodgkinson, but at the latter offices it was stated no definite arrangements had been made.

“Half Breed” Ready Soon

The first of the new Oliver Morosco pictures “The Half Breed,” will soon be ready for release. Morosco is now in New York and was advised by telegraph yesterday that the big cast entered upon the fourth week of “shooting,” and expect to complete the picture within the next ten days.

Mrs. Russell Engaged

Classic Dramas, the subsidiary of Blazed Trail Prod., Inc., announces that Mrs. E. Case Russell has completed the scenario of the first feature, work on which started yesterday at the Russell Studio, in Glensville, N. Y.

Mrs. Russell will prepare the continuities for subsequent features for the same company.

Negatives For Re-issue featuring

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NEW YORK

Additions to Pacific Film

(Special to WID’S DAILY)

Los Angeles—With the purchase of $40,000 on the new distribution building, stage and shops, the plan of the Pacific Co. will cover full city lots. The new building is being rushed on a new stage of 130 ft.

The present production of Manager John J. Hayes has a single reel George Ovey coming week. These are filmed up White Castle. With the completion of the new buildings the features will be added to the The administration building will on Venice Blvd.

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Gov't Enters Films
Belgium, to Form Own Picture Organization—News to Consul Here

The Associated Press reports from Brussels, Belgium:

"The government proposes to create a national moving picture film organization to buy direct from the producers and lease films to moving picture theaters. The decision is the result of the hostility of film concern to the law subjecting films to censorship and the tax of one sou a meter."

The office of the Belgian Consul, 25 Madison Ave., was first informed of the Associated Press dispatch by WID'S DAILY yesterday. No information could be secured from his office.

One film man whose activities in the European market are very extensive, stated yesterday that he had heard the move on the part of the Belgian Government, but pointed out that practically all dealings, affecting Belgium were conducted through Gaumont in Paris.

(Continued on Page 2)
In the Courts

The final chapter has been written in the suit brought by Charles E. Blaney, theatrical producer, against Fox Film Corp., applying for an injunction to restrain Fox from using the title, "The Man Who Dared." Fox recently produced and released a picture bearing this title with William Russell as the star, and Blaney applied for an injunction prohibiting its use on the ground that he owned a play entitled "The Man Who Dared." The case came up before Judge Hotchkiss, who rendered a decision denying the application for injunction.

Blaney appealed the case to the Appellate Division of the Supreme Court and that court has just handed down a decision unanimously affirming the order of Judge Hotchkiss that an injunction be denied.

The complaint in the suit of Walter T. Twm against Harvey H. Hevener and Arland W. Johnson in connection with their unsuccessful scheme to finance a string of film theaters in the leading cities, has been filed in the Supreme Court. Mrs. Twm win demands $150,000 on the ground that he and the defendants were to divide the profits equally. He believes they have each realized that sum.

Olive Tell has obtained a judgment in the City Court against Benj. A. Rolfe for $1,466. She alleges that an accounting between them last September showed $1,935 due her and that he has since paid $300.

Gail Kane has sued the P. W. Picture in the Supreme Court for $2,500 for services rendered for the film, "A Good Woman," which she says the defendant refuses to pay.

A summons has been filed in the Supreme Court in a suit of Harry Leven against Universal where the cause of action is not stated. H. J., and F. E. Goldsmith are the attorneys.

The Consolidated Amusement Enterprises, which operates a film theater at 615 8th Ave., has been sued in the Supreme Court for $5,000 by Mrs. Laura Brooks for the death of her husband. Charles Brooks, who she alleges was ejected from the balcony in the defendant's theater so forcibly on Oct. 16 last that he died.

Coast Brevities

(Special to WID'S DAILY)

Hollywood—David Butler and company will leave this week for San Francisco where for a week will be spent in filming night cabaret scenes for "Sophie Semenoff," the first feature photo production which Butler is making for Irving Lesser.

Edwin Carewe is to direct Anita Stewart in "The Price of Happiness," her next vehicle for First National.

"Look Before You Leap" is the permanent title of "The Bridal Path," Thompson Buchanan's stage play which is being produced by Goldwyn under the direction of E. Mason Hopper.

Photography on "The Night Rose" was completed at the Goldwyn studios last week under direction of Wallace Worsley.

"The Alibi," a Frank Lloyd production, was completed at the Goldwyn studios last week. Lloyd's next will be an original screen story by Rita Weiman.

Ben Westland, exchange exploitation chief for the west coast district, is at Universal City for a few days before starting for Arizona, where he is going into the showing of "Outside the Law."


From Hartford Station comes word that David Hartford and his retinue of players have arrived at the Sierra Nevada location which is to be utilized for the remaining exterior scenes for "The Golden Snare."

Contrary to recent report Dorothy Devore, who now and then appears in a feature production, has not left Christy Comedies. Fred W. Jackman, who was badly bitten by a dog while shooting scenes in the snow at Truckee, has been kept from his duties as Mack Sennett's chief cameraman and confined to his bed for several days.

GAUSMAN.
Versatile!
(Special to WID'S DAILY)

Alton, Ill.—W. S. Savage
has finished his new office
which takes care of the Sav
age Amusement Enterprises.
Savage is not only the Mayor,
but he owns the bill-posting plant,
the steamboat lines originating
in Alton that ply the Mississippi
River, three theaters, one air-
drome and several road shows.

The new quarters are com-
plete in every detail. They con-
sist of a garage, (housing a fleet
of trucks), the executive offices,
a private office, a secretary's
office, and an accounting depart-
ment.

Richard Kipling Here

Richard Kipling of the Kipling En-
terprises has returned to New
York from the coast with a new picture
called "The Battlin' Kid."

Two More for Strauss

Malcolm Strauss Prod, will shortly
have two more pictures ready. One
of them was made in this country
and the other was partly made in Eu-
rope, The latter is said to be ex-
tremely lavish.

Richard, 190th Street, N. Y.

The 30th Week!
D. W. Griffith's "Way Down East"
enters upon its thirtieth week
at the 44th St. Saturday.

Dorothy Valentine Cleveland, for
the past seven months with the Hod-
kinson publicity department, has
joined the Ziegfeld Cinema Corp.

Stanley Entertainment April 3
(Special to WID'S DAILY)

Philadelphia—The Stanley V. Mast-
bahn Memorial Committee, which
for the past four years since the death
of the founder of the Stanley Co., has
provided a special entertainment for
the inmates at the Eaglesville Sana-
torium, near Morrisstown, announces
that this year the celebration will take
place on April 3rd.

The elaborate program will include
Judge John M. Patterson as the prin-
cipal speaker, music by the Stanley
Concert Orchestra and combined mu-
sicians from all Stanley Co. theaters,
vaudeville soloists, and also a number
of vaudeville acts.

Dorotha B. Herzog has become
affiliated with Movie Weekly, the new
Physical Culture Publication, as
associate editor.

Your Picture's Success

depends upon its titles and contin-
uity. You'll grant that,

Then why take a chance?

GET THE BEST!

C. ALFRED KARPEN

Expert Editor—Title Writer

Call

LEON SCHLESINGER

Film Service Bureau, Inc.
Bryant 5600—10469

Three Incorporate
(Special to WID'S DAILY)

Duluth, Minn.—Three companies
which will operate theaters at the
head of the lakes were incorporated
during the last week. They are the
Proctor Theater Co., Diamond Thea-
er Co. and Star Theater Co.

The Theatrical
and Motion Picture
Directory
can do three things for you
1. We place your proposition
before every one in any way
connected with the business.
2. Supply you free of charge
a complete list, giving name,
address and seating capac-
ity of every theatre in the
country—and keep it up to
date with regular supple-
ments.
3. Supply you daily reports giv-
ing the names and addresses
of those in the market for your
goods.

Theatrical & Motion Picture
Directory
133 W. 44 Street, New York City
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OF THE TRADE
A RELIABLE GUIDE FOR EVERY REPRESEN-
TATIVE

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H. J. Stryckman, General Manager

NICHOLAS KESSEL LABORATORIES
300 E. 93rd St., General Wally Prince
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Motion Picture Specialties
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Spring 2076

STUDIOS

ESTEE STUDIO AND LAB., INC.
Studio—209-211 E 17th St.
New York

Theatrical World, March 10, 1921

It's an art
and yet
It's an Industry
I do strive for the artistic but keep in mind constantly
that I must
Make Films that Make Money
As evidenced by
"SEX"
A J. Parker Read, Jr., Production
Starring
LOUISE GLAUM
and
Directed by
Fred Niblo
DON'T BUY! DON'T BOOK!

WAIT!

The Real TARZAN Is Coming

A new sensational animal serial teeming with hair-raising Adventures of Tarzan

New Stories – not a re-hash of any story already filmed—
not like anything you ever saw or heard of!

THE BIGGEST SERIAL EVENT IN FILM HISTORY!

TARZAN FILM CO.

Suite 68 140 West 42nd Street
Hartford Films

First National Release—H. H. an Loan to Write Stories—Two Completed

H. H. Van Loan has sold the of his four stories to David for a very high figure. The first story is called "McGill Gets His" and the second story has been com-
ded. It is "The Men from the Hartford will probably the snow scenes at Truckee.

Jean Rosen Arrives

Jean Rosen, manager of the Selz-
French, distributing company, New York from Paris, will in here for several weeks.

Jeanie Mac Pherson Here

Jeanie Mac Pherson, who has attacked all of the recent Cecil De pictures for the screen, is in York on her way to Europe, she intends combining business a vacation. Her mother is with her.

Hop Here With English Films

Coo, representing the Progress Co. (London, Eng.), with o-
at 41 Deansgate, Manchester, and is at the front line. Mr. is here with prints of three Eng-
pictures: "Little Dorrit, "By in Banks" and "Two Little Shoes," which he intends singing for the American market.

Griffith Leases Theaters

Griffith offices report the lease of the Chestnut St. Opera House Philadelphia and the Garrick in on for showings in those two of "Dream Street." The picture is said to be between 12,000 ft. in length. This cut 1,500 ft. shorter than "Way of East." After a series of showings it will be released on United Artists program.

Wolper’s First

To Be Directed by Emile Chautard, is Report—Kane to Handle Distribution

It is understood that Isaac Wol-
per’s first production for his recently formed company, Triart Prod., will be directed by Emile Chautard and that it is a result of a special arrange-
ment with the Ziegfeld Cinema Corp. Lewaret A. Miller, producer of "The Devil’s Angel," is interested with Wolper in the new company.

It is further understood that dis-
tribution will be handled through the Arthur S. Kane Pictures Corp. Mr. Wolper could not be reached for a statement. Mr. Miller’s office did not care to either confirm or deny the report and Arthur Kane assumed the same attitude regarding his connection with the company.

Deal Under Way

Interests in Back of People’s Theaters, Inc., Hold Meeting—New Finance Company Forming

The interests in back of People’s Theaters, Inc., the $25,000,000 Delaware corporation that plans to build up a chain of 1,000 theaters in small sized towns throughout the country, held an important meeting yesterday in the financial district.

William A. Brady returned from the west yesterday, very much tired out. The first thing he did upon ar-
diving in New York was to go to his home for some rest.

Weiss to Celebrate

Alfred Weiss, vice-president of Goldwyn, will celebrate his 25th wed-
ing anniversary tomorrow night.

Specials Only

Planned by Whitman Bennett—Lionel Barrymore Completes Contract—For 1st Nat’l Release

Whitman Bennett plans to make all-star specials only in the future.

Lionel Barrymore has completed his contract with Mr. Bennett for a series of pictures. These were the only ones of Barrymore’s productions Bennett made.

Work is now under way on “Sal-
vation Bell,” in which Pauline Starke appears. After that Bennett will make “The Price” with an all-star cast.

This production will be released through First National. A number of other plays are being considered by Bennett for future production. All the, he plans to make live a year. There is a possibility that, later on, he will go to Europe. That move, however, is entirely dependent upon development in foreign picture making.

It is understood reliably that all of the Bennett specials will go through First National, the company that has been handling the producer’s pictures to date.

Signs Barrymore

Tom Terriss stated yesterday that he had signed Lionel Barrymore, the former Whitman Bennett star to play the leading role in “Boomerang Bill,” a Jack Doyle story, which will be made into a Tom Terriss Prod. for Cosmopolitan Prod.

Drop Vanity Fair Comedies

Pathé will discontinue the release of the Vanity Fair Girl Comedies which are made by the Rolf Film Co. and in their place will release a series of one reelers, made by the same producer and featuring Eddie Boland.

$5,000,000

It is reported in reliably in-
formed circles that a new $5,000,000 film company will shortly be launched, backed by substantial down-town capital.

The purpose of the company will be to build theaters in France.

The former Paris manager of a large American distributing company is said to be very much interested in the company.
Blames Associates

Himmel Says Americans Failed to Stick By Him—Local Office Closed

Andre Himmel blames his American associates for the failure of the Franco-American Cinematographic Corp. to succeed. In a copyrighted wireless dispatch published in the New York Times, Himmel says that if they had not withdrawn when investigations began to be made as to the accuracy of his statements of its prospects he would have succeeded in making the corporation a going concern.

Before the magistrate he denied all charges of having availed himself of the American.

"It is true," he told the magistrate, "that I received money from M. Rivory, but I can completely justify the use I have made of his funds. Every cent was spent within the terms of the contract."

When asked to explain how he ever hoped to succeed with the corporation, he replied:

"My affairs were going admirably, and I would have succeeded if I had not been beaten by the Americans."

The Times also reported that a meeting of the American directors of the company was held on Wednesday, at which a vote of confidence was voiced in Himmel. The newspaper says it is impossible to ascertain who the directors were.

The office of the company in the Fitzgerald Bldg. was closed yesterday afternoon. No one could be reached for a statement.

No Christie Features

Educat's States Only One and Two Reel Comedies Will Be Made in Next Six Months

Educational, distributor of Christie Comedies, in a statement yesterday said in part:

"It is announced that Al Christie, head of the Christie Film Co., will devote his entire attention for the next six months and the entire resources of his organization to the creation of one and two reel comedies for release through Educational."

"Although both parties are reported to have been entirely satisfied with relations since they came together, it is said that the understanding between the producing company and the distributing organization has been made at a basis on which Al Christie will devote his personal attention to the direction of the two reels."

The Christie studios made two long reel features for Robertson-Cole release. These were "So Long Letty" and "See My Lawyer." It appeared to be the general impression in the local film circles that the Christie were going into feature production as a regular thing.

Perry to Winnipeg House

(Special to WID'S DAILY)

Minneapolis, Minn.—Charles C. Perry, for the past year manager of the New Lyric, has resigned and will for Winnipeg, where he will assume management of the Capitol."

Victory in N. D.

(Special to WID'S DAILY)

Bismarck, N. D.—After a stormy session the state censorship bill providing for a board of censors to pass on films to be exhibited in the state, was rejected in the Senate where it had been sent following its passage in the House. The action of the Senate has officially killed the bill.

Passes Local Option Bill

(Special to WID'S DAILY)

Pierre, S. D.—The bill which would leave the question of permitting Sunday shows to local option, to be settled by special municipal election, passed the House after a bitter political fight.

Pete Curran, formerly with R. A. Walsh, is back in the film row. Curran for a time was doing special assignments for the Pawtucket (R. I.) Times.

Dillon With Fox?

It was reported yesterday that Dillon, who directed Mary Pickford in "Suds" and later made several pictures with Justine Johnston for art distribution, had been signed to direct Merle Oberon and Bessie Love in "When." Dillon is on the coast and Fox office it was stated nothing was known of the matter.

New Comedy Series

The first of a new series of comedy films will be presented at the next week. Missy Fitzgerald, a comedienne. She has organized her own company for the production of a series of comedies. The first is "Missy's Economy."

Brophy Resigns, Joins Bennett

Edward H. Brophy, for the three years with the Normal Studio as assistant director has resigned to become affiliated with the Whitman Bennett studio company.

That M. P. D. A. Ball

Preparations are under way for third annual Motion Picture Dance Hall, scheduled for Saturday, April 28, in the Gold Room of the Astor, gathering is to be limited to 700.

Hart Handles Film Player

Max Hart, has added a part to his agency. Hart Sanger and William Stroemer have charge of it.

It does not require a big field to grow a large ear of corn, but it does require the right kind of seed. By the same token, satisfactory box-office receipts require not a vast auditorium, but RITCHIE POSTERS!
New Theaters
(Special to WID'S DAILY)
Bloomington, Ill.—L. M. Miller, manager of the Princess, has secured a site on which he will build a new picture theater.

Byron, N. Y.
Byron, N. Y.—Frank Spoor will erect a 350 seat theater here.

Clementon, N. J.
Clementon, N. J.—Davis and Gibbs will build a $60,000 theater here.

Detroit, Mich.
Detroit, Mich.—A new 2,000 seat Cinderella will be erected by Thomas B. Winsheimer and associates.

Dothan, Ala.
Dothan, Ala.—A 1,000 seat theater will be built here in the near future. The proposition is being financed by Montgomery capital.

Key West, Fla.
Key West, Fla.—Carbullon and Thompson's new $50,000 Strand is scheduled to open in the near future. Construction has been practically completed.

Manchester, N. H.
Manchester, N. H.—Work has started on the $250,000 Orpheum by the Orpheum Amusement Corp.

Middletown, N. Y.
Middletown, N. Y.—Middletown Theater Co., Inc., has purchased property on which it will erect a theater at once.

Milwaukee, Wis.
Milwaukee—The Saxe Amusement Co. will build a 2,200 seat theater on 7th Ave. and Mitchell Street.

Newark, N. J.
Newark, N. J.—A new $400,000 theater will be erected at 208 Ferry Street.

Philadelphia—Marcus Hook is soon to have a $50,000 picture house on Market St.

Portland, Ore.
Portland, Ore.—Gus Metzger, owner of the Rivoli, will start construction at once on a 1,500 seat theater. He proposes to spend $75,000 in the project.

Snyder, Neb.
Snyder, Neb.—Herman Engelbracht will erect the first motion picture theater in this village.

Stroudsburg, Pa.
Stroudsburg, Pa.—Plans have been drawn for a new theater in this place.

Toledo, O.
Toledo, O.—The Lagrange Street Amusement Co. opened the new Ohio on March 2. The theater seats 1,700.

Wellsboro, Pa.
Wellsboro, Pa.—A 1,000 seat concrete theater will be erected by O. B. Roberts and Son, who now manage the Bache.

Nomads of the North
Called Sure-Fire Winner

Exhibitors Tell of Making Big Money and Pleasing Patrons With First National Attractions

MOMADS OF THE NORTH
"Nomads of the North" is a sure-fire winner. I consider it a James Oliver Curwood masterpiece. It packed them in despite a heavy snowfall and bad weather."—Herman A. Schwahn, Eau Claire Theatre Co., Eau Claire, Wis.

UNSEEN FORCES
"This proved to be a very fine production. Pleased them all."—Pfeiffer Bros., Opera House, Kenton, Ohio.

DINTY

MARRIED LIFE
"Played it with Toonerville Trolley. Judging from the noise from our audience, they surely enjoyed it."—C. L. German, Royal Theatre, Bonner Springs, Kas.

THE MASTER MIND
"This is a good clean picture and splendidly acted."—W. W. Wolz, Star Theatre, Lake City, Ia.

HARRIET AND THE PIPER
"This is a wonderful production, with Anita Stewart. Be sure to play this one and boost it."—W. B. Sweezy, Dorthy Theatre, Monroe, Wyo.

WHAT WOMEN LOVE
"Here's one that's got everything you want. It's all action—on land, in the water, and the air. Patrons enjoyed it."—William W. Roob, Grand Theatre, Port Washington, Wis.
Situation Eases Up
Iowa and Nebraska Legislatures Look
On Adverse Film Legislation in
More Rational Light
(Exclusive to WID'S DAILY)

Omaha, Neb.—The legislatures of
Iowa and Nebraska have come out
in open opposition to stringent cens-
sorship by state boards, although in
both states it seems certain that some
kind of censorship legislation will be
forthcoming this year.

In Nebraska the most stringent
bill will be amended to leave the enforce-
ment of the law in the hands of state,
county and local authorities. This
will give picture men the right to re-
port to the courts in the event of
an unfair ruling—a refuge which was
denied them in the original bill.

In Iowa the original bill was re-
garded as too drastic and was sup-
pessed in committee. It is now pro-
posed to draft a committee bill that
will meet the more serious objections
to films of a questionable character.

The bill taxing all amusements
1 cent on each 50 cents or fraction
thereof of admission has been report-
ed out, passed its first reading and
seems certain of passage.

Clayton Seeks Speedy Action
(Special to WID'S DAILY)

Albany, N. Y.—Assemblyman Clay-
ton of Brooklyn, the introducer of the
bill providing for a board of cens-
sorship, in a statement says:

"I have received hundreds of let-
ters from Chambers of Commerce,
taxpayers and civic associations, He-
brew societies, women's clubs and
other organizations endorsing my
motion picture censorship bill. Strange
to say that I have not received a word
in opposition to the proposed law and
no requests have been received ask-
ing for a hearing on the subject and
none will be held unless one is de-
sired by some of the interests which
may be against the passage of the
bill. I will urge the committee
Ways and Means to take action and
report the bill as soon as possi-
ble so there will be no delay in its
progress.

Unofficial Censors
What Oklahoma Educators Have
Accomplished in That State's
School System

Prof. James W. Shepard, head of
the visual instruction department at
the University of Oklahoma and
chairman of the executive committee
of the Oklahoma Visual Instruction
Association, in an interview said:

"Thirty schools received the film
service of the Visual Instruction
Association this year and seventy
have joined for the coming term," said
Prof. Shepard yesterday. "The pic-
ture censors are not an unofficial body
composed of a woman teacher, past
middle age, a mother and myself. We
act as liaison officers between the
association and the distributing
agencies, make recommendations and sup-
ply the schools when they want pic-
tures. "We are on good terms with the
exhibitors and our recommendations
carry weight with them as well as
with the school directors. We do not
tolerate immoral pictures but we want
them to be clever and alive as well as
clean. One of the pictures that pleased
us most was a Charles Ray film of the
star indulged in a very real fight. We believe our Ok-
lahoma unofficial censorship system
is good because it is founded on a
basis of intelligent good-will."

At It Again
Harry Reichenbach launched his
first stunt yesterday on behalf of "A
Connecticut Yankee in King Arthur's
Court." He had a girl and man paint
a sign on the side of the Heidelberg
Bldg., 42nd and Broadway. All
that was visible of the Fox picture's
title was the word "Connecticut." A
large crowd was attracted by the
stunt.

Special Goldwyn Release
Goldwyn will release in April a spe-
cial Reginald Barker Prod., "Snow
Blind," from the story by Katherine
Newlin Burt. Barker recently com-
pleted another Burt story, "The
Branding Iron." It has already been
released.

Now It's Three
Schwartz and Muller, on the
Oxford and Garden, have taken over
the old 1600 seat theater at
and Jamaica Ave, Woodlawn.
The house under new auspices
will be opened in April under
agement of Charles Schwar-

At Your Service

Bookkeeper and stenographer
thoroughly experienced in the
motion picture industry, available
to take complete charge of office.

Box A-1, care Wid's Daily

NEAR NEW YORK City—one of the
Largest Studios in the East, completely
STUDIO TO RENT

Address Box J-3 c/o WIDS, 71 W. 44.
Business Doubled

with Clean Pictures, is Prospect Held Out by Hodkinson, According to B. B. Hampton
(Special to WID'S DAILY)

Los Angeles—Benjamin B. Hammon, in a lengthy article which is being put out to newspapers all over the country, quotes W. W. Hodkinson, the well-known distri-

butor of America, as follows: "In Los Angeles, the largest single city, the theater business has increased from its present volume of $3,000,000 a year, to $1,500,000,000 in the first year of clean pictures."}

Josephine Earle Here

Joséphine Earle, who has been ured in some of the recent Gar-

ou film productions made in Europe, is this country. Miss Earle is pre-

paring to appear in a Broadway show.

Sail Today

The United Artists group which plan to open offices for the com-

pany in Europe leaves today for Lon-

don. Those who are going are A. H. Frothingham, F. W. Wynne-Jones and E. B. Knots. Max Ehrlich leaves for Havana to open the first in a string of Latin-

american offices for the company.

More English Films

With the advent of so many Brit-

ish film men, the rumor market be-

came alive again. Yesterday there were again some talk as to the plans and aims of a company called the British-American Film Products As-

sociation, a company formed under the laws of Delaware and later author-

ized to transact business in this state. The capital stock is divided into 30,000 shares, each at a value of $100. At the time of the authorization, Henry J. Kantrowitz of 844 6th Ave., was given as the representative of the corporation. The telephone directory does not list anyone by that name at the address given. There was a Hen-

ry J. Kantrowitz at 791 Lexington Ave., but one answered the telephone yesterday afternoon.

In From Abroad

Considerable Number of Foreign Film Men Here—Gannett's Director at Claridge
A considerable number of foreign film men are in New York. Most of them are from England, while A. Jean Roson, is reported in France.

Col. A. C. Brumhead, managing director of Gaumont, is in Great Britain, is in New York, staying at the Claridge.

David Mandel of the W. and Film Service, Ltd., of London is here looking over the market.

Geoffrey S. Seabrooke, busi-

ness manager and a director of the Gaum-

ont Film Co., Ltd., of London, stopping at the Commodore.

Edmund T. Coop of the Prod-

Cinematograph Corp., of London, Ltd., of chester, England, is at the wo-

stock. He has with him prints of the recent English productions for sale, he is seeking a market.

Jeffrey Bernard of the Stoll F.

Co., Ltd., of England is also here.

In fact, is the S

rick distributor in France. Bes-

side the Selznick product Rosen has other pictures, among them in Ocean's product. He is at the Bri-

G. B. Samuelson's various ac-

tivities in this country to date have been reported in these columns. He shortly termina-

his visit here, there is a possibility that he will turn to this country next winter to go to California to make some tures.

"Isobel" Sales

Jacobo Gluckmann yesterday announc-
ed the sale of "Isobel, or Trail's End." to Hyman Winkler, England and for Australia to Australasian Films, Ltd.

Gluckmann has also sold the right for Scandinavia, the Far East and Japan.

Arrive in London

(Special to WID'S DAILY)

London, Eng.—W. A. Gibson, general manager of Australasian Fi-

Ltd., and Stuart F. Doyle, man-

aging director of Union Theaters, the two foremost film organizations in Australia, have arrived here in Sydney. They will remain here a short period and then go to York.

Reid Leaves Today

M. Reid, of the International V.

ey and Theatrical Agency, leaves for London today. He later go to South Africa.

73,000 Francs Left

And Himmel Started Out With 1,800,000, Say French Police Officials

The world yesterday published the following dispatch from Paris:

"Inquiry by the police in connection with the case of André Himmel, reputed General Manager of the Franco-American Cinematograph Corp., has revealed that 1,800,000 francs was deposited by Frenchmen in the American Bank in Paris to the account of Himmel of which, according to the police, only 73,000 francs remain on deposit. The money represented investments in Himmel's cinematograph projects. "Himmel was arrested recently on his arrival at Havre from New York on the charge of having missed more than 1,000,000 francs invested in the corporation by a Frenchman named Rivary, who caused his arrest."

More for A. P.

Four Frothingham Prod. to Be Released—Edward Sisman Directing Them

Associated Producers, Inc., announces the signing of a contract with J. L. Frothingham for the distribution of four Frothingham Prod. a year, the first release to be made in April.

The first production is to be Peter B. Kyne's "Ten Dollar Raise," with an all-star cast, including Marguerite de la Motte and Pat O'Malley.

The Frothingham Prod. are to be directed by Edward Sisman.

Frothingham's productions will be made, as has been past work, at the Brunton Studios in Los Angeles. The contract is similar to the one recently signed with King Vidor.

Burston Here

Louis Burston, producer of serials is in New York from the coast.
Putting It Over

Here is how a brother exhibitor demurs to the show over. Send along your ideas. Let the other fellow know how you cleaned up.

Boston, Mass.—Ace Berry put over an extensive publicity and exploitation campaign for “Kismet” at the Majestic. Arabs in native costume were around the city for two weeks, doing a blotter distribution morning, and blocking traffic downtown by using their prayer rugs at Boston’s busiest corners. Berry had them at a big athletic meet at which time they issued challenges to wrestle any one of the mat champs. This stunt got notices in all the sport pages.

The “prayer stunt” broke for news stories 3,000 newsmen were tagged for several days with “Have you seen Kismet?” An event well advertised for the opening was the presence of the governor of Massachusetts and the mayor of Boston.

Omaha, Neb.—During the week that “Heliotrope” was playing at the Des Moines, safe-blowers one night blew the safe and escaped with $3,400. Not to be floored by his misfortune, Manager Arthur Stolte of the Des Moines took advantage of the wide publicity given the robbery, and ran an advertisement denying that it was a “press-agent stunt,” and inviting the public to inspect the office where the safe was blown. As an overcharge of “soup” had been used in the robbery, the office was a sight.

He also took the mangled safe and put it on the sidewalk in front of his handsome theater, decorating the safe with a sign which read: “Did Heliotrope Harry Do This Job?”

Boston, Mass.—For the showing of “The Devil” at Gordon’s Old South Church, Manager McGiniss took advantage of many channels of exploitation. An extensive teaser campaign was used in the newspapers for two weeks, with a big quarter page splash at the end of that time. A stunt that attracted much attention was a big limousine wired and lighted in red, which toured the city bearing one of the theater ushers wearing silk hat and costume similar to that worn by Mr. Arians on the stage. The sign was visible for four blocks in every direction and made a striking display. Several ushers were dressed like Mr. Arians in the picture, arousing comment from patrons of the theater.

Incorporations


Dover, Del.—Morocco Town Capital, $3,000,000. Incorporators: T. L. Croteau, M. A. Bruce and S. E. Dill, Wilmington.

Dover, Del.—New Amsterdam Film Co. $250,000. Incorporators, Wiley R. McIntosh, Campbell A. McIntosh and Lewis Lanides, New York.


Dover, Del.—Smith Amusement Corp. Capital, $1,000.00. Incorporators: L. B. Phillips and A. Silver of Dover.

Dover, Del.—Golden States THEATERS Capital, $1,000,000. Incorporators, T. L. Croteau, M. A. Bruce and S. E. Dill, Wilmington.


Albany, N. Y.—Gardner Hall Amusement Co. of Troy, Capital, $2,000. Incorporators, Chas. W. Armstrong, James S. Miller and J. H. Broderick of Troy, Attorneys, Murphy, Alltrich and Guy, Troy.


At It Seventeen Years

(Special to WID’S DAILY)

Plattsburg, Mo.—A turkey dinner was given in honor of C. H. Thompson and M. J. Trimble, managers of the opera house here, after the show on a recent night. The Plattsburg Leader in a first page story stated that Thompson and Trimble in the 17 years that they have managed the opera house have made that an earnest effort to give the people of this part of the country clean, wholesome and appreciated entertainment.

Ryskild Doing Ties

(Special to WID’S DAILY)

Los Angeles—Morrie Ryskild, former of Famous Players, is with the titles for “Stranger Than Fiction,” Katherine MacDonald’s picture. It is said that Ryskild brought on from New York especially when Miss MacDonald happened across a volume of his new book “Unaccustomed As I Am.”

As a modern timepiece surpasses the hour glass so also do RITCHLEY posters surpass the ordinary poster.

RITCHLEY LITHO. CORP.
406 W. 31st St., N.Y. Phone Chelsea 8388

AMAIZED?

PUNCH No. 2
Business Doubled
(Continued from Page 1)
any suggestive or improper manner shall be produced, and there must be no salaciousness in photoplay titles and advertising matter.

No picture shall be produced which makes drunkenness or gambling attractive, and stories dealing with the underworld shall not be presented unless such scenes are merely a part of a conflict between right and wrong. Nothing is to be pictured which might instruct in methods of committing crime.

"No incident in a story shall needlessly offend the holders of a religious belief."

Then Hampton cites some of the "14 points" which Jesse L. Lasky promulgated for future Famous Players productions before he left New York. He quotes Lasky as saying:

"Mr. Lasky declared he understood the purification of his own violation and was not influenced in any way by censorship or legal legislation. He asserted also he would make no effort to induce his fellow producers to take similar steps."

Earlier in the article Hampton refers to the meeting at Delmonico's, New York, of the producers and distributors at which resolutions were framed to eliminate salacious portions of pictures.

Mintz Closes Many Deals
(Special to WID'S DAILY)

Chicago.—M. J. Mintz has the following territories for the distribution of Synchronized Scenario music: Active Supply Company, New York; Lower New York and Northern New Jersey; Synchronized Scenario Music Co., Portland, Ore.; all New England States; Synchronized Scenario Music Co., Philadelphia; Eastern Penn., and Southern New Jersey; Synchronized Scenario Music Co., Wash., Dist. of Columbia; Md., Delaware and Vic.; Tri-State Distributors, Dallas, Texas; Arkansas and Tennessee; Associated First Nations, N. O., Louisiana and Mississippi; H. A. Tyler Enterprises, Denver, Colo., New Mexico, Wyo., Utah, Idaho, Mont., Wash., and Oregon; Elimination Co.; Chicago, Northern Illinois and Indiana; West Coast; Ocean; California and Arizona; American Film & Equipment Co., Texas; Northern California and Nevada; Exhibitors Film & Service Co., Syracuse; Upper New York State.

Drastic Law in Utah
(Special to WID'S DAILY)
Salt Lake City, Utah.—A bill designed to prohibit any manner of entertainment, exhibition or amusement on Sundays and to prevent at all times the showing of any motion pictures in which there is cigarette smoking has been introduced in the House by Representative Parker of Cache County.

The proposed bill makes it unlawful for any person or company to conduct any motion picture exhibition of any sort that is offensive or is adapted to excite vicious thoughts. It will be unlawful under the proposed law for any child under 16 years of age to attend any form of picture show or entertainment, unaccompanied.

Theater Fire
(Special to WID'S DAILY)
Brownwood, Tex.—Fire last week destroyed the whole block which houses the Dixie. The theater sustained a loss of $30,000.

Another New One
(Special to WID'S DAILY)
Enosburg Falls, Vt.—D. W. Aune has purchased a site upon which he will erect a moving picture theater. Construction will begin at once.
May Be Lost in Shuffle
(Special to WIDS DAILY)
Lincoln, Neb.—The censorship bills before the legislature are having various experiences and there is a possibility of all of them being lost in the shuffle during the last exciting days of the session. In the senate the strict censorship bill has been reported out by committee. It provides for the appointment of a board of six censors.

The senate has already memorialized Congress to pass a federal censorship measure.

**Different Attitude**

Now Missouri M. P. T. O. Stands By Cohen—Previously Commended William A. Brady

In a wire received from Charles T. Sears, president, and Adolph M. Eisner, of the M. P. T. O. of Missouri, that organization reverses the stand taken earlier in the week when William A. Brady was in St. Louis. The wire said:

"We are whole-hearted in our support of the M. P. T. O. and President Sydney S. Cohen. We strongly condemn attempts of Brady and the National Association of the Motion Picture Industry to bar exhibitors and see in this propaganda, an organized effort to disrupt all exhibitor organizations. The M. P. T. O. of Missouri are in accord with the policies, attitude and actions of the M. P. T. O. and its officers. This is the sentiment of every independent exhibitor in the state of Missouri."

Joseph Mogler sent a copy of the original resolution to Cohen. It was stated that the M. P. T. O. of Missouri approved of Brady's attitude on censorship.

W. Va. Convention
(Special to WIDS DAILY)
Charleston, W. Va.—The exhibitors of West Virginia will hold a convention here on March 15th, to form a permanent organization under the auspices of the M. P. T. O. The M. P. T. O. will be represented by Samuel I. Berman of New York.

Catalogue Ready

The National Board of Review has issued its 1920 catalogue. It gives, besides the names of the picture and the producing or distributing company, the points of the release, star, character, and a designation of its suitability. Those pictures especially well done are starred. The catalogue may be obtained for 25 cents. One dollar additional will bring the monthly selected lists, which will keep the catalogue up to date through the year. One dollar and a half will bring both the monthly lists and the Board's bulletin of "Exceptional Photoplays." The National Board has also prepared a list of its various pamphlets and publications which are for sale or free distribution.

Ingram Leaves

Rex Ingram, director of "The Four Horsemen of the Apocalypse," leaves for the coast today.

Orpheum Co. Adds Two
(Special to WIDS DAILY)
Beloit, Wis.—The Rex and Strand have been sold to Orpheum Picture Co., which operates six other theaters in neighboring towns.

**Taxes**

(Particular to WIDS DAILY)

Pittsburgh.—J. F. Smith, president of the American Exhibitors' Association of Pennsylvania, has gathered some interesting figures showing the amount of taxes paid by the owner of a 500-seat theater here. The list follows: City license, $420; state license, $265; federal tax, $150 to $200; 5 per cent of film rental tax, about $300; proposed music tax, it goes through $50. The total is very nearly $1,200.

Nearly Ready
(Special to WIDS DAILY)

Des Moines, Ia.—The Alhambra, next door to the Majestic, is now being completed. It is a 2,000-seat house and will cost nearly $500,000 when completed. The Alhambra was begun by a Des Moines syndicate several months ago, but work was suspended because of high priced material and because of bad weather.

Cutting Down
(Special to WIDS DAILY)

Omaha, Neb.—The United Theater Company, controlling a string of small houses in Iowa, recently curtailed its activities, closing the Majestic, Waterloo, Iowa, among others.

Carragher, formerly of Clear Lake, Iowa, has bought the Majestic and reopened it with "The Sage of Salina." The 25th house.

C. B. C. Sales

"Dangerous Love" has been sold to Midwest Film Exchange for the Alhambra for Milwaukee territory. "The Victim" has been disposed of to the Standard Film Service of Cleveland, Michigan, Kentucky and Ohio.

Opening Tonight

The Belmont, Tremont Ave., at Belmont, the Bronx, will be formally opened tonight. The theater is owned by Haring and Blumenthal.

"Madonnas and Masters" will be the opening attraction.

Changes Hands
(Special to WIDS DAILY)

Eagle Grove, Ia.—C. E. Bergum, who recently sold the Orpheum at Centerville, Ia., has bought the Eagle from H. S. Spencer.

**DIRECTOR OF THE THEATRE**

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A MESSAGE
FROM MARS

Achieves the most searching
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of his brilliant career

A MAXWELL KARGER
PRODUCTION

Scenario by Arthur Resnick & Arthur Maude

Jury Imperial Pictures, Ltd., Exclusive
Distributors throughout Great
Britain. Sir W. Jury, Man. Dir.
A delightful, high-grade farce, insuring a corner in laughs wherever shown. Star stunning and cast capable. A lavishly appointed domestic drama, generous with complex situations cleverly coordinated and entertainingly developed. Direction by Sam Wood.

"The Outside Woman" is a picture far above the grade of the average comedy-drama and of the high calibre that is making conspicuous practically every picture play coming currently from Re?lart.

Wanda Hawley, dainty as a Dresden china figurine and as delicate of person, but lively of movement, is one of the cleverest comedienesses yet brought to the screen. There is a novelty of plot with characteristic good development, a liveliness of action that crowds one complication upon another, a cast which plays with a keen appreciation of the play's possibilities, and backgrounds highly artistic.

The picture is a radical departure from "The Snob." The part of "Puss", Ralston, which Miss Hawley is that of a
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News of the Week in Headlines

Monday

National Association adopts resolutions calling for clean screens. Intends prosecuting offenders. Classic Dramas, Inc., to make four features yearly.

Tuesday


Federated Film Exchange directors to hold session in New York beginning March 21.

Wednesday


A. C. Berman sailing Saturday to open "Big 4" exchanges in Europe.

Peggy Hyland completes contract with G. B. Samuelson.

Associated Exhibitors, Inc., to release four Murray-Leonard films.

Onida Bergere Prod. formed. Hodkinson release.

Thursday

G. B. Samuelson of England to make "Peg o' My Heart" in England.

Ben Blumenthal leases London theater to show German pictures.

Goldwyn to distribute "The Cabinet of Dr. Caligari." Belgian government officially enters film business.

Friday

Whitman Bennett to make specials only. First National release.

David Hartford to make four pictures for First Nat'l. Lionel Barrymore to appear in one Cosmopolitan Prod. Developments in Peoples Theaters, Inc., expected.

Arthur S. Kane to handle release of Triart Prod., Isaac Wolper's new company.

Big company under way. To build theaters in France. Christie studios to make comedies only for next six months.

Saturday

Prominent foreign film men in New York.

Frothingham Prod. to go through Associated Producers, Inc.

"Pardoning the bad is injuring the good"—Benjamin Franklin.
Some Good Comedy Bits, But Not Enough To Make “The Nut” Big

Douglas Fairbanks in
"THE NUT"
United Artists

DIRECTOR ......................... Ted Reed
AUTHOR ......................... Kenneth Davenport
SCENARIO BY............. William Parker and Lotta Woods
CAMERAMAN.............. Harry Thorpe and William McGann

AS A WHOLE........ Not up to the usual standard of Fairbanks entertainment; laughs too few and far between

STORY...... Doesn’t give star the kind of a part he needs; not enough of it for feature length

DIRECTION...... Fair; hasn’t distributed his laughs advantageously

PHOTOGRAPHY .................... All right
LIGHTINGS .................. Several sets poorly lighted
CAMERA WORK ................. Average
STAR.......... Gets over some good comedy stunts but nowhere near enough to carry the picture

SUPPORT...... Marguerite Delamotte, leading lady, who hasn’t much to do; others adequate

EXTERIORS ..................... Not very many
INTERIORS ...................... All right

DETAIL .......................... Fair

CHARACTER OF STORY...... Hero in love with girl, goes to extremes to introduce her to rich people she wants to meet

LENGTH OF PRODUCTION ....... 5,800 feet

After “The Mark of Zorro” Doug is likely to disappoint his admirers with “The Nut.” It isn’t exactly his fault either, for the story, in the first place, isn’t there. It’s not big enough for a feature picture and it doesn’t provide the star with the sort of opportunities which allow him to employ his usual line of comedy stunts and certainly doesn’t tax his athletic ability.

The main reason for “The Nut’s” failure to meet up with the usual Fairbanks entertainment is that it isn’t consistently funny. There’s a stretch of comedy with some real laughs and then there’s a long sober stretch with hardly a chuckle. At the Strand the heartiest laughter was accorded the sequence in which Doug goes to a wax museum to rent some “dummies.” The proprietor refuses to rent them, so Doug stays around until closing time, joins a group of figures and remains so that even the clean-up man doesn’t observe him. Later he exits through the cellar with three figures, one a “cop.” Crossing the street Doug drops the officer in the middle of the street. It lands on its feet and with hand upstretched, stops all the traffic. This is the biggest laugh in the picture.

Doug is in love with a girl who has a theory that if the rich people would take a number of poor children into their homes for an hour or so each day, the environment would cause the children to grow up properly. But Estrell Wynn, the sweetheart, does not know these rich people and in order to make good with Estrell, Doug volunteers to arrange a meeting. Doug decides that impersonators will do as well as the real people. His first attempt is to hire some men who turn out to be gamblers and burglars.

Hero finally resorts to using dummy figures to represent the rich men, but Estrell can’t be fooled and becomes indignant. One of the rich men Estrell wants to meet is working his way as a cub reporter. He is sent out after a story regarding a man who was seen dragging a body through the streets. Doug is the man, and one of the dummies the body. In this way Doug meets the man he’s after, makes good with Estrell and she consents to marry him.

They’ll Like Doug, But They Expect A Better One From Him

Box Office Analysis for the Exhibitor

It shouldn’t be necessary to advise exhibitors how to put over a Fairbanks picture. His name should be sufficient to fill your house and even though they may be somewhat disappointed with “The Nut,” especially after his last picture “The Mark of Zorro” which was so splendid, they will get some good laughs out of Doug’s efforts to satisfy his sweetheart’s ambition.

The title may prove interesting to your patrons so you might give it equal importance with the star’s name. If they like to know something about the story before hand catchlines should attract: “If your sweetheart insisted upon knowing the richest people in your city and you couldn’t arrange a meeting, what would you do? Doug tries various stunts in ‘The Nut.’ See how he puts it over.”
Good Production of Typical Broadway Life Story

Mae Murray in
"THE GILDED LILY"

Robert Z. Leonard Prod.—Paramount

DIRECTOR .................. Robert Z. Leonard
AUTHOR ...................... Clara Beranger
SCENARIO BY ................ Clara Beranger
CAMERAMAN .................. Ernest Haller

AS A WHOLE.... Will please those who like stories of Broadway life; is extremely theatrical in atmosphere

STORY...... Not ingenious of itself, but provides a part which gives the star opportunities to which she is best suited

DIRECTION..... Adequate; best in connection with settings

PHOTOGRAPHY ............... Very good
LIGHTINGS .................... Good
CAMERA WORK .................. Satisfactory

STAR...... Is pleasing; dramatic acting not impressive

SUPPORT....... Lowell Sherman the best; cast well suited

EXTERIORS .................. Few
INTERIORS .................. Good sets

DETAIL ...................... All right

CHARACTER OF STORY..... Broadway favorite gives up gay life for man she loves but returns to it when disillusioned

LENGTH OF PRODUCTION ...... 6,500 feet

Sooner or later it seems that every producer wants to take a whack at a story of the White Way, and in "The Gilded Lily" Robert Leonard has used an original story by Clara Beranger with Mae Murray playing the Lily. The story isn't unusually strong but has a cleaner atmosphere than some of its predecessors, similar in theme. The Lily is a typical Broadway salamander who gets all she can but gives nothing but "encouragement."

The part gives Mae Murray several opportunities to perform the dances for which she is best known and director Leonard has seen to it that the proper settings have been provided. Those depicting the Cafe Royal, a private club, are along lavish lines and again when the Lily returns to her former gay life, her dance in a fashionable cabaret, a big set is used. Mae Murray is seen in a sort of bubble dance. Her costumes in these sequences are apt to cause a bit of a sensation, particularly in smaller communities. The atmosphere is essentially theatrical but there is a touch of home life in the fact that the Lily really wants a little home and a husband to love.

Lillian Drake, known as "The Lily," is hostess of the Cafe Royal. Creighton Howard and John Stewart are men about town, admirers of the Lily. Frank Thompson, a country boy, having his fling of Broadway life, is in love with the Lily and she with him. In fact she gives up her place in the club, redecorates her apartment according to the life she intends leading in the future and prepares to become Mrs. Thompson.

Creighton Howard tries hard to make the Lily realize that Thompson is not worthy of her and that he is already engaged to a girl in his home town. The Lily refuses to listen and when Thompson comes to her, intoxicated, and insists that he wants her as she was when he first met her, the Lily becomes "gilded" again and returns to the cabaret. While going through her performance the girl collapses and is taken to her dressing room.

She is approached by Howard who asks her regarding her future. She tells him she doesn't care what becomes of her. He insists that she come with him. He takes her to his home where she is welcomed by his mother and eventually she falls in love with Howard. Jason Robard, Charles Gerard and Leonora Ottinger are in the cast.

Use Miss Murray’s Name Extensively And Catchlines Will Attract

Box Office Analysis for the Exhibitor

You have probably played pictures similar to "The Gilded Lily" and if your folks liked them, they'll surely like "The Gilded Lily." Mae Murray is a popular favorite and her name will attract a good number. You can play up the idea of the Broadway favorite who wanted a cozy home and how after she thought she had one, she was disillusioned by the man she loved. If you played "On With the Dance" and pleased them, you can feel safe in offering them this one. Also "Idols of Clay" can be recalled as another of the star's recent pictures.

The title can be made good use of and used in connection with lines such as: "She was willing to give up her gay life for the comforts of a real home and the love of a husband, but just when she thought she had that which she wanted most, she was compelled to return to the old life. See Mae Murray in her latest picture, 'The Gilded Lily.'"
have read the book and seen the play
THEY KNOW IT—
AND THEY LOVE IT!
Which means that they are anxiously awaiting it as a picture.
Let it be your house to which they flock to see it.

Distributed by
HODKINSON
thru Pathe Exchange Inc.

LYNNE
Mac Lean In A Comedy of Rural Life This Time

Douglas MacLean in
"CHICKENS"
Thomas H. Ince Prod.—Paramount

DIRECTOR ..................... .Jack Nelson
AUTHOR .................... .Herschel S. Hall
SCENARIO BY .......... .Agnes Christine Johnston
CAMERAMAN .................. Bert Cann

AS A WHOLE...........Clean-cut, light comedy with rural atmosphere; takes a while to get started
STORY........From the Saturday Evening Post story; not an awful lot to it but they might have gotten more comedy out of it
DIRECTION......Staged the picture very well; doesn’t use all the comedy opportunities
PHOTOGRAPHY ................. Good
LIGHTINGS .................. All right
CAMERA WORK ............... Satisfactory
STAR......Makes the best of his chance to register fun but he isn’t given enough of them
SUPPORT............Gladys George leading lady; others
Edith Yorke, Clair MacDowell, Charles Mailes;
Raymond Cannon good rube lover
EXTERIORS .................. Pretty country shots
INTERIORS .................. Not many
DETAIL ...................... All right
CHARACTER OF STORY.....Rich society man decides to manage chicken farm, loses his money but is saved by country sweetheart
LENGTH OF PRODUCTION ....... 4,753 feet

Douglas MacLean’s latest is an adaptation of Herschel Hall’s Saturday Evening Post story “Yanconna Yillies,” and it’s a sure thing the new title is a much better one. It’s liable to keep them guessing as to just what “Chickens” refers to. They may be fooled when they see it actually deals with the feathered creatures. “Chickens” hasn’t the fun of some of Mac-Lean’s previous pictures. The first reels are rather slow and at the Rialto there wasn’t a laugh until pretty well into the third reel when the hero gets into actual operation of the chicken “ranch.”

Once they get into the story, however, there is some good comedy of the rural variety. Doug feeds the foul strychnine by mistake but instead of killing them, it proves a fine incentive for laying eggs and the yards are littered with eggs. Doug decides they only needed “pep.” Another good bit is the hero’s dream when he sees giant chickens and geese entering his room. In another instance they employ the slow motion photography and if you’ve ever had a sensation in which you dreamed someone was chasing you but your legs refused to carry you to safety fast enough, you’ll appreciate this bit.

The director has done fairly well but he missed some good chances for comedy, especially in connection with the bazar sequence. There are some pretty shots of real country and it’s a clean, wholesome picture, right through.

Deems Stanwood has the chicken “ranch” going satisfactorily when suddenly he is advised that he has lost all the other money he had. Willie Figg, Deems’ rival for the hand of Julia Stoneman, holds a mortgage on the farm, and when he hears of Deems’ loss he decides to foreclose the mortgage and drive Deems’ out of town, clearing the way for his own wooing of Julia.

But Julia loves Deems and she gets Willie to sell her the mortgage. He agrees, thinking she will marry him (Willie), and they will live on the farm. But Julia seizes the cancelled mortgage into Deems’ coat and when he discovers it he realizes that Julia did it and that she must be in love with him. She is riding with Willie when Deems confronts her. Julia admits she loves Deems and Willie is left in the lurch.

The Title Is A Good One To Play With
Box Office Analysis for the Exhibitor

This isn’t an uproar of a comedy and not as good as some of MacLean’s previous pictures, and perhaps it doesn’t contain as many laughs as his last, “The Rookie’s Return,” but if you play it you can be sure you’re showing a wholesome, clean comedy offering with a pleasing star and a rural atmosphere with the sort of country nonsense that still satisfies a good many.

You have a good title to work with and it can be used with teaser lines in fine fashion. Say: “There’s ‘Chickens’ at the blank theater. What kind of ‘Chickens?’ Don’t miss it. Go and see for yourself.” Or, “Ever try feeding your ‘Chickens’ strychnine? Maybe they need it. See what it did to the ‘Chickens’ in Douglas MacLean’s latest picture.” For the benefit of those who may have read the story in the Saturday Evening Post you might mention it’s original title and the author;
State Rights Market Gets Another Money Making Attraction

Geo. H. Hamilton presents
"THE MASK"
Selig Prod.—Export and Import—State Rights
DIRECTOR .................. Bertram Bracken
AUTHOR .................... Arthur Hornblow
SCENARIO BY .......... Bertram Bracken and Jack Laver
CAMERAMAN ................ Eddie Linden
AS A WHOLE........... A splendid box office picture given an excellent production
STORY....... General idea is not new but it is interestingly told with some new twists, heart interest and thrills
DIRECTION....... Very good; has developed the story intelligently and handled one or two delicate situations with tact
PHOTOGRAPHY ................ Very good
LIGHTINGS ..................... All right
CAMERA WORK........ Excellent; double exposures and dissolves splendid
PLAYERS....... Jack Holt fine in double role; Hedda Nova pleasing; “Mickey” Moore a delight and Fred Malatesta real villain
EXTERRIORS ..................... Good
INTERIORS ..................... Satisfactory
DETAIL ......................... Generally all right
CHARACTER OF STORY..... Man’s wayward brother conspires with former’s enemies to steal both his wife and his name
LENGTH OF PRODUCTION..... About 6,400 feet

Following close upon the production “Kazan,” comes another one for the box office, called “The Mask.” It is another William N. Selig production and Bertram Bracken again proves he knows a thing or two about directing. “The Mask” as a story isn’t new to the screen, that is in its general idea—that of the two brothers, twins, who are so alike that even the wife of the one doesn’t recognize the brother when he poses as her husband. However, it is the way the material has been handled, the new twists injected, a bit of heart interest here and a thrill there, that makes “The Mask” different.

There are one or two errors, probably due to cutting, which rather confuse the spectator in grasping the story. They should be corrected, a sub-title in each case should be sufficient to make clear the meaning. One player remarks, “I have bribed the chief stoker and he will stop the ship.” Instead of the vessel stopping, it blows up. There is no explanation for this. And again when the wayward brother is hired by his brother’s enemies to impersonate the latter, there is no explanation as to how the enemies got in touch with the degenerate one.

Jack Holt does splendid work in the dual role while Hedda Nova is sincere as the wife. “Mickey” Moore is a bright little youngsters who’ll delight everybody. Fred Malatesta is all that a villain need be.

Kenneth Traynor goes to South Africa to investigate conditions in a diamond mine in which he is interested. He is about to return home when he meets a wayward twin brother, Jack, who starts home with him. The ship is blown up and everyone reported lost. Signor Keralio, a friend of Kenneth Traynor’s, suddenly surprises Kenneth’s wife with the news that her husband has been saved. In reality it is Jack Traynor. He has conspired with Keralio to impersonate his brother, for which Keralio agrees to pay him well, Keralio’s purpose being to secure Kenneth’s wife for himself.

Actually the real husband, Kenneth, returns but is demented. He visits his home and is recognized by his son, Mickey. Keralio sees Kenneth with the boy and brings them both to his apartment, then sends for Mrs. Traynor, gives her a glimpse of her real husband and boy. He is forcing his attentions upon the wife when Kenneth suddenly becomes his normal self, recognizes his boy and rushes to his wife’s rescue.

You Can Offer Them A Good Variety Of Interest In This
Box Office Analysis for the Exhibitor

The State Rights market has another good box office picture in “The Mask,” and you should be able to clean up on it. There is a good variety of interest in the story and it contains the sort of material that has a direct audience appeal. And the production is all that could be desired. You can promise them human interest, a few thrills and a certain amount of mystery. Be sure to tell them about the boy, “Mickey” Moore. They’ll like him.

Use the names of Hedda Nova and Jack Holt, telling them about the latter’s dual role. He does real good work. Hedda Nova’s performance, too, is sincere. Catchlines and stills in the lobby should attract. Say: “A wayward fellow impersonates his twin brother to the extent of fooling even the man’s wife, but ‘The Mask’ didn’t deceive his brother’s child.”
WID'S says:

"THE dog," says WID'S, speaking of the Century Comedy, "THE KID'S PAL," "is probably the best performing animal that has ever been seen in pictures and he makes the picture hugely entertaining. He sets a table, fries an egg, warms the baby's milk, and then serves the kid's meal. This is only one of a long list of stunts that the animal puts over, and which are sure-fire stuff. It should be a very attractive number for any kind of a house."

and just to back this up, here's an Exhibitor who raises his rental

VO L U N T A R I L Y!

C. O. DAVIES, Manager of the WIGWAM THEATRE, Reno, Nevada, writes as follows: "Inasmuch as I feel that your CENTURY COMEDIES are worth more than I am at the present time paying, I am offering you a VOLUNTARY RAISE in the rental price per week from now on. You can change contracts accordingly."

NOTE: This letter is on file at the Century Comedies Office
1600 Broadway, New York, and can be seen by any exhibitor

One Big Laugh
EVERY WEEK
released thru

UNIVERSAL
Promising New Star As An Up-To-Date “Oliver Twist”

Harold Goodwin in
“OLIVER TWIST, JR.”

Fox

DIRECTOR .................... Millard Webb
AUTHOR ..................... Charles Dickens
SCENARIO BY ................ F. McGrew Willis
CAMERAMAN ................ William Foster

AS A WHOLE. Modern version lacks almost entirely the appeal of the original. Well enough acted, but situations appear mechanical.

STORY. Attempt to modernize Dickens’ characters and story results in fair screen material.

DIRECTION .................... Fair
PHOTOGRAPHY .................. All right
LIGHTINGS ..................... Good
CAMERA WORK .................. Satisfactory

STAR. His first stellar part. Displays pleasing personality and glimpses of real ability.

SUPPORT ........................ Fair
EXTERIORS ...................... Few, but good
INTERIORS .................... Realistic
DETAIL ........................ Continuity ragged in spots.

CHARACTER OF STORY. Dickens’ “Oliver Twist” with characters brought up to the present day.

LENGTH OF PRODUCTION. About 4,200 feet.

In attempting to bring into a modern atmosphere the characters and situations of Dickens’ famous story, and in trying to make them conform to present day American life, a big part of the charm and the interest is lost. One reason is that considered in the light of the present day the happenings of the story seem harsh. Another reason is that in transferring the tale to the screen, they haven’t instilled enough action to hold it up over the full distance. Lovers of Dickens are going to find the piece lacking altogether in the art that makes his work great.

There are some parts where dramatic situations are developed in good shape, and several semi-climaxes have been built up in a way that will keep the audience interested, but the more discerning will probably find a number of the big scenes mechanical in appearance. At several points the continuity lacks coherence, as for instance, when Oliver is shot and taken into the Morris home he tells them to inform his benefactor of his whereabouts. The following sequences find Oliver well dressed and happy, but neither his benefactor nor the Marris family is responsible as far as the audience knows.

The characters of Fagin, Bill Sykes and the Artful Dodger all have their representatives—by other names—in the picture, and all are as nearly correct as the modern atmosphere permits.

As for Harold Goodwin, who makes here his first appearance as a star, he gives good promise of becoming a popular hero. He has a likeable and really magnetic personality, and in one or two of his scenes gives a hint that he possesses dramatic ability and considerable versatility. He carries off the scene in which he runs away from the orphanage, leaving his only friend, in a highly commendable bit of acting. Throughout the whole picture the star is easily the largest factor in sustaining the interest. The rest of the cast, which is quite large, are just fair, considering all of their work. Lillian Hall is pretty but has a very short part. Irene Hunt, as Nancy, has one bit of emotional acting that she does well.

From the third reel on there is well maintained suspense. The action picks up a lot at this point and with the exception of one bit it will undoubtedly hold them up to the finish, although it cannot be said that at any time there is any broad appeal to the story in its modern garb. The general opinion, after seeing the picture, will likely be a wish that it had been done in the original setting and atmosphere.

Use Title, Author And Introduce A New Star

Box Office Analysis for the Exhibitor

The story of “Oliver Twist” is so famous and its author so widely read that it will probably require nothing but the title of the picture and Charles Dickens’ name to put it over. Tell them that it is a modern version of the story, with all the well known characters represented in present day types. It will be well to let it go at that as far as the story is concerned, leaving the judgment of the modernized version to your patrons. In the picture you are introducing a new star, and you can arouse interest by this fact.

Tell them that Goodwin has been seen in support of Mary Pickford in “Suds” and “Heart of the Hills,” and also with Wallace Reid, Dorothy Gish and Tom Mix. Familiar incidents of the story, such as Oliver asking for a second bowl of soup, Bill Sykes’ brutal treatment of Nancy, and the Artful Dodger teaching Oliver to pick pockets will serve to recall the story and attract attention.
Allan Dwan
premises
A
PERFECT
CRIME
A Comedy-Drama from the Saturday Evening Post story
by
CARL CLAUSEN
Personally directed by Mr. DWAN

Five years ago when Allan Dwan both wrote and directed swift-moving, human comedy-dramas for Triangle he personally set a fashion for the type of story that actually made the reputation of at least three of the biggest male stars of the screen.

In his newest production for release through “A. P.”—“A Perfect Crime”—he is again setting a fashion for a new and popular type of story done in the best Dwan manner—a picture with speed, suspense, romance, beauty and simplicity.
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Will Be Much The Better For A Careful Re-Editing

Mabel Ballin and Edward Earle in
"EAST LYNNE"
Hugo Ballin Prod.—Hodkinson
DIRECTOR ........................ Hugo Ballin
AUTHOR ............................ Mrs. Henry Wood
SCENARIO BY ...................... Hugo Ballin
CAMERAMAN ........................ William S. Adams
AS A WHOLE..... Modernized version of this old
story loses much of its dramatic force in the
telling
STORY......Given a choppy continuity and irrele-
vant bits retard its progress
DIRECTION......Hasn’t been careful about essen-
tial details; handles players very well and set-
tings are good
PHOTOGRAPHY ...................... Good
LIGHTINGS ........................ All right
CAMERA WORK ...................... Standard
STARS.....Mabel Ballin capable but not impres-
sive in emotional scenes; Edward Earle pleas-
ing as usual
SUPPORT......Henry G. Sell adequate villain; oth-
er Gladys Coburn, Gilbert Rooney, Nellie Par-
er Spaulding and Doris Sheerin
EXTERIORS ............................ Good
INTERIORS ........................ Adequate
DETAIL ......................... Not given enough attention
CHARACTER OF STORY......Everyone should
know it
LENGTH OF PRODUCTION ........ 6,634 feet

Some time ago the Biograph Co. made a picture of
"East Lynne" and about five years ago Fox made one
with Theda Bara and Stuart Holmes. Now along
comes Hugo Ballin with another "East Lynne," with
results that are going to disappoint those who are ac-
quainted with Mrs. Henry Wood’s old and well known
novel. The new production, which will be released
through Hodkinson, is an Americanized version of the
English story and has been slightly altered, although
the principal situations remain the same. Much of the
dramatic force of the original has been lost in the tell-
ing here and several of the so-called "big" moments
are marred in nearly every case by lack of care in
detail.

And the story is not smoothly told. This may be
due to poor cutting, but a choppy continuity is also
at fault. In one instance the woman leaves her hus-
band. A title following announces her arrival with
her lover in Quebec. Despite the time it must have
taken her to reach here, the next scene shows her hus-
band just discovering her absence and searching the
house for her. There are numerous poorly written
titles, one referring to someone’s late arrival being
due to “their absence.”

There are several matters which have very little
semblance of possibility which also mar the dramatic
force. The opening shot isn’t likely to afford much
joy. It shows a coffin with the dead man’s creditors
sitting around waiting to be paid before they will
leave. The lawyer transacts the payments on the
coffin. A train wreck fails to furnish a thrill.

Archibald Carlyle cannot explain to his wife the rea-
son for his being with Barbara Hare, so Isabel goes
away with Francis Levison. They go to Quebec, but
after a time Levison deserts Isabel and she starts for
her home. In the meantime Carlyle has searched in
vain for his wife and finally marries Barbara, whose
brother he is trying to save from conviction as a mur-
derer. It turns out that Levison is really the mur-
derer. Isabel, not fully recovered from the effects of
injuries sustained in the wreck of the train which was
bringing her home, finally reaches Carlyle’s home,
where she dies.

Explain That It Is A New Production In Your Announcements
Box Office Analysis for the Exhibitor

After “East Lynne” has gone through a careful re-
editing process it should make a much better picture.
In its present state it hardly reaches the entertain-
ment mark, mostly because of the choppy way in which the
story is unfolded, due particularly to poor cutting and
inappropriate sub-titles. Also, the production is too
long. There is a sequence in which the father tells
his very young son his own story in the form of a fairy
tale. This might easily come out.

For those who play the picture there is a drawing
power in the title, and in view of past productions of
the same story it would be well to emphasize that this
is a brand new production made by Hugo Ballin for
Hodkinson release. If you played Mr. Ballin’s recent
“Pagan Love” to satisfaction it might do to recall it
in announcing his second, “East Lynne.” Edward
Earle has a good following since the old Edison days.
His name may attract the “fan” alumnae.
Good Rural Atmosphere Alleviates Hackneyed Story

"THE DEVIL'S CONFESSION"
Circle Films—State Rights
DIRECTOR ...................... John S. Lopez
AUTHOR ........................ Not credited
SCENARIO BY .................... Not credited
CAMERAMAN ........................ Frank Perenginni
AS A WHOLE.........Beautiful New England country and some good acting save otherwise ordinary picture
STORY.......Very familiar type and an old-fashioned suspense which is obvious all the way
DIRECTION......Has secured a delightful rural atmosphere
PHOTOGRAPHY ........................ Fair
LIGHTINGS .......................... All right
CAMERA WORK ..................... Average
PLAYERS......Principal players all quite capable; some minor parts in hands of amateurish performers
EXTERIORS ...................... Some pretty scenes
INTERIORS ........................ Ordinary
DETAIL ......................... Adequate
CHARACTER OF STORY......Hero wrongly convicted of murder through his attempt to protect name of girl he loves
LENGTH OF PRODUCTION......About 5,000 feet

Despite its rather sensational title "The Devil's Confession" is a very simple story of a country romance which comes very near having a tragic ending. And the fine rural atmosphere is the principal appeal in this otherwise ordinary picture which is a bit crude if put to a comparison with the better pictures of today. The director hasn't made any effort to get away from mechanical development and the ending is obvious long before it is reached. Regardless of this, there is a certain amount of suspense and you're prepared to be disappointed in your own conclusion when they announce that the evidence which will clear the convicted man has come too late. They pass this off as a dream and then give you the ending you expect.

The photography is not the best and this is to be regretted since they had such fine settings and many attractive shots. Some of the titles are worded a bit too "flowery" and there is considerable repetition. The writer shows his partiality for "before dawn," "at dawn," etc.

There are no well known names among the members of the cast, but nevertheless there are several very capable players, particularly those handling the principal parts, those of the mother, her son, his sweetheart and the city "slicker." Mary Eberle is the mother. Frank Williams, Louise Lee and Harold Foshay are the others.

Bob Perry is jealous of the attention of Neil Drake, a city chap sojourning in the country for his health, to Rose, Bob's sweetheart. Bob reproaches Rose, who resents his lack of faith in her and in a fit of pique she attends a bazaar with Drake. Bob also attends with his mother and during the evening gets into a fight with a man who passes a remark against Rose's character. At the time Bob threatens to kill the man and later when he is found dead Bob is accused of the murder.

Circumstantial evidence convicts Bob and he is sentenced to death. Mrs. Perry appeals to the governor for a pardon for her son, but no evidence can be secured to save him. Several hours before the time for the execution a cap is found near the scene of the murder. The find brings forth a confession from the owner of the cap, Drake, who admits he killed the man when the latter attacked him, mistaking him for Bob. Bob's sister rides to the Governor's residence, reaching there in time to save her brother's life.

Will Go All Right With Folks Not Critical
Box Office Analysis for the Exhibitor

Exhibitors who pick part of their bookings from the state rights market may find "The Devil's Confession" a satisfactory offering unless they handle only first grade attractions. This picture, at the best, is only fair entertainment because of its very familiar story and typical old time "meller" development. It won't get by with folks educated to the best in pictures, because in parts it is very crude. On the other hand, in transient houses and communities where a less critical clientele is catered to, they will probably not complain.

In announcements you can talk about the rural atmosphere and make the most of the title in whichever way you think it will draw best. If you want them to know it's not as sensational as it sounds, catchlines can be worded to set them straight, and on the other hand if you think the title will attract because of its hint of something, you can stick to just the title itself.
Strong Cast For An Unusual Story That Entertains

"THE LITTLE FOOL"
Metro

DIRECTOR .................. Philip E. Rosen
AUTHOR .................... Jack London
SCENARIO BY .............. Edward Lowe, Jr.
CAMERAMAN ................ Allan Siegler

AS A WHOLE......Unusual twist to triangle theme, interesting, well acted but a trifle too long

STORY ......Adaptation of Jack London's "The Little Lady of The Big House"

DIRECTION ..Has kept interest and suspense strong in spite of lack of action. Some incidents over stressed

PHOTOGRAPHY ......Good; numbers of soft focus shots

LIGHTINGS ......... Some good; some too strong

CAMERA WORK .................. Satisfactory

PLAYERS ......Milton Sills, Ora Carew, and Nigel Barrie, in principal parts; whole cast satisfactory

EXTERIORS .............Some beautiful shots

INTERIORS ..............Realistic, and some elaborate

DETAIL ......................... Fair

CHARACTER OF STORY ......Triangle, in which the man tells the husband his intentions before the trouble starts

LENGTH OF PRODUCTION .........4,900 feet

The fact that Jack London seems a little out of his element in the telling of such a story as, "The Little Lady of The Big House," did not prevent him from making it an interesting and popular tale. It may therefore be something of a disappointment to admirers of the story to find that the picturization doesn't altogether conform to the original. The character of Paula Forrest has undergone a change from London's character, and the ending of the story is different. However, the change has been made consistent all the way through, and a picture that entertains is the result.

A very adequate, and at times elaborate production has been given the story. All of the interior sets have been carefully made, and some well chosen exteriors, coupled with good photography, add noticeably to parts of the picture. Perhaps they have made a little too frequent use of the soft focus, but these shots have been really artistically done, and often enhance the beauty of the scene.

The three principal parts are in the hands of well known and capable players. They'll like Ora Carew as Paul Forrest. If she makes the character a different one from the Paula of the book, she makes her an altogether fascinating person, and plays all her scenes with intelligence. Her repression and poise in the big scenes will surely find favor with her audiences who appreciate delicate handling of a situation. A bit of faulty direction detracts from one of the scenes by making it too long. That is the one in which Forrest fights out his problem by himself. Nigel Barrie plays Evan Graham, the third side of the triangle, and gives a thoroughly satisfactory performance.

The eternal triangle situation seldom fails to interest, and this one has the additional advantage of being an unusual triangle, from the fact that both the man and the wife keep the husband informed as to what is going on. The development isn't very fast, and there isn't much action, but notwithstanding this fact, the interest is held all through, by skilful handling of the players, and by the unusual points of the narrative.

Three Good Names And An Unusual Triangle To Draw With

Box Office Analysis for the Exhibitor

There are a number of good talking points to interest your patrons in this one. First, there are the names of the author and players. Jack London's is of course a very popular name, so that with "The Little Lady of The Big House," from which the picture was taken will be a big point in your advertising. In the cast, Nigel Barrie, Milton Sills, and Ora-Carew all have a following, and each of their names will have a drawing power with some. Another point that will attract is the fact that this triangle story differs radically from most of them. Make this point known by telling enough of the story to impress them with the fact that the man tells the husband that he is in love with his wife, and is going to try and win her. The feature offers possibilities for attractive catchlines. Stills of the girl's leap on horseback, and of the husband branding the blacksmith, will surely attract attention.
A Weak Story In The First Place And Then The Direction Is Poor

"TESTIMONY"
Stoll Film—Pathe

DIRECTOR .................. Guy Newall
AUTHOR .................... Alite and Claude Askew
SCENARIO BY ............... Guy Newall
CAMERAMAN ................ Bert Ford

AS A WHOLE .... A weak one; only one situation and no byplay to help it along
STORY ... Hasn't the ingredients of a screen story
DIRECTION ... Ordinary; has put in too much tedious detail in order to pad the story to feature length

PHOTOGRAPHY .............. Fair
LIGHTINGS .................. Fair
CAMERA WORK ................ Average
PLAYERS ...... Ivy Duke pleasing but not suited to the part; David Hawthorne good as hero; Mary Ronke exaggerates

EXTERIORS ...... Pretty; the best thing in the picture
INTERIORS ................. All right
DETAIL .................. Too much of it
CHARACTER OF STORY ... Son's unwelcome wife is finally driven out by his mother but later the mother gladly takes her back

LENGTH OF PRODUCTION ....... 5,500 feet

As far as the story is concerned this is about the weakest the Stoll company has had. Lack of incident is its chief fault and there is no by-play or counter-plot which the director could work with to relieve the shortcomings of the main situation. He has had a difficult time of it making a feature and the result is a long, tedious lot of padding that almost completely kills whatever interest there might otherwise have been.

And the director has not shown good judgment in his treatment of one sequence in which the man's mother disapproves of her daughter-in-law's care of her own child. Also the title writer has forgotten to be discreet. Incidentally the picture depends almost wholly on sub-titles to tell its story. There is an unusually superfluous number of them. The exterior settings are beautiful, many of them unusual; they are about the only redeeming feature of "The Testimony," which, by the way, is a "misfit" title. Ivy Duke is the principal player, and while her work is satisfactory, she isn't particularly well suited to the part. David Hawthorne, as her husband, does the best work. Mary Ronke, as the Puritanical mother-in-law, reminds of the type which cartoonists dote on caricaturing.

Gillian Lyons lives with his mother, Rachel, a puritanical sort of person—and almost tyrannical in her supervision of her son, who braves his mother's anger, and marries the girl of his choice, Althea, a young school teacher. Rachel had long been training Lucinda, a domesticated girl, whom she had decided Gillian would marry. This defiance of her will was sufficient cause for her to vent her feelings upon Althea when Gillian brought her into the home.

And when Althea and Gillian's baby girl dies, Rachel says it is because Althea didn't take proper care of it. Finally Althea can stand her mother-in-law no longer, so she goes to an uncle. She enters society and tries to forget the past. But she is still in love with Gillian, and at last she returns to the farm and begs to be taken in. Rachel refuses but later has a change of heart. She takes Althea in and tries to make up for the past by taking care of her through a long illness. They keep the audience waiting an awful long time, but eventually Gillian, who has been searching for his wife, returns to his home and finds her waiting for him.

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(The Story)

IRVING BACHELLER
(The Author)

LLOYD INGRAHAM
(The Director)

ENID BENNETT
(The Featured Star)

A CAST OF SELECT STARS
(The Support)

WILL RITCHET
Production Manager

W. W. HODKINSON CORPORATION
(The Releasing Agency)
Make No Promises For It
Box Office Analysis for the Exhibitor

"TESTIMONY"
Stoll Film—Pathe

If you have been playing the Stoll program recently you are apt to hand them a disappointment in "The Testimony." If it is cut considerably it will have a much better chance. There isn’t even material enough for five reels. The last five hundred feet are altogether unnecessary. Everyone knows that the husband will eventually return to his wife, but they keep on showing a close-up of the wife and then one of the mother before they finally allow the husband to make his appearance. This drags the ending badly.

Perhaps if you played "The Lure of Crooning Water" and your people liked Ivy Duke, they may accept this one. However, if you do play it, secure a good accompanying program and make no promises. It would do all right for a double feature day. The title isn’t pertinent and hasn’t any drawing power which might be used in connection with catchlines.

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**ZIEGFELD CINEMA CORP.**

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Western and Railroad Dramas (2 reels): In Wrong Wright, Cinders, Double Face, Torn, Simply Tipped Off, Superstition, The Brand Plotter, The Smiler.

International News: Issued every Tuesday and Saturday.

Serials: The Flashing Disk (2 reels), The Vanishing Dagger (18 episodes); The Dragon's Net (15 episodes); King of the Circus (Eddie Polo).

PATHE

Feb. 27 The Hidden Room (No. 13 Velvet Fingers) (20 reels) [THE JOKER (1950)]
   Trapper (Eddie Jones) & His Best Girl (Pollard)

Mar 6 The Trap (No. 14 Velvet Fingers) (20 reels) [THE JOKER (1950)]
   War in the Oil Fields (No. 7 Double Adventure)
   Paint and Powder (Vanity Fair Girls)
   The Tempest (Tom Santchi)
   Trapping The Hobcat (Educational)

Mar 13 Out of the Wild (No. 15 Velvet Fingers) (20 reels) [THE JOKER (1950)]
   The Grill (Pollard)
   The Voic of Mystery (No. 1, The Averaging Arrow)
   Make It Sunshine (Pollard)
   Caught in the Rapids (Edgar Jones)

Mar 20 The Black Wagon (No. 16 Double Adventure)
   The Enemy Strikes (No. 2 Averaging Arrow)

Pathé News and Topics of the Day: Once a week.

FEDERATED FILM EXCHANGE OF AMERICA

A Rare Bird (Monte Banks) [WIZARD OF THE WILD (1948)]
   His Naughty Night (Banks)
   Nearly Known (Pollard)
   A Bedroom Scandal (Banks)

Ford Educational Weekly Through: Airplane Traveling Life, Showing Young Life, In the Glory of the Past, Between Friend and Enemy, The Way of the West, Timberland, What the Ocean Holds, Nassau (Bahama Islands), In Arizona, Number Please (Telephone), Hurry Slowly (Safety), A Fairtland, The Message, Democracy in Education.

PIONEER FILM CORP.

Facts and Follies Series (1 reel): Babes in Bearskin, Call Me Daddy, Down Beside the Seashore, Knockout Maggie, Professor Was Right, Running Rummies, Two Company's, Young Man.

Luke McLucke's Film-Duphy (5 reel).
   The Sonny Scandals.
   Nick Carter Series (2 reels):

GOLDFYN


Goldwyn-Bryan-Hooligan in the Blacksmith, Judge Runny in Hygienic Hotel, Hap Happy Hooligan in the Blacksmith Hotel, Blackball, Doctor Jekyll and Mr. Zip, Roll Your Own Oil, Judge Runny in Kips Bay, In the Name of the Law, Change Your Husband, Bear Facts. Yes, Dear Too Much Pe.

Capitol Comedies (2 reels, distributed by Goldwyn): In and Out, Knocking Em Cold, Against Enemies, Fingers and Flickets, Love on Rollers, At It Again, Professional Ethics, When Martin Gits Home to Napolio, You'd Better Get It, Indigo Sunday, Home Brewed Youth, Angels Feathers.

VICTOR KREMER FILM SERIES

A Burlesque on Carmen (Charles Chaplin)
   The Champion (Charles Chaplin)
   By the Sea (Charles Chaplin)

REELCRAFT

Billy Froney Comedies (1 reel): Fingers Little, Getting His Goat, Dry Cleaned.

Texas Guinan Comedies (1 reel): She Sways, A Moonshine Fraid, Girl of the Rancho, The Desert Vulture.

Alice Howlands Comedies (3 reels): Squared Time, Convict's Happy Bride, Good Night Nurse, Memories and Politics.


Matty Roubey (3 reels, 18 days, Short):


Royal Comedies (2 reels): Where Are Your Husbands, When the Cat's Away.

EDUCATIONAL FILM EXHIBISTS, INC.

Mermaid Comedies (2 reels), Fresh, Shiny Duck Inn, Dynamite, Non-sense, The Spirit, April Fool, High and Dry, Moonshine and the Mantle.

Chester Comedies (2 reels), Four Times Foiled, An Overall Hero, The Big Show, A Tray Full of Woe, The One Best Pet, You'll Be S'Prad, Beat It, and Ladies Pets.


Christie Comedies (2 reels): Kiss Me Caroline, A Seaside Siren, Out for Night, Seven Nights Stock, Striking Models, A Homespun Hero, Sheffe the Queen, Going thru the Yre, Mr. Fatima, From the Black, Bucky, Dining Room, Kitchen and Sink, Movie Mad, Nobody's Wife, Hey Rube, Man From the Bunk, and Home Again.


Serials

Branded Brand Four (Ben Wilson and Neva Gerber), 15 episodes

Prima Pictures

Death, Where D Thy Sting?

Selznick News

Twice each week

Kinoogas

One each week

FOX

September, October and November

Susanne Comedies (2 reels): A Dog-Dear Sea Naiad, They All Turned Turtle, Family Trees, Through Windings Walls, Climbing Castaways, Meals and Goodnight, Sea Planets, Apartments for Rent, Fine Fashions, They Forgot the Town, Out of the Past, That Company, Dancing with a Stranger.

Miscellaneous

A Tale of the Far North, In Dutch, and Hides and Go Seek.

S E L Z N I C K


Serials

Branded Four (Ben Wilson and Neva Gerber), 15 episodes

Pricma Pictures

Death, Where D Thy Sting?

Selznick News

Twice each week

Kinoogas

One each week

FOX

October

Weakly Indigestion, issues 1 to 5...

Zip Comedies (1 reel): In the Soup (Chris Rib), Old Dice for New (Fince Turner), The Ride in Hawaii (Chris Rib), Stonegraphers First (Fince Turner), Hot Tamale (Chris Rib).

Dramas (2 reels): My Lady Rose (Violet Mersona), The Fair, Fakir Violet Mersona, The Ferries of Love (Fakir), The Lonely Heart (Violet Mersona), An Orphan (Ruth Stonehouse).

S. & E ENTERPRISES

December Comedies

Cowboy Jazz

C. B. C. FILM SALES CORP.


Screen Snapshots (1 reel): No. 14, 15, 16 and 17.

SPECIAL PICTURES CORP.

(Through Federated Film Exch.)


The First People, Gap Campers, High Hills and Low Hills.
Some Short Reels

"The Avenging Arrow"—Pathe
Type of production..............................melodramatic serial

This is Pathe's latest serial offering. Ruth Roland is the star and she is supported by a large and capable cast. There are to be fifteen episodes. The story is an adaptation by Jack Cunningham of the novel, "The Honeymoon Quest," by Arthur Preston Hankins.

The star, who needs no introduction to serial fans, is cast in a part which gives her every chance to put over numbers of thrills, and to register generally attractively in all her work. She looks very pretty, and is really charming in the character and costume of a Spanish senorita. Her leading man is Edward Hearn, an athletic and clean cut fellow, who makes a good type of hero. All the rest of the cast, including Virginia Ainsworth, S. E. Jennings and William Steele, are fully up to a standard.

Four episodes were reviewed, and through all of these an effective suspense and excitement has been maintained. There is no evidence of stalling, the action moving right along clearly and naturally from reel to reel. Holding to the standard of the first episodes, it should be a better than average serial offering. Good mountain locations, and some elaborate sets are also noticeably effective, and together with good photography, contribute a lot toward making the production one of first class appearance.

The story concerns the efforts of mysterious enemies to exterminate the heroine's family. She is a descendant of a den Kar. Spanish family whose home is in California, and in all the generations of the past each of her female ancestors has been killed on their twenty-first birthday. Anita escapes death, and with a young American takes up the task of uncovering the family's enemies and ending the menace. The excitement begins with her capture by these enemies.

Paramount Magazine—Famous Players

This issue is very short—about 600 feet—and contains only two subjects, both cartoons. The first one is short, and not overly funny, but the biggest part of the reel is a "Felix" cartoon by Pat Sullivan, and it is very funny. Felix becomes a hypnotist and hypnotizes everything in the picture, all of which makes for a big laugh. If you need a very short filler, this one will be perfectly acceptable.

"The Fighting Actor"—Universal
Type of production..............................2 reel Western

This short western hasn't much originality of theme, but it will get over well for all that, on the strength of Art Acord, the star, and an exciting fight. Acord is a fine type of cowboy star. He looks the part and rides and fights with a whole lot of pep. Even though the story is almost exactly like many other westerns, there is plenty of excitement and a good amount of suspense kept up through the whole thing. A thrill is furnished by Acord stopping a runaway team with a big leap onto the back of one of the horses. The hero is one of a band of stranded actors, who, with a long haired thespian, walk into a tough western town. The cowboys start to make it hot for them, but Acord gives them a riding exhibition that wins their respect. He gets a job on a ranch, foils the villain's attempt to steal the girl, and wins the lady himself. If they like westerns at all, this one should be very satisfactory.

Pathe Review No. 95—
Type of production..............................1 reel magazine

This issue starts off with a Hy Mayer "Travel laugh" entitled, "Such is Life in Summer," and is a combination of sketching and photography which is somewhat interesting because of this combination of drawings blending into motion pictures. The second subject shows the manufacture of pipe cases, and is only mildly interesting to the average spectator. Then comes the "Dance of Arabia," executed by Marie Tolman. Next is a slow motion bit, showing a hoop juggler in action. It shows clearly the skill required in his performance, and should also be good for a couple of laughs. Next is a colored nature study of spiders and their webs. It is pretty, but doesn't offer anything interesting. The reel ends with some pretty landscapes. Not above the average as a whole.

"Make It Snappy"—Pathe
Type of production..............................1 reel comedy

Squiz Pollard has put his long mustache back on for this one, and he seems to get away better than in the last few without it. He's supported by Marie Mosquini, Hughie Mack and Sunshine Sambo, and there is quite a lot of the stuff that is well put over. Most of it is old slapstick, but there's a new gag here and there and the old stuff is pretty sure fire. Squiz's an ice man, and he pulls a lot of trick stuff with his ice deliveries, sending the ice into the houses by itself, juggling 100 pounds chunks, and getting in bad with a newly married couple. The major of audiences will get a lot of laughs out of the reel, although some of the gags have been so recently used in other comedies that they may lose their punch.

"Superstition"—Century—Universal
Type of production..............................2 reel comedy

Featuring Harry Sweet, it is a first class comedy offering all the way through. The stuff is almost all new and every stunt in the piece, with the exception of a very short bit in the very first number, is very funny, and will maintain a surprising sense of what will register, and he never overdoes his gags. The laughs are many, and the stuff is the kind that almost anybody can appreciate. It's a slapstick most of the time, and all foolishness, but it's almost sure fire all the way through. It's amusing, but not by a wonderfully trained bulldog, whose antics will also call forth a number of chuckles. The start is a laugh, when Sweet, who is very superstitions, has a terrible time with a black cat who insists on crossing in front of him. The superstitious idea runs all through the picture, with some good gags in connection with several well known forms of superstition. This number is a good bet for any house.

"In Again, Out Again"—C. B. C. Film Sales
Type of production..............................1 reel comedy

This is a Hall Room Boys comedy, with Harry McCoy and Sid Smith in the characters of Percy and Perdie. They are the same two boys who appeared in "A Doggone Mixup," the last one of the series, and they put their stuff over in very good shape. Also this one has a novel idea for its basis. It's more or less a burlesque all the way through on the "inside stuff" in the moving picture studio life. The boys are broke, as usual, and they come to a studio looking for work after pulling a terrible bluff about owning a Rolls-Royce, at which they get caught, and which makes an amusing beginning. At the studio the spectator meets such famous people as Cecil DeSpill, Mary Smiles Splinter and Tom Ith. The rest of the picture is made up of the boys' troubles in the studio, where they always get in the wrong place at the wrong time and break up every scene. It's all amusing and some of it is very good, and you can undoubtedly satisfy them with it.

"When Eve Fell"—Universal
Type of production..............................1 reel comedy

The star of this one is Dotty Wolbert, although Eddie Barry shares about equally in the comedy. It's a funny idea, and there are just abomb a match in it to hold it up to par. The Eve referred to is a statue, which Dotty drops on the floor, and then has a terrible time getting it repaired. The whole family sees the broken statue, and all of their efforts to replace it -are quite absurd. Then the statue is put over several gags in a funny manner. If you've been playing any of these comedies you can figure this one as better than most of her previous offerings.
A FRIENDLY NOTICE

To the Proprietors of Motion Picture Theatres, Hotels, Restaurants, Cabarets, Dance Halls, Etc.

GET THIS CLEAR

the purchase of an orchestration does not entitle the purchaser to use it for purposes of profit thru public performance, unless he is specifically relieved from payment of a performing rights license.

THE LAW

recognizes the absolute ownership of original literary and musical works, by the creator—the author and composer—thereof; it evidences this recognition by Copyright and prohibiting infringements thereupon. From this recognition the originator derives his revenue—his livelihood.

DO YOU WANT

something for nothing? Did you ever get anything on that basis that was worth any more than nothing? The tax on music is a just and fair charge, made in behalf of the composer, author and publisher, and divided between them, and is only charged where their copyrighted works are used to make a profit for others, never charged when the music is played for personal entertainment.

THE TAX

is fair and reasonable; it must be paid by the establishment playing, for purposes of profit, the musical works controlled by this Society; if none of such works are played, no tax need be paid. We simply ask that you stay “within the law”—then we will not be obliged to invoke the law to protect our rights.

FRANKLY

and in all courtesy, we say that if you do not hold a license, and continue to publicly perform for purposes of profit the copyrighted musical compositions controlled by this Society, we will file suit in the Federal Courts to protect our rights. These rights have been upheld by the United States Supreme Court; a violation of the law entails damages of not less than $250 nor more than $5,000.

American Society of Composers
AUTHORS AND PUBLISHERS
56 West 45th Street, New York City

PUBLISHERS


Gordon, Hamilton S. Harmon, T. B., Company Harris, T. B. & Francis, Day & Hunter Harris, Charles K. Kendis, Brockman Music Co., Inc. McKinley Music Co. And 200 Composers and Authors.


ADDRESS THE NEAREST OFFICE FOR INFORMATION

BALTIMORE
Ed. H. Chesterton, 3607 Keyworth Avenue, Baltimore, Md.

BOSTON
Paul Amundson, 811 Tremont Bldg., Boston, Mass.

BUFFALO
Henry C. Price, 947 Elliott Square Bldg., Buffalo, N. Y.

CHICAGO

CINCINNATI
John W. Weinzig, First National Bank Bldg., Cincinnati, Ohio.

CLEVELAND
Frankel & Frankel, 1929 Guardian Bldg., Cleveland, Ohio.

DALLAS
F. D. Robertson, 511 North Texas Bldg., Dallas, Texas.

DETROIT
Frank R. Dentz, 225 Elmhurst Ave., Highland Park, Mich.

INDIANAPOLIS
Edward O. Saether, 416 Indiana Trust Bldg., Indianapolis, Indiana.

KANSAS CITY
Friedberg & O'Sullivan, Kansas City, Mo.

LOS ANGELES
Philip Cohen, 812 Pantages Theatre Bldg., 7th & Hill Streets, Los Angeles, California.

MILWAUKEE
H. H. Heilbron, Cawker Building, Milwaukee, Wisconsin.

MINNEAPOLIS
Ios & Ohman, Minnesota Loan & Trust Bldg., Minneapolis, Minn.

NEWARK
Barney Larkin, Prudential Bldg., Newark, N. J.

PHILADELPHIA

PITTSBURGH
Allan Davis, 404 Union Arcade, Pittsburgh, Pa.

PORTLAND
Julius Cohen, Yeon Bldg., Portland, Oregon.

SAN FRANCISCO
Samuel M. Roeber, 1901 Humboldt Bank Bldg., San Francisco, California.

SEATTLE
Clark R. Beiknap, Hugo Bldg., Seattle, Wash.

ST. LOUIS
O'Halloran & Lowenbraug, 1203 Third Nat. Bank Bldg., St. Louis, Mo.

SYRACUSE
Earl I. Freeman, 516 Dillay Memorial Bldg., Syracuse, N. Y.

TOPEKA
a box-office title if there ever was one!

a sharp command that brings one up short and clings like a burr to the memory. A picture with a title like that means something to every man and every woman.

It should hit the public from every possible point of vantage---from billboards, from the theatre front, from teaser ads, from snipes, from throwaways, from windows, from banners.

And after the crowds have come, they're not going to be disappointed. Eminent authors present Gertrude Atherton's original screen story Don't neglect your wife directed by Wallace Worsley a goldwyn picture
**The Bradstreet of Filmdom**

The outline of a butterfly seared on the bare shoulder of a beautiful woman provides an astounding clue to a crime in J. Parker Read Jr.'s newest "A. P." Louise Glauam production, "Find the Woman."—Adv.

**What's a Star?**


**T I T L E S**

John Emerson and Anita Loos. Wanted a title. For their own production. Idea leaked out. Then spread. Result 376 titles arrived. For the satire. They finally named it "Red Hot Romance." If that was the best offered, what was the worst?

**BUSTING THE BANK**

Down at Palm Beach. Where summer sits. In the lap of winter. And all that sort of stuff. Where the breakers break the brokers. And where the brokers break the bank. Among them S. A. Lynch. And Joe Godsol. Haven't heard much of what Lynch did. To the bank. But they say what Godsol did

(Continued on Page 4)

**Lichtman Signs**

To Handle Sales for Associated Producers, Inc.—Coming East—Succeeds F. B. Warren

Los Angeles—Contracts were signed on Saturday between Associated Producers, Inc., and Al Lichtman whereby the latter will assume entire charge of the sales for the organization.

Lichtman will leave for the East immediately. He will succeed Fred B. Warren who, since the organization of Associated Producers, Inc., about a year ago, has been general manager and in charge of sales.

Lichtman was formerly with Famous Players where he was director in charge of distribution. When he left the Paramount organization it was expected that he, together with Felix F. Feist, formerly of Goldwyn, would handle the Famous Players' reissues.

Moving Uptown

Rogers and Rogers, attorneys for Fox Film and other concerns and individuals in the film business, have leased space on the 9th floor of the renovated Knickerbocker Hotel Bldg. They expect to be in their new quarters about May 1. A branch downtown will be maintained. Present offices are at 66 Broadway.

Abe Warner Returning

(Special to WID'S DAILY)

Los Angeles—Abe Warner will leave here shortly for New York.

Warner is due in New York about the 17th. He will attend the conference of the Federal Film Exchange directors at the Astor for one week, beginning March 21.

Warners Buy Bradley Film

Warner Bros., in conjunction with "Bobby" North and Laurence Weber, have purchased "Dangerous Toys," featuring William Desmond and Marguerite Clayton. It was purchased by the Bradley Feature Film Co. of Cleveland.

Engel in from Coast

Joseph Engel, treasurer of Metro, is in New York from the coast.
CHRISTIE COMEDIES

"RED HOT LOVE" is the sizzling title of Christie's new comedy, released by Educational. Neal Burns is featured, with Vera Steadman—Advt.

New Theaters

(A special to WID'S DAILY)

Akrum, O.—The Orpheum, a 1,000 seat house, opened recently. It is owned by the Botzum Theater Co., which also controls the Dreamland here, and the Strand at Canton.

Montclair, N. J.

Montclair, N. J.—H. H. Wellembrink, present leasee of Montclair Theater, will build a new modern fireproof theater and office building on a plot 155 x 150, at the corner of Bloomfield Ave. and Seymour. Building will cost $400,000, seating capacity 2,500, Reiley and Hall are the architects.

Mount Morris, N. Y.

Mount Morris, N. Y.—It is understood that options have been secured here on property on which to build a picture theater. The proposed house is to cost $75,000.

Rutherford, N. J.

Rutherford, N. J.—Contracts have been entered into by E. Moszkowitz and Abe Smith for the immediate construction of a theater and roof garden with a combined seating capacity of 3,000.

Sioux City, Ia.

Sioux City, Ia.—A. H. Blank announces that he will build a $500,000 theater here this summer. The site has already been purchased.

Three Rivers, Tex.

Three Rivers, Tex.—A new building on The Strand will be converted into a picture theater. It will be operated by local people.

Uniontown, Pa.

Uniontown, Pa.—R. Boyd Hays and associates will build a new theater here, principally for motion pictures, but adaptable to legitimate.
Counterclaims

(Continued from Page 1)

Film Corp. A general denial of Triangle's charges against these defendants is made. The papers admit that the capital stock of the Western Import Co., Inc. was sold to the Reserve Film Corp. for $250,000.

Hyman Winik, as one of the defendants, has filed a counterclaim against Triangle. Winik alleges that on or about Dec. 27, 1917, he and the Western Import Co., Inc. purchased from Triangle the rights to "Mickey." Under the terms of the agreement Winik claims Triangle was to deliver 120,000 ft. of negative and one positive print. It is charged that only 20,000 ft. of positive was delivered and about $500 of the negative. For this reason Winik alleges he was damaged $250,000, for which he sues.

Barre, Vt., Opening
(Special to WID'S DAILY)
Barre, Vt.—The Granite City Amusement Co. will open its new theater today. The house will seat 900.

GSN

Announces his next Special for early release

The New Jackson Studio
one of the largest, newest and best equipped studios in the world. 16,000 sq. ft. without a post. Covers three blocks. All safety devices. Five stages. 50 dressing rooms and offices. Carpenter, paint and property rooms on main floor. The finest electrical equipment.

For the rental of space apply
Jackson Film Studio Corporation
Westchester, Forest and Jackson Aves.,
Bronx, New York

downtown Office, E. Davidow,
13th Building, N. Y.
**What’s a Star?**

*(Continued from Page 1)*

hurt. Up in the six figures. Came back tanned. And happy. Who wouldn’t? Won enough to make a couple Neillan pictures. As the song charlottes: The rich get richer. And the poor get children.

**ANOTHER—NOT PRODUCER**

James Oliver Curwood. In town. Hard to get at. Said to be through. As a producer. Wants to write. So some of his material is on the market. Hearst has two. “Valley of Silent Men.” and “Flaming Forests.” May produce them. Has author’s rights. Four other Curwoods also. Interesting. But who has the bankroll?

**ALL STAR CAST**

Chaplin. In “The Night at the Show.” Rialto last week. An old Essanay. Some cast. There was Fatty Arbuckle and Mack Sennett. Also Hughie Mack. And incidentally Charley Baumann. Financier. Backer of many pictures. Right fair actor, too. Didn’t seem to mind being drenched. During one sequence. Studio must have been a wreck later. Baumann laughed heartily. Just as if he didn’t mind. Better than a regular actor.

**REMINISCING**

Which led Ad Kessel to reminisce. About their old studio. At 14th St. At 3rd Ave. Where the “dips” and “yeggs” worked outside. All the passengers of the street cars. Especially on Saturdays. When pay envelopes were around. “We got so interested in watching them work,” said Ad, “that we couldn’t make pictures. When we weren’t watching the pickpockets we were waiting subpoenas from the Patents Company. We got a stack of them every day. In between we made pictures.”

**EXILED NO LONGER**

There was a reason. For Herbie Brenon staying away so long. From this country. George Arliss suit. For 25,000 simoleans. Herb went away. And fought by long distance attorneys. Managed to get it through the upper courts. Won out.

Got a new trial. So Brenon feels happy. Once again. Especially since he’s directing Norma.

**GOLLUF**

Out on the coast. Go money. Fell for Bob Cochran’s argument. That it was good for him. CL looked over the situation. Plot didn’t seem too intriquin. Nor expensive. Fell for it. Bob busy. Then told CL they were ready. Off to the links. New uniforms an’ everything. Took his first lesson. Then went to the locker room. For a rubdown. There he got his bill. Took his breath away. For equipment. And clothes. etc. Almost killed his desire. Until RH told him that was nothing. Soon he’d be betting on each hole. “Never,” said CL. But two days later he was. Wonder what golluf will cost him?

**LONDON MADE**


**GRABBING TIME FORELOCK**


Business of Selwyn fainting.
After Features
O. Negotiating—Pathe Report to Handle Physical Distribution—No Confirmation

It is understood that the film industries identified with the United States are also negotiating for some reel features to be shown over U. B. O. circuit and others about the country affiliated with Pathe. It is further reported that a deal under way for the physical distribution of the series through Pathe. Confirmation of these reports was not available on Saturday.

Men, however, who have been using the U. B. O., since the encoded B. S. Moss into its services, could not be surprised if the operation was to enter the film in a definite manner. As a matter of fact, it was commented on that the move has been expected for some time. The Pathe is understood to be the opening of a matter of fact, the U. B. O. is time is interested in several propositions, most of them consistent with the making of short reels.

The First Year

Associated Exhibitors, Inc., promissory notes holders from 20 to 30 institutions the first year under agreements plans. The first release is to be "Now or Never," a Harold Lloyd comedy.

Associated plans to launch immediately a franchise plan said to have been adopted since the reorganization. The franchise is based on odds made by Phil L. Ryan in films around the country. The policy committee of the organization will be composed of 11 members, all exhibitors. The policy committee and board of directors are divided equally between exhibitors and company executives. There are two officers on the board and these will be elected by exhibitors.

Wesley Barry Here

Wesley Barry is in town. "Jim" Grainger is chaperoning him.

New Loew Dividends

Loew's, Inc., has declared a regular quarterly dividend of 2% on the common stock and an extra dividend of 1%.

Leaves Soon

David Hartford leaves for the coast end of the week where he will work on new pictures.

Famous Players' Surplus
Over $5,000,000 for 1920

Many interesting figures are to be found in the annual report of the Famous Players-Lasky Corp., consolidated balance sheet for 1920, issued yesterday.

The anticipated surplus of over five million, as noted some time ago, is verified; the actual figures, according to the Price Waterhouse report, being $5,399,089.00. The report also shows that on Nov. 30 last the corporation retired preferred stock of par value of $350,000.

The net operating profits for the year were $5,137,129.79. This compares with $3,132,985.22 earned the preceding year. The earnings are at the rate of $21.77 on the 208,403 outstanding shares of common stock, as compared with $15.35 earned in 1919 on 199,675 shares of common.

It is interesting to note that 208,403 shares of common stock are in the hands of the public. Nearly $1,500,000 of deposits are held by the corporation, and the inventory shows negatives, positives, etc., of a residual value of nearly $12,000,000. All the old negatives are probably included in this. Famous owns land and buildings, including that of subsidiary companies, of about $5,500,000, of which over $6,000,000 is subject to mortgages. The goodwill of the corporation is valued at over $7,000,000.

The report in full:

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>$5,119,172.67</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bills Receivable</td>
<td>$25,139.24</td>
</tr>
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Find the Way?

Dr. Crafts and Other Civic Authorities Discuss Censorship Problem

At Meeting Yesterday

Dr. Wilbur F. Crafts, of the International Reform Bureau, who has been conspicuous by his part in the so-called "Blue Law" movement, with a number of civic institutional leaders participated in a general discussion of censorship last evening at a meeting in the rooms of the N. A. M. P. I.

The net result of the discussion, which lasted several hours, was apparent a better understanding on the part of those who sought censorship as the only means of relief from salacious and unclean pictures and the members of the National Association.

It will not prove surprising if, as a result of the conference, a measure was urged on Albany which will avoid censorship and yet, at the same time, through the incorporation of the thirteen points on which the producers have agreed. Bring about a licensing condition, but which in no way could be construed as the censoring of pictures prior to their release to theaters.

Former Judge Hendricks served as Chairman of the meeting which was (Continued on Page 2)

Back to Coast

Metro Decides to Eliminate Eastern Production—Hears Takes Over 61st Studio

As indicated in WID'S DAILY last week, Metro will center all of its production activities on the coast. Bert Lytell and Maxwell Karger will leave for Los Angeles, probably on Sunday to work at the Hollywood plant.

The decision is not expected to involve S-L Pictures, who are under contract to supply Metro with five George D. Baker Prod. A studio around New York is now being sought.

International Film Service Co., Inc., producers of Cosmopolitan Prod., has leased the Metro studio at 3-W. 61st St. for one picture.

Tom Terriss will make "Boomerang Bill" there. Lionel Barrymore, as noted, will appear in it.

Through With Metro?

It was reported yesterday that Doralda, who made "Passion Fruit" for Metro on the coast, had severed relations with the company, and was about to launch her own company. That production would be in Hollywood and that Eastern capital was in back of the project. At Metro, nothing was known of the matter.
Quotations

Last

Bid. Asked. Sale

Famous Players 63 1/4 66 1/2 65 do pdl. 82 1/2 83 83

*Goldwyn 5 5 5

D. W. Griffith, Inc., Not quoted

Loew’s, Inc. 10 1/4 11 7/16 11 1/2

Triangle 19 1/6 19 19

World Film Not quoted

*Quotations by H. Content & Co.

Finding the Way?

(Continued from Page 1)

opened by Dr. Crafts, who placed full credit for his meeting the producers to Benjamin, time to time. Dr. Crafts read excerpts from the correspondence passing between Hampton and himself. He pointed out that the issues of censorship and Sunday Blue Laws were not to be confused and insisted that there is no Blue Law movement from his organization before Congress. He said, however, that his organization was interested in the problems of gambling, divorce, the use of morphine and moving pictures. He took occasion to criticise the National Board of Review and argued that the motion picture industry through its suggestion of the 13 points by the 18 leading companies admitted the need of decisive action.

He believed that if women could organize and bring about a “buyers’ strike” by refusing to attend theaters which showed “sordid” pictures that this might bring about the desired change for better pictures. He also believed that a strong and larger union should be made of existing police powers.

One of the strongest points he made was that the license fee for improving pictures adopted by the producers should be made part of the license fee to the exhibitor and with this enforcement, that the exhibitor should lose his license if he violated any of these 13 points.

He said that the producers was not leading a movement for censorship of pictures and declared in all of his return experience of 33 years he had never known such a spontaneous movement as existed today against unclean motion pictures. He wanted to know what legal enforcement could be made to the 13 points of improving production. He also wanted to know what the producers intended to do with production of 1926 and had which, in the opinion of the better class of people, were salacious. He suggested that these productions should be fixed.

Dr. Crafts was answered by Gabriel L. Hess, of Goldwyn, who said that the Association favored the enforcement of the present law to prevent the showing of salacious and unclean pictures, but that the producers were opposed “to their last breath” to censorship.

Dr. Crafts asked Hess whether or not his proposal for licensing with the 13 clauses as part of the license would not be a help.

Before Mr. Hess could answer he was interrupted by Mr. Clarence E. Waterman who is interested in the Clayton Bill, who said that in his opinion the Crafts idea would be impracticable. He insisted that she represented a women’s organizations with a membership of 35,000 in New York State, which wanted state censorship. She said that the License Commissioner had not the machinery to bring about the proper enforcement of such an act as proposed.

Dr. Crafts informed Mrs. Waterman that Mayor McClellan had closed a theater in New York because of the showing of unsatisfactory pictures.

F. C. Barber, of the Society for the Prevention of Crime, said that in his opinion, the licensing idea would be placing stress on the wrong spot and insisted that the producers needed to change their methods.

Dr. Crafts asked Hess whether the 80% of good producers could make the others of bad producers.

(Continued on Page 3)

DIRECTING SUCCESSES IS AN ART

HARRY BEAUMONT has proved his ability

He will only film stories which he knows can be made successes. He has proved himself right.

ADDRESS: WID'S DAILY, HOLLYWOOD, CALIF.
At Kodak Park where most of the motion picture film for the world is manufactured, quality production and quantity production go hand in hand.

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
F. P. Surplus Over $5,000,000

(Continued from Page 1)

Accounts Receivable
Advances to subsidiaries (less than 90% owned) 1,237,407.49
Advances to subsidiaries (secured by tangible assets) 59,062.67
Film customers and sundry accounts 1,412,519.34

Inventories
Negatives, positives, film and supplies (residual value) $1,822,163.13
Rights to plays: Scenario, etc. 1,067,748.64

 Marketable Securities

Total Current and Working Assets 21,221,670.00
Liberty bonds deposited on leases 5,290,729.00
Investments in subsidiary companies (less than 90% owned) 4,291,297.00
Land, buildings, leases and equipment (including equities of subsidiary companies subject to mortgages thereon of $6,197,980, being obligations of subsidiary companies) 7,460,117.00
Defered Charges of subsidiaries 5,290,779.70

GOODWILL

TOTAL ASSETS 49,121,523.53

LIABILITIES AND CAPITAL

Bills payable $4,663,717.50
Accounts payable 1,410,259.70
Excise taxes, payroll and sundries accrued 1,140,219.34
Due outside producers, participations and royalties 916,238.48
Serial payments on investments due in 1921 901,330.97
Reserves for Federal income and excess taxes for 1920 (estimated) 2,302,806.41
Reserve for contingencies 212,234.98
Reserve for dividend declared on Common stock payable Jan. 1, 1921 416,776.00
Reserve for dividend declared on Preferred stock payable Feb. 1, 1921 193,000.00

Total current liabilities 12,086,070.58
Advance assessments of film rentals, etc., (including holding fees on leases) 2,180,279.91
Purchase money notes maturing serially after 1921 of subsidiary companies covering acquisition of properties 826,362.10
Note of Amusement Finance Corp. (Subsidiary) due after 1921 1,090,000.00

Total Long-Term Liabilities 2,358,861.09

TOTAL LIABILITIES

Interest of minority stockholders in subsidiary companies, with capital and surplus 16,838,312.59
Capital (represented by): Preferred stock (56,500 shares of $100 par value) $9,650,000.00
Common stock 214,272 shares of no par value 5,869,969 in treasury
208,403 shares outstanding in hands of public 16,937,329.83

Surplus $26,587,429.83
$3,399,089.80
$49,121,523.53

CONSOLIDATED SURPLUS ACCOUNT

December 25, 1920

Surplus at Dec. 27, 1919 $3,139,366.10
Add: Profits to Dec. 27, 1919, of Subsidiary Companies not heretofore consolidated 147,594.85
$3,286,960.95
Less. Taxes applicable to prior years 172,351.28
$3,114,609.67
Add: Profits for the year ended Dec. 25, 1920, after providing for Federal income and excess profits taxes, as above 5,337,129.79
$8,451,749.46
Less Dividends:
Common Stock (paid in 1920) $1,671,246.00
Preferred Stock (paid in 1920) 741,060.00
Subsidiary Companies (to outside interests) 15,889.38
Reserve for Common Stock dividend declared payable Jan. 1, 1921 416,776.00
Reserve for Preferred Stock dividend declared payable Feb. 1, 1921 193,000.00
$9,447,011.38

Balance carried to Surplus 1920 $3,399,089.80

Need Business Films in China

(Special to WID'S DAILY)

Washington—Commercial Attache Julian Arnold reports in the Feb. 21 issue of "Commerce Reports" that there is a real need for business films in China. Mr. Arnold states that it would pay American manufacturers to send a man to China to distribute industrial films there.

Eaton Editing, Mrs. Hilliker Titling

Jack Eaton, in charge of the promotion and sales of short subjects promotion for Goldwyn, has arranged with Katherine Hilliker to title the Goldwyn Film Pictures starting in April, while he himself will edit and assemble them.

Smith Heads Ass'n.

Los Angeles—W. S. Smith, general manager of Western Vitaphone Company, has been elected president of the Motion Picture Producers Association of Los Angeles.

CONTINUITY that COUNTS

Paul Schofield

Free Lance

Adaptations: Editing

CURRENT RELEASES:

"Rose of Nome"—Fox (West Coast)

"Smillin' All the Way"—David Butler

"Girls Don't Gamble"—David Butler

"Tiger's Coat"—Hodkinson—All Star

"Just Pals"—Fox (West Coast).

IN PRODUCTION:

"The Quarry"—Meighan—Famous Players

HOLLYWOOD HOTEL

Hollywood, Calif.

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PUNCH No. 4

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She came to confess that her hand had slain an evil man. The words that meant the sacrifice of everything were on her lips. And then—critics call J. Parker Read Jr.'s newest Louise Glau "A. P." special, "Find the Woman," a thrilling "American Madame X."—Advt.

Maigne Leaves F.P.L.
Comes to Amicable Arrangement
Over Contract—Will Produce
Independently in the Future

Charles Maigne has come to an amicable arrangement with Famous Players-Lasky, regarding the unexpired term of his contract. Under the terms of the agreement, Mr. Maigne is relieved of his contractual relations with the company. He plans to make pictures independently in the future. His plans have not been entirely completed but the details are expected to be settled in the near future. He was inclined to be recent when reached at the Lambs' Club yesterday, but admitted that he had severer connections with Famous Players.

Maigne produced "The Copperhead" and "The Kentuckians." His most recent work is a picture with one of the Brailart stars.

Dinner-Dance in Griffith's Honor
The Friars Club will tender a dinner-dance in honor of David W. Griffith at the Astor Sunday, March 27. A reception will be held at 6:30 and dinner at 7 o'clock.

Blumenthal Held Up
Ben Blumenthal will not arrive in New York today because of heavy storms encountered by the Olympic on route to New York. The boat docks tomorrow.

Sarah Y. Mason Leaves Selznick
Sarah Y. Mason, staff writer for Selznick, has completed her contract with that organization. It is understood she will leave for the coast shortly.

Additions to Lynch Chain
S. A. Lynch and Y. F. Freeman of the Lynch organization left for Atlanta yesterday, after spending several days in town. The Lynch chain will open a theater in Little Rock, Ark., Monday night. They will open another in Chattanooga on Saturday and one in Dallas the next month. Another house was opened in Oklahoma City last Saturday night.

Smiths Going to Coast
The R. Cecil Smiths, staff writers for Selznick Pictures, have come to an amicable arrangement with company officials whereby they sever relations with that organization. The Smiths are anxious to remain Californians permanently. They have just returned from the coast and expect to leave again in about a week.

Mrs. Smith is Ella Stuart Carson.
Theater Need Great
(Continued from Page 1)
numerous vexations delays because of the vagaries of the London weather, but we are installing an air filtration and ventilation system which we believe will do away with the troubles arising from foggy weather. The most impressive thing about the operation of the new studio has been the friendly spirit in which the American and English members of the technical and artistic staffs have cooperated in making Paramount Pictures.

"What we need in Great Britain more than anything else at the present time is more theaters—thousands of them. We have built theaters of this type, the spirit of competition will be more evident in showmanship, and the pictures will be given much better presentation. The government embargo on luxury building is not the only obstacle confronting our industry at the present time, as the high cost of building is a most serious problem. Building costs are 200 and 300 per cent higher than they were during the pre-war years, and unless these costs drop in the near future, theater building operations will be slow in getting underway once the government restrictions are removed."

Major Evans is a member of the board of directors of Picture Playhouses, Ltd., one of the largest theater operating circuits in Great Britain.

Kaufman Going Abroad
Al Kaufman is in New York. He intends going abroad shortly and while on the other side will make one picture.

McClintock With Fox
Charles McClintock, for some time past with Selznick, has joined Fox Film Corporation. He will specialize in exploitation.

Belasco Dinner Sunday
A number of well known film folks, authors and playwrights have promised to attend the David Belasco dinner which will take place at the Astor next Sunday night.

Mayer Denounces Censorship
Louis B. Mayer in a letter published on the editorial page of the World, denounces censorship, characterizing it as "one of the greatest injuries ever practiced on an unsuspecting public."

Easter Program at Rivoli
Hugo Riesenfeld will again be "godfather" to the children of New York when he will present his Special Easter program at the Rivoli for eight days beginning Saturday morning, April 19. He will donate the entire proceeds of this program to the charitable organizations which specialize in aiding poor children. The lower part of the theater will be for the regular patrons.

New Wed Comedies
FEATURE
HARRY MYERS
AND
ROSEMARY THEBY
Wm. Fox’s Sensational Comedy Success
"A Connecticut Yankee in King Arthur’s Court"
Features These Two Scintillating Stars

The NEW YORK Newspapers Proluce It the Comedy Sensation of the Screen Age.

The great popularity accorded these stars because of their wonderful work in this masterpiece, will be reflected in the reception accorded this series of

One reel NEW WED Comedies
(not re-issues)

Sold on the open market by
DOMINANT PICTURES Inc.
Jacques Kopstein, Genl. Mgr.
135 West 44th Street
New York
The
Reginald Barker
Production Unit
IS PROUD OF
ITS RECORD
AND HOPES TO
DO BETTER

At Broadway Theaters

Capitol

Victor Herbert's "Irish Rhapsody" is the overture at the Capitol this week. Capitol News is the second unit after which is "The Swan," in which Mr. Gershonelli, appearing in a Bruce scene study, "Water Trails," is the fourth number. The fifth is "Tambourine and the orchestra. The feature is "A Tale of Two Worlds," a Gershonelli production. After that comes "Nola," a dance number. A Boot Tapping for "Edgar" comedy, "Get Rich Quick Edgar," is the final film number. The organ solo closes as usual.

Criterion

"Serenade" is the overture at the Criterion. A Post Scene, "The Lone Indian," comes next, after which Grace Fisher, violinist, plays "Indian Lament." The feature goes on next. It is "The Faith Healer," a George Melford Prod. for Famous Players. The closing number is an Offendorf Sketcho, "Eve's Leaves."

Rialto

The Rialto also has "Irish Rhapsody" as its overture this week. The Rialto Magazine is the second number and this is followed by a scene study which differs from the regular affair at that theater. After the overture is the Strand Topical Review. A prologue then goes on after which is the first feature, Katherine MacDonald in "My Lady's Latchkey." Redemeer Hollishead sings "Believe Me! If All Those Endearing Young Charms." The second feature, "Love, Honor and Behave," is a Mack Sennett Comedy. The organ solo follows as usual. It is "Grand Cheeur."

Strand

The Strand this week has two full length features and for that reason the program differs from the regular affair at that theater. After the overture is the Strand Topical Review. A prologue then goes on after which is the first feature, Katherine MacDonald in "My Lady's Latchkey." Redemeer Hollishead sings "Believe Me! If All Those Endearing Young Charms." The second feature, "Love, Honor and Behave," is a Mack Sennett Comedy. The organ solo follows as usual. It is "Grand Cheeur."

Combine to Fight Censors

(Special to WID'S DAILY)

Los Angeles—Plans for affiliation with the San Francisco anti-censorship organization are under way following the appearance of Judge Golden and Eugene Roth, of the Allied Amusement Interests of the northern city at the meeting held at the L. A. Athletic club.

Assistance will be given to those now fighting the proposed Sunday closing law in Pomona, which will come up on April 4.

Co-Directing Again

(Special to WID'S DAILY)

Los Angeles—Mary Pickford's production of "Little Lord Fauntleroy" will be directed by Alfred E. Green and Jack Pickford, who together directed "Through the Back Door."

Rounding Out K. C. Run

(Special to WID'S DAILY)

Kansas City, Mo.—Samuel Cummins is here in the interest of "Some Wild Oats," which is rounding out its third week at the Palace theater.

Working on Murray Story

Ouida Bergere will prepare the first Mae Murray story for Associated Exhibitors, Inc. release. It will be "Peacock Alley."
A Tale of Two Worlds—Goldwyn

AMERICAN—Yes, the picture is a fine one.

WORLD—It is out of such interesting experiments as that made by S. L. Shemanski, developments in the art of presenting motion pictures to the public that the picture cannot be considered even a fair one, but the progressive Raffaeli comes along, and gives a novel and entirely practical bit of the camera.

TRINITY—There is a forced air about

TIMES—** gets under one’s skin by power of its own. It is largely due to the consumption of Wallace Sewell’s Bтельно. It is a thriller which sometimes thrills.

THE BROADWAY—The plot grows, the action and excitement is tremendous.

TRIBUNE—Frank Lloyd’s direction is responsible for the realism of the Chinatown scenes.

WORLD—This picture is well made and the lighting is perfect.

MAIL—** neither particularly poor nor

DAILY—The picture is well made and

JOURNAL—Many scenes in this picture

TRIBUNE—Surely one of the best

DAILY—The story is one that admits

TRIBUNE—Justine结石 is now a motion picture star and a very pretty one.

DAILY—The playing of the Broadway is nothing to brag about.

HERALD—** deals with one of thosetableaux which are kept in film producers

MAIL—Mack Sennett’s tale...is

JOURNAL—This picture...is not

TIMES—The picture is very well cast and

TRIBUNE—Miss Johnstone not only reveals her beauty on the screen but her power as an actress as well.

MAIL—** Pretty as ever, Miss Johnstone fitted the part of the character. The play, a swift-moving sentimental piece.

JOURNAL—Her debut is most

TRIBUNE—Miss Johnstone has that

TIMES—Post and Evening World made no comment.

THE PLAYING OF BWAY—Realtor

AMERICAN—Revolution of city on Rialto screen thrills big crowd.

THE PLAYING OF BWAY—The screen work is just about as silly as it sounds, but who wants to be ashamed of such abnormally

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LADY’S LATCHKEY—1st Nat’l

AMERICAN—It is a sad affair, the picture, just one of those mishaps, perhaps, that happens to the American film company and any theatre.

WORLD—The play is interesting, not smooth or over supplied with reason for existence.

TRIBUNE—Reformed, accomplished by the sort of romance that may be impossible but is always interesting.

HERALD—** A passable mystery tale

MAIL—** neither particularly poor nor

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TIMES—** get under one’s skin by power of its own. It is largely due to the consumption of Wallace Sewell’s Bтельно. It is a thriller which sometimes thrills.

THE BROADWAY—The plot grows, the action and excitement is tremendous.

TRIBUNE—Frank Lloyd’s direction is responsible for the realism of the Chinatown scenes.

WORLD—This picture is well made and the lighting is perfect.

MAIL—** neither particularly poor nor

DAILY—The picture is well made and

JOURNAL—Many scenes in this picture

TRIBUNE—Surely one of the best

WORLD—The play is interesting, not smooth or over supplied with reason for existence.

TRIBUNE—Reformed, accomplished by the sort of romance that may be impossible but is always interesting.

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**May Go Into Courts**

T. O. C. C. Arouses Over Double Booking of "The Kid" in Far Rockaway

Theater Owners' Chamber of Commerce is aroused over a double booking of "The Kid" in Far Rockaway and threatens court action unless First National gives satisfaction.

The situation as the T. O. C. C. puts it is this:

J. Jutkowitz of the Colonial theater, Far Rockaway, holds an exclusive contract for all of the Chaplin pictures. The First National Exchange of New York has placed "The Kid" in Sol Brill's Strand, Far Rockaway, to play day and date with the Columbia showing. The T. O. C. C. charges that First National is not living up to its promises and is not acting fairly in view of the co-operation the exhibitor organization says it has given the circuit. Jutkowitz plans to show the picture beginning on Monday next.

A letter has been forwarded to R. H. Clark, First National manager in New York.

**Cutts in Seattle**

(Continued from WID'S DAILY)

Seattle—William Cutts, traveling representative for Universal, is here, in charge of the Chicago and St. Louis offices.

**New Rothacker Company**

(Continued from WID'S DAILY)

Dover, Del.—The Rothacker-Aller Laboratories have been formed here with a capitalization of $700,000.

D. D. Rothacker, when reached at the New York offices of the Rothacker Laboratories, stated that the company was formed to cover the new plant in Hollywood. Watterson R. is now on the coast attending to the opening of the plant.

**Regarding Al**

"No contract has been signed with Lichtman, says a telegram from Oscar A. Price of Asso. Producers in reference to the report published in Monday's issue of Al Lichtman had signed with that organization, succeeding F. B. Warren. On Tuesday Price wired officials of his home office to the same effect.

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**Features, Too**

Reclief, which has until now deflected attention of the feature picture.

Two units have been organized, the first unit planned to have feature ready for release in April. The second unit is planned to be ready for release in May. C. A. Rothacker-Aller Company will supply necessary. That Reclief intends to continue its subject program as heretofore, announces two additional commitments to be added before May 1st.

The W. H. Hodkinson Corp. and William M. Vogel have entered into an agreement whereby the latter assumes active management of the export activities of present and future Hodkinson releases with complete rights to the world, exclusive of the United States and Canada. The deal is of importance in view of the number of productions involved.

Vogel's present is handling in the foreign market the Chester Comedies and Scenic and the First National-Chaplins. He is also interested in the Atlantic Cinema Corp., which controls for Central Europe the entire Triangle, Selznick, Select, Goldwyn programs and the Mutual Chaplins. This is the company in which Ben Blumenthal is also involved.

Vogel is at present looking for offices. He is at present on the fourth floor of the Longacre Bldg.

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**Vogel Closes Deal**

Will Handle Hodkinson Output in Foreign Markets—Covers Future Releases, Too

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**Slate Named**

T. O. C. C. Election Will Be Held on March 29—Brandt and Manheimer Running

William Brandt and John Manheimer have been nominated for the presidency of the Theater Owners' Chamber of Commerce. The election will be held on March 29, the last Tuesday of the month.

The complete slate is as follows:

For first vice-president, W. A. Landau, for 2nd vice-president, Charles Goldreyer; for secretary, S. A. Morris; for treasurer, Samuel G. Rock and for sergeant-at-arms, Samuel Saul.

For members of the executive committee:


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**“Agitators Out”**

says William A. Brady—Then Will Come Uniform Contracts and Advance Deposits

A statement issued yesterday, by William A. Brady, said in part:

"The difference of opinion about contracts and advance deposits can readily be ironed out when the moral agitators are eliminated. The industry is organized along the lines of business at the present day."

At a later point, he said that the progressive movement in the direction of verbal and permanent organization can be made until that is done, and then continued on Page 4.
May Go Into Courts
(Continued from Page 1)

New York. When Clark was asked to comment on the letter and the matter in general, he said he had nothing to say. The letter follows:

"As at the last meeting of the Theatre Owners’ Chamber of Commerce, the attention of the body was called to the controversy existing between your organization and the Columbia Studio, Far Rockaway, a member of that organization, in the matter of their contract with you for the Chaplin picture, "The Kid." It was constructed that your contemplated action in looking this subject to the opposition of your organization would be a direct violation of our member’s contract and a breach of faith with this organization in view of the negotiations and cooperation extended to you through this organization.

"I have therefore been directed to inform you that the Theatre Owners’ Chamber of Commerce will take strenuous exception to any such action and urgently advise you to render this member the full benefit to which he is entitled under the terms of his contract."

Scenario Ready
(Special to WID’S DAILY)

Los Angeles—Word has been received at the Lasky studio that the scenario for "Peter Pan" has been completed by Sir James Barrie in England.

It is reported that Georgette Co- han, daughter of George M., will be given a test to see whether she is suitable for the title role. It was reported previously that Betty Com- pson would get that part.

Second Troupe at Work
(Special to WID’S DAILY)

Los Angeles—The summer production program has opened at the studios of the Pacific Film Co, in Culver City. Victor J. Dent has started work on a series of comedies. A single reeler will be released under the schedule every other week, alternating with George Ovey.

Slate Named
(Continued from Page 1)


The T. O. C. C. expects to open an executive office on the 6th floor of the Robertson-Cole Bldg. in about two weeks. This office will not have any effect upon the future meetings of the organization, which will continue to be held every Tuesday at the Astor.

The members of the organization are making arrangements for several special cars to transport them to the Rochester convention next month. The T. O. C. C. delegation is expected to reach 125.

Negotiating For Stories
Eddy Eckels, president of Indepen- dent Film Association, is under- stood to be negotiating for a series of James Oliver Curwood stories, and it is said that a prominent female star will appear in the leading role.

12 a Year
Edward L. Klein of 1664 Broad- way, has received prints of three new productions, which will shortly be ready. Two are in six reels and one in five reels. These are the fore- runners of a series of 12 feature pic- tures which Klein will handle during the year. Distribution plans will be announced later.

"The Miracle of Manhattan" is the title of the forthcoming picture star- ring Elaine Hammersen.

Regardless of how good the story or the star

Capable Direction is Very Essential

FRED NIBLO
Director

Now Completing a

J. Parker Read, Jr. Special
for Associated Producers Release

Invents Fireproof Film
(Special to WID’S DAILY)

Sioux City, la.—Henry A. Myers claims to have invented a novel fireproof film which, besides being fire-proof, can be made cheaper and stronger than the celluloid used in production. Myers has been granted patents and is now establishing machinery in his plant for production.
Coast Brevities
(Special to WID'S DAILY)

Wywood—Scott Sidney is directing a new comedy through Educational Exchanges.

a Daniel and Josephine Hill have been engaged by Christie Coflo to star in a new production.

Christie company, under the di-

of William Beaumine, has a Catalina Island film to scene new comedy.

“Keep Up With Lizzie,” the production on the Rockett program, is in the final stage of preparation.

and Dix has proved so adept a green player that Goldwyn has signed him for a two-year contract. He is a member of Goldwyn’s stock company.

Dee Darrond has been engaged universal for the leading role in a new production,” the Peter B. Kyne story started under the direction of Jaccard.

Price Tourneaus has commenced at the Ince Studio on “Foolishness” by Donn Byrne. Playing the roles are Hubert Bosworth, En Kirkham, Doris May and the MacDonnel.

Santschi has completed his western picture with the Cyrians Co. for Pathe release and taking a rest before continuing the balance of the series.

first member of the cast for “Three Musketeers,” upon which Goldwyn will begin production as soon as he returns to City, is George Siegmund, all interpreter Porthos, one of the musketeers.

son Clift, according to word here, will leave London some time this week for a visit to Los Angeles and New York, coming via Egypt, Palestine, India and completing a world tour which he made with Enrighi for the gathering film material. He is at present in a number of productions for films, of London.

y Pembroke is ready to start first of a series of two reel dramas on the heroic exploits of a Royal Northwest Mounted Police. The first of these will be “The Rum Runners.” Story it is being prepared by Wm. Wright at Universal City.

silla Dean, Edith Roberts and Carey have returned from San Amo, where they were Guests at the Allied Amusement Industries feature of the motion picture Ball held there. Carl Laemmle and Thalberg accompanied the

Putting It Over

Here is how a brother exhibi-
tor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Chicago—A stunt that gave Chicago a laugh in Harry Reichenbach’s campaign for “Outside The Law,” at Barbee’s Loop, was an ad printed in the newspapers announcing the coming of “Outside The Law,” and bearing at the bottom a half a completed check that was signed by Laemmle. Readers were instructed to cut out the ad, soak it for two minutes in cold water and then fold it up to the light and read it. After the reader had gone to this trouble he didn’t find the hieroglyphics any easier to read, but he did have impressed on his mind that “Outside The Law” was opening at Barbee’s Loop the following Sunday.

Charles W. Va.—Eddie and Jimmie Carrier, who are directing the Kears Circuit of theaters, closed the Strand, on an accident that occurred just before the showing of “What’s Your Hurry.” A passenger on a street car who was in too much of a hurry was caught between two cars. The Carriers wrote over the letter to the papers, showing the value of life to a few seconds. This was several hours before the street car company had their conductors remark, “What’s your hurry,” to passengers leaving cars. The conductors called out “Strand Theater” when the car stops at the transfer point, and therefore at this point the conductor called out “What’s your hurry,—Strand Theater.” The result was capacity houses.

Films For Government
(Special to WID’S DAILY)
Washington — The collection of noteworthy motion picture films by the government is provided for in a resolution introduced by Senator Pfean, of California. The librarian of Congress would send to the director of the National Museum, one copy of each film registered, and if in the opinion of the director, the film records “a historical or otherwise noteworthy event,” it shall be stored away for future generations.

Taylor Sells Interest
(Special to WID’S DAILY)
Buffalo, N. Y.—”Hub” Taylor has sold his entire interest in the Buffalo Theater Supply Co., to the Kiltos Theater Supply Co., of Indiana and is about to re-enter the sales end of the business with one of the Buffalo exchanges.

Holubar Film for Strand
Allen Holubar’s “Man—Woman—Marriage” is scheduled to play at the Strand. The definite date has not as yet been decided upon.

Kansas Convention
(Special to WID’S DAILY)
Wichita, Kan.—The convention of the Kansas State Exhibitors Association, to be held here on Mars 28 and 29 will be the largest convention ever held in the state.

Oppose Censorship
The Cinema Composers of Columbia University have forwarded a telegram to Governor Hanover, protesting against the proposed censorship measure. The telegram praises the National Board of Review for its work.

Germain is Manager
(Special to WID’S DAILY)
Albany, N. Y.—O. R. Germain has been appointed manager of the local office for Gardiner Pictures, Inc.

Silton With Pioneer
(Special to WID’S DAILY)
Cincinnati—Edward Silton has been appointed manager of the local Pioneer office. Mr. Silton has been connected with theatricals in New York as stage director for such plays as “Experiencers,” and “The Garden of Allah,” and is also president of the Tennessee Tire and Rubber Company of Nashville.

Baum Back
Louis Baum, sales manager of Equity Pictures and Joan Film Sales, has returned to New York after a two months’ sales trip. He reports sale of “The Invisible Ray” to Skous Bros., for Missouri and Kansas, and to Big Feature Rights Co., of Louisville, for Kentucky and Tennessee; the 12 Billy West comedies to C. C. Bridge, of Reelcraft, in Davenport, la., for Iowa and Nebraska and to Merit Film of Detroit, for Michigan. Also, “She Didn’t Care” and “Whispering Devils,” to Standard Film, of Kansas City for Kansas and Missouri.

Changes Hands
(Special to WID’S DAILY)
Baltimore—The Fremont, which has been operated by Charles H. Umb- ald, has been turned over to the Fremont Amuseme Co., of which Charles E. Nolte is manager.

Takes Abbott
(Special to WID’S DAILY)
Buffalo, N. Y.—Al Sherrner, former manager of several big houses in Buffalo, has taken over the Abbott and will remodel the house.

WANTED
Negatives of scenes showing ice and snow of Arctic and Far North country, suitable for lecture on Far North. Only the best considered.
Address: B-74, care Wid’s.

COMPLETE AUDITS, SYSTEMS INSTALLED
AUDIT & SERVICE BUREAU
1482 Broadway, Room 609
Tel. Bryant 5664
Specializing in the Motion Picture and Theatrical Industries

CONTINUITY that COUNTS
Paul Schofield
Free Lance
Adaptations: Editing
CURRENT RELEASES:
"Rose of Nome"—Fox (West Coast)
"Smiling at the Way"—David Butler
"Girls Don't Gamble"—David Butler
"Tiger's Coat"—Hodkinson—All Star
"Just Pals"—Fox (West Coast).
IN PRODUCTION:
"The Quay"—Meighan—Famous Players

HOLLYWOOD HOTEL
Hollywood, Calif.

CREATIVE CONTINUITY

The Music Shop that caters to FILM FOLKS
OPEN EVENINGS
Richardson's Inc.
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SPECIAL STATE RIGHTS — SPECIAL "EVERYMAN’S PRICE" WITH GRACE DARLING
A SOCIETY DRAMA WITH POWER, DIGNITY AND BOX-OFFICE STRENGTH
ADDRESS E. & R. MANHATTAN, 808 BROADWAY, NEW YORK CITY, J. W. F. FILM CORP.
FRONTIER FEATURES

Frontier Features, Inc., have been formed with a capital of $100,000, the purpose being to produce pictures.

The officers of the corporation are: Anderson Randall, president; Howard B. Ragsdale, secretary, and Floyd T. Buckley, treasurer.

Buckley says that arrangements have been concluded for the first scenario and the director engaged. Randall is to be starred in the pictures and work will begin on the first shortly. He is to be in the Balamas and the company leaves for the islands today.

RALPH Kohn Back

Ralph Kohn returned from St. Louis on Tuesday night where he and John C. Flinn are running the chain of 16 theaters which the Famous Players-Missouri Corp. owns in that city. He is going back to St. Louis on Sunday.

SPECIAL SHOWING OF "EAST LYNN"

"East Lynne" will be shown at the Columbia University Club tonight. The director of the night. The showing will be preceded by a talk by Norbert Laski.

FOX TO HAVE FIVE THEATERS

William Fox has signed contracts which will give him five Broadway theaters in which to show his pictures. "The Queen of Sheba" opens at the Park on April 10. He now has the Sylvania and Broadway. The names of the remaining two will be announced later.

Dean's Latest, "Reputation"

(Special to WID'S DAILY)

Los Angeles—Priscilla Dean's latest Jewel production for Universal has been titled "Reputation." It was made by Stuart Paton under the title, "False Colors."

Carl Laemmle and R. H. Cochrane are now supervising editing of the picture at Universal City.

Tom Moore, of Washington, is in town.

NOTICE OF SALE

On Monday, March 21st, 1927, at 11 A.M., at 361-363 Lincoln Studio, Bergen Boulevard, Hollywood, the undersigned will sell at public auction all of the assets of the United States Photoplay Corporation except accounts for moneys due on subscriptions to the capital stock, moneys on deposit in the Commercial National Bank, Washington, D.C., and a claim in favor of the company against one F. J. Stoll.

The property to be sold consists of certain moving picture machines, equipment incidental thereto, a quantity of unexposed film, office and studio furniture and equipment, the right, title and interest of the undersigned as receiver of said company in and to a certain moving picture play known as "Determination!" and about 105,000 feet of exposed film.

A list of the property to be sold may be seen at the office of the receiver at 15 Exchange Place, Jersey City, New Jersey. Bidders will be required to pay 10% of their bid in cash or by certified check at the time of the sale. The successful bidder will be required to complete the purchase within three days after confirmation thereof by the United States Photoplay Corporation.

DATED March 14th, 1921.

CLIFFORD L. WAKEMAN,

TREACY & MILTON,

Of counsel with Receiver, 15 Exchange Place, Jersey City, New Jersey.
Double Convention

Agreement from Five Cities to

in Rochester, Coincident

With Exhibitor Confabs

exchanges of five cities in

it will hold a two-day convention in Rochester, coincident with the

ing of the New York State Executives. The organizations will figure in the conferences—The E. M. Club of New Orleans, the New Haven Film Club, the British Film Association, the Inter-Ocean Film Club and the Buffalo Film Man-

age. These five bodies, although each is entirely separate and distinct unit, to internal management is con-

ceptual in the Hoy Reporting Service, home of Exhibitor's

manner of exchanging film shows between exchanges and

cities. Chadwick, president of the exchange managers' organiza-

(Continued on Page 2)

Lasky Due Next Month

(Special to WID'S DAILY)

Alaska-Jesse L. Lasky plans

to New York about the 10th

month.

Attend the T.Voli Opening

Murray, Robert Z. Leonrd,

Gurley and Phil Ryan left for

nooga last night to attend the

opening tomorrow of the new-

opened by the Tennessee

prises, a Lynch subsidiary.

Aschers in St. Louis

(Special to WID'S DAILY)

Louis.—It is reported that

Mr. Brooks, the interests be-

a new theater project for

ington and Grant Aves., on the

ow occupied by Sid Whiting,

photographer.

Flynn in from Coast

Mertt J. Flynn, producer of "A

ictor Yankee in King Arthur's

is" at the Algonquin. He came

Los Angeles with Mrs. to attend the opening of the

e at the Selwyn theater.

Harper Here

ace G. Harper, managing di-

the English company affiliated

the Inter-Ocean Film Corp., ar-

New York yesterday from

He is here for conferences

Paul H. Cromelin.

Could the woman he adored, the mother of his child, have led a double life? J. Parker Read Jr.'s newest Louise Glaum "P. A." special shows how far a man will go for the woman he loves.—Adv.

Buys 26 Features

Shallenberger of Arrow Spent Busy

Time on Coast—Acquires New

Comedies, Too

W. E. Shallenberger, president of

Arrow, has returned from a trip to

Los Angeles. While on the coast he

contracted for a number of produc-

ions.

While Shallenberger would not

give out a detailed statement he

that he had contracted for 26

features. Most of these are in series

of four, and each series of four will

feature a prominent star.

The first of the 26 is called "Head-

North" and features Pete Mor-

son. Four specials are also included

in the list. Two series of two reel

comedies have been secured, the first

to be made with Harry Griibon, Ed-

Derry and Helen Darling. There

will be 12 in the series, while the

second will also consist of 12. A

western serial of 15 episodes with

Ann Little in the leading role has

been contracted for. Ben Wilson is

producing and directing it.

Stoll Cuts Force

Dismisses Salesmen and Turns

Distributing Over to Pathe

Exchange

Stoll Film has decided to eliminate

its sales force and in the future will

turn all of its production over to Pathe

for distribution.

The arrangement is similar to that

recently perfected between Pathe and

the American Film Co., Inc., of Chi-

cago, just previous to the turning

over of all of its feature productions

by Pathe to Associated Exhibitors, Inc.

American maintains its own sales

force, operating out of the Pathe

exchanges for some time.

The date on which the new deal

does become effective has not been

determined upon.

S. D. Convention Tuesday

(Special to WID'S DAILY)

Huron, S. D.—The exhibitors of

South Dakota will hold a convention

here on Tuesday.

Big Comedy Contract

Jack White and Lloyd Hamilton Sign

Three Year Agreement With

Educational

E. W. Hammond, president of

Educational, has signed a contract with Jack White and Lloyd Hamilton for the production of 12 two reel Mer-

maid Comedies a year for a period of three years. At the same time he

announced a contract with Astra Film Corp., for eight two reel comedies

featuring Jimmie Adams, which will be delivered in the next 12 months. These will also be released under the

Mermaid brand name, which is owned by Educational, making a total of 20 of these comedies a year, an

increase of eight over the past year.

Since the organization of Educational's exchange system Astra has been making the Mermaid Comedies

for Educational. Lloyd Hamilton star-

ring in half of them and Jimmie Ad-

ms in the other half. Jack White

supervised the production of all of

them.

(Continued on Page 2)

Sailing on Tuesday

Adolph Zukor and Al Kaufman

leave for Europe on Tuesday next.

Zukor is going to hear a verbal re-

port from Eugene Zukor of the lat-

ter's observations on the practicabil-

ity of exchanging films with foreign

producers, while Kaufman may make a picture abroad.

Buccinental Returns

Ben Blumenthal returned to New

York from London yesterday after-

noon aboard the Olympic.

Going Abroad

William M. Vogel, exporter, is sail-

ing on the Antiquia Tuesday, for

Europe. He will visit London, Paris,

Brussels, Antwerp, Berlin, while Den-

mark, Czechoslovakia will probably

be included as perhaps Italy and the

Balkans.

During his absence the sales activi-

ties here will be in charge of Albert

K. Greenhull, who resigned from the

Rothacker Film Mfg. Co., to assume

his new duties.

After Queen's Works

(Special to WID'S DAILY)

Los Angeles—Lois Weber is negoti-

ating with Marie Queen of Ran-

doma, for the rights of her vari-

cous stories and plays, which are to

be filmed in this country.
Only Westerns
Harry Reichenbach stated yesterday he didn’t have a darned thing to do with the “punch” tease now appearing in the advertising columns of WID’S DAILY. Harry says the tease is on behalf of “East Lynne,” and that he only handles western pictures.

New Theaters
Baltimore, Md.—The Standard Amusement Co. will build a $75,000 theater at Reisterstown Rd. and Owings Ave.

Baltimore, Md.—Joseph Castleberg, who now owns the Strand and New Pickwick, has plans completed for a $200,000 theater which will have a seating capacity of 1,500. The house will be named the Castle.

Crown Point, Ind.—Crown Point, Ind.—George M. Foord will build a $100,000 theater near this town.

Dayton, O.—Dayton, O.—The Keith interests will build an $800,000 theater here. A site on N. Main St., north of 1st St., has been secured.

East Liverpool, O.—A picture theater is planned here. J. C. Cunningham, in the Hert Bldg., is architect.

East Orange, N. J.—East Orange, N. J.—The Putnam Jacobs Theater Co. will erect a theater to cost $200,000 at 420-415 Central Ave, William B. Putnam is president of the company. His office is in the Paramount theater, 929 Broadway, New York.

Hamilton, O.—Hamilton, O.—M. D. Lindley will build a theater at Main and C. Sts.

Hannibal, Mo.—Hannibal, Mo.—A $150,000 theater will be constructed here by unknown interests. T. P. Barnett Co, Arcade Bldg, St. Louis, is the architect.

Huntington, W. Va.—Huntington, W. Va.—Architect L. J. Dean, with offices in the Foster Bldg, is preparing plans for a $100,000 theater. The site and owner’s name are unknown.

Irvington, N. J.—Irvington, N. J.—A $15,000 theater will be erected here. Site and owner are unknown at this writing.

Jamestown, N. Y.—Jamestown, N. Y.—A vaudeville and picture theater will be built at 3rd and Spring Sts., at a cost of $300,000 by Mozart Amusement Co. Marshall Peterson, president.

Double Convention (Continued from Page 1)
A feature of the exhibitors’ convention will be the visit of the delegates to the New England Film Exchange where extensive preparations have been made for receiving and conducting them through the entire plant. There are many historic objects in the Eastman Institution, among them many early prints of the film. The plant’s methods of operation many years ago will be demonstrated and compared to the methods in vogue today.

Murphy Heads Boston Club (Special to WID’S DAILY)

Gommeral in Buffalo (Special to WID’S DAILY)
Buffalo, N. Y.—E. T. Gommeral, Fox manager, is now president of the Buffalo Exchange Managers’ Association. Other officers are H. C. Brink, Robertson-Cole, vice-president; John Sitterly, Dooley Exchange, treasurer, and R. T. Murphy, Pioneer, secretary.

Show Under Different Name
Atlanta — The Forsyth recently played Goldwyn’s “The Concert” under the title, “How Dare You Make Love to My Wife?” The engagement was a three day one.

Kansas Convention, Too
Wichita Falls, Kansas—The Kansas State Exhibitors’ Association will hold a two day convention, March 28-29, at the Hotel Lassen.

to Open Nickel Show
Muskegon, Okla.—Motion pictures at five and ten cents admission are promised by O. G. Bradshaw, who recently closed a three year lease on the Wigwam. The theater will be remodeled and open under his management.

The National Committee for the Protection of the Public and Exhibition of the Vitagraph showing of its film, “Saving the Eyes of Youth.” yesterday at the Russell Sage Foundation Bldg.

Pathe Gets Unusual Film
Pathé News has received Dixie Alberini’s, its staff correspondent in Rome, Italy, films of Mussuvis shot from an aeroplane over the crater of the vulcano. The picture also shows ruins of Pompeii and Herculeum.

Gray With S.-L.
Paul Gray, who recently closed a tour with George Beban and "One Man In A Million” road, has gone to Buffalo and Detroit, representative for Arthur Savoy and Lubin. Gray will first run films in these cities and exploit the for “Without a Name” the George D. Baker Prod, rel through Metro.

Schlesinger Gets Feature
Mayor B. Schlesinger has act for world distribution “Thimbo.” The picture was produced by Cyrus J. Williams, who has been now making the serial of release through Pathé.

Rita Weiman will remain at Goldwyn studios while her own screen story, “The Grim Comet” is being filmed.

There may be many ways to sell motion picture tickets, but the quickest, surest and most efficacious way is through the use of RITCHIEY POSTERS!

RITCHIEY LITHO. CORP.
406 W. 31st St., N.Y. Phone Chelsea 8389

Harry
You’d exchange all your PUNCHES for my KICK. P. T.
Robertson - Cole Studios Section

-C. Studios in Los Angeles, Now Pulsating With Activity; Most Complete Plant on Coast

 somewhat less than a year ago the plans for the Robertson-Studios, Los Angeles, were begun. So swiftly has the been carried forward that this great producing center w complete and functioning in its entirety.

The location which was picked for the Robertson-Cole Studios in Los Angeles is ideal. Every dollar's worth of material which went into the erection of the studios was the best. A careful study was made of the most modern and the finest production plans in the world before the final plans were printed, with the result that the Robertson-Cole Studios, the latest and largest production center in the country, combines all the best points of studios previously built.

Many exhibitors visiting California during the winter have been able to pay personal visits to the Robertson Cole studios and, when leaving, have voiced their opinions that the new plant is the finest of its sort anywhere.

With the studios complete, Robertson-Cole expects to push forward as never before. Confident through the success of its special product, it has placed in its home office building, its branches throughout the country, and in its studio, the most recent to be completed, a vast investment to the end that the industry may be enriched.
Pauline Frederick in
“The Mistress of Shenstone”
By Florence L. Barclay  Directed by Henry King

“Good Women”
By C. Gardner Sullivan  Directed by GASNIER

“Seven Years Bad Luck”
with MAX LINDER
The funniest 5-reel Comedy ever made

Christie Film Co. presents
“See My Lawyer”
By Max Marcin, by arrangement with A. H. Woods
An Al Christie 6-reel Comedy
Sessue Hayakawa in “Black Roses”  
By Richard Schayer  
Greater than “THE FIRST BORN”

William Christy Cabanne’s leaf from a woman’s soul  
“What’s a Wife Worth”

George Beban in “One Man in a Million”  
A Dramatic Page From Life

Mae Marsh  
In a Production  
From the novel “Mary Carey” by Kate Langley Boscher
Whose latest production "THE FIRST BORN," has been unanimously declared one of the exceptional photoplays of the year.
GASNIER

Director of

"KISMET"

presents his latest

Robertson-Cole Special

"GOOD WOMEN"
William Christy Cabanne

Producing HIS OWN

Productions For

Robertson-Cole

LATE RELEASES

"THE STEALERS"

"WHAT'S A WIFE WORTH"

NOW COMPLETING:

"THE PRETENDERS"
The Robertson-Cole Studios, now finished and occupied in Los Angeles, completes the equipment of this organization for producing and distributing pictures, giving Robertson-Cole the newest and most comprehensive productive plant on the coast, in addition to its splendid home office building which, as noted, opened only a few weeks ago.

The studio proper covers a little more than 16 acres fronting on Melrose Avenue and Gower Street. Here eight huge stages, together with the many other structures required, have been pushed to completion.

The executive building is “U” shaped, built around a large portico, with a long flight of white stone steps leading up to it. A colonnaded stairway leads from the reception hall to the second floor of this building. Here are the executive offices, the exploitation department, a large modern theater for the screening of pictures and a private dining room and kitchen used by the executive staff.

On the lower floor a corridor on the left leads to the telephone exchange, the purchasing department and the general accounting departments, while corresponding on the right wing will be found the production department, the art and technical department, the employment bureau and the scenario and research departments.

These departments work directly in connection with the office on each of the stages where a studio representative is stationed to attend to the requirements of the director working on that stage.

There are eight enclosed stages with a floor space of 95x170 feet, with scenery dock alongside and with an overhead clearance of 28 feet which affords ample room for settings. Should necessity arise requiring a greater space for interior settings, the stages are so constructed that sliding doors along their sides may be opened, thus making it possible to carry the setting over two of these huge stages.

A network of bridges, equipped with electrical connections at given points, permits overhead spot-lights to be placed at such angles as to secure any lighting effect that is required. Beneath the floor of the stage is a large concrete tank that can be used for water scenes or for such scenes as require a stairway leading down from the level of the action that is being photographed.

A scene dock furnishes ample space for the storage of scenery and the properties required in the making of a production. Near the front of the stage is located the director's office and offices for his assistants, together with a dark room and repair shop for the cameramen. Each stage has its own cutting room and projection room located in a separate building between the stages.

A 15,000 volt line comes into the grounds. Five 20-ton transformers reduce this current to 2200 watts and spread it out to the two generator stations that are located at convenient points between the stages. In each of these generator stations three synchronized 300 K.W. generators reduce to 1110 volts of direct current and each station is connected with each of the stages, which make it possible to throw any amount of power up to 900 kilowatts on any stage.

The wiring of the entire plant is laid under ground and brought to the stages through connection points located at convenient places to eliminate as far as possible cable running across the stage.

A large building for the electrical department has been constructed. There lamps are stored and repaired and the many electrical devices required for picture work made. Lights of every description are in readiness at all times.

There are no dressing rooms on the stages proper. Following the policy of keeping each company as an individual unit, a dressing room building stands directly in front of each of the stages. The upper floor of these dressing room buildings contains ample dressing rooms for the cast and for the maid and extra talent, while the lower floor has rooms for office purposes and the star's suite at one end. The star's suite consists of a reception hall, a dressing room, private bath and reception room. In this reception room the star can receive callers without having to take them on the stages or into their dressing rooms.

They are furnished with every possible comfort and a private door leads into a picturesque garden. Here the stars rest between scenes, away from the dust and the heat of the studio lights. Each of the gardens is different. Sessue Hayakawa has a Japanese garden, Pauline Frederick an old fashioned Northern England garden, etc. While these gardens provide the various stars with an ideal place to rest, they also prove valuable for background for many exterior scenes.

Directly behind the stages is a paved roadway, twenty-five feet wide, which leads from the freight entrance on Melrose Avenue, directly through the center of the studio. Runways lead from this drive into the various stages, making it possible for the trucks to carry their loads right to the point on the stage where their deposit is required.

On the other side of this roadway are the various construction and service buildings, including a large mill, electric building, the offices of the including the production office, the property department, the wardrobe, emergency hospital, gymnasium, paid and unpaid shops. There is ample space for the many exterior settings such as streets. In this space were placed the mammoth exterior settings that was required for "Kismet."

Centrally located, so as to be accessible to all the stages is the mill and carpenter shop which covers a floor space of 15,4 feet. Here the rough timbers are brought in from the lumber yard, which is directly back of it, and cut to the proper size and shape as they proceed in a direct line toward the carpenter shop, where they are used in the making of scenery, furniture, etc. This mill is equipped to turn out anything from the roughest sort of properties to the most elaborate furniture. It is interesting to note that in this mill all of the furniture for the executive offices of the new studios has been made.

In the property department are stored rugs, lamps, picture bric-a-brac and the many odd things that directors may call for during the making of a picture. All of these properties are carefully catalogued so that they are accessible at all times.

The painting of scenery, furniture, etc. and the repairing of the various interior settings comes under the head of the painting shop, which carries a full stock of materials selected for the photographic qualities. A machine shop also forms a part of the studio equipment. There metal workers fill their function of the general scheme.

In the wardrobe building are the costume making department, the designing department, the storeroom for the costume and large dressing rooms to be used when mob scenes are to be made. One of the foremost designers on the coast has been engaged to supervise this important detail of the organization. A large gymnasium, with all modern equipment for physical training, is one of the features of the new studio. Here a professional trainer attends to the physical development of the attaches of the big plant and assists in the scenes that require a physical display.

An emergency hospital is in constant readiness to take care of accident cases which are bound to occur in a plant this size. This is in charge of a competent physician.
Robertson-Cole Story Department

H. TIPTON STECK

"THE BROKEN BUTTERFLY"—(Robertson Cole—Maurice Tourneur)
"THE FORBIDDEN WOMAN"—(Clara Kimball Young)
"THE YELLOW TYPHOON"—(Anita Stewart)
"THE TURNING POINT"—(Katherine MacDonald)
"THE LEOPARD WOMAN"—(Louise Glaum)
"NOMADS OF THE NORTH"—(James Oliver Curwood 'Special')
"OCCASIONALLY YOURS"—(Robertson-Cole—Lew Cody)
"FIND THE WOMAN"—(Coming release—Louise Glaum)
"THE PRETENDERS"—(Coming release—Robertson-Cole—Win. Christy Cabanne 'Special')
"THE GREATER LOVE"—(Coming release—Robertson-Cole—Pauline Frederick)

J. GRUBB ALEXANDER

"THE THUNDERBOLT"—Katherine MacDonald—First National.
"THE PURPLE CIPHER"—Earl Williams Special.
"OLD DAD"—Louis B. Mayer Special.
"THE COUNTY FAIR"—Maurice Tourneur—All Star.
"NOT GUILTY"—Sydney Franklin Prod.—First National.

Forthcoming Releases:
"THE PROFESSIONAL WIFE"—Louis B. Mayer—All Star.
"THE CRIMSON LASH"—Selznick Dramatic Chapter Play (authorship and co-direction).
"THE SWAMP"—Hayakawa—Robertson Cole.
"THE VERMILION PENCIL"—Hayakawa—Robertson-Cole.

HARVEY THEW

"SEVENTEEN," for Jack Pickford.
"HEARTS OF MEN," for George Beban.
"HER PURCHASE PRICE," for Bessie Barriscale.
"DELICIOUS LITTLE DEVIL," for Mae Murray.
"BILL APPERSON'S BOY," for Jack Pickford.
"THE PLOW GIRL," for Mae Murray.
"THOSE WITHOUT SIN," for Blanche Sweet.
"MINTS OF HELL," for William Desmond.

Robertson-Cole Studios

BEATRICE VAN

Continuity—Titles—Original Stories.
Formerly Editor for A. J. Callaghan Productions
and Manager of Willis & Inglis' Book & Play Department.

Titles for Gasnier Special, "GOOD WOMEN"
Titles for Pauline Frederick's "SALVAGE"

Continuity and Titles for Bessie Love's
"PENNY OF TOP HILL TRAIL"

Original Stories for Universal, American, Goldwyn, Triangle.

JEAN HOLLINGSWORTH

Associate Editor
Formerly with Thos. H. Ince, Robert Brunton
B. B. Hampton, Goldwyn and Metro

JACK CUNNINGHAM

in Charge
GERALD PRING

“The Bronze Bell”
A Thos. H. Ince Production

“The Nut”
with Douglas Fairbanks

“The Pretenders”
William Christie Cabanne Production

M. H. Campbell
INSURANCE

511 Hollingsworth Bldg. Los Angeles

Handles All the Insurance on the New Robertson - Cole Studios
HOLLYWOOD - CALIFORNIA

Representing
R. F. NOONAN CO., Inc.
Insurance Advisors
110 William Street New York

Colin Campbell is the Director of “THE FIRST BORN”
Chosen among the “First Five” of the year’s “FORTY BEST” by the National Board of Reviews

Recent Successes:
“When Lights are Low” Sessue Hayakawa
“Corsican Brothers” Dustin Farnum
“When Dawn Came” All Star Cast

ALLER’S LABORATORY

Printing and Developing for ROBERTSON-COLE

4500 Sunset Blvd. Los Angeles, Calif.
Carter Cinema Formed
(Special to WID'S DAILY)
Albany, N. Y.—The Carter Cinema Producing Corp. of New York is another new picture concern incorporated here. It has a capital of $250,000. The directors and stockholders are Alexander Beggs, George A. Conroy and J. J. Mangini, 76 Pinehurst Ave., Bullowa & Bullowa, 32 Broadway, are the attorneys.

The attorneys named above refused to talk about the plans of the new company yesterday.

Another for Kracke
(Special to WID'S DAILY)
Seattle—The Little theater, built by John Hamrick in 1917, has been bought by Louis Kracke from Joseph Donz, who also owns the Rialto, Dream, Imperial and Isis. Kracke has been financially interested in a theater in Petersburg, Alaska.

Ralph Smith Dies
(Special to WID'S DAILY)
San Francisco—Ralph Smith, manager of the Garden at Burlingame, a suburb died at San Mateo recently.

Theaters Change Hands
(Special to WID'S DAILY)
San Francisco—Sammer Nazar has purchased the Alta from Paul Ressler. W. E. Seen has purchased the Union.

Meyers in Albany
(Special to WID'S DAILY)
Albany, N. Y.—Frederick Meyers, formerly assistant manager of the Buffalo Fox office, has succeeded J. Spandau as manager of the Albany exchange.

Putting It Over
Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Atlanta.—Motion picture contests have been numerous the past year. Perhaps one of the most successful, if the amount of newspaper space obtained be taken as a criterion, is the one sponsored by Thomas H. Ince. The contest has been started in several leading cities, but the first tie-up was made with the Criterion here, and the Atlanta Constitution, Georgia's leading newspaper. The following were the stipulations:

Girls between the ages of 16 and 30 are requested to take their photographs to the Criterion, where they are delivered to a board of judges, and from all photographs submitted in the two weeks' period five will be chosen. A free screen test will be given each of these by Mr. Ince, and these prints, with others from other sections of the country will be sent to Mr. Ince, and he, together with his advisors, will determine the young lady who is to bear the title, "Ince Find of 1921." The contest in Atlanta was tied up with the appearance of "Lying Lips" at the Criterion, and the announcement that the print of the screen test will be shown at the theater during that week, has a great tendency to stimulate patronage.

Omaha.—It was the first double page newspaper spread ever put over in a Holdrege, Neb., newspaper. R. C. Gary, of Famous Players willingly deposited $5 in the savings' bank to win the president over to putting in the last advertisement that was needed. The president stubbornly refused to "come in" unless Gary had an account with him.

The picture was "Something to Think About." It was shown in the Auditorium theater in Holdrege. The theater seats 2,500 and the town has a population of 3,000. Nearly the entire population was represented at the showing.

E. J. O'Shea, editor of The Holdrege Progress, went with Gary and introduced him to the merchants, who gladly joined in on the first double spread ever seen in Holdrege.

The Johnson Co., department store, helped by devoting its big front windows to a display; T. E. Johnson of the theater had the whole countryside called by telephone, Gary sent out 1,500 postals to farmers, 1,000 heralds were distributed about the town and so much paper was put up that the town looked like a circus.

The Keith theater, North Platte, Neb., also put out a double spread, a big department store gave a window display, and the telephone postals and much paper were used with great success.

Back on the Job
Earl Gulick, of the O. J. Gude Co., is getting "in touch again. He was out of the film business for a time, serving on the jury.

Geo. L. Eastman Co.
1111 Highland Ave. Hollywood 183

"Building Materials
FROM THE GROUND UP"

Cement, Lime, Sand and Rock
Plaster of All Kinds
Complete Stock of Wallboards
Metal-lath
Lock-lath
Button-lath

QUICK SERVICE to the STUDIOS

ONE of the many machines installed in the Robertson-Cole Studios by

THE
Eby Machinery Co.
438 East Third Street
Los Angeles
Robertson - Cole Studios

DESIGNED, ENGINEERED and ERECTED

by

MEYER & HOLLER (Milwaukee Building Co.)

LOS ANGELES

Coast Brevities

(Special to WID’S DAILY)

Hollywood—Bernard A. Goodman, accompanied by A. J. Woodman, has arrived from New York. Goodman has established a branch of his New York office at 408 Mason Bldg., for the purpose of representing independent producers.

Beatrice Dominguez died recently. She was with Universal for several years and was recently engaged to appear in “Without Benefit of Clergy,” the first Kipling story for Pathé.

Arthur J. Zellner, of Metro’s New York scenario staff, has arrived in Hollywood to begin work on productions to be made at the Coast studios.

T. W. Chathurn, president T. W. Chathurn Enterprises, has secured the services of L. M. Cobbs as assistant general manager.

“The Price of Happiness,” by Florence Ater, has been secured by Louis B. Mayer as the next vehicle for Anita Stewart.

S. Barret McCormick has added Emma Lindsay Squires to his publicity staff at the new Ambassador theater.

Charles Ray will produce “The Midnight Bell,” by Charles Hoyt.

S. W. Films on Okla. Market

(Dallas, Tex.—Among recent important film deals was the arrangement between the Southwestern Film Corp. and the Emerald Film Distributing Corp. of Oklahoma City, for the release in Oklahoma and Northern Arkansas of all subjects handled by the Dallas office. Every reel that is released by Southwestern in Texas will be released by Emerald in Oklahoma. The new Mack Swain Comedies, Dominant two reel westerns and Top Notch Comedies are included.

Realart Studio Additions

(Dallas, Tex.—While Morris Kohn, president of Realart, was here he announced additions in the company’s studio on Occidental Blvd. that will increase producing facilities by 100 per cent.

Kohn has closed contracts which call for the immediate construction of a third stage of 7000 square ft and the glassing of the present 10,000 sq. ft. open stage. Very shortly also a new office building will be built to house the scenario department and general offices.

Virginia Faire Selected

(Pathe has selected Virginia Brown Faire, winner of the Brewer Publication beauty contest in 1919, for the leading feminine role in “Without Benefit of Clergy.”

Mundel Buys from S. & E. Enterprises

S. & E. Enterprises have completed a deal whereby the right to the United Kindom have been passed on for their series of short reel Midget comedies and “Cow Jazz.” These pictures have been purchased by David Mundel. Addition Mundel has closed a deal, “It Might Happen to You,” and “Louis Weiss of Arctilas,” of Dallas for Texas, Arkansas.

It Might Happen to You” has been sold to Greater Features to make a total of six films for Washington, Oregon, Nevada, Idaho and Montana.

Aiding Anti “Blue Law” Drive

The National Association is operating with Louise Glamm to move to organize the stars in Angeles to combat censorship blue law legislation.

Lubin Sells Foreign Rights

Bert Lubin has disposed of a large number of foreign territory on “Honeyo Ranch” to Sidney Garrett, who chased rights for Argentina, Uruguay and Paraguay.

“West of the Rio Grande” sale now pending.

Katharine Hilliker is completing the Leonce Perrot production called, “A Race for Millions.”
In the Courts

An application has been filed in the Supreme Court by Jacob Shenfeld for the appointment of a receiver for the Victor Kremer Film Features. Shenfeld and Victor Kremer individually on the ground that moneys of the corporation are being dissipated and that the corporation is insolvent or soon will be if the diversion of funds continues, and that Kremer is either insolvent or is making himself irresponsible by the diversion of the funds. Shenfeld also names as defendants the New York Independent Master Films, which acquired the Chaplin films, "Carmen," "Work," "Jitney Elopement" and "By the Sea," from the Victor Kremer Film Features; Paul Gross, attorney for Kremer and the corporation; Curt Kremer and Eugenia Kremer. Shenfeld has been ejected from the corporation, he says.

Answer and counterclaim for $10,000 has been filed in the Supreme Court in the suit of the Roubert Pictures against the Reelcraft Photoplays Corp. The defendant admits refusing to pay $750 for films, but alleges that after the defendant had agreed to pay $2,250 for each film featuring Matty Roubert, the plaintiff insisted that it needed more funds and the defendant would have to pay $1,000 for each of ten films to be delivered monthly beginning last October, and then the defendant was to get one film a month for a year at $1,500 each, but the plaintiff refuses to keep the agreement.

Supreme Court Justice Erlanger has denied an injunction asked for by the Associated Photoplays, Inc., restraining Florence Hoyt Stokes and Helen Gibson from disposing of the Helen Gibson Photoplays, "No Man's Woman." The defendant contended that she got the picture from Helen Gibson as security for a $6,000 loan and she agreed to turn it over to the plaintiff, which has a distribution contract for the film, upon the payment of $7,500, but the plaintiff declined to make the payment. The plaintiff replied that she not only wants the $6,000 loaned, but $1,500 additional and 10% more for attorneys' fees, which the plaintiff says is unfair.

Two Brenon Productions Ready

Herbert Brenon has completed two productions for Joseph M. Schenck. He has just put the finishing touches on "The Sign On the Door" after having completed "The Passion Flower" six weeks ago. Brenon will start to work immediately on another production starring Miss Talmadge. "The Garden of Allah" is scheduled for production early in the autumn.

"The Oath" is One of Few Really Super-Specials"

—Variety

“More Than a Worthy Successor to Its Predecessor of First National’s Big Five Productions,”

Says Publication

THE OATH

“The Oath” is more than a worthy companion for its predecessors of First National’s Big Five. From every angle it is one of the few really super-specials. An all-star cast which for once is well cast. The production is on a solid foundation, based on a real human theme. Miss Cooper does the best work of her career. A picture with real artistic merit.”—Variety.

THE WOMAN IN HIS HOUSE

“No more sweeping or powerful exemplification of the divine force of mother love has ever been penned—and certainly never realized. Developed with consummate skill and directed with a perfect knowledge of and touching emotions. It is worth seeing twice. It registers as more convincing and moving from the power of its treatment than “The Miracle Man.” The production can readily be ranked with the few great productions of the film world.”—Washington Post.

NINETEEN AND PHYLLO

“A joyous play of youth. The best yet produced by the popular Charles Ray since forming his own company.”—Los Angeles Herald.

PASSION

“Few films combine the spectacular and the dramatic as the remarkable production ‘Passion.’ This great photo-play revealed new possibilities for the camera and demonstrated the standard that the photo-play can be made to reach. The most impressive portrayals of humanity presented.”—Washington Post.

MAMMA’S AFFAIR

“Constance Talmadge is a drawing card and is indeed her charming self in ‘Mamma’s Affair’. She is a thing of beauty and grace. The supporting cast is very good. Particularly fine were the settings.”—Los Angeles Record.

THE JACK KNIFE MAN

“It is tensely human. So different it will be well received everywhere. You cannot afford to skip it.”—H. J. Longaker, Howard Theatre, Alexandria, Minn.

THE BRANDED WOMAN

“Norma Talmadge great. You can’t go wrong on this. Story and production perfect.”—T. N. Magruder, Elite Theatre, Iola, Kas.

First National Attractions

That’s another reason why

There’ll be a Franchise everywhere

Start Morris Production

(Special to WID’S DAILY)

Los Angeles—An original scenario by Gourmand, Morris called, “The Ace of Hearts,” went into production at the Goldwyn studios here this week. It is being directed by Wallace Worsley, who directed “The Penalty.” Lon Chaney and Leatrice Joy are in the cast.
Perfectly Timed

Talking Pictures Exhibited—Film Automatically Stops When Discrepancy Creeps In

An interesting development in talking pictures has just been illustrated to a large audience in the auditorium of the United Engineers' Society Blvdg. Wednesday evening. The demonstration received the applause of those gathered to witness a new dimension in motion pictures. Throughout the entire film the synchronization was so perfect, the audience could not detect where the action would be automatically stopped.

Lt. B. M. Battey, chief engineer of the Talking Motion Picture Inc., explained to WIDS' DAILY after the demonstration that the film and phonograph were so timed that if a difference of a hundredth of a second occurred between the two, the phonograph would be automatically stopped.

New State Righter

(Special to WIDS' DAILY)

Boston—The Cosmopolitan Film Co., a new state right organization formed here by L. C. Goodman and Robert H. Sproul, on the latter formerly with N. H. Gordon. The company's first picture will be "Everywoman's Problem," which has been booked by the Plymouth Pictures Inc., of New York.

Blue Law Petition in Pomona

(Special to WIDS' DAILY)

Pomona, Cal.—This town probably will vote on a Sunday "blue law" ordinance at the municipal election to be held April 4. A petition calling for an ordinance to prohibit all forms of Sunday public amusements has been filed with City Clerk Thomas R. Trotter, of the suburban city. It contained approximately 500 signatures.

Working on New Series

Production started this week at the Master Films studio on the first of the new series of Torchy Comedies, which are distributed by Educational.


Favors Censorship

(Special to WIDS' DAILY)

Albany, N. Y.—Governor Miller has declared himself in favor of state censorship. The Governor said that he is in favor of the Clayton bill and declared that the measure must be passed, and that he will give it his urgent support.

Film men have requested Assemblyman Clayton to arrange for a hearing on the bill. The request has been granted. The hearing will probably be held next week.

Gollos Buys "Deliverance"

(Special to WIDS' DAILY)

Chicago—An important deal has been consummated between the Gollos Enterprises and the General Film Company, whereby Gollos secures Chicago and Northern Illinois rights for "Deliverance."

To Open Okla. Office

(Special to WIDS' DAILY)

Oklahoma City—T. O. Tuttle announces that the Criterion Film Service will be incorporated as soon as the distribution of the Sherman Prod. begins in April. One of the phases of the Criterion is the opening of a branch office in Oklahoma City for the exclusive distribution of Sherman Prod., and others contracted for by Tuttle.

Operators Favor New Bill

(Special to WIDS' DAILY)

Albany, N. Y.—Before the Assembly Cities committee a hearing was held on a bill introduced by Assemblyman Edward J. Flynn, designed to license the operators of machines and apparatus in cities of the third classification.

No one appeared at the hearing in opposition to the proposed law, while several representatives of the operators' local argued in favor of the bill and warmly urged its passage.

Will Rogers Hurt

(Special to WIDS' DAILY)

Los Angeles—Will Rogers received a two-inch gash in the head while filming exteriors for "Doubting for Romeo" at Jackson, Calif., when he jumped from a veranda to the back of a horse. The star refused to consider the injury serious, and work was not delayed.

Eric von Stroheim is now on the eighth month of his super-special feature, "Foolish Wives," which will probably be a full year in the making and cutting.

Studio in Richmond

Interstate M. P. Corp. Formed—Plans Number of Comedies and Serials—Start Work Soon

(Special to WIDS' DAILY)

Richmond, Va.—The Interstate M. P. Corp. has been formed with a capital of $200,000. Those connected with the company are: C. Lee Moore, president; C. W. Saunders, vice-president; Dr. Lawrence T. Price, vice-president, and J. D. Craig, secretary-treasurer. On the board of directors, in addition to those named as officers, will be Morton L. Wallerstein and L. Walter Irving of New York.

The purpose of the company will be the production of two-reel comedies and serials. Actual work will begin about the middle of next month. Included in the plans is the building of a large studio. The yearly output will amount to 24 comedies and several serials. A 15 episode serial, "Adventures of Mary Earle," written by Irving, will be the first long picture to be produced. Work upon this production will begin in May.

Cuts and Flashes

Louise Prussing, now supporting Eugene O'Brien in "Worlds Apart," has signed a contract to play the lead in a new curwood story.

Frank McCormack, stage director of the original stage production of "Experience," has entered the cast for the short part of "Delusion."

Easter will be celebrated at the Riesenfeld theaters with special emphasis on the music programs during the week beginning Sunday, March 20th.

Theater Fire

(Special to WIDS' DAILY)

Fint, Mich.—Fire of undetermined origin destroyed the Princess last night. The loss is estimated at several thousand dollars.

Harry

You'd exchange all your PUNCHES for my KICK—P.T.
Pledge Aid

Entire Industry Promises Relief for Ireland in Non-Sectarian, Non-Political Drive

Leaders of the industry met yesterday at Delmonico's and promised their active and united support to aid the American Committee for Relief in Ireland.

Wm. A. Brady of the Natl. Association and Sidney Cohen of the M. P. T. O. were named to serve on the Executive Committee.

Veiller Resigned?

Reported Out as Metro's Supervising Chief—Will Direct—Special Units Planned

Los Angeles—It is reported here that Bayard Veiller has resigned as supervising director of Metro and in the future he will confine himself to directing Bayard Veiller Prod. for Metro release. He plans to write his own stories.

It is reported authentically that Metro intends placing all of its companies on a unit basis, holding the director responsible for the entire financial outlay incurred in the making of each picture. This would mean series of pictures from various directors, such as Ingram Prod., Veiller Prod., and Karger Prod.

Flynn Signs With Fox

Emmett J. Flynn, who made "A Connecticut Yankee" for Fox, has signed a long term contract with that organization. Flynn is now in New York.

1st Nat'l After Reid?

Coast Reports That Is One Reason for J. D. Williams' Visit—Denied at Both Ends Here

(Special to WID'S DAILY)

Los Angeles—It is reported here that one of the prime reasons for the recent visit of J. D. Williams of Associated First National has to do with an offer his organization has made to Wallace Reid, who at present is under contract with Famous Players-Lasky.

The report, as it is circulated in film circles here, is this:

Williams has offered the Paramount organization $50,000 to release Reid from his contractual relations. Associated First National is prepared to handle six Reid productions a year which the star is to make with his own producing unit. For each picture $250,000 is to be paid.

When an important official of Famous Players was asked to comment on the coast report, he said:

"It is ridiculous..."

Harry O. Schulberg of Associated First National stated:

"There is absolutely nothing to the report regarding Reid."

Due Monday

J. D. Williams and Mrs. Williams are due in New York from the coast on Monday.

Sheehan Sails Today

Winifred R. Sheehan, of Fox Film, leaves for Europe today on the Olympic. He is making his regular spring visit to Continental countries.

Another Hampton Article

Benjamin B. Hampton has another article in the current issue of Pictorial Review, out yesterday. It is called, "The Movies as a Career for Girls — Is It Dangerous?"

25 Million

Film men were very much interested yesterday when news of a highly capitalized film company came over the wire from Dover, Del. The company is the Walker Motion Picture Service and is capitalized at $25,000,000.

$1,000,000 Unit, Too

(Special to WID'S DAILY)

Dover, Del.—The Allied Distributing Corp. was formed here yesterday with a capitalization of $1,000,000.
In the Courts

In the suit of Augustus Thomas against Arto Prod., as noted March 5, it was stated that Mr. Thomas alleged he made a contract with Harry Raver, as president of the organization. According to information received from Mr. Raver this is an error. He states that he disposed of his interest in the Arto Prod. in 1919.

Garson Plans Bungalow City
(Special to WID'S DAILY)
Jacksonville, Fla. — Murray W. Garsson, who is sponsoring Fine Arts City on the Camp Johnston site near here, plans a large bungalow city adjacent to the actual studio property. Garsson does not plan to place any of the real estate on the market until the studios are completed.

An ordinary poster is about as useful to an exhibitor as a mirror to a blind man. What the exhibitor really needs, and should insist upon having, are Ritchey Posters!

RITCHEY LITHO. CORP.
408 W. 31st St., N.Y. Phone Chelsea 8388

Some person is looking for this capable young man

He has been connected with one of the largest distributing organizations in the motion picture business for years and his best possible recommendation lies in the fact that his present employers sincerely regret the necessity of letting him go.

He has rubbed shoulders with exhibitors in every corner of the country.

He has a splendid record as an advertising, exploitation and publicity man.

He has managed theatres with notable success.

He knows how pictures are made, how they are distributed and how they are exhibited and are in every branch of the business in which he would not be a valuable employee.

and he is looking for a job

Address J 33
Carelof WID'S DAILY

LOIS WEBER writes practically all of her own Stories and Continuities and is now proceeding with the production of her next two Special Productions but unusual stories, especially those built around a worth while theme, will be purchased at liberal figures.

Send all Manuscripts to

LOIS WEBER PRODUCTIONS
Santa Monica Blvd.
and Vermont Ave.
HOLLYWOOD, CAL.
Not Upset

Craft's Proposed Federal Censor Measure Doesn't Disturb Washington Film Men

(Stulip to WID'S DAILY)

Washington—The announcement in the weekend newspapers of the vote of the legislature to create a federal censors' bureau was reported by the International Re-Form Bureau here, but the bureau, alert to the possibility of an attempt to create a federal censors' bureau, issued a statement declaring that the bureau was not 'alarmed' by the report.

Craft himself, who was here yesterday afternoon, stated that the bureau was not alarmed by the report, and that the bureau would be prepared to meet any attack on the bureau's work.

Craft's statement was also given to the press yesterday afternoon by the bureau's executive director, who stated that the bureau was not 'alarmed' by the report, and that the bureau would be prepared to meet any attack on the bureau's work.

Pledge Aid

(Continued from Page 1)

committee, which includes a number of prominent theatrical and stage folk who will arrange the plans for the drive.

Cohen announced that the Rhode Island exhibitors had already decided to hold their benefit performances on April 3 for the Irish relief fund.

John Emerson suggested that the committee emphasize that the fund was for the benefit of the needy and seek to stress that it was non-sectarian and non-political.

During the course of the meeting C. Petittjohn took occasion to thank the musicians and stage hands unions for their splendid support of the Hoover drive.

Many prominent folk attended the luncheon, including Adolph Zukor, who pledged absolute support of his company; Joe Schenck, Walter Wagner, David Selzick, Lee Counselman of Famous, and many others.

Harry

"East Lynne" is an epic. This is a Thriller

See Monday's Wid's P.T.
Harry

"East Lynne" is an epic.
This is a Thriller

See Monday's Wid's P. T.

Sp'c'l for Hodkinson

Ward Lascelle to Make "Rip Van Winkle" with Thomas Jefferson in Lead

(Special to WID'S DAILY)

Los Angeles—The Ward Lascelle Prod. have leased space at Universal City, where a screen version of "Rip Van Winkle" will be made for distribution through the W. W. Hodkinson Corp.

Thomas Jefferson will appear in the title role, which his father played on the legitimate stage for many years. H. Thompson Rich will supervise the production with Lascelle, directing personally. Agnes Parsons has been engaged to make the screen adaptation.

A few months ago the Goldwyn studios announced the purchase of "Rip Van Winkle" for Will Rogers. A later announcement told of the postponement of the production until a future date.

At the Goldwyn scenario department yesterday, it was stated that there was no record of the purchase of "Rip Van Winkle" for any of the Goldwyn stars or producing units.

Paris Opera May Show Films

The World yesterday morning published the following copyrighted dispatch from Paris:

"The famous Paris Opera may be converted into a theater for movies. This project is being considered seriously by M. Rouche, director of the Opera, following the refusal by the Chamber of Deputies to increase the subsidy. "Director Rouche says it is absolutely impossible for the Opera to continue without outside aid. Rather than close the theater he proposes to introduce picture dramas on a certain number of days each week, and with the receipts to pay the deficit incurred by the operatic performances."

"The Wise Fool"

(Special to WID'S DAILY)

Los Angeles—"The Wise Fool" is the title finally selected for George Melford's production adapted from Sir Gilbert Parker's novel, "The Money Master," which Melford has just completed at the Lasky studio.
COMING!

Bert Lytell
in
A MESSAGE FROM MARS

A MAXWELL KARGER PRODUCTION

From the famous stage success by RICHARD GANTHONEY

Scenario by ARTHUR ZELLNER and ARTHUR MAUDE

METRO

It’s a Circus! —
This latest Realart Star Franchise Feature
“THE LITTLE CLOWN”

The story of a young girl who is brought up by a traveling circus troupe.

Where is there a setting more romantic and thrilling than that of the sawdust ring, the great white expanse of the “big top,” the lumbering elephants, the droll antics of the clowns, the flare of the gasolene torches over the heads of the bearded lady and the flame swallower, the glare of the red-coated band?

And this is a real circus with

MARY MILES MINTER

corral every heart with her adorable “clowning”

REALART PICTURES CORPORATION

469 FIFTH AVENUE

NEW YORK
Al Lichtman to succeed Fred B. Warren as general manager for Associated Producers, Inc. Hyman Winik and Joseph Simmonds answer Triangle suits and file counterclaims for damages.

**Tuesday**

Dr. Wilbur Crafts'and reform interests confer with National Association regarding better pictures. U. B. O. seeking features for its own theaters. Pathé to distribute. Metro abandons Eastern production. Famous Players' surplus for 1920 over $5,000,000. Associated Exhibitors, Inc., promise 30 releases the first year.

**Wednesday**

Charles Maigne leaves Famous Players to produce independently. Allied Artists Corp. to be "Big 4's" English unit. Major W. H. Evans says theater need in England is great. Porto Rico Film Co. formed.

**Thursday**

Theater Owners' Chamber of Commerce says 1st Nat'l has broken faith on "The Kid" bookings. Wm. A. Brady says reforms in industry will come about when "agitators" get out. Wm. M. Vogel to handle Hodkinson product for foreign markets. Fencecraft enters feature distribution field. T. O. C. C. election to be held March 29. Anders Randolf to be starred by Frontier Features.

**Friday**

Educational signs contract to handle 20 Mermaid comedies yearly. Double convention of exchange men and exhibitors for Rochester in April. Stoll cuts sales force; will distribute through Pathé. Arrow Film contracts for 26 features and comedy series. Interstate M. P. Corp., Virginia company, plans studio in Richmond.

**Saturday**

First National to handle MacDonald pictures for two more years. "Rip Van Winkle" to be made by Ward Lascelle for Hodkinson release.

"Pardoning the bad is injuring the good"—Benjamin Franklin.
Lots Of Action And Good Under-water Work In Willat’s Latest

"PARTNERS OF THE TIDE"
Irvin V. Willat Prod.—Hodkinson

DIRECTOR .................. Irvin V. Willat
AUTHOR ..................... Joseph C. Lincoln
SCENARIO BY ................ L. V. Jefferson
CAMERAMAN ................ Paul Eagler
AS A WHOLE.....Plenty of action and well handled
climax; splendid under-water work

STORY.....Has been rearranged for the screen in
a way that distributes the action but is a bit
choppy

DIRECTION.....Very good; gets the most out of
the story

PHOTOGRAPHY ................ Excellent
LIGHTINGS .................... Good
CAMERA WORK ................ First rate

PLAYER.....All very well suited and do splendid
work; children, in prologue very good

EXTERIORS .................... Fine
INTERIORS ...................... All right

DETAIL ......................... Adequate

CHARACTER OF STORY.....A love story with
intrigue playing an important part, and the
happy ending triumphant

LENGTH OF PRODUCTION ....... 6,150 feet

In order to get the most out of Joseph C. Lincoln’s
story for the screen, Irvin Willat has rearranged it
somewhat and in so doing has gotten considerable
more action out of it. There are several climaxes, all
well handled and they have worked in an opportunity
to use some of the sea-diving stunts which made such
a favorable impression in Willat’s former productions,
"Below the Surface" and "Behind the Door."

There is a prologue well acted by Florence Midgley
and another player as old maids and Marion Faducha,
as a little orphan, adopted by the maiden ladies. The
smooth-telling of the story and plausibility too, have
been sacrificed a trifle for the purpose of securing
action but they obtained considerable of it. Suspense
is also obtained in the underwater sequence when the
girl’s rivals are working beneath the surface and the
one traps the other. And again in the burning of the
diving boat and the explosion which wrecks the ves-
sel, there is more good action. The shipwreck sequence
prior to the last mentioned parts furnishes a good
thrill.

No well known players are listed in the cast but
everyone is well suited and quite capable. Jack Per-
rin has a principal part and gives a thoroughly satis-
factory performance. Others are Gordon Mullen,
Daisy Robinson, Gertrude Norman, J. P. Lockney,
Joe Miller, Bert Hadley, Fred Kohler and Ashley
Cooper.

Bradley Nickerson had been adopted by the Misses
Allen when a child. Fifteen years have passed and
Bradley is first mate of the “Thomas Doane,” owned
by Granny Baker. Her business manager advises
that the old ship be sunk for the insurance money. A
Swede seaman and Bradley discover the plot and
prevent the disaster. Bradley buys an interest in
another ship, “The Diving Belle.” Later the “Thomas
Doane” is intentionally sunk.

Bradley and Sam Hammond, a deep-sea diver, are
in love with Gussie, Granny Baker’s granddaughter.
The insurance company hires Bradley to investigate
the sinking, and Gussie implores Sam to hide the
evidence of the cause of the wreck. Hammond traps
Bradley in a part of the ship while they work below
the surface but Bradley is rescued. That night Ham-
mond goes aboard “The Diving Belle” to impair
Bradley’s diving outfit. The vessel catches fire and
Hammond is trapped in the cabin. Bradley goes out
to the burning boat, saves his rival who pushes off in
a row boat leaving Bradley. Gussie comes to Brad-
ley’s rescue and later tells him it is he she really loves.

Should Bring Good Results To The Box Office

Box Office Analysis for the Exhibitor

There are fewer of this type of picture on the
market than any other at present, and so you should
be sure to get this and give them something different.
You can promise plenty of action, good suspense and
a fair amount of thrills—enough to satisfy anyone.
Show stills of the burning of the ship and also the
wreck of the other ship on the rocks. Be sure to
mention the under-water stuff.

You haven’t names of players to use so play up
Willat’s name and recall his past productions.
"Below the Surface," "Behind the Door" and "Down
Home," the most recent. Mention the under-sea
sequences in "Below the Surface" and "Behind the
Door" and promise more of this in "Partners of the
Tide." The box offices results should prove worthy
of any exploitation expenses.
Capable Handling Of Story Makes It Worth While

"BEAU REVEL"

THOMAS H. INCE PROD.—PARAMOUNT

DIRECTOR ...................... JOHN GRIFFITH WRAY

AUTHOR ........................ LEO J. VANCE

SCENARIO BY .................... LUTHER REED

CAMERAMAN .................... HENRY SHARP

AS A WHOLE...... Splendid production values and good acting greatly overcome theme a bit far-fetched

STORY...... Handled in good taste a story which might easily have been made offensive

DIRECTION....... Excellent; displays artistic ability

PHOTOGRAPHY .................. Splendid

LIGHTINGS ...................... Very good

CAMERA WORK .................. Good

FEATURED PLAYER...... Florence Vidor pleasing and very pretty; photographed to advantage

SUPPORT...... Lewis Stone, Lloyd Hughes and Kathleen Kirkham all do good work

EXTERIORS ..................... Few

INTERIORS ...................... Good

DETAIL ......................... All right

CHARACTER OF STORY...... "Rome" father kills himself when he fails to prove to son that latter's sweetheart is unworthy

LENGTH OF PRODUCTION ...... 5,293 feet

Louis Joseph Vance's novel has been given such an excellent production and is so well acted that the fact that it is far-fetched in theme will be quite overlooked. And then too, it has been handled in such good taste that its less pleasant phases aren't offensive. It is essentially a story of "high life" and naturally in such a story there's sufficient opportunity to appeal to the sensation-loving crowd through use of cabaret sets, apartment house parties, etc. But in "Beau Revel" there is only one cabaret scene, or rather it's the "Club de Dance," and Florence Vidor is the very refined "hostess" who doesn't resort to a daring costume to make her dance entertaining.

In connection with Miss Vidor's dance, there is an artistic photographic effect. While the dancer is being photographed a spot light is used which produces the effect of waves. The direction throughout is excellent and the climax, while not pleasant, brings quite a dramatic ending to the career of "Beau Revel."

Lewis Stone is well suited and quite capable in the title role. Lloyd Hughes is a good looking leading man and Kathleen Kirkham is the dissatisfied wife who should have been reunited with her husband to make the picture complete. The photography in "Beau Revel" is excellent and worthy of comment.

Lawrence Revel, known to his friends as "Beau," seeks his main diversion in trifling with the affections of women and loves only his son, Dick. Beau meets Nelly Steele, hostess of the Club de Dance, and with whom Dick is in love. Beau insists that Nelly is not the "marrying kind" and persuades his son to give him two weeks to prove it, saying that at midnight of the last night, Dick will find Nelly alone with Beau in his apartment.

It happens that Nelly has a wayward brother and on the night mentioned by Beau, Nelly goes to the latter's apartment just as he had decided that Dick had won. Beau makes one more try and in all sincerity asks Nelly to marry him. Dick arrives and then Nelly is told of their agreement. Nelly leaves them both but Dick follows her and they are happy together. Beau commits suicide by "falling" out of the window in a way that makes it appear as an accident.

Names And Catchlines And Certain Promises Can Be Used

Box Office Analysis for the Exhibitor

"Beau Revel" is a thoroughly satisfying picture, particularly because of the way the story has been handled. It is interesting to contrast pictures dealing with practically the same subjects and compare the treatment of each. "Beau Revel" might have been made sensational, but other than the suicide at the close, there is nothing of this sort in the picture. The suicide doesn't seem exactly necessary but it is probably a fitting conclusion to the life of this man.

Louis Joseph Vance is the author and you might give his name good prominence and use Miss Vidor's name in connection with her recent appearance in "Lying Lips." Lewis Stone is also well known and will be remembered in "The River's End," "The Concert," his most recent pictures. Catchlines can be used and the Paramount press sheet contains further suggestions.
Pleasing Star And Direction Make Good With Familiar Story

Edith Roberts in
"THE UNKNOWN WIFE"
Universal

DIRECTOR ....................... William Worthington
AUTHOR ....................... Bennett Cohen
SCENARIO BY .................. Wallace Clifton
CAMERAMAN ................... William Edmond

AS A WHOLE.....Good production but familiar type of crook regeneration has been done so often that it loses some strength
STORY.....Well put together and affords star a pleasing role; not original enough to cause any comment

DIRECTION ..................... Very good
PHOTOGRAPHY .................. Good
LIGHTINGS ...................... Usually all right
CAMERA WORK .................. Satisfactory

STAR........Very enjoyable; has a delightful personality and her work is sincere

SUPPORT.....Casson Ferguson good as crook husband who reforms; others suitable

EXTERIORS ..................... All right
INTERIORS ...................... Adequate
DETAIL ........................ Correct
CHARACTER OF STORY......Crook reforms and marries girl who forgives him when she learns of his past

LENGTH OF PRODUCTION ........ 4,854 feet

If it weren't for the splendid work of Edith Roberts and Casson Ferguson, two capable players who command your attention in the manner of their playing, and good work on the part of the director, "The Unknown Wife" wouldn't have a ghost of a chance at being entertaining for it's been done so many, many times before—the crook reforms and marries a girl who doesn't know of his record but forgives him when she does find it out.

Edith Roberts has a refreshing personality which dominates the picture and she is capably supported by Casson Ferguson, who also does a good piece of acting in this picture, not an unusual performance, but a sincere portrayal of a crook who wants to "go straight." And the director, too, has handled the story in a way that holds the attention satisfactorily, considering that he was working with very hackneyed material. He has allowed a bit too extensive detail to creep in at times which threatens to slow things up a bit, and he might have spent less time on the ending once it becomes obvious the husband's secret is known by the wife. Everyone knows she'll forgive him.

William Quinn and Joe Neary are two crook pals of Ferguson's who afford a touch of comedy here and there and the title writer has strained to be funny occasionally. But the comedy is short lived. Others in the cast are Spottiswoode Aiken, Augustus Phillips, Bert Frank, Mathilde Brundage, Jessie Pratt, Edith Stayart and Hal Wilson.

Helen Wilburton lives with her father in a small country town. Donald Grant, a stranger, comes to board in Helen's home and when Helen's father dies, she marries Donald and they go to the city to live. Donald loses his job and to help out for a while, Helen accepts a social secretary position which subjects her to the unwelcome attentions of her employer's nephew, who calls at her home and discovers "Miss Grant" is married. The nephew, an attorney, recognizes Donald as a man he had "sent up."

He threatens to tell Helen about Donald's past unless the latter goes away. Donald agrees to do this, but when Helen learns that her husband is going to leave her she returns to her home and even forgives Donald for the mistakes of his past and they go back to the home town to start life over again.

Star Should Carry It Over Especially If She Is Popular With Your Folks

Box Office Analysis for the Exhibitor

Regardless of the story's familiarity "The Unknown Wife" is quite likely to satisfy the majority of audiences because of the appearance of Edith Roberts, whose personality is sure to please them. They're liable to be disappointed with the story if you use catchlines along the idea of the crook who was reformed, so if you feel obliged to hint at what it's all about you might say: "If you live in a small town and a stranger comes to board in your home, be sure you don't marry him until you find out who he is. See this situation in 'The Unknown Wife,' Edith Roberts' latest for Universal."

If you usually play Universal pictures your folks probably know they have been hitting a pretty good average lately and with "The Unknown Wife" they are keeping up the good work even despite a weak story.
ROBERTSON-COLE PRESENTS
PAULINE FREDERICK
IN The Mistress of Shenstone
By Florence F. Darby
Directed by Henry King
The Glory of a Woman’s Love

The most wonderful thing in life, that of the rarest beauty, which can rise to the greatest heights and follow to the lowest depths; that which always stands forth triumphantly above all else—is the true love of a woman.

Pauline Frederick
Emotional Artiste Supreme

as The Mistress of Shenstone

adds her greatest achievement to the long list of her successes in the strangest love story ever told.

Robertson-Cole
Super Special

RC Pictures
Well Sustained Interest Makes This Entertaining

Conway Tearle in
“SOCIETY SNOBS”
Hobart Henley Prod.—Selznick

DIRECTOR ..................... Hobart Henley
AUTHOR ....................... Conway Tearle
SCENARIO BY .................. Lewis Allen Brown
CAMERAMEN ............... Jack Brown and Lester Lang
AS A WHOLE............... Entertaining picture of society
life; not unusual but told in a straightforward
way; never lags

STORY........ Not a whole lot to it but effective ap-
peal; maybe a bit implausible

DIRECTION .... Very good; reaches the ending so
quickly you can’t believe it

PHOTOGRAPHY ................... Good
LIGHTINGS ......................... All right
CAMERA WORK .................... Good
STAR ........... From waiter to Count in capable manner

SUPPORT ........... Martha Mansfield attractive heroine;
“sno” types all correct

EXTERIORS ...................... All right
INTERIORS ......................... Adequate
DETAIL ........................ All that’s required

CHARACTER OF STORY .... Rich mother who
insists on daughter marrying a Count, learns
that he’s only a waiter

LENGTH OF PRODUCTION .... About 4,500 feet

Following the example of Bill Hart, Harry Carey
and a few others, along comes Conway Tearle with a
story written by himself, for himself, under the title,
“Society Snobs.” Hobart Henley has handled the
production end of it and together they have turned out
a really pleasing picture, not unusual, but a good piece
of entertainment. A noteworthy feature of the pro-
duction is the fact that they waste no time in the
telling. They didn’t have material for a long picture

and they haven’t made it long by padding, and even
the ending surprises you, so quickly is it reached.

Tearle does very well in a part that from a waiter
makes him a Count. No one is supposed to know he
has been a waiter. He is also supposed to be travel-
ing “incognito.” He is asked how much longer he
will have to wait before he will be at liberty to dis-
close his identity. Some humorous body volunteers
that “he should worry, he’s a good waiter.” Hero
register’s “I’m caught,” but the speaker was merely
being funny. Martha Mansfield is the heroine who
decides to keep her Count even if he isn’t one.

There is one angle of the story which might have
been made less implausible. It isn’t likely that a Ritz
waiter would have the capital to establish himself in
a suite at the Waldorf and live in a manner befitting
a Count. You’re about prepared to have it turn out
that he really is a Count or somebody more than a
waiter.

Martha Mansfield is the daughter of a woman, a
“Society Snob,” who wants Martha to marry a title.
For this reason Martha refuses a perfectly good
American suitor. The latter consults Caroli (Tearle),
who is a waiter at the Ritz where Martha often
lunches. Caroli admits he is in love with the heiress
but on account of his position satisfies himself with
sending her anonymous boxes of orchids. Caroli
agrees to impersonate a Count. As such he wins and
marries Martha but immediately following their mar-
riage tells her who he really is.

The mother insists that the marriage be annulled.
Caroli agrees and the papers are signed. But Martha
informs her mother that henceforth she will think
for herself. She joins Caroli and they go to Buenos
Aires where Caroli has accepted a position with a
construction company.

Another Of Selznick’s Recent Good Ones For You

Box Office Analysis for the Exhibitor

You can be sure you are giving them a thoroughly
entertaining picture if you show “Society Snobs.”
It’s just what the title implies and sticks to it all the
way through. The development is logical and there
is no time wasted in padding a story that of itself
isn’t complex. Those of your patrons who like Con-
way Tearle will be well pleased with his work in this
picture. His usual sober contenance is often guilty

of smiles, too. It’s a bet his admirers will wonder
why he doesn’t smile more often.

Be sure to tell them Conway Tearle is the author.
That should interest them. Also mention Hobart
Henley’s name and recall his William Faversham pic-
ture, “The Sin That Was His.” If you played it, they
will want to see this one.
OLIVER MOROSCO'S OWN PICTURE

The

HALF BREED

now in production

It has the Morosco strength,
the Morosco finesse, the Morosco
bigness, the Morosco casting

The first of the Morosco stage
successes filmed in the
Morosco way

Oliver Morosco Productions
INC.
Executive Offices 301-2, C.C. Chapman Bldg.
Los Angeles, California

To be released
by Associated
first National
Pictures, Inc.
Star's Work The Feature Of Appealing Love Story

Pauline Frederick in
"THE MISTRESS OF SHENSTONE"
Robertson-Cole

DIRECTOR .................. Henry King
AUTHOR .................. Florence L. Barclay
SCENARIO BY .................. Not credited
CAMERAMAN .................. Dev. Jennings

AS A WHOLE......First rate production, fine atmosphere throughout, well acted and interesting
STORY......Adaptation of Florence L. Barclay's novel of same name; good screen material
DIRECTION ......Handled players very well, keeping interest through some slow action
PHOTOGRAPHY ................. Good
LIGHTINGS ................. Face sometimes shadowed
CAMERAWORK............. Very good in cliff scenes
STAR...........Good characterization, fine in emotional scenes

SUPPORT............ Roy Stewart in lead, all adequate
EXTERIORS ................. All good locations
INTERIORS .................. Realistic
DETAIL .................. Satisfactory
CHARACTER OF STORY ......Man who is responsible for husband's death, falls in love with the widow, ignorant of her identity
LENGTH OF PRODUCTION ....... 5,900 feet

An unusual story is Florence Barclay's "The Mistress of Shenstone," and by conforming closely to the original, the screen version retains a great part of this unusualness. Coupled with this feature is a very well made production, and some fine work by Pauline Frederick, all of which goes to make it a thoroughly acceptable, and generally appealing picture. It is the sort to provide entertainment for a majority without containing either in subject or the treatment of it, anything likely to offend even the very exacting spectator.

Undoubtedly the star is the biggest factor in making it an entertaining picture. She is thoroughly at home in the part, playing all her scenes with a smooth delicacy, and without effort. While she isn't called upon for any sustained emotional acting, the role does give her a number of dramatic moments and a strong climax, which she handles with fine strength and repression. In the scene on the cliff, where she fights the temptation to let go her hold on the man who is saving her, and also in the scene in which she learns that her husband is not dead, as she supposed, her work is certain to win the approval of almost any audience. Roy Stewart, playing opposite the star, is well chosen for the part of Jim Airth, and his work is uniformly good. The other roles are more or less unimportant, but are all satisfactorily handled.

Director King did well to keep the interest high, as it undoubtedly is, because, when closely considered, the action at times is very slow, and at no time is there any great speed to the development. Skilful handling of players and sequences makes any lack of action go unnoticed, and creates a goodly amount of suspense leading up to the climax.

The production has been carefully staged. In every scene a very realistic atmosphere has been secured, and the scenes on the English coast and on the country estate, add noticeably to parts of the picture.

The story is unusual without being improbable, which is perhaps the biggest reason why it is an entertaining one, and while the locale is England, the theme is a universal one.

Lady Myra Ingleby (Pauline Frederick) is informed that her husband, Lord Michael, has been killed in an accident at the front. Another officer, through a mistake, is responsible.

Lady Myra, seeking rest, meets Jim Airth, who is not aware of her identity. They fall in love, and it then develops that Jim is the Earl of Airth, the man responsible for her husband's death. Many complications follow in which the couple are separated, but love finally triumphs.

Play Up The Star And An Unusual Story
Box Office Analysis for the Exhibitor

There should be no difficulty for any exhibitor in putting over this one. Pauline Frederick has acquired a large following through her work in "Madame X" and other previous pictures, and a promise of another fine piece of acting from the star should be almost enough to get them into any house. You can make promises about the story and the production too, without fear of disappointing. Make use of the dramatic moments and the thrill of the cliff rescue, in your advertising. Tell them it is adapted from the novel of the same name by Florence L. Barclay. Use the line, "She found the man she was to marry was the man responsible for her husband's death. Could love overcome this barrier?"
SOME Centuries feature HARRY SWEET—some feature BROWNIE, the Century Wonder-dog—in others still you can have both HARRY SWEET and BROWNIE.

Concerning Harry Sweet

WID'S says: "Sweet has an almost unerring sense of what will register and he never overdoes his gags. The laughs are many and the stuff is the kind that almost anybody can appreciate." Ask your Universal Exchange to screen you HARRY SWEET in "FRESH FROM THE FARM"—or his new one, "TOUGH LUCK," released April 6th, which BROWNIE makes still more uproarious.

As to Brownie

"The best performing animal ever seen in pictures," say the critics. Show BROWNIE in "THE DOG DOCTOR," viewable at your Universal Exchange—or "THE KID'S PAL," soon to be released. You can show HARRY SWEET as well in "FIRE BUGS," a recent release and a corker.

As to Centuries in General

"I have used every make of comedies on the market," writes W. H. Stevenson, of the Moneta Theatre, Cleveland, "but I find that the CENTURY COMEDY is the most consistently good one-a-week comedy proposition on the screen today."
A Perfectly Good Story Overlooked In The Making Of This One

"YOU FIND IT EVERYWHERE"
Howells Sales Co., Inc.—State Rights
DIRECTOR ..................... Charles Horan
AUTHOR .... Booth Tarkington and Harry Leon Wilson
SCENARIO BY .................... Not credited
CAMERAMAN .................... Harry Fischbeck
AS A WHOLE ...... Another case of a good story "gone wrong," entertainment value extremely low

STORY ...... Had much better possibilities and should have made a good picture
DIRECTION ...... Production suffers from over direction
PHOTOGRAPHY .................... All right
LIGHTINGS ........................ Satisfactory
CAMERA WORK .................... Up to standard
PLAYERS ...... Many well known players with Catherine Calvert and Herbert Rawlinson featured

EXTERIORS ........................ Few
INTERIORS ........................ Adequate
DETAIL ............................ Poor

CHARACTER OF STORY ...... Piano factory owner's employees go against him and the girl he loves refuses him; all ends happily

LENGTH OF PRODUCTION ...... About 5,000 feet

It's to be feared that Booth Tarkington and Harry Leon Wilson will have a difficult time recognizing their brain child when they see it picturized under the new title, "You Find It Everywhere," produced by Outlook Photoplays. The original story, which appeared in the Saturday Evening Post under the title of "The Gibson Upright," promised a much better screen vehicle than "You Find It Everywhere" presents. The production is not up to the mark of present day pictures. And it's the fault of the direction principally, unless, of course, someone "higher up" was directing him.

The spirit of the story hasn't been grasped at all and the result is a cross between a romance and a burlesque with a little propaganda thrown in. Picture a large piano factory (an exterior shot shows it is a large one) where the employees, who have been left a small share of stock by a former owner, rush helter skelter into the private office of the new owner at regular intervals to voice their disapproval of his management. The director never sees fit, however, to let the spectator in on the cause of their dissatisfaction. Again, in an effort to secure some comedy business, they resort to burlesquing a meeting of the directors by having the employees' wives take a hand.

There are several well known names in the cast besides Catherine Calvert and Herbert Rawlinson who are featured. Others are Macy Harland, Wm. Riley Hatch, Arnold Lucy and Dora Mills Adams. Nearly every member of the cast evidences over direction. And whoever wrote the titles must have been trying his hand for the first time. It was up to him to make clear a lot of things that weren't brought out by the picture, but he hasn't done it.

Andrew Gibson's father left him a piano factory and lots of trouble along with his inheritance. The employees had all been left a small amount of stock and so they felt they had a right to see that things went their way. Jose, one of the employees, incites the dissatisfaction because he is in love with Nora, a piano demonstrator, also loved by Andrew. Nora, believing Andrew engaged to a society girl who was merely desirous of "marrying Andrew's factory," promises to marry Jose. Andrew gives away the factory and rides himself of the society girl. When he finds Nora engaged to Jose he goes into the woods to forget, but finally returns, wins back Nora and the factory.

Won't Do If You Show The Better Pictures

Box Office Analysis for the Exhibitor

Unless they can do a whole lot to improve it "You Find It Everywhere" won't be found everywhere, for as it is now it is not up to the present day standard of motion pictures. The story isn't clearly defined and incidents and titles leave you guessing, and time and again you are forced to draw your own conclusions. The development is choppy and illogical. Remedies which would help a whole lot would be an entire new set of sub-titles, generous cutting of the sequences dealing with the employees rushing into the owner's office and elimination of the burlesque contributed by one of the employees' wives.

Should the picture go out as it is, it would be well to say nothing about it and trust to luck that your accompanying program will carry it through. The authors' names would attract if you feel obliged to use names. Also the featured players can be mentioned, but they're not apt to gain any new admirers for their work in this.
A PERFECT CRIME
A Comedy-drama from the Saturday Evening Post Story
by Carl Clausen

This rapid-fire comedy-drama has pleased the audiences in several hundred of our first-run contract theatres and these exhibitors are enthusiastic over obtaining the contrast or "relief" over the other prevailing types of pictures in the market.

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Mack Sennett presents
His 6 Part Comedy-Drama
A SMALL TOWN IDOL
featuring
BEN TURPIN - MARIE PREVOST
CHARLIE MURRAY - PHYLLIS HAVER

Four smashing weeks at the Mission, Los Angeles; two big weeks, Strand, San Francisco; two big weeks, Blue Mouse, Seattle; two weeks Savoy and Liberty, Pittsburgh; two weeks, Colonial, Indianapolis. A record-breaker wherever played.
Newlywed Farce Comedy Affords Pleasant Amusement

Wanda Hawley in
"THE OUTSIDE WOMAN"
Realart

DIRECTOR .................. Not credited
AUTHOR .................. Philip Bartholomae
SCENARIO BY .......... Douglas Bronston
CAMERAMAN ................. Paul Perry

AS A WHOLE...... Not many big laughs but plenty
of good amusement in “mix-up” farce comedy
STORY...... From the stage play “All Night Long;”
along “bedroom farce” lines but not quite risque
DIRECTION...... Quite satisfactory considering the
many sided situations he had to work with
PHOTOGRAPHY ................. Good
LIGHTINGS .................... All right
CAMERA WORK ................. Average
STAR........ Her admirers will like her in this
SUPPORT..... Clyde Fillmore not very professional
looking doctor; colored maid and Jap valet good
EXTERIORS ..................... Hardly any
INTERIORS ...................... Good
DETAIL .......................... All right
CHARACTER OF STORY...... Newlywed wife
gets into heap of trouble through her continual
“exchanging” of her husband’s purchases
LENGTH OF PRODUCTION ........ 4,225 feet

Wanda Hawley’s latest picture for Realart is an
adaptation of Philip Bartholomae’s stage play “All
Night Long.” On the whole the director has been suc-
cessful in making an amusing picture of the “bedroom”
farce comedy variety, and while it doesn’t contain any
riotous humor, there is sufficient genuine amusement
to make it hold together nicely, and considering that
the story is one of those cases of complications, with
each incident making the main situation more complex,
the director has managed to keep it coherent and the
solution is reached at the proper moment, without
dragging things along until it becomes tiresome.
There’s not much of the “bedroom” business in
this, that is literally speaking, since there is only one
bedroom scene. But Wanda Hawley is in negligence
throughout the picture, so her appearance in such
attire is the only reflection of the boudoir. Miss Haw-
ley will be sure to please her admirers in the role of
the newlywed wife who has a passion for exchanging
her husband’s purchases, much to his annoyance. The
ladies will be sure to observe that the star has adopted
the latest fad in head dress and is showing a “wee bit
o’ ears” with her hair piled high in a coiffure.

Clyde Fillmore, as the husband, hasn’t a great deal
to do but the titles inform you that in his professional
capacity he is kept busy following up the stork. The
newlyweds’ colored maid and the Japanese valet of
the artist upstairs have a short comedy sequence
which they handle very well.

Dorothy gives a lace peddler a queer looking idol
in exchange for a scarf and later the peddler sells the
idol to an artist upstairs. When Dorothy learns that
the idol is worth thousands of dollars and that her
husband was only taking care of it for a friend, she
decides to sneak up the fire escape and rescue the idol.
Before she can do so the artist comes in and Dorothy
is compelled to hide. The artist practices jiu-jitsu
and falls, injuring his head. The valet runs out for
a doctor and Dorothy comes out of hiding to help
the injured man. Later Dorothy’s husband is called
in and the artist tells him about the woman being
in the apartment, but the doctor doesn’t know it’s his
wife until sometime later when matters are explained
and the idol restored.

Star’s Admirers Will Like Her Latest

Box Office Analysis for the Exhibitor

This is an amusing farce comedy, not riotously fun-
ny, but containing some genuine humor despite its
mild demeanor. You can be quite sure that it will
satisfy the majority and it isn’t long enough to get
tiresome. Quite often in such farce comedies, it hap-
pens that the situations are dragged out until there
is no more fun left in them. But in “The Outside
Woman” they have managed to keep the interest
until the end, and when they reach the solution of the
complications they waste no time in finishing it up.
Admirers of Miss Hawley will be pleased with her
work, and while the role doesn’t call for anything un-
usual in the way of acting, she portrays the “Pussy-
kinks” half of the newlywed family adequately. It
would seem that a more appropriate title might be
found for it. “The Outside Woman” won’t mean very
much to picture patrons. Catchlines relative to new-
lyweds should be a good way to interest your folks.
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Edward Jose, Sole Director

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"Strongly entertaining melodrama, unusually well staged."—Moving Picture World

"Excellent from every angle. Direction masterly, cast splendid... A gripping story."—Weekly Film Review.

ASSOCIATED EXHIBITORS, INC.
25 West 45th Street, New York

PATHE DISTRIBUTORS
"What Women Will Do"

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ASSOCIATED EXHIBITORS INC.

25 West 45th Street, New York

PATHE Distributors
Slap-stick Comedy Of Feature Length. It Can Be Done

Mack Sennett's
“LOVE, HONOR AND BEHAVE”
Sennett Prod.—Asso. First National Pict.

DIRECTOR .......................... Mack Sennett
AUTHOR ............................ Mack Sennett
SCENARIO BY ........................ Mack Sennett
CAMERAMAN ............................ Fred Jackman

AS A WHOLE......Slap-stick comedy of feature length; has obvious continuity and generous amount of real Sennett fun

STORY.......Story within the story has much of old hokum plays and some new laugh-getters besides

DIRECTION .......................... Very good
PHOTOGRAPHY .......................... Good
LIGHTINGS .......................... All right
CAMERA WORK .......................... Good

PLAYERS......Charles Murray at his best with Ford Sterling running close second; Phyllis Haver and Marie Prevost haven't so much to do

EXTERIORS .......................... Adequate
INTERIORS .......................... Satisfactory

DETAIL .......................... Suffices; titles fine
CHARACTER OF STORY......Judge tells newlyweds looking for a divorce a story that changes their mind and sends them away happy

LENGTH OF PRODUCTION ......... 4,572 feet

It may not “listen” so good to say that “Love, Honor and Behave” is a feature slap-stick comedy, but it’s sure to give you a pleasant disappointment, for, regardless of its footage, Mack Sennett’s feature comedy holds the attention all the way through and they keep the laughs coming without repeating their tricks. Of course, Sennett has employed considerable of the old hokum, automobile chase stuff and slippery pavements, and other means of provoking laughs—
that aren’t new, but besides he has put in some new ones and the result is a first rate comedy offering.

And with it all, the story is kept intact and there is obvious continuity. It is actually a story within a story. The first is a really sensible piece in which a newlywed wife seeks a divorce because she has found a picture of another woman in her husband’s pocket. Then the inner story is brought about by the judge relating a story in which he was an innocent victim of a photograph. After the telling of the story they revert back to the court room where the judge is working his “cure,” and of course the couple go away happy.

The direction is excellent and of course the usual Sennett line-up of players help in no small way to put the picture “over.” Charlie Murray is the judge who also plays a big part in his own story. Ford Sterling is responsible for a good share of the laughs as the innocent husband in the judge’s narrative. Phyllis Haver and Marie Prevost are also present but have less to do with the actual comedy.

Murray tells how when he was a mere Police Judge he was prompted by “duty” to follow a married man who was heading toward Gable Inn with a woman other than his wife. The man is Ford Sterling; the other woman Charlotte Mineau; and Phyllis Haver the poor wife. Phyllis accompanies Murray to the Inn where they plan to get evidence of Sterling, who is dining in a private room with Charlotte. The first tragedy occurs when Sterling rises from his chair, which had molasses poured on it. The riot starts when he appears on the dance floor in striped B. V. D’s. Then the chase follows with the photographers on the job for snap-shot evidence. The result is that the innocent Charlie is seen in one of the photographs holding a merry widow, so that as judge he is forced to withdraw any charges against the guilty husband, or get “in Dutch” himself.

Will Surely Please Those Who Like This Type Of Comedy
Box Office Analysis for the Exhibitor

This should be a good test for your audience’s preference. If they’re satisfied with “Love, Honor and Behave” it would seem that this sort of feature comedy is a safe bet. That is, of course, if they’re all as good as this one. If your folks like the Sennett type of comedy, you’ll be doing a good thing to book this one. And particularly if you played “A Small Town Idol,” and they liked it, be sure to give them “Love, Honor and Behave.”

You have a good list of Sennett favorites in the names of Charles Murray, Ford Sterling, Phyllis Haver, Marie Prevost and Billy Bevan. Stills of some of the big comedy bits will be sure to attract them and catchlines could read: “Don’t rush for a divorce just because you find another woman’s picture in your husband’s pocket. He may be an innocent victim of circumstances. See Mack Sennett’s ‘Love, Honor and Behave’ before you take the plunge.”
Some Beautiful Shots Of Snow Country In Mayo's Latest

Frank Mayo in
"THE MAGNIFICENT BRUTE"
Universal

DIRECTOR .................. Robert Thornby
AUTHOR .................... Malcom Stuart Boylan
SCENARIO BY .............. Lucien Hubbard
CAMERAMAN ................ William Fildew
AS A WHOLE...... Exceptionally fine Northwest atmosphere; scenic backgrounds and some good action

STORY......Main idea is familiar but it has been done in a way that makes it hold good

DIRECTION......Has endeavored to keep you guessing but ending is quite obvious nevertheless

PHOTOGRAPHY .......... Splendid
LIGHTINGS .................... Good
CAMERA WORK ............ First rate
STAR......Tries something a little different this time and does good work

SUPPORT...........Dorothy Devore leading lady; others adequate

EXTERIORS...... Some extremely beautiful shots of snow covered country

INTERIORS ................. All right

DETAIL .................. Satisfactory

CHARACTER OF STORY......Trapper in love with factor's daughter is accused of latter's murder but jealous rival is proven guilty

LENGTH OF PRODUCTION ...... 4,606 feet

The plot of "The Magnificent Brute" is surely as old as motion pictures, but the production can't very well be condemned for this fact, for it is all that anyone could ask and there is a Northwest atmosphere that of itself is sufficient reason for anyone wanting to see it. The opening reel is devoted mostly to shots of this snow covered country, with its streams still flowing, and there is also a final shot—the sun peeping over a snow-clad mountain peak, that is unusually beautiful.

The director has tried at various times to put you off the track, but the ending is quite obvious nevertheless. The incident of the Indian guide and a brawl in which he takes part, promises to have something to do with the plot later on, but nothing comes of it. In fact, the Indian only makes one more appearance. The villain uses rather crude tactics in his plan of murder. The audience is led to believe that it is his rival that he wants to put out of the way, and instead the girl's father is the victim. They never explain whether it was a mistake or not. The villain couldn't possibly gain anything through the death of the girl's father.

Frank Mayo plays the part of a French Canadian trapper, and he puts a good bit of action into the picture in a couple of the fight scenes. Dorothy Devore is satisfactory in the role of the girl, and J. J. Lancoue is adequate as the villain.

Victor Raoul returns to the factor's post from a trapping expedition and instead of the expected greeting from the girl he loves, Yvonne, Victor is received coldly, and finds M. Courtiere, the Paris representative of the firm to whom they sell furs, a guest in Yvonne's home. Immediately Victor realizes that M. Courtiere is the cause of his cold reception.

The trapper warns Yvonne that Courtiere's intentions are not honest, but she refuses to listen. Eventually Yvonne's father is mysteriously attacked and found dying. While Courtiere is urging that Victor be arrested for the murder, the old man recovers long enough to say that Victor did not do it and he did not see the face of the man. Of course, it develops that Courtiere had hired a good-for-nothing to do the job. Courtiere is turned over to the Mounted Police and Victor claims Yvonne.

Another Good Universal For Your Program

Box Office Analysis for the Exhibitor

Universal is offering another first rate program picture in "The Magnificent Brute," Frank Mayo's latest picture. And perhaps it is a lot better than the average program picture, for it isn't often they go to the trouble to secure an atmosphere such as has been obtained for this picture. You can go beyond your promises as to the kind of backgrounds to be found. The first reel especially and many shots throughout the picture would make a mighty attractive scenic reel.

There is always a good crowd who respond to a story of the Northwest. Be sure to tell them this. If your folks have a preference for the star, make good use of his name and mention his last two pictures, "Colorado" and "Tiger True." Catchlines will attract and be sure to secure some stills for your lobby.
Program Picture Of Average Merit. Good Direction

Katherine MacDonald in
"MY LADY'S LATCH KEY"
Asso. First National Pictures

DIRECTOR .................. Edwin Carewe
AUTHORS .................. C. N. and A. M. Williamson
SCENARIO BY .................. Finis Fox
CAMERAMAN .................. Joseph Brotherton

As A WHOLE...... Fair entertainment; has been well put together but is very implausible in the main.

STORY...... Has an air of mystery that doesn’t convince.

DIRECTION...... Very good; shows especial care as to detail rather than to lavishness of setting.

PHOTOGRAPHY .................. Good

LIGHTINGS .................. Proper

CAMERA WORK .................. All right

STAR...... Surely deserves a real good story one of these days.

SUPPORT...... Edmund Lowe not genuine looking crook; others satisfactory.

EXTERIORS .................. Not many

INTERIORS .................. Adequate

DETAIL .................. Very good

CHARACTER OF STORY...... Girl in search of adventure gets it when she marries man who turns out to be a crook.

LENGTH OF PRODUCTION ......... 5,500 feet.

Katherine MacDonald’s latest First National picture is another of the “in-betweeners.” It’s not awfully bad and it could be better. The main shortcoming is the story, which has at least one incident that is too far-fetched even for a motion picture. It’s quite possible that the hero and heroine could fall in love at first sight, but it’s hardly probable that they’d be married the next day without knowing something of each other.

The director has managed to keep the story moving at a good pace and the development is quite logical. There are one or two instances where a gap is obvious, but at the Strand, where the picture is being shown there is also another feature on the bill and it’s likely the management has cut the feature a trifle to fit the program. There is also a good atmosphere of suspense in the opening reel in the action taking place aboard the ocean liner when the famous “blue diamond” mysteriously disappears.

Miss MacDonald is charming and seems to have made a sincere effort to please her admirers in “My Lady’s Latchkey.” She seems to have the ill fortune, however, of rarely having a story that would give her a real chance to act. Edmund Lowe is a good looking leading man but too “gentlemally” for even a gentleman crook. The other members of the cast are well suited.

Ruthven Smith, trusted representative of a diamond concern, is guarding a famous collection of jewels, among them the blue diamond. During the night the jewels mysteriously disappear. Later, in London, Annesley Grayle tires of the gloom of her Aunt’s house and answers an “ad” for a companion. In the hotel, where she is awaiting the person referred to in the “ad,” she is addressed by a young American who hurriedly explains that he is in trouble. In the thought of an adventure Annesley agrees to act as his wife.

The girl takes the young man, who calls himself Nelson Morgan, to her uncle’s home, which through coincident is the home of Ruthven Smith. Nelson and the girl are married and while they are attending a ball Ruthven demands to see the blue diamond Nelson has given his wife. Annesley realizes her husband is a crook but saves him by her quick action in hiding the stone. She forgives him and by this time he’s reformed.

Katherine MacDonald’s Name and Catchlines Should Attract

Box Office Analysis for the Exhibitor

This is about an average attraction and you ought to be able to play it without hearing any serious “kicks.” If it happens that Katherine MacDonald is a favorite with your patrons, give her name the most prominence or otherwise depend on catchlines and exploitation stunts to interest them.

You might attract attention by announcing a reward for the lost latchkey by working it in a theater “ad” campaign, and finally announcing the finding of “My Lady’s Latchkey” at the so-and-so theater. Catch lines could read: “Do you believe in love at first sight? That much is all right, but don’t marry him until you find out who he is. He might be a crook. Better see ‘My Lady’s Latchkey’ for a warning.”
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eminent authors present

Gertrude Atherton's original screen story

Don't Neglect Your Wife

directed by Wallace Worsley

A Goldwyn Picture
Another "Miracle" Photoplay From William Vaughn Moody's Play

George Melford's
"THE FAITH HEALER"
Paramount

DIRECTOR ......................... George Melford
AUTHOR .......................... William Vaughn Moody
SCENARIO BY .............. Mrs. Wm. Vaughn Moody and Z. Wall Covingon
CAMERAMAN ..................... Not credited
AS A WHOLE........ A depressing atmosphere; boasts of very little that is cheerful

STORY...... Lacks dramatic force and is certainly too improbable to impress
DIRECTION ...... Handling of players, settings, and general productions angles commendable
PHOTOGRAPHY ................... Excellent
LIGHTINGS ....................... Very good
CAMERA WORK ................. Good
PLAYERS ...... Milton Sills and Ann Forrest handle principal roles splendidly; other players all well suited and capable

EXTERIORS ..................... Good
INTERIORS ........................ Look real
DETAIL .......................... Fair
CHARACTER OF STORY ...... Young shepherd gifted with a supernatural healing power

LENGTH OF PRODUCTION ....... 6,346 feet

George Loane Tucker certainly started the ball rolling when he made "The Miracle Man," for since then the "faith" theme has been presented at regular intervals. The latest edition is a picturization of William Vaughn Moody's play "The Faith Healer," which differs from the Tucker picture in that there is no "crook" sequence to it.

George Melford's production is interesting at times but on the whole it has a rather depressing atmosphere which is not brightened by anything cheerful. In the first place the young girl is disillusioned when her lover laughs at her mention of "marriage." She returns to her Aunt's home broken hearted and then a second misery takes form in the illness of the Aunt and in the throngs of cripples who seek cures.

There isn't the dramatic force in "The Faith Healer" that was found in "The Miracle Man." When the healer is effecting his cures he is so composed and the subject of his healing so suddenly cured that the improbability of the thing stands out over everything else. The interest is allowed to lag at intervals and particularly toward the end when there is an unnecessary amount of padding and prolonged detail. Again in the last reel the picture bears comparison with the first of the "faith" pictures in the sequence in which the multitudes of crippled and maimed come from all over to be healed by the shepherd. They take altogether too long to reach the ending especially since it is obvious.

Rhoda returns to live with her invalid Aunt after a sojourn in the city where she met Dr. Littlefield and fell in love with him, but left him when she found he would not marry her. During one of her revelries with the doctor, Rhoda had seen "The Faith Healer" cure a man. Later she persuades her Aunt to see the healer and she too is cured. Then Michaelis, the healer, falls in love with Rhoda but suddenly loses his power to cure the sick. By this time the place is surrounded by people wanting to be cured. Rhoda prays that the gift be restored, and it is.
May Please Them If They Like The “Faith” Theme

Box Office Analysis for the Exhibitor

George Melford’s
“THE FAITH HEALER”
Paramount

By this time exhibitors have a good idea as to just how well the miracle type of picture goes with their audience, so it’s just a matter of whether or not they like them. “The Faith Healer” needs cutting in the latter reels especially. It is too long for the amount of story it contains and if some of the unimportant details were eliminated the interest wouldn’t lag at times.

You have good material in the way of names to work with. Announce “The Faith Healer” as an adaptation of William Vaughn Moody’s stage play and tell them it’s a George Melford production. Recall his “The Sea Wolf,” “Behold My Wife” and “The Jucklins.” Milton Sills should attract a good many people and you might use Ann Forrest’s name. Although she is not so well known those who saw her in “Behold My Wife” will probably want to see her again.

NOTICE OF SALE

On Monday, March 21st, 1921, at 11 A. M., at E. K. Lincoln Studio, Bergen Boulevard, Grantwood, New Jersey, the undersigned will sell at public auction all of the assets of the United States Photoplay Corporation except accounts for moneys due on subscriptions to the capital stock, moneys on deposit in the Commercial National Bank, Washington, District of Columbia, and a claim in favor of the company against one F. P. Stoll.

The property to be sold consists of certain moving picture machines, equipment incidental thereto, a quantity of unexposed film, office and studio furniture and equipment, the right, title and interest of the undersigned as receiver of said company in and to a certain moving picture play known as “Determination” and about 103,000 feet of exposed film.

A list of the property to be sold may be seen at the office of the receiver’s counsel, Treacy & Milton, 15 Exchange Place, Jersey City, New Jersey. Bidders will be required to pay 10% of their bid in cash or by certified check at the time of the sale, and the successful bidder will be required to complete the purchase within three days after confirmation thereof by the Court of Chancery of New Jersey. Further terms and conditions of sale will be announced at the time of the sale. Dated March 14th, 1921.

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BRYANT 2176
Haven’t Made The Most Of Possibilities Of The Story

"THE GARDEN OF RESURRECTION"
Stoll Film—Pathé
DIRECTOR .......................... Guy Newall
AUTHOR .............................. E. Temple Thurston
SCENARIO BY ........................ Guy Newall
CAMERAMAN ........................ Joe Rosenthal, Jr.
AS A WHOLE...... A fairly good picture up to the fifth reel when they spoil it with distasteful ending

STORY......Could have been developed into really good entertainment if properly handled
DIRECTION...... Doesn’t make the basic situation clear at first and leaves some bits never clearly explained

PHOTOGRAPHY .......................... Good
LIGHTINGS ............................... Satisfactory
CAMERA WORK ........................ Good
PLAYERS......Ivy Duke hasn’t a very compensating part; Guy Newall is a better actor than he is a director
EXTERIORS ................. Many very pretty shots
INTERIORS ......................... Adequate
DETAIL......Certain titles in latter reels should be changed

CHARACTER OF STORY......Wealthy girl tricked by “fake” marriage, finally seeks man who really loves her and had warned her

LENGTH OF PRODUCTION ...... About 5,500 feet

It’s unfortunate that “The Garden of Resurrection” hasn’t been made into a really good picture and even as it is, the production will be nearly a hundred per cent improved upon if they just leave off the last reel which merely detracts from what possible entertainment the picture provides. After the girl has been robbed of her wealth by the man who went to the extent of “faking” a marriage ceremony to get it, she seeks the man who really loved her and had warned her of her “husband’s” fraud. That is quite a logical ending but instead they go on to announce an illegitimate child which conveniently dies, and eventually the girl marries her lover. This whole reel and the sub-titles in particularly are unworthy of exhibition.

There are angles of the story which are a trifle hazy throughout the picture. This is due to the failure of the director, and perhaps the title writer, too, should share the blame, to make his introduction plain. They may have already cut the picture and in so doing have accidently removed a scene or two that should have remained. For instance they infer that the hero had met the heroine before but there is no flash-back to prove it. It would be better to show this than to allow the spectator to believe that any man could so interest himself in a woman merely through a conversation overheard.

Again when the girl comes to her lover’s house and it is known that she is to become a mother, the man is mostly concerned with what his servants think and his excuses are directed solely to them. This seems highly improbable. The players do their best and a little pup contributes any “human appeal” there may be.

Bellairs, lonely, wealthy and a bachelor, overhears a conversation from which he learns that a girl he had once seen, was living in a certain place believing herself to be the wife of the man whom Bellairs hears talking. The bachelor is interested and seeks the girl to whom he tells the story. She refuses to believe it and tells him she hates him. Finally Clarissa learns that Bellairs was right. Outcast and penniless, she seeks Bellairs, grown so despondent that he is just about to kill himself when Clarissa arrives. She becomes ill and when a child is born Bellairs says she is his wife. After her recovery Clarissa plans to go away but she loves Bellairs and eventually there is a reconciliation.

After Certain Eliminations You Can Play This Safely Enough

Box Office Analysis for the Exhibitor

Exhibitors who play “The Garden of Resurrection” will do well to forget to use the last reel in case the Stoll organization decides to keep it intact. Even though the ending may be a bit sudden the fade-out can be used where Bellairs opens the door and finds Clarissa. This is a much preferable ending to the one following, and which drags the poor heroine through the mire. And she’s certainly gone through enough of it as it is.

Ivy Duke and Guy Newall are the featured players who might be mentioned if you have played any of the previous Stoll productions in which they appeared. If you want catchphrases the following might be used: “She believed herself married to the man she loved, but she found the “marriage” a fraud to rob her of her money. But see how she found a real love in ‘The Garden of Resurrection.’”
Nothing Entertaining About This One

Justine Johnstone in
"THE PLAYTHING OF BROADWAY"
Realart

DIRECTOR ......................... Jack Dillon
AUTHOR ......................... Sidney Morgan
SCENARIO BY .................... E. Lloyd Sheldon
CAMERAMAN ..................... Gilbert Warrenton
AS A WHOLE .............. Mostly what is inferred by the title, but they attempt to save it by "regeneration" twist
STORY ............. Very shallow affair with exaggerated
Broadway atmosphere its main attraction
DIRECTION ...... Carries the "plaything" business to extremes
PHOTOGRAPHY ............. Good
LIGHTINGS ..................... All right
CAMERA WORK .................. Average
STAR ............... Isn't required to do much "acting;" has a pleasing personality
EXTERIORS ................. Few
INTERIORS ..................... Adequate sets
DETAIL ...................... All that's required
CHARACTER OF STORY ...... Cabaret dancer wagers she can vamp a young doctor but really falls in love with him and gives up old life
LENGTH OF PRODUCTION ....... 5,316 feet

Perhaps because of her association with the Little Club, Realart thought Justine Johnstone should be given a story dealing with Broadway life, and so they have selected Sidney Morgan's "The Plaything of Broadway" and made a picture of just that—a cabaret favorite who cheers Wall Street's tired financiers. And even the touch of sentiment which has been injected through the introduction of the kindly doctor who labors in the slums and is the innocent victim of the Broadway "vamp," doesn't save Miss Johnstone's picture from being anything but a very shallow attempt at screen entertainment.

Not very long ago there was a picture released in which exactly the same situations existed, the vamp, the kind hearted doctor, and the eventual love affair with the vamp realizing the uselessness of her frivolous life. But the director in this case has gone the limit with the "plaything" business and the result is not unlikely to keep the various censor boards throughout the country busy with their scissors, especially with the scenes in the cabaret and close-ups with direct sensations intent. And again the "wild party" in the apartment of the "plaything" is certainly objectionable.

Miss Johnstone has a rather pleasing personality and she is evidently sincere in her effort to contrast the change from the actress to the charity worker. She has been photographed to advantage but has been given an unnecessary number of close-ups.

Lola, the pet and protegee of the dissipative Thirty Club, is told by her admirers that no living man could resist her charms, but there is one present who offers a wager that he knows a doctor whose indifference to women could not even be overcome by Lola. Lola accepts the bet and sets out to win it. Her first attempt at engaging the professional services of the doctor fail, and she tries another. Lola interests herself in the day nursery in the slums where the doctor devotes most of his time.

Later she volunteers as a nurse and wins his admiration. Soon, however, she realizes that she loves him and that she is beginning to like the work she is doing. She dances for her friends once more to secure a sum with which the doctor can build an Emergency House. When the doctor learns how Lola secured the money, he is so broken he even neglects his people. After the various misunderstandings are cleared, Lola and the doctor are married, pledging their lives to helping the poor.

You Know Best What Your Folks Want

Box Office Analysis for the Exhibitor

This type of picture finds its best market in the cheaper class house or the so-called "down town" crowds. You know your clientele best and if you cater to the people who find entertainment in such as "The Plaything of Broadway" affords, you can be sure they will find enough to appeal to them in this. On the other hand this picture will find small, if any, favor in the theaters where the audience is composed of people who prefer "cleaner and better" pictures, minus the sex appeal.

There is certainly an unlimited amount of sex appeal in this and it is pungently sensuous at times. The latter sentiment hardly counteracts what precedes it. Exploitation of a picture with a title like this, shouldn't be necessary. Of itself it will either bring them in or keep them away.
Typical Chinese Atmosphere.

Eminent Authors presents

“A TALE OF TWO WORLDS”

Goldwyn

DIRECTOR ......................... Frank Lloyd
AUTHOR .......................... Gouverneur Morris
SCENARIO BY ..................... J. E. Nash
CAMERAMAN ........................ Norbert Brodin

AS A WHOLE ...... A feast of Chinese atmosphere and thrills for those who like it

STORY ...... An original Gouverneur Morris story, but doesn’t differ greatly from other stories like it

DIRECTION ...... Handled suspense well and worked up to a good climax

PHOTOGRAPHY ..................... Very good
LIGHTINGS ........................ Good
CAMERAWORK ........................ Satisfactory
PLAYERS ...... All Chinese types good; Leatrice Joy and J. Frank Glendon do good work; Wallace Beery excellent as Ling Jo and Jack Abbe sincere

EXTERIORS ........................ Don’t use very many
INTERIORS ........................ All right
DETAIL ............................... Correct

CHARACTER OF STORY ...... White girl reared by Chinese servant as Chinese is saved from slave marriage by white man

LENGTH OF PRODUCTION .......... 5,649 feet

It’s a fact that presentation will go a long way toward putting a picture over and in this connection it might be worth while to mention a fact regarding the way “A Tale of Two Worlds” is being presented at the Capitol this week. The picture opens with a prologue, the action taking place during the Boxer uprising in China. This lays a foundation for the story to come. The film is stopped and a stage setting representing a scene in the picture is reproduced. A girl in Chinese costume sings the cradle song from “East is West.” At the Capitol this was so effective that the audience was already on the road to liking the picture.

“A Tale of Two Worlds” is an Eminent Authors production for which Gouverneur Morris has written an original story, but it isn’t very different from some other Chinese stories with a white girl heroine. The situations in the main are almost identical with a recent Fox production starring Shirley Mason. But “A Tale of Two Worlds” has been given an excellent production and has the thrills attendant to the usual line of Oriental intrigue.

The usual characters are found in the white girl who has been reared as a Chinese, the white man hero who saves her from the lustful Chinese chief who has a torture chamber for his victims. An incident which emphasizes the self-possession of the race is interesting. The chief traps one of his own men in the torture room, knowing that he will kill himself and leave the chief free to possess the money on his person. The chief merely smiles when he finds the victims burned the money before he died and remarks calmly, “The late Ming had a sense of humor,” and later, when the chief is trapped in his own torture room and death is certain, he lights a cigarette and regrets “that he lacks the humor of Ming.”

Ah Wing, a faithful servant, saves a white child during the Boxer uprising. In America he brings her up as a Chinese, calling her Sui-Sen. Ling Jo, a feared tong leader and slave dealer, wants the pretty Sui-Sen and enters a marriage agreement with Ah Wing whereby he agrees to search for the sceptre of the Mings and give it to Ah Wing in exchange for Sui-Sen. Ah Wing never thinks that the recovery of the sceptre is possible and so agrees. Ling Jo presents the sceptre and Ah Wing is heartbroken, but must keep his word. The wedding day is set and Ling Jo insists upon having Sui-Sen even after Ah Wing tells him she is a white girl. Newcombe, a curio collector, has fallen in love with Sui-Sen, and with the aid of “The Worm,” a young Chinaman also in love with the girl, Sui-Sen is saved from the tong chief.

Will Delight Those Who Like Stories Of The Orient

Box Office Analysis for the Exhibitor

Oriental atmosphere appeals strongly to a good majority of picture patrons and in this latest Goldwyn picture you can assure them they will be getting their money’s worth of it. You can promise them some genuine thrills and for those who hesitate you can assure them there is nothing ghastly in “A Tale of Two Worlds,” so there will be no objections on this score. Even the torture room of Ling Jo isn’t objectionable.

Presentation and a musical score will help to make the picture more impressive. Use the author’s name, and there are several well known players in the cast who will attract attention. Catchlines and suggestions in the Goldwyn campaign book will give you further ideas in exploitation. The result should be worth any effort you make to put the picture over.
A Fairly Interesting Story With Star In A New Role

Pearl White in
"KNOW YOUR MEN"
Fox

DIRECTOR .................. Charles Giblyn
AUTHOR .................. Paul H. Sloane
SCENARIO BY .................. Paul H. Sloane
CAMERAMAN .................. Joseph Ruttenberg
AS A WHOLE....... Good in spots: too much incident makes it too long

STORY...... Drawn-out story of domestic troubles that registers partly and at times is rather flat
DIRECTION...... Has allowed action to slacken in several sequences
PHOTOGRAPHY .................. Good
LIGHTINGS .................. All right
CAMERA WORK .................. Good
STAR...... Has new kind of part; is pleasing and does quite well with emotional scenes
SUPPORT...... Wilfred Lytell the best; Harry C. Browne often overacts
EXTERIORS .................. Good
INTERIORS .................. Adequate
DETAIL .................. Fair
CHARACTER OF STORY ...... Domestic difficulties of a woman who marries from a sense of duty

LENGTH OF PRODUCTION....... 5,315 feet

About the most noteworthy feature in connection with "Know Your Men" is that in it Fox has given Pearl White a new kind of a part, different from any in which she has been seen in the past. And it can be truthfully said that in most instances when emotional or dramatic interpretation is called for the star acquits herself very creditably. Her work is enjoyable all the way through, although at times some discrepancies in the action detract from her performance.

As it stands now, the picture is too long and includes too many incidents. One sequence of events which could very well end the story is no sooner cleared up than a fresh development begins from another angle. It gets away for a good start, with the heroine in love with the wrong kind of a man, and forced by her conscience to marry the right kind of man, to guard her father's honor. Then there is a sag in the interest through the whole middle part of the picture, while the wife's life of unhappiness is recounted. There are here and there in this part some extremely human incidents, which will be pretty sure to score, and which save it from being wholly uninteresting. The interest picks up again with the return of the wife's false sweetheart, and it will be apt to hold most audiences from there up to the climax.

Some of the settings are very good, particularly those of the old-fashioned home of the hero's mother. The titles often could be improved upon, a great many of them being flowery and stagey. This is particularly true of the villain's speeches.

Wilfred Lytell plays the smooth seducer in a highly satisfactory manner, and another good bit is that of Estar Banks, as the hero's mother. Harry C. Browne is a good type for the hero, but he weakens several scenes by overacting. There is also a cute little girl in the cast who will certainly provide a laugh or two, and whose work is commendable.

Ellen Schuyler, in love with Roy Phelps, marries John Barrett, a good man, to shield her father's name. Later Phelps returns and reawakens her love. She goes with Phelps, discovers his villainy, and, penitent, is taken back by Barrett, whom she now realizes she loves.

Will Please The Star's Admirers

Box Office Analysis for the Exhibitor

If your patrons are admirers of the star, you should be able to please them with this one. You can promise a new kind of part for Pearl White, and also promise a pleasant surprise to her following in the way she handles the role. Use her name above anything else in your advertising, because, while the story is basically good screen material, a number of faults, as mentioned above, will be noticed by critical spectators. If you talk about the story, make the biggest play of the fact that the woman leaves her home with the villain and is taken back by her husband. It will do well enough in transient houses, and those catering to less critical audiences. Use the line, "She was married to the right man, but she loved the wrong man even then, until her folly found her out."
Some Short Reels

"The Simp"—Sunshine-Fox
Type of production........................................2 reel comedy
This number contains more laughs and a greater number of good gags than anything usually seen by Pathe. Al St. John is the featured comedian, and as his comedy has found many admirers in the past, his name should be a good drawing card for this one. Also Al puts over some good stuff all the way through. A business is not new, but all of it is pretty sure fire, and bound to get a heap of laughs. The first part develops into a burlesque of a regulation Western thriller. The burlesque isn't made too prominent, and there is quite a lot of subtle comedy that will be particularly funny to intelligent audiences. Then there is some slapstick that will appeal to most anyone. This is in the form of a story that Al relates to the cowboys, just before they hang him, and it occupies all the second reel up to just the end, when they return to the hanging and a good punch is furnished to the whole thing. It should be a highly satisfactory number for any kind of a house. This one was directed by Ferris Hartman.

"Factory To Consumer"—Fox
Type of production......................................1 reel animated cartoon
This Mutt and Jeff isn't much comedy to go on. The reason isn't very obvious, but perhaps it's because the idea is too far fetched to give the touch of humanness that makes these characters generally appealing. They have a plan in this one to make double profits in the milk business. Mutt ties a cow to the under side of an airship and they sail from house to house, Jeff delivering the milk direct from the cow. One or two laughs will register, but it isn't up to standard.

"The Bug House"—Universal
Type of production......................................1 reel comedy
This number stars Dorothya Wolpert, although fully as much of the comedy is furnished by Eddie Barry. It's the situation along that is amusing, as what gags there are in the piece have all been used before. But the idea of the thing is new and makes the real mildly funny all the way through. They pull the stuff fast and the rather complicated situation is kept clear all the way along. The scene is in a crazy cafe in Greenwich Village, in which Dotty is the maid of all work, mostly waitress. A lost heiress hides in the cafe, and she is discovered by the hero, who tells his friend that Dotty is the real heiress. Dotty then finds herself the center of attraction until the truth comes out. There are no real laughs in it, but it should get over fairly effectively on its speed and the humor of the situation that runs all through the reel.

"The Desert Wolf"—Pathé
Type of production......................................2 reel western
Tom Santschi is the star of this one, which, like most of the previous numbers of the series, is a first rate picture of its kind. The story is very well and smoothly told, the action fast and coherent, and the whole thing presents a very finished appearance. Fine locations have been secured for every shot, and they bring out some exceptional western scenery. The photography too, is noticeably good. Santschi is in one of his accustomed character parts and acquitted himself in a satisfactory manner. The story is of "The Wolf," an outlaw, who has rescued a woman and her child in the desert. Her husband has been murderer by the sheriff for stealing cattle, and the "Wolf" bargains with her to save her husband if she will give herself to him. After saving the husband, "The Wolf's" heart is softened by the little child and he re-unites the husband and wife. A very good two-reeler.

"The Coward of Coveloe"—Universal
Type of production......................................2 reel western
This one stars Jack Perrin, and both the star and the story make pretty good entertainment of a fast fightin' western. While Perrin is a little too polished looking for a tough cowboy, he gives a good account of himself in several fast fights, and acts tough if he doesn't look it. The story too is somewhat better than the average of this type. It's not always repeatable, and is well told. The star keeps things moving all the time, so that there is no drag in the action in any part of the two reels. Perrin is first seen as an extremely tough cowboy who meets the new parson in town and also meets his daughter, just as he is enjoying a fine for all fights. Gradually the minister impresses him with a "turn the other cheek" doctrine, until the whole town believes him a coward. The villain steals the girl and it is then that the hero shows what he can do with his fists. The whole thing is of the sort to be very enjoyable to all western fans.

"Making Up"—Universal
Type of production......................................1 reel comedy
A clever idea makes this one a very amusing, and wholly satisfactory comedy reel. Billy Fletcher is the featured comedian, and his style of comedy is quite universal in its appeal, even though it is not particularly funny. The story is of a single lady who is a property owner. Fletcher is the manager of the building and makes all right by them. The idea is that he is a very "movie struck" man and in spite of his wife's protests, he engages a dramatic teacher, Hubby finds out and tells the part himself in a large false beard. All the fun comes in when wife hides the teacher from hubby and Fletcher does some quick change acts to play both parts. The leading lady is a very pretty girl, and the piece is above the average of its kind.

" Matter of Choice"—Universal
Type of production......................................1 reel comedy
Billy Fletcher is starred in this number. Whatever amusement can be found in it is due entirely to one or two situations, as the gags are not particularly funny. Fletcher puts over the stuff as well as possible, but most of it is more or less silly business without much punch. It won't be apt to prove very entertaining to discriminating audiences. The idea is an old one. Father and mother each have a different choice for daughter's future husband, and father cooks up a scheme to queer mother's choice, who is also daughter's. He plants a chorus girl's picture in Billy's pocket. Then Billy turns the picture up with the center sample to the father. A few of the incidents are funny, but as a whole the attempted comedy falls rather flat.

"The Man Who Always Sat Down"—Bruce-Educational
Type of production......................................1 reel scenic
This is the first of a new series of seven European scenes of Robert Bruce. It is a first class number too, the whole thing being unusually good airplane views, high above the Swiss Alps. The Matterhorn is the central figure of most of the shots, and the big peak has been shot from about every possible angle. At one point, the machine is caught in an air pocket, and the rapid drop of several hundred feet is shown in the film. The peculiar title is explained by sub-titles which state that the reason for the airplane trip is because the traveler wishes to be a mountain climber, but wanted to do it by sitting down. It should make an especially good scenic offering.

"Mixed Bedrooms"—Educational
Type of production......................................1 reel comedy
This is one of the Gayety brand single reels, depending entirely on one situation for its humor. The situation is a fairly good one, but it isn't enough to hold the interest of the reel. There are two pretty girls, who are good to look at but are rather amateurish in their performance. The story is about a girl who leaves her diary on the table in her sweet-heart's room, and the resulting difficulties in getting it back, while dodging the family. It is just mildly amusing all the way through, without any big laughs, and will be only a moderately satisfactory offering.
Short Reels

"The Show Down"—Universal
Type of production .................................................. 2 reel Western
Art Acord is the star of this one, which ranks above the average of its kind because of a strong fight and a big thrill. Acord has a tremendous amount of pep and he keeps things moving so fast that some excitement will be aroused in even the laziest spectator. The story is similar in general theme to all westerns, but there are new touches here and there to make it a little different. Then there is a very realistic fight between the hero and a gang of villains. The big thrill is furnished by the heroine's fall over a cliff. She clings at a crevice in the rock and hangs high in air until lassoed from above by the hero and dragged to safety. The stunt has been cleverly photographed and certainly looks like the real thing. The heroine's guardian has robbed her of an inheritance and Acord tries to get the goods on him. The guardian blackens Acord's reputation with the girl, when he leaves the town, and the excitement all comes when Acord attempts to get back with the proof of the villain's guilt. It's a good number.

"Screen Snapshots" No. 21—C. B. C. Film Sales Corp.
Type of production .................................................. 1 reel Fan Magazine
This number is up to the standard of this series, and will bring the fans into more or less intimate touch with a lot of their favorite stars. First comes a novelty with a shot of the first colored company, making motion pictures for colored folks. The director is shown rehearsing a heavy scene with his colored cast. The come a few views of a race between Marshall Neilan's "Bump" and one of the Navy dirigibles, with Colleen Moore starting them off. Next Joy McCreaey, winner of the Ince Screen Talent contest, poses a bit, and then Eugene O'Brien's admirers are given a chance to see him without his marcelled hair, in a morning swim. Then in new order are a shot of the Christie bathing girls, an introduction to Dolores Casinelli, Irene Tann, and Ann Luther, leaving New York for Los Angeles; and some views of the new Ambassador Theater, Los Angeles. In the latter the spectator meets Wallace Reid, Earle Williams, Carter DeHaven, Anita Stewart and a number of other stars. After that there are a few shots of young sons of famous stars, who prove that they are following in their parents' footsteps. The reel ends with "Snooky," the monkey, on a vacation. Nearly all of the stuff should greatly please the star fans.

"Putting It Over"—Universal
Type of production .................................................. 2 reel Western
Eileen Sedgwick is starred in this short feature, which is strong on action and speed, but which contains several noticeable faults in the continuity. The star looks very attractive and she is pleasing in her work, except for the fact that the direction requires her part to be inconsistent. The story is a really original theme for a western. The heroine is the daughter of a wealthy rancher. She goes east to a "finishing" school, and returns a far different young lady. The foreman of the ranch is in love with her, but hardly knows her when she returns with all her highbrow airs. Then is when the principal inconsistency occurs, for she suddenly drops all her manners and becomes quite rough and ready. There is considerable excitement in the chase and capture of two outlaws, and this part brings out some noticeably good riding as well as two thrilling falls. Its speed and dash make it an acceptable offering, and as the star is well known from her serial work, it should be a drawing card.

"Christian Crusaders in Constantinople"—Burton Holmes-Paramount
Type of production .................................................. 1 reel travelogue
In this reel there are presented some interesting and unusual views in and around the Turkish capital. The greatest point of interest to most people will probably be the fact that these pictures give a very clear idea of the change that has come over the city, brought about by the war. First the European part of the city is shown in panorama, with the Turkish city of Stamboul lying on the other side of the Galatia Bridge. Then there are street scenes in the latter district, with a view of the admiralty building, and a shot of a remnant of the Turkish army in camp. Views of the harbor show the warships of all the allied nations, and the old ships of the Turkish fleet. The last part of the reel shows a review of the French troops on July 14th. This part is very good. A satisfactory travel reel.

"Pathe Review No. 96
Type of production .................................................. 1 reel magazine
"Getting out the news" is the title of the first subject of this issue. It shows every step in getting out a metropolitan daily, from the time the reporter hangs out his copy until the paper is sold on the street. The pictures were taken in the New York Times offices and press rooms. It should be an interesting bit for most audiences. The next subject shows a number of "four footed enemies" in the zoo, among them the tiger and Barbary sheep. Then comes a slow motion bit showing a juggler in action. The reel ends with some colored shots of the Matterhorn in Switzerland. They are very prettily tinted. A reel of about average interest.

"Single and Double"—Universal
Type of production .................................................. 1 reel comedy
"Getting out the news" is the title of the first subject of this issue. It shows every step in getting out a metropolitan daily, from the time the reporter hangs out his copy until the paper is sold on the street. The pictures were taken in the New York Times offices and press rooms. It should be an interesting bit for most audiences. The next subject shows a number of "four footed enemies" in the zoo, among them the tiger and Barbary sheep. Then comes a slow motion bit showing a juggler in action. The reel ends with some colored shots of the Matterhorn in Switzerland. They are very prettily tinted. A reel of about average interest.

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X-Ray Movies

Why Not? Asks Prof. Harold F. Richards, Ph. D. In March "Science and Invention." And echo answers: Why not? The amiable prof helps his article a lot. By illustrations. One shows how the X-ray would work. With a bank of powerful Coolidge X-ray tubes. Concentrates the rays from the bank of tubes. By directing each bundle of rays thru a hole in a lead screen. Lead being opaque to these rays. And the caption writer says: "Imagine an X-Ray movie of a 'love scene.'" The answer to which is: Don't. The prof gives this as part description of an X-Ray tense love scene:

"The jaw-wagging quickens—the situation is becoming more tense. Percy's right humerus and ulna creep stealthily around the twelfth rib of the slender-boned Dorothy. She struggles, and we see her ribs contract as the bony arm tightens its hold. Now she lays a submissive skull upon the clavicle of her lover. His ribs heave up and down as he realizes that the object of his adoration is his at last. The shadow in the left side of his chest fluctuates rapidly and we know at once that his pulse has quick-

A sheltered, secluded wife attended a party in the absence of her husband. The crime that followed is the basis of J. Parker Read Jr.'s next "A. P." Louise Glaum production—a tremendous melodrama—Adv.

(Continued on Page 4)
CHRISTIE COMEDIES

You can always count on a "different" plot in a Christie. This one is "Red Hot Love," with Neil Burns as a dashing fireman-lover. Educational Distributors.—Adv.

Confab Today
The first of a series of conferences will be held today at the Astor of the board of directors of the Federated Film Exchanges of America, Inc. The meetings are expected to last all week. Those who will attend are: Sam Grand, Boston; Ben Amsterdam, Philadelphia; J. Eugene Pearce, New Orleans; Joe Friedman, Chicago, and Harry Charnas, Cleveland.

Threatens Action
(Continued from Page 1)
state rights merely because the showmen all over the country remember what a big attraction it was. It is an established production, and a simple good for release in 10 years from now because it is that "East Lynne" which has become a beautiful harem to the theater-going public. We can easily protect it.

This is the Barker production of "East Lynne" made on the banks of the Severn River, England, where the story's incidents are laid.
It was released here about eight years ago on the state rights market and played as a road show attraction at 25c and 50c. William Fox bought New York and its success is said in some quarters to have been what induced him to later film an "East Lynne" with Theda Bara. The Tarzan Co.'s film retains its original form, except for new titles, the company states.

New York has been bought from the Tarzan Co. by the Claxton Film. This makes the third "East Lynne" on the market, the last being the old Biograph production which Nathan Hirsch of Aywon striate rights.

Censures Crafts
(Continued from Page 1)
you and your interview published New York papers today in view of your statement made at recent conference in New York City that you would not for a reasonable length of time advocate or encourage legislation of any kind involving the motion picture industry so that producers and distributors would have opportunity to overcome objections to certain motion pictures. Do you think you are fair after stating in your telegram that the producers, public and reformers should help think out plans to compel all producers and distributors not members of the National Association of the Motion Picture Industry to adopt new standards and in the same breath give details to newspapers of your plan for Federal Interstate Motion Picture Commission without consultation with producers, public and other reformers. The sincerity of your statement at recent conference will be tested by your willingness to confer with producers, public and other reformers before rushing into print and stunting your views."

W. D. McGuire, secretary of the National Board of Review, when asked for a statement on Saturday, said: "It's a big dream. This proposed Interstate Motion Picture Commission is a dream of certain motion picture producers and Dr. Crafts which will turn into a nightmare. Claiming legislation is Dr. Crafts' hobby, but its enforcement is another question. Do Dr. Crafts and these motion picture producers think that the public will accept this, and that the state politicians will give up their idea of taxing the motion picture industry to provide jobs for their absentees under the guise of safeguarding the public morality? The National Board which has an administrative group of 12 years' experience, and is the only organization which acts in the realm of reality, refuses to become involved in this trip to dreamland."

West Completing Second
Roland West has returned from Palm Beach, where he shot exteriors for "The Rossmore Case." Jewel Carmen's second production.

The use of RITCHC posters is a positive indication of two things on somebody's part.—good taste and excellent judgment.

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Threatens Action
(Continued from Page 1)
state rights merely because the showmen all over the country remember what a big attraction it was. It is an established production, and a simple good for release in 10 years from now because it is that "East Lynne" which has become a beautiful harem to the theater-going public. We can easily protect it.

This is the Barker production of "East Lynne" made on the banks of the Severn River, England, where the story's incidents are laid.
It was released here about eight years ago on the state rights market and played as a road show attraction at 25c and 50c. William Fox bought New York and its success is said in some quarters to have been what induced him to later film an "East Lynne" with Theda Bara. The Tarzan Co.'s film retains its original form, except for new titles, the company states.

New York has been bought from the Tarzan Co. by the Claxton Film. This makes the third "East Lynne" on the market, the last being the old Biograph production which Nathan Hirsch of Aywon striate rights.

Censures Crafts
(Continued from Page 1)
you and your interview published New York papers today in view of your statement made at recent conference in New York City that you would not for a reasonable length of time advocate or encourage legislation of any kind involving the motion picture industry so that producers and distributors would have opportunity to overcome objections to certain motion pictures. Do you think you are fair after stating in your telegram that the producers, public and reformers should help think out plans to compel all producers and distributors not members of the National Association of the Motion Picture Industry to adopt new standards and in the same breath give details to newspapers of your plan for Federal Interstate Motion Picture Commission without consultation with producers, public and other reformers. The sincerity of your statement at recent conference will be tested by your willingness to confer with producers, public and other reformers before rushing into print and stunting your views."

W. D. McGuire, secretary of the National Board of Review, when asked for a statement on Saturday, said: "It's a big dream. This proposed Interstate Motion Picture Commission is a dream of certain motion picture producers and Dr. Crafts which will turn into a nightmare. Claiming legislation is Dr. Crafts' hobby, but its enforcement is another question. Do Dr. Crafts and these motion picture producers think that the public will accept this, and that the state politicians will give up their idea of taxing the motion picture industry to provide jobs for their absentees under the guise of safeguarding the public morality? The National Board which has an administrative group of 12 years' experience, and is the only organization which acts in the realm of reality, refuses to become involved in this trip to dreamland."

West Completing Second
Roland West has returned from Palm Beach, where he shot exteriors for "The Rossmore Case." Jewel Carmen's second production.

The use of RITCHC posters is a positive indication of two things on somebody's part.—good taste and excellent judgment.

RITCHE LITHO. CORP.
406 W. 31st St., N.Y. Phone Chelsea

CHRISTIE COMEDIES

You can always count on a "different" plot in a Christie. This one is "Red Hot Love," with Neil Burns as a dashing fireman-lover. Educational Distributors.—Adv.

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406 W. 31st St., N.Y. Phone Chelsea
Territorial Franchises

Twenty-Six Single Reel Betzwood Comedies

26 of the fastest moving, cleanest cut single reel comedies that have ever found their way to the state right market. Each one is crammed with the stuff that brings the laughs.

Their selling possibilities are tremendous they have such big stars as Mabel Normand Dorothy Gish, Charles Murray, Bud Duncan, Fred Mace and others.

They are not re-issues. They have never been released. They’re a bit of gold that has been tucked away on the shelf. Brand new, sparkling paper that will sell them quick has been prepared.

It will not require any urging on our part to sell the territory on these because the price is right.

R. & R. Sales Corporation
117 West Forty Sixth Street
New York City
On Broadway

Broadhurst—"Over the Hill."

Broadway—"East Lynne.

Brooklyn Strand—Charles Chaplin in "The Kid." Lionel Barrymore in "Jim, the Penman."

Capitol—"Without Limit."

Criterion—"The Faith Healer."

44th St.—"Way Down East."

Lyric—"The Four Horsemen of the Apocalypse."

Loew's New York—Today—Thomas Meighan in "The Easy Road."

Tuesday—Justine Johnstone in "The Playing of Broadway."

Wednesday—Alice Brady in "Out of the Chorus."

Thursday—Will Rogers in "Guile of Women."

Friday—David Butler in "Smiling All the Way." "While the Devil Laughs."

Saturday—Dorothy Dalton in "The Idol of the North."

Sunday—Wm. S. Hart in "O'Malley of the Mounted."

Rialto—Roscoe Arbuckle in "The Dollar a Year Man."

Rivoli—Wallace Reid in "The Love Waltz."

Selwyn—"A Connecticut Yankee in King Arthur's Court."

Strand—Lionel Barrymore in "Jim, the Penman."

Next Week

Broadhurst—"Over the Hill."

Broadway—Not yet determined.

Brooklyn Strand—"Lying Lipe."

Capitol—Pauline Frederick in "Roads of Destiny."

Criterion—"The Faith Healer."

44th St.—"Way Down East."

Lyric—"The Four Horsemen of the Apocalypse."

Rialto—Sara Denollas in "Ducks and Drakes."

Rivoli—Wm. S. Hart in "The Whistler."

Selwyn—"A Connecticut Yankee in King Arthur's Court."

Strand—"Man—Woman—Marriage."

Holubar Film Week of March 27

The definite date for the showing of "Man—Woman—Marriage," Allen Holubar's big production, at the Strand has been set for March 27.

X-RAY MOVIES

(Continued from Page 1)

End. With gentle claws of bone Percy grasps Dorothy's delicate skull, deliberately raises it until her empty eyesockets are on a level with his own, then suddenly draws it to his jaw. Teeth rest against teeth as the ardent kiss lingers its sweet length."

WHAT IT COSTS

Censorship. In Pennsylvania, looks like coming year will cost over $76,000. Ten years ago, when censors were organized, it cost $2,700. This to State. But what it has cost producers runs to hundreds of thousands. Yet Crafts says never has he seen such spontaneous movement in 33 years of reform. As there is for censorship this year. Yet despite censorship there are 17 bills affecting pictures. In Pennsylvania. Showing censorship isn't the answer.

RALPH KOHN—SHOWMAN DE LUXE


Hear those theaters aren't doing such-a-much. On the wrong side of the ledger. Also that Steve Lynch looked at them. Just looked. Nothing more.

VALUES—NOT COST

Big showman. Middle West. Owns nearly 30 houses. Developing rapidly. Talking of pictures. "It isn't what they cost," he says, "but what value they possess. I can buy Chaplin at a stiff price. And clean up. Doing it. Get another feature for a lot less. And it dies on me. It's value that counts. Not cost."

Right-o.

ROWLAND HAPPY

Over at Metro. Also Marcus. Also Atkinson. And all the rest. Over the big things. "The Four Horsemen" is doing. Metro has never had such a box office bet. Did over $22,000 first week. Went bigger still last week. At Lyric. No wonder Joe Engel smiles. Says it's doing same thing in Los Angeles. Cost a lot. But this dwindles fast. When you pile a $20,000 gross weekly from one house against it. And beginning this week more out of town special showings start.

RATS!


"AL" vs. FRED

Like Finnegan. On ag'in. Off ag'in. Coast says Warren's out. Lichtman in. Running the AP. Then Oscar Price says contract hasn't been signed. Maybe not. But remember the old classic: What's a contract in the film business? And the other: A contract is binding only on the party of the first part. So don't bother about the contract. Over at Mrs. Astor's they're betting on "AL." And there's a lot of wise money there.

Meanwhile Warren does the Sphinx act. Why shouldn't he? Maybe he believes in his contract. And Lichtman's on his way home. With an odor of bacon about him.

RESTING

The annual statement is out. Famous shows way to the good. So Adolph Zukor decides to go away. To Europe. For a "rest."

DANNY.
Cut Liability Risks
Casualty Companies In Agreement to Exclude Certain Class of Responsibility—Ebenstein Sees Danger

Herbert R. Ebenstein, head of the firm of insurance brokers bearing his name, has forwarded a letter to William Brandt, president of the Theater Owners Chamber of Commerce, advising Brandt of what he terms is a "serious matter" in connection with liability insurance.

Ebenstein, in speaking of the matter stated yesterday: "It has come to our attention that the Casualty Companies writing liability insurance for motion picture theaters, have recently agreed to include in their policies a clause specifically excluding their responsibility for loss from liability to any person resulting directly or indirectly from a fire or conflagration."

Ebenstein's letter to Brandt, said in part: "I wish to bring before the body the very serious condition which has just arisen in connection with liability insurance for theaters."

"Our office has discovered that the new policies being issued by the various companies specifically exclude 'Loss from liability for injuries or death to any person as a result of fire or conflagration.' This clause, which has been generally adopted by all the companies and members of the conference, specifically excludes liability from an accident to any person as a result of fire or conflagration to which a theater owner is constantly exposed."

"This clause, by its brevity, covers a wide field, and it is our belief that should the interpretation of this clause remain in the discretion of one of the smaller companies, that liability could be imposed on any one of the following contingencies:"

(Continued on Page 2)

Plans Big Special
J. Gordon Edwards, it is understood, will shortly leave for Europe, and while in England produce a big special production for Fox, based on the life of 'Mary, Queen of Scots.'

It is understood that this will be only one in a series of pictures which Edwards will make in Europe.

Mystery!
Whose monogram is "H. I. Whose motor car was it?"

What were these four film men doing in it?

Sydney S. Cohen, William A. Brady, C. C. Pettijohn and Charles O'Reilly.

Time—Friday afternoon about 4:45 o'clock.

Place—Broadway at 434 St.

"What's all th' shootin' for?"

Note the Date
Friday, March 5, 1915, WID said:"

What will be one of the biggest events in the film industry, for everyone concerned, is the day the director is not forced with his work to a speed that endangers the production. It seems a pity this practice exists, especially with big productions, because a man who is rushed is going to slip some day and then his haste is going to seriously affect the results incurred on the expenditure of several thousand dollars. The sooner the men who control the money give their directors in incentive to do great work—a reasonable time instead of the best they can in a limited time—the sooner there will be more great films and the sooner will all films be proclaimed 'worth while.'"

Ten Minutes
Stoll Film Executives Under a Complete Change—King and Proctor Out

quiet Saturday morning in the offices of Stoll Film Co. Chatting casually, "We shall have a stockholders' meeting," says Jeffrey Beecher, general manager, from the ion offices.

6 minutes later George King got out as president and Ralph Stoll, general manager, had also the plank.

In Taylor was named as president in place of King, and it is understood that no general manager will ever temporarily.

Taylor could not be reached for a moment yesterday. It is reported he may return to England, but make his headquarters in this city.

Taylor could not be reached statement yesterday.

72 Runs, Day and Date

venty-two theaters in lower New York and in Brooklyn are showing "Kid" day and date the first half of this week. In Brooklyn all the shows, both small neighborhood and the Loew string, are bowing the picture at the same time.

25 Theaters Lined Up
K. M. Leach and W. P. Nichols Perfect Booking Arrangement—Want State Right Pictures
(Special to WID's DAILY)

Winnipeg—K. M. Leach and W. P. Nichols have just completed a booking agreement involving their respective theater interests in Western Canada. The agreement includes every key city in the western part of the Dominion and takes in 25 theaters.

Of this number, five of the largest and best in Winnipeg are included and four in Vancouver. It is said by film men here that it is the largest booking agreement ever entered into in Western Canada. The booking for the entire circuit will be handled by Leach from the Lyceum theater here. Leach states the circuit will be in the market for big state right productions.

Chicago Men Here

Messrs. Sapperstein and Padori, of the Merit Film Co., Chicago, are in town.

Foreign Combine
Sigmund Lubin Leaves for Germany
— Plans Consolidation of Number of Existing Units
(Special to WID's DAILY)

Philadelphia—Sigmund ("Pop") Lubin, pioneer motion picture producer, and his daughter, Emma Lubin Lowry, wife of Ira M. Lowry, director general of the Betwood Film Co., sailed for Germany yesterday aboard the Mongolia for the formation of a powerful production company abroad to include the present manufacturing units in Italy, France, Germany, Spain and Vienna.

Their project, it is said, is being financed by large picture interests in this country and it is generally understood here that arrangements have already been completed for a conference of the various executives in Berlin upon their arrival.

Bennett May Direct

It would not prove surprising if Whitman Bennett were to branch out into the directorial field. As noted, he has a number of specials planned for Associated First National release.
Two New Series
(Special to WID’S DAILY)

Los Angeles—Paul Hurst and Louis Chandet have formed their own producing company, to be known as the Chandet-Hurst Prod., and have commenced work at the Independence City studios on a five reel melodrama.

Arrangements for the release of these pictures, eight of which will be produced during the year, has been completed with Eddy Eckells, president and general manager of the Independent Films Association, whose organization will market the stories on the state rights plan.

Eckells has also contracted for a series of five reel westerns to be produced by Cliff Smith, who recently formed his own organization under the name of Cliff Smith Prod. The company will feature Pete Morrison, Naida Carl and Al Kaukian. Eight subjects will be produced a year.

Morgan Promoted

Emile Ehrnstrum, director of foreign department of the Famous Players, announces the promotion of Oscar A. Morgan to an important position in the foreign department.

Mr. Morgan is one of the oldest employees of the organization, having become connected with same about a year ago. He started as advertising manager in Philadelphia, He was graduated to the positions of head salesman, assistant sales manager and assistant branch manager of that office.

Later he was made manager of the Washington, D.C. branch, and assistant general sales manager at the home office.

Mr. Morgan will work directly under Mr. Shauer.

Williams Back

J. D. Williams returned from a three weeks’ stay in California. He stated that with one or two exceptions, huge consolidated producing units had passed out in favor of the smaller independent company, headed by a star or director. He was of the opinion this was a move for better pictures, inasmuch as stars or directors operating independently would have better competition with better films coming as a natural result.

Chaplin is well advanced on his new comedy, Willmard reported. There is a possibility that this will be another six reeler.

Cut Liability Risks
(Continued from Page 1)

"Should smoke from the boiler room rise in the theatre with a pungent smell and a general exodus of your patrons, and should it immediately be ascertained that the accident is due to a defect or to an accident in the boiler room, liability could be disavowed, or even some two men, in a very direct way, the fire.

"Should the fire occur upon the premises next or nearby adjoining the theater, and it is determined that it originated with similar results, liability could be disavowed, the result being directly from a fire.

"Should the film in the projection booth catch fire and cause a glare which might frighten your audience and cause confusion with a general retreat from the theater, an accident occurring therein might be disavowed as resulting indirectly from a fire.

"The fact that this insurance is excluded from any one particular policy is not of vital importance if an alternate plan for insuring this liability is offered. The seriousness of the situation lies in the fact that should any such contingency occur, the insured would be left without protection of any sort, and since the limits of liability insurance are governed by the psychology of the negligence lawyer or jury, there is no definite way in which a theater owner could prepare to offset losses, and there is not the reason why more or less serious accident of this nature could not result in the entire loss of his property.

"We have communicated with the leading insurance companies, taking strenuous exceptions to the inclusion of this clause in their policies, and we hope to be successful in having it removed in the near future."

"We believe that the recent tragedy at the Riviera is directly due to an action by the companies, but we do not feel that all these pictures, as sterilised by the companies, are good enough to stare at, in that many of the films are poor, and the noise of the fire engines are the result of some incompetent drove a machine recklessly with disastrous results.

F. P. After Paris Opera

In a statement given out before Adolph Zukor, president of Europe, the following appears:

"Arrangements also will be discussed by Zukor in connection with the extension of Paramount pictures at the Paris Opera on nights when operatic performances are not being shown.

"Zukor stated he also plans to increase production activities of the F. P.-Lasky British Prod. Ltd., and may arrange a tour of British and American films for James Barrie's visit to this country.

Many Territories Sold

Following publications yesterday of the letter from Pathe Exchanges, Inc., referring to the "East Lynne," a letter was received by WID’S DAILY, which has been asked to state, by way of clarification, that the letter was not given for publication by Pathe, but by the Tarzan Film Co., to whom it was addressed. This correction is made for the protection and information of the buyers of the Barker East Lynne series, which the Tarzan Co. is selling in state rights.

An idea may be gained of the exent to which the Tarzan Co. is marketing their production by the following list of buyers territory:

Fine Arts Film Exchange... Cincinnati; First National Exchange, Minneapolis; Masterpiece Film Exchange, Cleveland; First National Exchange, Milwaukee; Cimex Corp, New York City; Garden City Corp., Buffalo; Southern Film Co., Atlanta, Dallas, New Orleans; Stratton Inc., Detroit and H. E. C. Washington.

Federated Men Here

Members of the Federated Exchanges of America gathered New York yesterday for the first of a series of conferences. Those here are: Joe Friedman, Chicago; Sam Grand and Mr. Dimick, New York; Harry Charnas, Cleveland; J. I. Pearce, New York; Louis Moroney, Baltimore; C. G. Griesser, Chicago and A. Kansas City.

Quotations

Last Bid, Asked. Sale
Famous Players... 66 1/2 67 1/2 66 1/2
do pd. ........... 82 82 82
*Goldwyn ....... 5 5 5
D. W. Griffith, Inc... Not quoted
Locn., Inc. ...... 18 18 18
Triangle ......... 34 34 34
World Film ...... Not quoted

*Quotations by H. Content & Co.

Lesser-Schley Deal
(Special to WID’S DAILY)

Los Angeles—Irving M. Lesser has consummated a deal with Edna Schley, president of the Scatton Co., whereby he will distribute the entire series of 24 productions. The pictures will be in two reels each. Mrs. Schley is to produce and place in Lesser's hands one comedy each month. The contract extends over a period of two years. Three are already completed, "Scattered Brown Makes a Match," "Soothing Syrup," and "Down the Line.

Lesser will release them through the Western Pictures Export Co. He will come east shortly with a script of "Peck's Bad Boy," in which Jackie Coogan is starred.

Seeking Stars for Ball

John J. Lauten and I. Salyer of Rochester are here arranging for the appearances of stars at the close of the exhibitors convention in Rochester April 7. A number have already promised to attend.

HARRY BEAUMONT

Director of Human Interest Plays
Will Make Money for You

Address Care WID'S DAILY, HOLLYWOOD, CALIF.
At Kodak Park where most of the motion picture film for the world is manufactured, quality production and quantity production go hand in hand.

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

Do You Know the Pictures That are Making Money?

You Can Judge from These Criticisms and Exhibitors’ Reports What is Worth Booking

THE OLD SWIMMIN’ HOLE

“Charles Ray is at his best in this picture.”—Life.
“Ray is an ideal type for this picture. He depicts with nicety the sincerity of youth.”—Variety.

PASSION

“This picture, beyond dispute, ranks with the greatest pictures that have ever been conceived and projected for the silver sheet. Pola Negri shows a command of screen powers that is a revelation. It is Art with a capital ‘A’.”—Washington Herald.

THE KID

“It is a picture you must see to enjoy and one which you will enjoy if you see. See it even if you have to pawn the family jewels.”—Los Angeles Herald.

PASSION’S PLAYGROUND

“Katherine MacDonald was a great success in this picture. Did a big business.”—New Cozy Theatre, Winchester, Ind.

THE YELLOW TYPHOON

“Very good. Anita Stewart in this picture cannot help but please.”—George E. Taylor, Idle Hour Theatre, Dunlap, Ia.

YES OR NO

“This is one of Norma Talmadge’s best. Pleased 100 per cent.”
—Mrs. Sufus Olson, Pastime Theatre, Delavan, Wis.

WHAT WOMEN LOVE


First National Attractions

That’s another reason why

There’ll be a Franchise everywhere
Farnum Sails Today
William Farnum sails for Europe today on the Aquitania. Pearl White is leaving on May 12 for the continent.

FOR SALE
Do You Want to Make the Public Laugh?
COMEDY DRAMA STORY
For the Greatest Five Red Comedy Ever Written
Characters of Every Description
Leading Characters best for Chaplin, Lloyd, Senor, West or Bennett Comedies
This Plot Has Never Been Done
Address
H. SOMERVILLE, Mgr.
New 14th St. Theatre
235 E. 14th St. New York City

$100,000 to lend
against approved security
Personal interview after proposition has been outlined by letter
Address Box K-35

PRODUCERS!
Film editor, title and continuity writer, ten years’ practical experience, wishes to make a change. References available.

Box S-19, care WID'S

Newspaper Opinions
"Without Limit"—S. L.-Metro Capitol
TIMES—"Without Limit" does not say much, but it is in no ordinary movie melodrama nor a photoplay that means something. It is curiously and desperately disappointing.
TRIBUNE—"Without Limit" is not well made, poor director, poor acting, but it is an extraordinary piece of work. It has everything that a movie should have and more.
HERALD—This screen story by Walter Wanger and directed by the master of mystery, Robert Aldrich, is an engaging story of suspense that will appeal to the masses.
TELEGRAM—Admirers * * * are rolling in their seats with laughter over the antics of the two best friends of the world — and the light action.
JOURNAL—After this picture goes to the screen, the audience will be rolling in their seats with laughter over the antics of the two best friends of the world — and the light action.

"่The Love Special"—F. P. L. Rivoli
TIMES—* * * It can be made as a picture and published as a production. The story is a good one and the production is well done.
TRIBUNE—Some of the scenes are excellent, and the story provides the sort of background entertainment which its producers had in mind.
HERALD—"The Love Special" is a good production and is well done. It is a story of love and adventure and is handled with skill and success.
TELEGRAM—* * * Exciting story. Could have been made into a movie but was not.

Fighting Pomona, Cal., Petition
(Special to WID’S DAILY)
Los Angeles—Film men here are determined to wage a strong campaign to keep Pomona College open on Sunday. A petition is being circulated by reform interests to keep the Sabbath a closed one.
B. B. Hampton, Sol Lesser, Glenn Harper and Harry G. Arthur of the West Coast Theaters Corp. were in Pomona recently, where they explained what Sunday closing would mean to the town. From now on until the time the vote is taken it is planned to stage a stern fight on behalf of an open Sunday.
Jesse Hampton Goes A’Calling
Jesse D. Hampton paid the office of WID’S DAILY a visit yesterday afternoon. Mr. Hampton is here from the coast.

COMPLETE AUDIT SYSTEM INSTALLATION
AUDIT & SERVICE BUREAU
1482 Broadway, Room 6
Specializing in the Motion picture and Theatrical Industry

DIRECTOR OF THE TRADE
A RELIABLE GUIDE FOR READY REFERENCE

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The Screen Bulletin
504 Fitzgerald Bldg.

ARTISTS AND ART TIPS
F. A. A. DAHME, INC.
Art Titles—Animation—Lead
220 W. 42nd St.

MARTIN-McGUIRE & NEW
727 7th Avenue, New York City

BROKERS
MOTION PICTURE SECURITY
Investments
144-460 I. W. Blankin Bldg., Los Angeles

ENGRAVERS
THE STANDARD ENGRAVING
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LABORATORIES
EVANS LABORATORY
Quality Motion Picture Print Shop
416-24 W. 21st St.

CLAREMONT FILM LABORA
630 Pomona College

NICHOLAS KESSEL LABORS
"Kessel Kwality Prints"
Fort Lee, N. J.

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BARNES PRINTING CO.
Motion Picture Specialties
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PROSPER PRESS
188 W. 45th St.

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ESTE STUDIO AND LAB.
Studio—209-212 E. 124th St.

WIRE OR WRI TO
M. B. LSCHEN
802 Times Building
Phone Bryant 88
New York City
Output Cut 50%  
Stoll-Pathe Arrangement, Retail Will Be Every Other Week—Bernard Leaves  

An official statement issued yesterday by Pathe divulged some of the details of the deal under the terms of which it will distribute the picture, a Stoll Film. The announcement stated that Pathe would distribute the company’s product was first shown in WireDAILY last week.

Stoll output will be cut to 26 a year, instead of the original deal of one a week. The 12 pictures released will continue to be sold under the series plan. Eight new were scheduled to be issued beginning March 12 and the date on which Pathe will accept returns, which will be one or two weeks in May. The pictures will be sold on the market basis, each one indi-

The Director  
Sunday, November 24, 1918,  
1 said:  
The opportunity for the incipient producer, I who is making special films directed by his friends, is at this time easier than ever.  
The coming of these special films is going to bring a rash of capable producers, but it is a time going to put a beauti-

Another Series  
The Hadston Corporation has acquired another series of pictures. This time it is that of the Rensco Film Co., of which C. H. Reynolds is president. Hadston will handle four pictures.  
The first of the series is "Lavender and Old Lace," by Myrtle Reed. Lloyd Ingraham directed the picture, which has in the cast Louis Bounin, Seena Owen and Marguerite Snow. The other three pictures will be based on Myrtle Reed stories.

Back from Trenton  
William A. Brady, Paul H. Crome-
in, Frederick H. Elliott and Gabriel L. Hess returned yesterday from Trenton, N. J., where they appeared before the Labor Industries and Social Welfare Committee of the New Jersey Legislature, relative to a censorship bill pending in that state.  
Circus Man in Films?  
Los Angeles—It is reported here that Al G. Barnes, the circus man, is about to enter the film business, specializing in animal pictures.

Sold to Jans  
Herman F. Jans of Jans Pictures, Inc., has secured a series of four pictures which the newly formed Frontier Features, Inc., will make with Anders Randolf as star. The first picture goes into production shortly. It will be made in part in the Bahamas.

Conway Specials for Universal  
(Special to WireDAILY)  
Los Angeles—Jack Conway has been signed by Universal to direct a series of pictures. The first will be "My Lady's Shave," starring Carmel Myers.

It is reported that he will later make a series of pictures to be known as Jack Conway Special Prod.

Universal hadn't heard about the Conway specials yesterday.

King Sails Saturday  
George King sails for England on Saturday. He will take his family back with him and return to this country in the near future.

Knoles Back  
Has Alliance's Big Picture With Him  
—Denies Difficulties of Company  

Harley Knoles, director general of the Alliance Film Corp., Ltd., variously described as England's most important picture company formed to date, is back in New York from London, where he spent eight months.

Mr. Knoles has brought with him the negative and one print of Alliance's most important picture, "Carnival," in which Matheson Lang appears. The picture was slightly under four months in the making. Some of its scenes were shot in Venice, where Knoles and his company spent several weeks.

Developments in the history of Alliance Film have been recorded in these columns from time to time. So far as is known, Mr. Knoles is the first important official to be connected with the company who has reached New York since the affairs of the organization have fallen into less favoring channels. He was asked by WireDAILY to make a statement regarding the standing of the company.

Knoles declined to go into detail at this time, but he said:  
"You can say: for me that the affairs of the Alliance Film Corp. rest in the hands of some of the most able and most reputable men in all England. They are of the type that would not willingly be associated with any business which was believed to be of suspicious character."

(Continued on Page 2)

Rachman Sails With Zukor  
Samuel Rachman, who is interested in United Playes, Inc., at Famous Players subsidiary, sailed for Europe yesterday with Adolph Zukor and Al Kaufman.

Not Interested  
The following wire was received yesterday from E. V. Richards, general manager of the Saenger Amusement Co. of New Orleans:  
"Please deny any reports that Julian Saenger has had a talk with Masting or anyone else with reference to the National Booking Corp.

"Mr. Saenger has never taken any active part in the National Booking Corp, nor in any other booking corporation now or in the past."
Knoles Back
(Continued from Page 1)

"It is true that mistakes have been made in the management of Alliance, but I do not believe that those errors are more pronounced than those that occur in the conduct of any new enterprise. I know that Alliance directors are doing all in their power to straighten out whatever faults may exist."

Knoles plans to stay here about a month and then return to England. He stated yesterday that Alliance had a number of other pictures completed, including a number of dramas and several comedies. The English press has devoted considerable space to "Carnival," terming it Britain's most important picture to date. Knoles while here will arrange for the American release of the picture.

When Alliance was formed it was said First National was to handle the pictures in America for a period of one year. Later a statement issued by G. A. Rogers, American attorney for the company, was said that First National would handle only part of the output of the company and that the remainder would be released through other channels, probably through the existing exchange system. Upon one occasion, when a First National official was asked relative to the handling of the Alliance product, he said his organization was not contractually bound to release the pictures, but that it was true that it held first call on the material.

Knoles said yesterday that "Carnival" was designed for First National release. At the latter offices it was said officially that First National did have first call on Alliance Films and that nothing had been done about the distribution of "Carnival."

G. A. Rogers, when reached at his office stated: "So far as I know, the contract between Alliance and First National has not been canceled."

Over 400

"Way Down East" turned the 400th mark at the 44th St. Theater with the matinee Tuesday afternoon. With one exception, the Griffith offices state, this is the record for a picture's consecutive performances on Broadway. The longest run was that of "The Birth of a Nation," which ran for 670 performances at the Liberty from March, 1915, to February, 1917.

Robert Edgar Long

ROBERT EDGAR LONG, for three years General Press Representative for D. W. GRIFTH and his foremost productions, including "Hearts of the World," "Broken Blossoms" and "Way Down East," is now engaged in business for himself.

Mr. Long will act as personal representative and counsel in Advertising, Exploitation and Publicity for Producers, Directors and Artists of the first rank only.

Headquarters have been established in Suite 605, Fitzgerald Building, 1482 Broadway, Telephone, Bryant 6380.

By Appointment Only.

Kirkwood Here

James Kirkwood is in Ne from the coast.

(Special to WID'S DAILY)

Los Angeles—The Times & "It looks as though Jame wood might become a Los Angeles. At best he is making a trip from New York into the important business, and it is known that he has long had the eye on the material. On his return he is to play the principal role in "The Great Impersonation," a new picture."

The Famous Players' office returned the coast reporters.

Hearing on March 30

(Special to WID'S DAILY)

Albany, N. Y.—Assem Walter F. Clayton has said that a hearing has been arranged for March 2 o'clock on the Clayton-Lu

The Senate, the Eidermitte and the Assembly Wi

Metro Buys "Moonlight"

"Moonlight," by George Turner, has been purchased by the management of the All-American Corporation for $140,000.

To attract,—to persuade, to convince,—is the function of a poster. T

RITCHEY LITHO. CORP.

408 W. 31st St., N. Y. Phone Chelsea 85
In the Courts

A default judgment for $1,860 has been filed in the City Court against the Serico Productions in a suit by Walter R. Hall. The plaintiff said he was employed to write the continuity for "The Woman in Gray," of 31 reels, at $100 a reel, and $250 for publicity, and that a balance of $1,760 is due. The defendant contended that the money was not payable until it had collected the sum for the leasing of the films.

A default judgment for $1,294 has been filed in the City Court against Sherman S. Kline, who in a suit by Samuel Goldstein on a check given by Krellberg to Kline, which was not paid.

Suits was filed in the Supreme Court against the Elk Film-Mending Machine Co., A. W. Schnitzer, president, Meyer Freedman, treasurer, and Barney Schnitk, a note for $2,500 by Rothstein & Nelson.

An attachment for $52,379 has been filed in the Supreme Court by John L. Glavey against the Broadwell Prod., a Massachusetts corporation with a New York office at 133 W. 44th St. The complaint alleges that on May 24th last, the plaintiff was engaged for two years as general publicity man, scenario examiner and general representative, with an option of reengaging him for two years longer. He was to get $250 a week for 13 weeks, $275 for the next 13 weeks, and $300 for the balance of the term. He alleges that he has received no salary from Jan. 15, and that $2,450 is due. He asks $18,750 for the balance of the first two years and a further sum of $31,200 for the last two years. The defendant has a capital stock of $360,000 he says. Robert Spear represents Glavey.

Johnston and MacFarland Partners

Alfred Cheney Johnston and James Hood MacFarland have incorporated under the name of Johnston-MacFarland, Inc., and have opened offices at 57-69 W. 46th St. They will act as managers and representatives of artists and will also establish a publicity bureau.

Johnston recently returned from the coast where he was engaged for a time making stills for an Allan Dwan production.

MacFarland recently resigned from Famous Players, where he was for six years.

Buy "Deliverance" for Entire State

(Special to WID'S DAILY)

Chicago—Gollos Enterprises, who recently acquired "Deliverance" for Northern Illinois, have made arrangements with Kleine to distribute it in the entire state of Illinois.

Alice Terry in Ingram Film

(Special to WID'S DAILY)

Los Angeles—Alice Terry, who has the leading feminine role in "The Four Horsemen," will appear in the new Rev. Ingram picture, the name of which has not been divulged.

There Is A Certain

PRIDE

Which Is Our Constant Incentive To

REGINALD BARKER

PRODUCTIONS

Reginald Barker Productions Photographed by PERCY HILBURN

Assistant Director

CHAS. P. STALLINGS
At Broadway Theaters

Capitol
The overture is composed of Wagner compositions, “Wotan’s Farewell” and “Ride of the Valkyries.” The next number is called Ballet Diversissement, and includes the Star Dance, Mignon Gavotte, Dance Orientale and Hungarian Dance. The Capitol News, Mr. Eric Byre and the Capitol Mixed Quartet, singing “Empire Dust.” The organ solo concludes.

Strand
Selections from “Carmen” are rendered by the orchestra with Carlo Ferretti, baritone, singing the “Toreador” song. The Topical Review and the first of the series of “The Adventures of Bill and Bob” are both amusing, the feature picture “The Great Mystery” is seen in “The Pennyman.” A Circle Cook Fox comedy, “The Jockey,” and the organ solo, “Marche Du Sacre,” are the closing numbers.

Radio
Liast’s “First Hungarian Rhapsody” is the overture at the Radio this week. The second number is “Swan, Adler, and R” is the musical guest in pictorial setting. The Russian New Group plays a cello accompaniment. The Radio Magazine comes next and then “Adventure with the Wildflowers” and “The Little Man of the Year.” The feature is “The Dollar a Year Man,” starring Roscoe Arbuckle and Mary Farkas, then “Sweethearts” from “Maxim.” The comedy is “Romeo and Juliet.” The organ solo is “Romance.”

Rivoli
“In the Spring” is the appropriate overture at the Rivoli this week. “A Bit of Old Fashioned” is the Post Nature Scene. The Rivoli Pictorial is the third number after which comes the Easter Playday, a dance special. The feature is Wallace Reid in “The Love Special.” Betty Anderson, William Junior, and Susan Cloud, mean partners, sing “Whispering Hope,” after which comes the Easter sketch. The organ solo which concludes the bill is “Largo.”

Postpone State Meeting
Chicago—The convention of the Illinois Exhibitors’ Alliance, which was scheduled for tomorrow at the Hotel Sherman, has been indefinitely postponed owing to the visit of President Hopp and W. D. Burford to New York.

Dean Film, Season’s Last Jewel
Universal states that “Reputation.” Priscilla Dean’s new production, will be the last of the company’s Jewel Prod. to be released this season. This means that “Foolish Wives,” Von Stroheim’s production, will not go out until the fall.

Buys Powell Prod.
The Tri Star Pictures Co., with executive offices at 117 W. 46th St., have taken over the Frank Powell Prod., which include a number of features starring Marjorie Rambeau, Nance O’Neill and Zena Keefe. They have also taken for distribution the McClure pictures, starring Alice Mann and Donald Hall.

Tri Star will market these on the state right plan. There are six Marjorie Rambeau pictures, one with Nance O’Neill, and one with Zena Keefe. This company will also open their own exchange for New York and New Jersey, starting April 15th. In addition to their own productions they will also handle outside pictures.

States Position on Films
(Special to WID’S DAILY)
Washington—Clearing up many points of misunderstanding and directly contradicting claims made by advocates of legal censorship, the National Catholic Welfare Council, has made clear its stand on the program for “a campaign for better motion pictures.”

It stands “uncompromisingly for decency on the screen.” It urges cooperation with exhibitors to bring about the exhibition of clean films. “Will advocate legalized censorship only in the event that the producers, distributors and exhibitors fail to make good in their announced house cleaning campaign,” is the wording of the ninth point in their program.

Against State Censors
(Boston—Censorship bills before the state legislature are being strongly opposed by the mayors of Salem. Worcesters, Lynn, Woburn, Fall River, New Bedford and Marlboro, who are leading in the fight to keep regulation in the hands of local government.

Hassard Short, has been engaged for a comedy role in Constance Talmadge’s next “Beauty Or Brains.”

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Suit Withdrawn
Oklahoma City—After a suit for the receivership of the Tucker Bros. Amusement Co. had been pending for several years, it was taken out of court.

Dallas—The M. F. Journal, commenting on the Tucker Bros. suit, quotes George N. Thompson at the local office as saying that the legal procedure was in the form of a friendly suit designed to adjust certain difficulties that had arisen in the organization and that these have been taken care of by the agreement that has been reached.

Back to the Coast
Marjorie Daw, who played the leading feminine role in “Experience of Paramount pictures, has returned to California.

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Six Years Old

Thursday, March 11, 1915, TD said:

"It is much better to pay a super salary to a capable man than to have some one who you are never going to make a fine film which will please the crowds it pulls, am to pay a great price for a book or play which is possibly not fit for film purposes, and then cheap on the director's salary, with the result that you get a mediocre film, which will pull down your business on account of the time of the production, but does the patrons home discontented. This is a big, vital question in the film business today, and the men who hold the reins must regard seriously. The public wants well-woven books and plays when they are well done, but if the production is to be good in the matter of expense, because so much has been paid for the work up to the production, then fatal error is being made. The safe thing is to make now your directors. It is always the director who can make or break any film."

Suing Stoll

Ralph Proctor and Nicholas Kessel Laboratories Get Attachments—Taylor Silent

Attachments have been granted in the Supreme Court against the Stoll Film Corp. of America in suits by Ralph O. Proctor, former general manager, for $11,200, and by the Nicholas Kessel Laboratories for $13,611. Mr. Proctor's suit is brought on the ground that he was engaged to Oct. 8 next and on March 18 he received a letter from O. E. Taylor, newly named president, stating that "owing to existing circumstances of the above organization we have no alternative but to dispense with your services from this date." Mr. Proctor sues for his salary to Oct. 8.

The other suit is based on a check (Continued on Page 4)

Lichtman Returns

Al Lichtman returned from California yesterday. An effort was made to reach him at his office at 409 5th Ave. and also at his home on West End Ave. without success.

Arrow Election

Shallenberger Again Made President—Mountain, Export Manager

The annual meeting of the board of directors of the Arrow Film Corp. was held at the company offices last week. The meeting was called to order by the president, W. E. Shallenberger, and the officers for the coming year re-elected. In addition to the re-election of Shallenberger as president, W. R. Johnston, vice president and W. H. Small, secretary, H. G. Davis was elected assistant treasurer.

There was a special executive committee appointed which consists of Shallenberger, Small and Johnston. Shallenberger reported to the directors (Continued on Page 4)

What's Rogers' Big Deal?

G. A. Rogers of Rogers and Rogers, attorneys, will move up-town shortly and make his personal headquarters in the Knickerbocker Bldg. His name is being linked up with an important move in pictures. He is non-committal on the subject.
Thursday, March 24

Waltball Coming Back
(Special to WID’S DAILY)
Los Angeles—It is reported that Waltball, now on to "Ghosts," will make a series of pictures here.

The exhibitor’s object is to increase his profits. The best method to do so is through the increased use of RITCHEY posters.

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FOR SALE
Two—One reel comedy negatives. $300 for both, quick action necessary.
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JUNK AND WORN PRINTS WANTED
We want worn prints or sheet of Chaplin, West, Fairbanks, Ford, Lloyd, Mix and any assorted comedy film. This is for display purposes. Highest paid. Write KEYSMOKE MFG. CO 55 Worpah St., Boston, Mass.

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We will sell you the first three for the price of one ordinary feature

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FRED. W. FALKNER
112 W. 44th ST., N.Y. CITY
Arrow Election
(Continued from Page 1)
tors the results of his recent trip to Los Angeles, where he closed a number of contracts.
David J. Mouton has joined Arrow at its export manager.

Fox Buys Dreamland
William Fox, Eugene D. Wood and Mrs. Timothy D. Sullivan have jointly purchased the old Dreamland property bordering 292 ft. on Surf Ave., Coney Island, as the site for a large amusement center. Fox plans to erect a large picture theater on the site, as well as a general amusement park. The purchase price was $407,750.

Auditors Form Company
L. E. Blumenfeld and B. Fox, for some time traveling auditors for Goldwyn, have formed the Audit and Service Bureau, with offices in the Fitzgerald Bldg. They will specialize in installing systems for exhibitors, state right exchanges and independent producers.

Kent Going to Studios
S. R. Kent, of Famous Players, leaves for the coast some time this week. He will visit the studios, look over the productions in the making there, and stop off at exchanges on his way east.

Features Planned, Too
(Special to W.D'S DAILY)
Los Angeles—Just as soon as the new administration building is completed at the Culver City plant of Pacific Film, five reelers will be added to the program, which at present consists of comedies only.

Two More Showings
"Over the Hill" is to be seen in other cities without interrupting the local run. The picture is to be shown in Washington at the Garrick March 27, and in Baltimore at the Lyceum.

Rembusch Here
Frank J. Rembusch of Shelbyville, Ind., is at the Astor. He is here on his own business and plans to stay for about a week.

Giblyn Leaves
Charles Giblyn left for California yesterday where he will round out the unexplored term of his Fox contract.

Leave for the Coast
Maxwell Karger and Bert Lytell left for California yesterday to resume picture making for Metro.

- Charles Geigerich will handle exploitation on "Reputation," Priscilla Dean's new Universal-Jewel Prod.

Suing Stoll
(Continued from Page 1)
given as a balance due for services making positive prints amounting to $30,000. Although the check includes a trade acceptance of $4,000, it was not paid. The attachments were asked for because the defendant is a foreign corporation.

When Mr. Taylor was reached for a statement at the Biltmore, he said: "There is nothing I can say at this time. Mr. Bernard has sailed for England. Meanwhile, matters are in too indefinite shape for me to issue any statement."

Brady in Albany
(Continued to W.D'S DAILY)
Albany, N. Y.—William A. Brady is here in connection with the hearing on the Clayton-Lusk censorship measure. The hearing, which was scheduled for Wednesday, has been postponed until April 6.

Annie Bos Here
Among the passengers arriving on the Nieuw Amsterdam was Annie Bos, who has appeared in many Continental pictures, among them the Hollandia production, "Carmen of the North," released here through Hallmark.

Miss Bos intends visiting the coast. Edward L. Klein of 1664 Broadway is acting as personal representative for her.

Joe Mayer has returned from Baltimore where he had gone to exploit "Outside the Law."

Still Meeting
The Federated directors are still meeting at the Astor. General policies are being discussed. The meetings will terminate tomorrow.

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The Theatrical and Motion Picture Directory

Robert Edgar Long
ROBERT EDGAR LONG, for three years General Press Representative for D. W. GRIF-FITH and his foremost productions, including "Hearts of the World," "Broken Blossoms" and "Way Down East," is now engaged in business for himself.

Mr. Long will act as personal representative and counsel in Advertising, Exploitation and Publicity for Producers, Directors and Artists of the first rank only.

Headquarters have been established in Suite 605, Fitzgerald Building, 1482 Broadway. Telephone, Bryant 6300.

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Bennett Buys Studio

A Deal With Triangle—Yonkers Plant on Three Acre Site Brings About $125,000

Understood that Whitman Bennett, who is now running "Salvation Nell," the third series of all-star specials for Ass'n First National, has produced his pictures at the old Triangle studio property and the land surrounding cover about three acres, which the northern boundary of New York City passes. 2.4 acres are in Yonkers and remainder within the city limits of New York. It was formerly the Morris homestead and was first rented into a studio by Triangle and then, by any started eastern action under the generalship of Dwan.

He is renting front about 400 ft. on Old S. Duke Ave. and run back. The (Continued on Page 4)

Mak “King Lear”

Local Louis B. Mayer offices have had word from California yesterday that John M. Stahl would elaborate version of Shake's "King Lear." The scenario is ready and arrangements are being made for the actual shooting. It is expected the picture will be handled through Associated First National.

Seed Director Protection

Sunday, November 24, 1918: "To the Star, the Subject Material which is a Name Box Office Value is Absolutely Essential for the Purpose of Getting People into a Theater, But the Happenings of a Past Year or So Have Conclusively Proven that the Person Who Expect Survive Must Protect His Star or His Money Getting Material by Having His Film Directed by a Capitol Director."

Bill Must Pass

So Governor Miller Is Quoted as Saying in Albany Regarding Clayton-Lusk Measure

(Special to WID'S DAILY)

Albany, N. Y.—Well informed quarters here state that Governor Miller has said that the Clayton-Lusk censorship bill must be passed.

That the bill will become a law seems certain to those observers who point as a sure indication that the measure is being sponsored in the Senate by Senator Clayton R. Lusk, majority leader, who has promoted successfully all of the governor's legislative program as has Speaker MacNab in the Assembly.

A meeting was held here on Wednesday between Sydney S. Cohen, William A. Brady, Senator James L. Walker, Charles J. O'Reilly, Sam L. Berman and about 25 exhibitors from various parts of the state to outline a method of procedure.

Selig Active

Veteran Producer Has Ambitious Plans Mapped Out—Sam Rock Interested

(Special to WID'S DAILY)

Los Angeles—Col. William N. Selig, veteran picture producer, plans to produce on a large scale again. Sam Rock is to be jointly interested in the company.

Four specials per year will be made, from well-known stories on which Selig already owns the rights. In addition to this a serial will be filmed plus a one-reel comedy and a one-reel animal picture per week. The "Snowy" Baker Prod., plans for which have already been announced, will also shortly get under way.

A series of two-reelers will also be made from famous short stories of Sir Gilbert Parker, James Oliver Curwood and others. These reelers will be known as Diamond S. Prod., and the first picture will be started next week, under the direction of Bertram Bracken. The story is by Sir Gilbert Parker.

For One

That's 1 of Film Receipts as Compared With Those of All Other Theaters

Receipts of motion picture theaters for 1920 were more than four times the receipts of all other kinds of theaters, according to a statement covering the financial status of Famous Players-Lasky, and issued by Dominick & Dominick, brokers. The circular, the general character of which was outlined in yesterday's issue, also states that there has been no falling off in attendance.

Some extracts follow:

"In spite of the general business depression, the statistics of Famous Players-Lasky Corp. show no decline in the motion picture business and no indication of a falling off in attendance at theaters. On the contrary, numerous signs indicate that public interest in motion pictures is on the increase. Estimated box office receipts for motion pictures for 1920 were $730,000,000 as against approximately $640,000,000 in 1919 and $502,000,000 in 1918. Receipts of motion picture theaters for 1920 were more than four times receipts of all other kinds of theaters. From a comparatively insignificant industry a few years ago the motion picture business is now

(Continued on Page 4)

Nothing to Say

"I have nothing to say," So stated Al Lichtman yesterday when he was reached at his office in the Winfield Bldg. and asked regarding his reported signing as director of sales for Associated Producers, Inc.

And so the matter rest.

Sign Again

John Emerson and Anita Loos will continue to write and supervise a series of productions for Constance Talmadge during the next year, according to a contract signed with Joseph M. Scheck yesterday. The authors will make a series of four pictures for Miss Talmadge. Victor Fleming will direct them.

More Mystery

From Albany comes word that a joint meeting was held on Wednesday between Sydney S. Cohen, William A. Brady, Senator James L. Walker, Sam L. Berman and Charles J. O'Reilly to discuss the censorship.

Last Friday afternoon Cohen, Brady, Pettijohn and O'Reilly were seen comfortably en-

(Continued on Page 5)
**Quotations**

Last Bid. Asked. Sold.
Famous Players... 00... 70%... 69%... do prl. ... 85... 85
*Goldwyn* ... 5 ... 6
D. W. Griffith, Inc. ... Not quoted
Loew's Inc. ... 181/4 ... 181/4
Triangle ... 41/2 ... 41/2
World Film ... Not quoted

*Quotations by H. Content & Co.*

**Connor’s Endorseur a Bankrupt**

(Special to WID’S DAILY)

Los Angeles—An echo of the Master Picture Corp.-W. J. Connor case, which had been heard last week from Milwaukee when J. M. Jones, a Racine business man, filed a petition of bankruptcy in the Federal court. Witness indorsed notes to the extent of $20,000 for Connor and he owes the First National Bank of Hollywood $60,000 on a mortgage secured by 1510 acres of California land, and the National Bank and Trust Company of Pasadena, $40,000. His assets are scheduled at $192,972.

Connor was arrested in December charged with violation of the Corporate Securities Act in dealing with the National Bank and Trust Co.

**Morosco Gets Three More**

(Special to WID’S DAILY)

Los Angeles—Three more new plays for the stage and pictures have been obtained by Oliver Morosco, "The Copy," "The Rebound" and "The Madonna of Monterey. This brings the total plays available for picturizing up to 36.

**Francesca Dean, who has been called "the most dynamic personality in moving pictures"—soon to appear in Sturges Paton’s Universal—Jewel de Luxe—"Reputation."**

**Sold For Abroad**

Ziegfeld Cinema has sold the entire foreign rights on its first picture "The Black Panther’s Cub" to Jacob Glucksmann. Nothing has been announced regarding domestic distribution.

**Hoffberg Managing Sales**

J. H. Hoffberg, former assistant to Arthur Zehn, is now in charge of the activities of Goldwyn's foreign sales department and will supervise the sale and distribution of this company's pictures in Latin America and the Far East.

**Harper Addresses A. M. P. A.**

Horace G. Harper, managing director of the Interocin Film Corp., Ltd., of England, addressed the A. M. P. A. yesterday. He said he hoped to see the time when England and America interchanged features as a regular thing.

**Cuts and Flashes**

Reginald Deeny, who appears in the production Ralph Ince made in Porto Rico for the Porto Rico Film Co., is appearing in "Footlights" Elsie Ferguson’s new picture for Paramount.

"Ghosts of Yesterday," another Norma Talmadge production, is announced for re-release this week by Selznick. This is the second re-release of the Talmadge series.

Clarence Schottenfels, formerly with Ernest Stern, title artist, is now with F. A. A. Dahme.

Sydney Ascher Prod. have moved from 130 W. 46th St., to 117 W. 46th St.

Jack Reily is now with "Weldon," publicity and exploitation bureau.

---

**HARRY BEAUMONT**

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In the Courts

In connection with the statement published last week regarding the action brought by Jacob Shenfield, that the Victor Kremer Film Features, Inc., was about to be forced into involuntary bankruptcy, Kremer has answered through his attorney, Louis Weinberger.

Weinberger says: "The Victor Kremer Film Features, Inc., has filed its answer in the case denying all the statements made by Shenfield, and has filed proof by affidavit to the effect that Shenfield has no claim whatsoever, the only transaction between the Kremer corporation and Shenfield being that Shenfield was hired by Kremer as office manager under a contract for a year beginning Oct. 1919, and was to draw $100 per week, his compensation being dependent upon the profits to be realized by the corporation, but his drawing account to be paid in at any event. Shenfield made no investment whatsoever and owned no stock of the corporation. Kremer, having full confidence in Shenfield, authorized him to draw checks on the corporation bank account without counter-signature, this being necessary by reason of the fact that Kremer continued to make extended trips throughout the country in the course of his motion picture business and other enterprises. Some time in April, 1920, while Kremer was out West on a business trip he received information that Shenfield had overdrawn his account to more than $700, and was planning to go in business with another employee of the Kremer corporation and that Shenfield was betraying his confidence in other ways, and thereupon Kremer cut short his trip and came back to New York and forthwith commenced to resolve the corporation, the board of directors, discharging Shenfield and the other employee.

"Prior to the present proceeding Shenfield had instituted two other legal proceedings, both of which had been dismissed and fully decided in favor of the Kremer corporation, and the main purpose of the present suit is to enjoin the interests of Victor Kremer Film Features, Inc., by unfounded statements, and this action is without basis in law or fact and lacks any element of good faith.

"It is intended by the Victor Kremer Film Features, Inc., to promptly institute suit against Shenfield to recover damages for the unfounded legal proceedings instituted by him."

The jury in the Supreme Court that heard the suit of Elizabeth A. Reilly on an assigned claim of Mary Pickford against the music publishing house of Waterton, Berlin & Syrder, gave a verdict for $2,600. Miss Pickford sued for a balance of $3,900, alleging that after she appeared in the films, "Daddy Long Legs," "The Hoodlum," and "Heart of the Hills," the defendants agreed to give her $2,500 for the use of her name in connection with a song, "Daddy Long Legs," and $1,500 for each of the other two songs, but failed to pay $3,900.

"Sowing the Wind"

Plays to Capacity

Latest Big Five Production to Be Shown Makes Tremendous Hit in Trial Run

SOWING THE WIND

"Our test run on this picture proved a real treat for everybody. Capacity all week. Worthy of its classification in First National's Big Five productions. Anita Stewart great. Congratulations."—J. W. Trunk, Dome Theatre, Youngstown, Ohio.

A DAUGHTER OF TWO WORLDS

"Excellent picture. Wonderful acting by Norma Talmadge. Drew the best house we have had in some time. Book th's picture and boost it to the limit. You can't go wrong."—Smith Read, Patriot Theatre, Le'Kailb, Tex.

NINETEEN AND PHYLISS

"This is a clever Charles Ray picture and it pleased everyone."—Raymond Gear, Mayflower Theatre, Florence, Kas.

PASSION

"Unquestionably a great film. An astounding picture and a superb and monumental work of art. Pola Negri is a player of marvelous power, dexterous and facile in expression and with a tremendous psychic reserve."—Oakland (Cal.) Tribune.

THE TRUTH ABOUT HUSBANDS

"An interesting story of American Romance, well produced and capable as to cast."—New York American.

MAMMA'S AFFAIR

"Constance Talmadge is her charming self in this picture, which proved a tremendous drawing card at the Ambassador Theatre."—Los Angeles Record.

WHAT WOMEN LOVE

"Wonderful underwater scenes and a splendid exhibition of high diving by Annette Kellerman. Underwater fight was excellent."—S. J. Goodwin, Royal Theatre, Lehi, Utah.

First National Attractions

That's another reason why

There'll be a Franchise everywhere
Four to One
(Continued from Page 1) unceasingly the foremost in this country.
This is a story of a genuine management which does not go into detains as to what subsidiaries famous players controls. Regarding them it says:
'The famous players-ldy corp. incorporated under the laws of New York in June, 1921, was a merger of several well known producing and distributing companies, including the Paramount Pictures Corp. and the Aircraft Pictures Corp. Subsequently there had been acquired a week of part interest in 147 companies, including all three branches of the few existing companies distributing companies, and theaters for the exhibition of films. **The employees of the corporation hold a subsidiary number over 8,000.
In connection with the 1920 earnings, the following appears:
'The 1920 earnings are nearly seven times that of the previous year's earnings. The earnings of the year were $12,177, per share available for the common stock. Earnings for the year 1921 are at an even better rate than 1920.
With an inventory consisting of pictures which are depreciated in value in the books automatically as released, until at the end of three months they are carried at only 50% of their cost, and which at the end of four years are carried at $1, this company does not have to incur the great maintenance charges that have been so startling in the past history of many industrial companies. Its business is run on a practically correct basis.

Regarding preferred stock, the circular says:
'The preferred stock shall be preferred as to assets as well as earnings. The corporation shall, at the next annual meeting of shareholders, on or before November 10, 1920, and so long as any of the preferred stock shall be outstanding, on each succeeding November 10, as a sinking fund for the purchase or redemption of its preferred stock, a sum equal to the maximum aggregate purchase value of the preferred stock which thereafter have been issued and not converted into common stock, whether or not paid in the form of preferred stock, on the face of such stock in the sum of $300,000.
'The preferred stock shall be redeemable in whole or in part, at the option of the corporation, on any dividend date beginning February 1, 1921, at par, regular dividends on 60 days' notice, subject to the holder's right to convert up to redemption date.
'At the option of the holder thereof, preferred stock may be converted into par, at any time into common stock at 125 to and including November 10, 1921, and thereafter.

With the consent of the holders of at least two-thirds of the outstanding preferred stock, accrued dividends shall not create any mortgage or lien to secure an issue of bonds or otherwise, or any bonds, notes or other obligations of the corporation issued more than one year from date of issue, or any such obligations, priority over or pari passu with the present authorized preferred stock, or increase the latter.

Bennett Buys Studio
(Continued from Page 1)

Many Stars Accept
Notable Throng Promises to Attend Rochester Convention—Com-
mentary by Plan Exhibitors.
(Special to WIDE'S DAILY)
Rochester, N. Y.—The following stars and associated exhibitors at-
tend the Movie Ball that will be the culminating event of the annual con-
vention of the New York State Ex-
hibitors' League, and which will be
held in the State Armory on Thurs-
day evening, April 7:
Enoch O'Brien, Martha Mansfiel-
d, Corinne Griffith, Alice Calhoun, Earle
Metcalf, Gladys Leslie, Marion Da-
vies, Alma Rubens, Vivian Martin, Vi-
olar Mercease, Leah Baird, Jack
Sherrill, Edna Wheaton, June C.
pierce, George B. Seitz and Charles A.
hutchinson.
A large exhibition of picture and theater equipment will be a part of
the convention.
The following producers have en-

gaged booth space for the exposition,
which will be staged in the Seneca
Hotel, convention headquarters:
Famous Players-Lasky, Carl F. Pla-
rtist, First National, Goldwyn, Merit, Nu-
Art, Dooley Exchange, Metro, Vita-
graph, Select, Robertson Gule, Pole, Uni-
versal, Pathé, Warwick, Climax,
Victor Kremer, Educational, Bax-
ner, Fox, Powers Film Products,
Walker Screen Service, Ayvorn, Ar-
row and Link Piano Co.

Against Hamon Film
National Association on Record—Protests Voiced on Coast and
in Kentucky.
The National Association yesterday officially made it known that it had
gone on record as opposing the entry into pictures of Clara Smith Hamon,
who figured in the sensational Art-
more, Okla. murder trial into pic-
tures.
The association said that no pro-
ducer or distributor member would
have anything to do with any Hamon
picture. Protests have been lodged
with the association from the M. P. T. O of Kentucky, and the Allied
Amusement Industries of San Fran-
isco.

Milton Sails Today
Meyrick Milton, an English di-
ger, who has been in New York
for some weeks past, leaves for Lon-
don today.
Members Perfecting Organization

Federated Exhibitors' League of America has prepared a series of important meetings at the Astor. The series have been going on since the beginning of the week and have been attended by a large number of members from all over the country. The meetings have included discussions of general policies, the effect of the new censorship laws on the business, and the need for cooperation among exhibitors.

Rogers' Next Big "A. P."

Although some members of the organization have expressed objections to the new censorship laws, the majority of exhibitors have agreed to support the initiative. A special meeting has been held to discuss the plan to produce a film that will appeal to a wide audience and is not considered objectionable.

Away From Haste

At the meeting yesterday, James Rogers reported that the company is making progress in producing the film. Rogers said that the company is working hard to produce a film that will be successful and that the team is working diligently to meet the deadline.

Working Together

G. A. Rogers and Senator Lusk on Same Case—May Mean Something to Films

Film men were more than casually interested yesterday when it became known that Gustavus A. Rogers and Senator Clayton R. Lusk, author of the censorship bill now pending in Albany, were working jointly on the bankruptcy proceedings involving the Hudson Navigation Co.

Rogers yesterday was called in by Senator James A. Emerson, receiver for the navigation company, to advise Lusk on an application brought to remove Emerson as receiver for the company. The significance lies in the fact that Rogers and Lusk will be thrown together very often. Rogers has an interest in the film business which is a large one, since he and his brother Saul E. are general attorneys for Fox Film, while G. A. Rogers personally represents additional film people. Rogers will be remembered, figured to some extent in the Sunday Opening and had a good deal to do with the new-old fight of Fox against the Motion Picture Patents Co.

Fox To Make 'Nero' Reported It Will Be Another of Gordon Edwards' Big Specials—Production to Be in Rome

William Fox, according to authoritative information, plans an elaborate production of "Nero," as one of a series of European-made spectacles. The report has it that J. Gordon Edwards will produce it in the actual locale of the story—Rome, Italy. No definite information could be secured at the Fox offices yesterday regarding this. Edwards, as stated recently, will make a story in England based on the life of "Mary Queen of Scots."

The Finishing Touches

Frances Marion has almost completed at the Metro Studio in 61st St. the making of "Just Around the Corner." A Cosmopolitan Prod., from a scenario made from a collection of stories by Fannie Hurst.

Committee Meets April 4

The executive committee of Associated First National will hold a meeting in New York on April 4.

What's What

Conflicting Reports of Albany Conference—Some Talk of Compromise

Conflicting reports have reached New York from the developments at the Albany conference of executives of the M. P. Exhibitors' League of New York held on Thursday and of that held on Wednesday between exhibitor officials and William A. Brady.

The Sun, in a special dispatch from Albany, says:

"The compromise plan of the motion picture interests would provide that a producer exhibiting a film of an objectionable character might be fined and the picture confiscated with denial of permission to produce it again in this State."

While in Albany, the M. P. Exhibitors' League issued a statement covering its activities there. The statement proper is preceded by a few remarks, among them the following:

* * * members of the Legislature were reported as understanding that representatives of the industry in the chamber of censorship because of news item.

(Continued on Page 2)

West Forms $1,000,000 Unit

Montreal—March West, until recently local manager for Regal Films Ltd., has formed a $1,000,000 company called the International Film Trading Corp. Major Aiken, a brother of Lord Beavervis, is jointly interested in the company, which plans to state a right number of European pictures in Canada and the States. West is now in Europe buying pictures.

Walsh on Coast

Los Angeles—R. A. Walsh has arrived from New York to start work on the first of a series to be released through Associated First National. Accompanying Walsh was Miriam Cooper and the director's technical staff.

Walsh's second production will be a picturization of "Kindred of the Dust."

A Lasky Special

Over on 5th Ave., the Famous Players offices are particularly enthusiastic over a Jesse L. Lasky special.

The special is a baby boy, just arrived. Lasky now has two, the first being Jesse Jr.
The Hamon Situation

M. P. T. O. Opposes Hamon Films

(Special to WID’S DAILY)

Albany, N. Y.—The executive committee of the Motion Picture Theater Owners of New York in session here, unanimously passed the following resolution:

"This organization being unopposed to the exploitation of criminal sensationalism as illustrated in a proposal to film "The Street of Sin," at South Hamon, take advantage of the present meeting to protest against such exhibitions and boycott all Hamon films. In fulfillment of its organized protest to prevent the appearance of such films on the screens of the theaters of this city, we hereby desire to protect our patrons, we hereby declare our opposition against investments in such unavory productions, which necessarily creates confusion and general disapproval."

Against It in Los Angeles

(Special to WID’S DAILY)

Los Angeles—Various members of the film colony here opened expediency of the entry of Clara Smith Hamon into pictures last week. The action of her trial would do more harm to the industry.

Pass Resolution in Frisco

(Special to WID’S DAILY)

San Francisco—The Allied Amusements Commission has pledged itself not to show any films in which Clara Smith Hamon appears.

Banned in Oregon

(Special to WID’S DAILY)

Portland, Ore.—The M. P. I. League of Oregon has passed resolutions pledging its members to refuse to display any film in which Clara Smith Hamon appears.

Local Company Flans Film

According to the news from Ardmore, Okla., Clara Smith Hamon has signed a two-year contract with the Oklahoma M. P. I. Co., of Oklahoma City, under the terms of which she will receive $25,000 as an advance payment and 50% of the profits of the company. Officials of the National Association of Motion Picture Theaters have never heard of such a picture company and it is said that it is apparently a local enterprise in Oklahoma.

Matthews Capitol House Manager

John Matthews has succeeded Major John Casey as house manager of the Capitol. Case has resigned. Edward Douglas and Herman Landwehr will act as Matthews’ assistants.

Donovan Resigns

Frank P. Donovan, who was engaged as director general of the newly formed Swedish-American Film Corp., has resigned. Swedish-American, as noted, will make a series of dramatic features for release through Reelcraft.

Two Weeks for Holubar Film

There is a story that "Man—Woman—Marriage," Allen Holubar’s production, will be held at the Strand for two weeks. The last week the Strand management has not booked anything for the week of the 3rd as yet.

Jerome Patrick, who has just completed the male lead with Mary Miles Minter in her new Reaart picture, is out to desk the screen for the stage.

Another for Goldre

The theater planned by B. H. Building Co. Samuel Mins, the new theater for the northwest corner of Ave. and Kingsbury has been leased for ten years to A. Goldreyer, who now practically all the theaters in the theater will, have an open air garden, a 1,400, is expected to be occupied this fall.

Warren Fromme is back with Habob Henley company, assistant Henley.

All other consider aside, the RITCH poster is the best and simply because it produces the highest average sale.
In the Courts

Justice Guy, in the Supreme Court, has announced his findings in the case of John D. Williams, the theatrical producer against H. B. Warner, the actor. Warner was engaged by Williams to star in the play, "Sleeping Partners," in the autumn of 1918, and continued in the cast of "Sleeping Partners" Williams applied for an injunction to restrain him from leaving, and this was granted. Counsel for the defendant and the injunction granted against him was confirmed by the Appellate Term. Warner, while this litigation was in progress, left the state, going to California, where he has since remained, starring in moving pictures.

The question before Justice Guy was the amount of damages that should be awarded Williams for Warner's defection. The findings were, that judgment should be given Warner against Williams for $12,500, with interest from February, 1919, and all costs.

Frances Eldridge has brought suit in the Supreme Court against the World M. P. Corp. for $9,750 for failure to pay for her services and costumes in "The Little Liar" and for which she gave away the copyright of a contract alleged to have been entered into on Nov. 6, 1920.

The Appellate Division of the Supreme Court has upheld a judgment for $3,547 obtained by Harry Samwick against Elias Mayer, Lona Schneider, Philip Cohen and Jack Borodkin as officers of the Blinderman Amusement Co., because they transferred the assets of the corporation and he was unable to collect from the corporation.

Big Project for Harlem

Negotiations are under way for the building of the George Ehret prop. at 124-130 W. 125th St. through to 127-135 W. 124th St., by the lessees, Propper Bros.

A syndicate is seeking to secure the lease, which is for 21 years, with renewals, having in view the erection of a picture theater, stores and offices, to cost about $600,000. The theater is for 124th St., the to be reached through a 20 ft. lobby on 125th St.

New Red Cross Films

W. E. Waddell, director Bureau of Pictures, American Red Cross, sails on the New Amsterdam tomorrow to direct the making of eight pictures, an equal number of European countries, dealing mainly with the juvenile situation, particularly in the winter wine area.

$1,500,000 Unit

(Director Bureau of Pictures)

Dover, Del.—The Jackson Motor Pictures Corp., with a capital of $1,500,000, is organizing a picture company to be launched here.

At the Rivoli April 10th

"Frohse" will be shown for the first time at the Rivoli beginning April 10th.

Changes Expected

(Continued from Page 1)

"We are going to make a real organization of this. We will make it an organization that, when it says it will pay its bills on Saturday, will do so on Saturday and not on Monday; one that will do a thing when it says it will and not postpone it until some other time."

The sessions are breaking up late as a rule. One ended about 12:30 earlier in the week and another about 2:30.

M. P. D. A. Plans a Stunt

The M. P. D. A. has a novel stunt planned this for its third annual assemblage at the Astor on April 2. A number of cameramen will shoot the dancers at the height of the festivities. The negative will be rushed to the Craftsmen Laboratories and prints made in time to be shown to the guests at the Astor.

It was originally planned to limit the tickets to 700, but already over 1,000 have been sold.

Not a Bacherl Story

(Special to WID'S DAILY)

Los Angeles—The office of Willis and Langly states that "Charge It," which Clara Kimball Young is making, is not an Irving Bacherl story, but one written by Saqa Cowan.

All of the Bacherl works are owned by the Hodkinson Corp.

Kipling Plans Exchanges

A new arrival in New York is Mrs. Richard Kipling, wife of Richard Kipling, head of the Kipling Enterprises.

Kipling is planning a tour of the United States, establishing exchanges in larger cities.

Capitol's Music Staff to Be Larger

The Capitol's musical organization will be further enhanced by an ensemble and an augmentation of the orchestra. S. L. Rothafel, beginning on Easter Sunday, will present an ensemble of 50 voices as an institutional feature, and part of the musical presentation. The Capitol Grand Orchestra will be augmented to 80 musicians and the Ballet Corps also enlarged.

FOR SALE

Two—One reel comedy negatives. $300 each. Quick action necessary.
B. BERK 117-W. 46th St.
Phone Bryant 0248

JUNK AND WORN PRINTS WANTED

We want worn prints or short lengths of Chaplin, West, Fairbanks, Pickford, Lloyd, Mix and any other assorted comedy film. This is not for display purposes. Highest prices paid. Write.
KESTON MFG. CO.
51 Warham St.,
Bostox, Mass.

COMPLETE AUDITS, SYSTEMS INSTALLED

AUDIT & SERVICE BUREAU
1482 Broadway, Room 609
Tel. Bryant 5664
Specializing in the Motion Picture and Theatrical Industries

Printing

that is

Distinctively

Different

BARNES
PRINTING
COMPANY
INC.

"We Never Disappoint".

36 East 22nd Street
GRAMERCY 945
Coast Brevities

Hollywood—Phil de Esco, technical expert, has been added to the George H. Kern productions, now filming 'The Unfoldment.'

Bill Russell, the Fox star, will soon be featured in a new story to be directed by Jack Dillon, director of 'Suds.'

Jack O'Brien has arrived in Los Angeles.

Wallace Reid is making a personal appearance at the opening of the Capitol theater, Vancouver, B. C.

Edna Wallace Hupper, former wife of E. Mason Hopper, is in the city and it is reported she is forming her own picture company.

The second quarterly business meeting of the Assistant Directors' Association will be held at the club rooms, 5444 Hollywood Blvd., at 8 P. M., Friday, April 1st.

The third feature to be filmed by the Rockett Company will be one of the several books written by Chas. Belmont Davis. Title will be withheld until it is decided whether it will be released under the title of the book. Hodkinson will release.

J. E. Garnsey has succeeded Amos Myers as art director at the Metro studios.

George Stewart has been engaged by Metro to support Alice Lake.

Work has already begun on the new Hallroom Boys comedy picture to be released through Federated. It is entitled "False Roomers."

Frank Lloyd's most recent production heretofore called 'The Alibi' will be released as 'The Invisible Power.'

The photography on 'Look Before You Leap' will be completed this week at the Goldwyn studios under the direction of E. Mason Hopper.

"Life's Darn Funny" is the title of the next comedy-drama in which Viola Dana will be starred by Metro.

Rosee Karns is back again at Universal City playing opposite Gladys Walton in the circus story, "The Man Tamer," being produced under direction of Harry B. Harris.

GAUSMAN.

Leases 54th St. Studio

Master Films Inc., producers of "Torchy" Comedies, will take over the 54th St. studio shortly for their exclusive and permanent producing home.

First Two Finished

The Harry Levey, Service Corp., has completed the first two one-reel subjects of their screen magazines, the series which is being taken in conjunction with the Science and Invention Monthly.

Rosen Buys Comedies

ARThUR SAWYER & HERBERT LUBIN

present

The George D. BAKER production-
WITHOUT LIMIT

by CALVIN JOHNSTON

Exclusive METRO Distributors
Bring the Circus
to your Town!

A real circus with every bit of the thrill and excitement that the circus holds for everyone—the bare-back riders—the slapstick clowns—the kangaroo who shaves himself—the nimble acrobats—the cracking whip of the ringmaster—and with all this a love story as wholesome and refreshing as a day in spring.

MARY MILES MINTER

IN

“THE LITTLE CLOWN”

(Adapted from the play by A VERY HOPWOOD
Directed by Thomas Heffron
Scenario by Eugene B. Lewis)

REALART PICTURES CORPORATION, 469 FIFTH AVENUE, NEW YORK
Features Reviewed

Wallace Reid in...THE LOVE SPECIAL
Paramount ........................................... Page 3

Lionel Barrymore in......JIM, THE PENMAN
Whitman Bennett Prod.—Asso. 1st Nat'l Page 6

EVERY WOMAN'S PROBLEM
Plymouth Pictures—State Rights....... Page 7

Bert Lytell in..........A MESSAGE TO MARS
Metro ............................................. Page 9

Alice Brady in...OUT OF THE CHORUS
Realart ............................................. Page 12

Eva Novak in...........THE SMART SEX
Universal ........................................ Page 13

Buck Jones in..........THE ONE MAN TRAIL
Fox ................................................ Page 15

Roscoe Arbuckle in...THE DOLLAR A YEAR MAN
Paramount ........................................ Page 17

Short Reels ......................................... Page 19

"Pardoning the bad is injuring the good"—Benjamin Franklin.
AL and RAY Rockett
Present
Their Second Select Star Feature

"KEEPING UP WITH LIZZIE"
A Creation in Pictures of IRVING BACHELLER'S Famous Story.
Directed by LLOYD INGRAHAM
Staged by WILL M. RITCHEY

Featuring ENID BENNETT
And cast of Select Stars Including
Otis Harlan, Leo White
Harry Todd, Lila Leslie
Victory Bateman
Edward Hearn
Lander Stevens

Released through the W.W. Hodkinson Corporation
W.W. Hodkinson President

A Censor Proof Picture

From the Studios of Rockett Film Corp
Creators of "The Truant Husband"
Reid's Latest A Rare Bit Of Entertainment

Wallace Reid in
"THE LOVE SPECIAL"
Paramount

DIRECTOR .................. Frank Urson
AUTHOR .................... Frank S. Spearman
SCENARIO BY ............... Eugene Lewis
CAMERAMAN ................ C. Edgar Schoenbaum

AS A WHOLE......Delightful comedy-romance
with a lot of "toggles" that make it register enter-
tainment all the way through

STORY.......Something new for Reid and quite novel
on the whole; pleasing romance

DIRECTION.......First rate; never misses a trick
to put over a comedy bit

PHOTOGRAPHY ................. Very good
LIGHTINGS .................... Good
CAMERA WORK ................. Good
STAR ..................... Best he's done lately
SUPPORT ................. Excellent cast all through
EXTERIORS ..................... Many pretty scenes
INTERIORS .................... All right
DETAIL .................. Good; well written titles
CHARACTER OF STORY ......Railroad engineer
who proves he's good at putting over deals
other than railroad

LENGTH OF PRODUCTION ...... 4,855 feet

This is undoubtedly the best story that Wallace
Reid has had of late, and he evidently realized this
himself, for he's put forth his best efforts in the part
of Jim Glover, construction engineer. Yes, and he's
gone so far as to forget all about his slick hair-comb
and clean face to add realism to the part. But of
course he comes back to the real Walie before Agnes
Ayers, the heroine, falls in love with him.

The story is rather novel in that there haven't been
any just like it of late. It has been adapted from
Frank Spearman's novel "The Daughter of a
Magnate." It is a clean, wholesome romantic comedy
with the two well-blended, and there's a fine back-
ground. There's a villain too, but, unlike other vil-
lains, he never gets very far in his operations.

The direction is excellent and there's never a chance
for comedy that has been missed. There's no particu-
larly extraordinary laughs, but it's a touch here and
another there that register genuine humor. And
everyone seems to be working toward the same goal.
And everyone gets a chance to do his bit. Reid car-
ries the main role splendidly and other well known
players who contribute their respective shares of pleas-
ture to the picture are Theodore Roberts, Agnes Ayres,
Sylvia Ashton, Clarence Burton and Lloyd Whitlock.
Snitz Edwards, whose name got a chuckle from the
Rivoli audience, provided some more fun as a "hick."

Jim Glover, construction engineer, is selected to
guide the president of the road on a trip of inspection.
Laura Gage, the president's daughter, is aboard the
special train. It isn't long before Harrison, a director,
also on the train, is aware that Jim is attentive to
Laura. Harrison wants Laura himself and decides
to get her by buying over a strip of land which Gage
has an option on. Laura overhears the conversation.

Gage has gone on ahead of the party, and in order
to reach her father before the option expires and
Harrison can acquire the land, she makes a flying trip
during a snow storm on an engine which Glover
agrees to run when an engineer cannot be found. The
president is reached in time, the land is saved and
Glover wins the girl! What more could anyone want?

Be Sure To Get This First Rate Comedy Offering

Box Office Analysis for the Exhibitor

You'll be showing an amusing, thoroughly pleasing
picture that is clean, wholesome entertainment, so if
you want a picture like this get "The Love Special."
Wallace Reid's latest. You can promise them some-
th ing a bit out of the ordinary in the adaptation of
Frank Spearman's novel, with a first rate railroad
atmosphere.

You can also say that it's the best thing the star
has done of late and the best story. Besides the fea-
tures of "The Love Special" already mentioned, you
have a fine cast to talk about, including well known
players such as Theodore Roberts and Agnes Ayers.
You won't regret having played "The Love Special"
and it's the sort of picture which everyone will enjoy.
It's real entertainment and there's not a foot of film
in the entire picture that is the least objectionable.
Here's What Happened

SENNETT'S BEST IS THE BEST.

When Charles Chaplin ran a hall in his foot it was as bad as if Dr. Moretz had lost a finger and it led us to hope that Mack Sennett's little writer will persuade his boss to be very careful in crossing the street. Casualties involving Bennett and Chaplin involve national resources, and if Chaplin is careless we hope Bennett will be careful. If we ever lose one of them it will be bad, no matter who is in the street, and we prefer it be not Bennett.

When he touches high, as he did in his latest release, The Small Town Idol, it is as high as Chaplin and Bennett works all the time. He produces his Niagara of production, almost like the flood that Dickens used to release.

To name the desire of every picture comedy would be to name at once three of Chaplin and at least five of Sennett. Chaplin was only half developed in Carmen. But he reached his peak in Shoulder Arms, Easy Street, and The Kid. Sennett was on his heights with Uncle Tom's Cabin, Salome vs. Shenandoah, Married Life, Love, Honor andDevotions, and now in The Small Town Idol he has his head wrapped in a cloud. He has no trouble in running in competition with Chaplin right at this minute when Charles is at his best in The Kid. We are half inclined to say that The Small Town Idol is the greatest moving picture ever made. For some time we have been convinced that if Sennett would take D. W. Griffith as George Cohan takes a melodrama or a romance and join D. W. within an inch of life, the United States would laugh so that Europe would bear it.

He is within an inch of or so of doing that very thing in The Small Town Idol, but what he needs as a basis is the honest to goodness production of Mr. Griffith to begin on. The Way Down East if Sennett has no scenario handy. This is just a suggestion to a man who seems to need more than the fancied censor has done something to The Small Town Idol. It may have been inevitable.

When Bennett used all of his girls for scenic effect a censor is likely to think that something must be done about it and so thinking do it. A censor who would touch this picture would take a whitewash brush to Raphael, but some one must have had the heart to do it. Bennett was in love with his ambition to take Griffith's Paul of Babylon and join to it the scene in Salome which filled the bird down the bateaux by upsetting the water tank. You remember the scene. "My mistake."
In Chicago

SMALL TOWN IDOL

Featuring
BEN TURPIN
MARIE PREVOST
CHARLIE MURRAY
PHYLLIS HAVER

Chicago American: Rob Reel—There has never been such a comedy drama as "A Small Town Idol." It marks an epoch in the screening of modern comedy.

Chicago News: Margaret Mann—It’s a funny picture and audiences indulge in shouts of laughter.

Chicago Tribune: Mae Tinee—Your system must be in awful condition if the Sennett comedians do not win your smiles in "A Small Town Idol." The audiences give evidence of having a mighty pleasant time. Mack Sennett spared neither time nor expense in making this big production for Associated Producers.

Associated Producers Inc.
HOME OFFICE: 729 SEVENTH AVE., NEW YORK CITY
Barrymore's Latest Is Fairly Interesting Adaptation Of Stage Play

Lionel Barrymore in
"JIM THE PENMAN"

Whitman Bennett Prod.—Asso. First National Pictures

DIRECTOR ......................... Kenneth Webb
AUTHOR .............................. Sir James L. Young
SCENARIO BY ....................... Dorothy Farnum
CAMERAMEN......T. L. Griffith and Harry Stradling

AS A WHOLE...... Fairly feeble melodrama that is made rather worth while by good direction and fitting climax

STORY......Gives star limited opportunities for his particular style of acting

DIRECTION......Very good for the most part; some bits hazy but they aren't important

PHOTOGRAPHY .......................... Good
LIGHTINGS ............................. Satisfactory
CAMERA WORK ........................ Average
STAR......Little variation of expression and but one bit of physical work

SUPPORT......Doris Rankin, Anders Randolph and Gladys Leslie all good

EXTERIORS .............................. Few
INTERIORS .............................. Correct
DETAIL .................................. Good

CHARACTER OF STORY......Gifted penman becomes forger by which means he marries the woman he loves and is eventually found out

LENGTH OF PRODUCTION ........... 6,100 feet

Lionel Barrymore's fourth Whitman Bennett production hits along the medium line. It's really melodramatic in theme, but the "melo" is feeble, and it's not until the end of the last reel that there's any live action. "Jim the Penman" was quite a success as a stage play and in its screen form maintains practically the same development. The direction is very good and the story smoothly told, and though there are one or two bits a trifle hazy, they aren't important enough to confuse.

The story has to do with the crime of forgery and is interesting because of its plausibility. There is but one incident which might be called an absurdity. It isn't likely a detective could become a guest in the house of the man he was trailing in such simple fashion. There's no good excuse for the woman inviting the man to stay at her home.

Barrymore makes the most of "Jim," but somehow he seems inclined to stare into space for a long stretch at a time without altering his expression. This is probably the more noticeable because the close-ups are too frequent and too long. The whole picture is blessed with an unusual number of close-ups, in fact, of all the players. The star does his best work in the climax, the fight aboard the yacht, when he sends himself and his band of forgers to the bottom, for "society's benefit."

His first attempt at forgery is made upon a dance program, when he forges Nina Bronson's name for the last waltz. Jim offers to save Nina's father from ruin by forging a check. The forgery is discovered, but rather than prosecute Jim, the owner of the check decides to use him, and so for twenty years Jim is bound to serve Hartfield. Jim loves Nina who is engaged to Louis Percival. Through notes forged by Jim they become estranged, and Jim and Nina are married although Nina never loves her husband.

The twenty year period is nearly up and Louise, Jim's daughter, is about to marry the son of an English banker whom Jim is about to ruin. Just as this time Percival, previously ruined through Jim's band, and Nina discover the forgery that separated them, and Jim, realizing that he is trapped, ends it all by sinking the yacht and locking himself and his companions in the cabin.

Offering Should Please A Good Majority

Box Office Analysis for the Exhibitor

You have probably shown Barrymore's three previous Whitman Bennett productions—"The Master Mind," "The Devil's Garden" and "The Great Adventure," and should be able to judge from past performances whether or not you want "Jim the Penman." Unlike any of the others, "Jim the Penman" has a tragic ending and not at all the conclusion that most folks will be expecting. Play up Barrymore's name extensively and the title should attract because the play is well known, though an old one.

Perhaps in your announcement, instead of referring to the forgery angle of the story, keep your lines in connection with the title, and refer to Jim's gifted penmanship. You can say: "Don't imitate a girl's signature on your dance program. It may be a bad beginning. See 'Jim the Penman,' Lionel Barrymore's latest Whitman Bennett production, and you'll heed the warning."
State Rights Offering That Strikes A New Note For Screen Story

"EVERY WOMAN'S PROBLEM"

Plymouth Pictures, Inc.—State Rights

DIRECTOR ....................... Willis L. Robards
AUTHOR .......................... Hal Reid
SCENARIO BY .................... Willis L. Robards
CAMERAMAN ........................ Not credited

AS A WHOLE......First rate program offering; has fine heart interest and will appeal to good majority

STORY......Perhaps a bit depressive atmosphere at times, but human appeal relieves it considerably

DIRECTION.........Satisfactory for the most part
PHOTOGRAPHY ..................... All right
LIGHTINGS .......................... Good
CAMERA WORK ........................ Satisfactory
PLAYERS.......Dorothy Davenport, featured player, good; others suitable
EXTERIORS ......................... Satisfactory
INTERIORS .......................... Adequate
DETAIL ............................... Correct

CHARACTER OF STORY......Woman governor cannot pardon her husband sentenced to die, though innocent

LENGTH OF PRODUCTION ........ 5,000 feet

All told, this latest offering being sold on the state rights market by Plymouth Pictures, Inc., is a thoroughly satisfactory program attraction, bearing a certain angle of box office value that many exhibitors will be able to make good use of in showing it, especially in attracting the attention of their women patrons.

And perhaps the men will be more favorably inclined toward women in politics after having seen "Every Woman's Problem." At any rate the picture is a good argument for suffrage. This is rather a new theme for picture plays, and ought to be a good one upon which to build up an interest in this film. The atmosphere toward the latter reels is perhaps a trifle depressing because of the situation, which places a woman governor in the position of being unable to save her innocent husband, who is condemned to death because of public opinion, and the fact that he has been convicted. The sequence, however, contains a strong human appeal and a good heart interest, which rather relieves the tenseness of the thing. The direction is quite satisfactory and the story is smoothly told. Dorothy Davenport lends dignity to the part of the woman judge, while others who give adequate performances are Willis L. Robards and Wilson Du Boise.

Clara Madison, a poor girl, is elected judge of the Supreme Court in a small city. She has two powerful opponents to contend with, Morse, the editor of the Democrat, who continually attacks her through his paper, and the other, Big Bill Deavitt, leader of the opposing party. Clara convicts an Italian and he is sentenced to death. Two other Italians decide to revenge the conviction of their pal and get rid of the judge by implicating her husband in a murder. Williams, Clara’s husband, had previously threatened Morse’s life for his attacks against the judge.

The Italians, promising Williams, who is a lawyer, a case, get him in front of Morse’s office, and one of the men throws a bomb, killing the editor and wrecking the office. Williams is convicted as an accomplice and sentenced to die. In the meantime Clara has been made governor, but is unable to save her husband’s life. At the last moment one of the Italians confesses and Williams is freed.

Woman In Politics Idea Can Be Used To Good Advantage

Box Office Analysis for the Exhibitor

In view of the main situation in the story, that of the woman judge, you should be able to create a good interest in "Every Woman's Problem." Appeal largely to the women members of your patrons, and you should be able to get quite a little publicity, and without much effort, by securing the co-operation of some local woman’s political organization. Besides exploiting the picture for you, it will be a boost for them.

It would be better to confine your announcements and catchlines to the main situation, but if you think the idea of the woman governor confronted with the ordeal of being unable to save her own husband’s life will have a stronger appeal, you can go to it from that angle. The fact that Dorothy Davenport is Mrs. Wallace Reid may attract the “fan” crowd.
One Big Laugh Every Week

Speaking of "TOUGH LUCK," the newest Century Comedy with HARRY SWEET, "Motion Picture News" says:

"Harry Sweet, the star of this two-reeler, is certainly a find for Century Comedies. No better illustration of this could be given than in his performance of the rube boy in "TOUGH LUCK." He is sure fire, plants his gags and lands them when the time arrives."

Read this:
"We have been using your Century Comedies over our entire circuit of thirty theatres and have found them to be honest-to-goodness comedies, clean and wholesome."
GORE BROS. & LESSER, Los Angeles.

Released through UNIVERSAL.

with Brownie the Century Wonder Dog
and

HARRY SWEET.
Bert Lytell's Latest Mildly Interesting

Bert Lytell in
"A MESSAGE FROM MARS"
Metro

DIRECTOR ................. Maxwell Karger
AUTHOR .................... Richard Ganthoney
SCENARIO BY .......... Arthur Zellner and Arthur Maude
CAMERAMAN ................ Arthur Martinelli
AS A WHOLE ........... Good production but offers mildly interesting piece of entertainment generally
STORY .......... Not impressive screen material; dream phase unconvincing though well done
DIRECTION .......... Good on production angles; might have handled players more advantageously
PHOTOGRAPHY ............... Very good
LIGHTINGS .................... Satisfactory
CAMERA WORK .......... Good; double exposure work excellent
STAR ............... Has done much better work than this
SUPPORT ............ Raye Dean opposite star and others in minor parts adequate
EXTERIORS .................. All right
INTERIORS .................. Correct
DETAIL ....................... Suffices
CHARACTER OF STORY ........ Selfish Englishman is reformed by a dream in which he sees himself as others see him

LENGTH OF PRODUCTION ........ 6,198 feet

The picturization of Richard Ganthoney's English stage play makes but mildly interesting entertainment. Being unfamiliar with the play it isn't possible to say just how the story was treated, but certainly it wouldn't have found much fame in the sober atmosphere which has been provided for the picture version. There is very little incident and what there is has been padded at length.

Title And Star's Name Have Drawing Power

Box Office Analysis for the Exhibitor

You have a good title to announce in this latest Metro picture, which together with the star's name should give you little difficulty in bringing them in. But Bert Lytell has done better things than this. You can probably play "A Message from Mars" and give fair satisfaction. If you care to interest them from an angle other than the story, you might get your local papers to give you some space to devote to a short story telling how the big exterior sets for the picture were made in the world's largest armory. They should be interested in the result.

Use catchlines in connection with the title such as "What is 'The Message from Mars'? The answer will be found at the blank theater." Or, "If you're troubled with egoism there's a cure awaiting you in 'The Message from Mars.' Try it yourself. It cured Bert Lytell in his latest Metro picture."

The best thing in "A Message from Mars" is the message itself, in which the selfish Englishman in a dream is visited by a messenger from Mars who shows the egotist himself as others see him. During this sequence there is some unusually fine double exposure work with one, and often two, of the characters figuring in the double exposure. There is a long stretch of this and the whole is very well done.

Bert Lytell is the almost ego-maniac Englishman. He is capable of much better work than he does here. He overacts considerably and has the appearance of giving more attention to the director's instructions than to registering egoism. Even after he has had the dream and learned a lesson in "charity," he fails to shake off the mask. He's let it grow upon him, seemingly.

Horace Parker, a wealthy egotist, is an amateur scientist who is cultivated by real scientists merely because of his wealth. Horace agrees to finance a project because he is to be given full credit. That night Horace is so rapt up in his importance that he refuses to take his fiancée to a reception. He remains at home alone and is visited by a man who served under him in the war, and who is in need of funds for his starving wife. Parker refuses to see him.

In a dream that night Horace is visited by a vision who calls himself a messenger from Mars. He makes Horace invisible like himself and takes him to the reception where he sees another man making love to his fiancée. They also go to the scientists' club where the members are discussing him and his selfishness. Then the messenger makes a beggar of Horace. When the egotist awakens he has learned his lesson and rushes to the home of the man who sought money. He saves the woman from a burning building and opens his home to the homeless.
Irvin Willat's production of the famous Story by Joseph C. Lincoln.

There are fewer of this type of picture on the market than any other at present, and so you should be sure to get this and give them something different. You can promise plenty of action, good suspense and a fair amount of thrills—enough to satisfy anyone.

Play up Willat's name and recall his past productions, "Below the Surface" and "Behind the Door." Mention the under-sea sequences in "Below the Surface" and "Behind the Door" and promise more of this in "Partners of the Tide." The box office results should prove worthy of any exploitation expenses.

Call, Write or Wire for Screening
The one thing that stands out the most in this picture is Director Willat's intelligent work. His characterization is so marvelous, that he should be entitled to the fame of a director of first rank. His children characters could not be handled any truer to life; nor could his spinster characters.

The submarine views are extremely interesting; they are instructive. The wrecking of the ship looks real.
Some Originality In A Chorus Girl Story

Alice Brady in
"OUT OF THE CHORUS"

Realart

DIRECTOR ..................... Herbert Blache
AUTHORS ................... Harry Chandlee and William Laub
SCENARIO BY .................. Coolidge Streeter
CAMERAMAN .................. Jacob Badaracco
AS A WHOLE .......... Fair entertainment; well acted;
a trifle too long for the material
STORY ...... Chorus girl love story with sufficient
original features to make it seem new
DIRECTION ...... Has developed climax in good
shape; spent too much time on unimportant
incidents in spots
PHOTOGRAPHY ................. All right
LIGHTINGS ...................... Satisfactory
CAMERA WORK .................. Average
STAR ...... Is pleasing, but not impressive in strong
scenes
SUPPORT ...... Vernon Steele and Charles Gerard
satisfactory in principal parts; rest fair
EXTERIORS ..................... Very few
INTERIORS ................. Realistic theater atmosphere
DETAIL ......................... Adequate
CHARACTER OF STORY ...... Chorus girl wife's
strategy to hold her husband against the plot-
tings of his wealthy parents
LENGTH OF PRODUCTION ........ 4,888 feet

The most prominent feature of "Out of The Chorus," and
the thing that will make it provide fair entertainment
for most audiences, is a truly interesting, and
more or less dramatic theme. Stories of the stage, and
particularly chorus girl stories, usually have a large
appeal, and this one has the added advantage of
possessing some originality. The actual tale could
be told in a very short picture, and while this one
isn't long, it has more footage than is necessary, which
has caused some padding of unimportant sequences.
This doesn't detract much, however, for these inci-
dents have been so placed that the interest holds over
them. The direction through most of the picture is
good. The climax is worked up especially well.

There isn't anything particularly noteworthy about
anybody's performance in the cast. Alice Brady wears
some beautiful gowns, and is generally pleasing in
all her scenes, but in the strong ones, where a display
of emotion is needed, she is not impressive, nor does
she make the character as strong as one would ex-
pect it to be, from the foregoing delineation of it.
The rest of the cast is just about average, with Vernon
Steele in the hero part, and Charles Gerard, as the
villain, doing the best work.

They have secured a stage atmosphere in all the
theater scenes, that registers very realistically. The
dressing room scene, the stage during the play, and
the shots of the audience at the finish are better than
is usual in such settings. There is a good touch of
comedy at the end, when the heroine's family are
cought congratulating her on the stage, by the rising
curtain.

Florence Maddis, a chorus girl, marries Ross Van
Beekman, son of an aristocratic family. Mrs. Van
Beekman, senior, is determined to turn Ross against
his wife, and to do this, she plots with Ned Ormsby,
a wealthy rogue, who really wants Florence for him-
self. Mrs. Van Beekman contrives to have the latter
two constantly thrown together, until finally Ross
begins to doubt his wife.

He sets a trap for her, and returns to find evidence
that Ornsby has been there, although the girl is the
innocent victim of the rogue's scheme. Ross shoots
through the door behind which he believes Ormsby is
hiding and when Ormsby is mysteriously murdered
at his home Ross believes himself the murderer.
At the trial, Florence, to save her husband's life, lies, and
says that he shot Ormsby because the latter was with
her. The truth, and Ross' innocence are finally estab-
lished, and the girl's pluck wins her the love and
esteem of her husband and his family.

The Star Will Draw

Box Office Analysis for the Exhibitor

If your patrons have liked other pictures of the
stage, and chorus girl stories, they probably will be
pleased with this. You can safely promise them a
good story of its kind, and one of the best ways to
make it clear is to tell them enough incident of it, to
impress with its originality. The title offers oppor-
tunity to make evident the kind of a story it is.

If Alice Brady is popular with your people, tell them
that she has a part just suited to her in this one. 
Mention of the beautiful gowns worn by the star will
be interesting to women patrons. If you want a catch-
line use this: "She was tricked by a mother-in-law
who hated her, and still she shielded the husband who
suspected her. See what happened then in 'Out of
The Chorus.'"
Good Suspense At Close Pulls It Through

Eva Novak in
"THE SMART SEX"
Universal

DIRECTOR ................. Fred Leroy Granville
AUTHOR ..................... Emma Bell Clifton
SCENARIO BY ................ Doris Schroeder
CAMERAMAN ................. Leland Lancaster

AS A WHOLE......Fairly entertaining picture that
starts out as sort of romance and ends up with
a crook business

STORY......Pleasant farm atmosphere and good
romantic twist; is somewhat hazy in spots

DIRECTION......Technically good but allows im-
probabilities to creep in

PHOTOGRAPHY .................. Good
LIGHTINGS ........................ Adequate
CAMERA WORK .................. Average
STAR.......Has a satisfactory part but doesn’t dress
to suit it

SUPPORT .................. All do average work
EXTERIORS .................. Many pretty farm shots
INTERIORS ................. Satisfactory
DETAIL ............................. All right

CHARACTER OF STORY......Stranded chorus girl
finds good home on farm and later marries
wealthy fellow

LENGTH OF PRODUCTION ........ 4,800 feet

For a five reel picture they certainly have it jam-
mmed full of incident, and probably because there is
so much of it they have had difficulty in keeping it
always coherent. The director has secured a
thoroughly pleasing farm atmosphere, but to have such
a citified residence so adjacent seems a bit far-
Fetched. Then too, if Eva Novak is a stranded chorus
girl, folks are going to wonder whence cometh the
pretty frocks. If stars insist upon wearing Lucille’s
latest, they ought to make sure they have the right
story in the first place.

This is Director Granville’s first picture for Uni-
versal, and all told he has managed rather well with
a story containing almost an over abundance of inci-
dent. Toward the close the plot takes a new twist
and there is some crook business introduced with the
discovery of the missing diamonds. The director has
handled this bit very well, and a good suspense is
created, and the identity of the real crook is well
covered until the close.

"The Smart Sex” isn’t the most appropriate title
for the picture, but probably because the heroine
proves she has brains as well as good looks and wins
the hero despite parental objections she’s “The Smart
Sex.” Eva Novak makes the most of the chorus
girl role, while others are Frank Braidwood, Geoffrey
Webb, Mayre Hall, C. Norman Hammond, Dorothy
Hagan, Calvert Carter, Margaret Mann, Jim O’Neill
and Evelyn McCoy.

Rose is one of a stranded theatrical troupe. With
a goose, which she has picked up along the road, Rose
enters a theater which is advertising “Amateur Night”.
Rose wins the first prize and the friendship of a rich
college student, who sends her to a farm near his home.
Rose is happy in her new surrounings and when
Fred, the student, returns from college and has a
row with his Dad because of his gambling, Fred also
goes to the farm and later tells his folks he is going
to marry the chorus girl.

Fred’s parents plan to break up the match by “show-
ing up” the chorus girl. They invite her to their home,
but Rose fails to do anything unbecoming, and later
when Fred’s father, who is a diamond merchant,
misses some stones, it is through Rose that the thief
is actually discovered and then, of course, there is no
further objection to the girl.

Average Program Picture
Box Office Analysis for the Exhibitor

Following close upon her last picture, “Society
Secrets,” Eva Novak has another story which gives
her a country locale. “The Smart Sex” hasn’t the
human interest of “Society Secrets,” but there are
other good phases of it which will please a good many.
The latter reels especially are quite satisfactory and
there is a good mystery bit in connection with the
theft of the diamonds, and of course, the eventual
happy ending is what most of them want.

If Miss Novak is popular with your patrons make
the most of her name and tie up the title with catch-
lines such as: “Can a chorus girl be happy on a farm?
‘The Smart Sex’ gives the answer.” Or, “His parents
objected to his chorus girl bride-to-be so they invited
her into their home to “show her up.” Did they do
it? See Eva Novak’s latest Universal picture for
the answer.”
Plenty Of Thrills In This Western "Meller"

Buck Jones in
"THE ONE-MAN TRAIL"

Fox

DIRECTOR .................. Bernard Durning
AUTHOR ...................... Jack Strumwaesser
SCENARIO BY ............... William K. Howard
CAMERAMAN ................ Frank Good

AS A WHOLE.......Fast Western melodrama; will please star’s admirers, and all who like westerns
STORY.......Typical western with excitement and thrills plentiful
DIRECTION......Keeps speed and interest high, after slow start
PHOTOGRAPHY .................. Good
LIGHTINGS .................. All right
CAMERA WORK.....Very good in catching some

of the thrills
STAR......Has one of his accustomed parts; is pleasing and works hard
SUPPORT......Beatrice Burnham is very pretty and a capable little actress; rest satisfactory
EXTERIORS ............... Good western locations
INTERIORS ............... Satisfactory
DETAIL .................. Adequate
CHARACTER OF STORY.....Cowboy’s hunt for the man who killed his father and stole his sister

LENGTH OF PRODUCTION.....About 4,200 feet

Buck Jones’ latest gives him more than the usual amount of opportunity to display his horsemanship, more than the usual number of fights, and an abundance of thrills. So if your audiences like westerns at all they will certainly enjoy such a “meller” as “The One-Man Trail.” It’s a typical western story, not so different from a lot of others, but the excitement and suspense are both there, and coupled with a pleasing performance by Buck, they make it a satisfactory offering to western fans. Jones gives several exhibitions of horseback riding that are skilful pieces of work. The scene where he leaps from a standing position on the horse’s back to the runaway team is a sure-enough thrill, and has been very well photographed.

The picture gets off to a somewhat slow start, which is partly alleviated by a good bit of comedy around an unimportant incident. This is when the cowboys give Buck a typical western farewell in the form of a roughhouse. As soon as the plot gets going, the speed starts and keeps up all the way through. The director has spread the thrills around in a way to keep the audience always looking for the next one, and the fight scenes, which are numerous, both gun and fist, are all well done. The love interest doesn’t enter in until almost the middle of the picture, but most of the forerunning sequences are taken care of by thrills and plenty of action. And when the love story does start, both Buck and his leading lady put it over in good shape.

All the locations are well chosen and some of the western mountain shots are especially good. They all contribute a fitting background for the action. The scene in the gambling den, where the big fight takes place, is also worthy of mention as being very realistically done.

Tom Merrill returns home from the ranch where he is employed, to find that his father has been shot by a gambler, while trying to elope with Tom’s sister, Grace. Grace has gone away with the gambler, Crenshaw. Tom starts out to search the country for the two, and brings his sister back to his mother.

In his wanderings in one town he meets a girl, Cressy, whose step-father is the henchman of the proprietor of the local gambling den. This proprietor is Crenshaw under an assumed name. He has tired of Grace and is desirous of possessing Cressy. He attempts to kidnap her and she is rescued by Tom, who then rescues his sister from the villain. Crenshaw is killed by a fall in the chase that follows, and Tom returns home with his sister and his bride-to-be.

Star’s Following And Western Fans Will Like It

Box Office Analysis for the Exhibitor

This one has all the points that appeal to lovers of western pictures, and each of the thrills and the fights can be made a point in advertising the picture. Tell about the leap from horseback to the runaway team, about the villain’s fall from the cliff, the fight in the gambling den, and talk about the general speed and excitement all through the picture.

If the star is popular with your patrons, you can promise them a good performance in one of his characteristic parts. Tell about his riding and fighting ability, as displayed in this one. If you want to tell them something about the story, use this line: “See how a cowboy went out to avenge his sister, and brought home a wife in the bargain, in “The One-Man Trail.”“
They Don’t Make “Fatty” Work Hard Enough In This

Roscoe (“Fatty”) Arbuckle in
"THE DOLLAR A YEAR MAN"
Paramount

DIRECTOR ......................... James Cruze
AUTHOR .......................... Walter Woods
SCENARIO BY ...................... Walter Woods
CAMERAMAN ...................... Karl Brown
AS A WHOLE…….. Good in spots but comedy isn’t
continous; latter reels have some good laughs
STORY…….. Doesn’t give star as good a vehicle as
his last two
DIRECTION…….. Lets too much feet go by in
first reel before he gets in a laugh
PHOTOGRAPHY ...................... Good
LIGHTINGS ......................... Good
CAMERA WORK ..................... All right
STAR…….. Makes use of all the comedy opportunities
but he hasn’t enough of them
SUPPORT…….. Lila Lee leading woman; J. M.
Dumont, Winifred Greenwood, Edwin Stevens
and Edward Sutherland others
EXTERIORS ......................... Adequate
INTERIORS ......................... Suitable
DETAIL ......................... Fair
CHARACTER OF STORY…….. Amateur sleuth who
wins the fair lady by rescuing a Prince
LENGTH OF PRODUCTION ........ 4,606 feet
Perhaps if “Fatty” hadn’t set such a precedent with
his last two comedy riots “The Life of the Party” and
“Brewster’s Millions,” this one wouldn’t strike folks as
falling short of the comedy line, but after such pictures
as the last two were “The Dollar A Year Man”
doesn’t quite satisfy. But it’s not Arbuckle’s fault
for he takes advantage of every opportunity the story
affords, but that’s where the hitch comes in. the story
lacks the humor that puts Arbuckle’s pictures over.

It’s good in spots and the haunted house episode is
great, but that isn’t enough to satisfy. In the first
place the director lets altogether too much footage
roll by before there’s even a laugh. And the first reel
practically is just pictures relying on the titles to tell
what it’s all about. Besides being the proprietor of a
laundry which perfumes the linen, “Fatty” is an
amateur sleuth and a member of a Yacht Club. The
laundry and the perfumed linen might have been
worked in for some comedy, but it plays a small part
in the fun. The haunted house provides the
biggest laugh in the picture. “Fatty” is left alone and
things begin to happen in the shape of contrivances
planned so that the house will live up to its reputation
of being “haunted.” Lila Lee is a pleasing lead lady
and the others are well suited.

The Yacht Club of which “Fatty” is a member is
to dine Prince Rupert. Fearing “Fatty,” who is not a
blue-blooded member, will commit some indiscretion
during the visit, the members plan to have Kate
Connelly, the club detective, lure the hero to a haunted
house and keep him prisoner until after the ceremony.
It happens that Tipton Blair plans to actually kidnap
the Prince and make him a prisoner in the haunted
house.

Kate gets “Fatty” to the house but a fight ensues
with members of Blair’s gang which is awaiting the
arrival of the real Prince. In the meantime Prince
Rupert is playing “hookey” from the dinner, and is
motoring with Peggy, who “Fatty” wants to marry.
Out of curiosity they visit the “haunted” house and
are in time for the fight between “Fatty” and Blair’s
gang. Members of the Royal party in time to save
the Prince, “Fatty” is the hero of the fight and wins
Peggy.

The Star’s Name Should Be Sufficient To Get Them In

Box Office Analysis for the Exhibitor

“Fatty’s” latest falls a bit short of the standard set
by his last two pictures, but like everything else, pic-
tures can’t all be knock-outs, and so even if “The
Dollar A Year Man” isn’t as funny as “Brewster’s
Millions,” the fact that it’s Arbuckle and he does his
best will probably satisfy the majority. This is not
to say that this one hasn’t any humor. It has. But
not enough of it. At least not as much as folks have
come to expect of “Fatty.”

In view of the star’s recent successes and those in
anticipation, you need not worry about showing them
this one. They’ll find enough to satisfy them until
his next release. Play up the comedy in the haunted
house episode and use catchlines based on “Fatty’s”
efforts to rescue a Prince and win the girl he loves.
The Paramount press sheet can be consulted for addi-
tional ideas in exploitation.
UNIVERSAL


International Serials: Every Tuesday and Saturday.

Serials: The Flaming Disk (18 episodes); The Vanishing Dancer (18 episodes); The Dragon’s Net (13 episodes); King of the Circus (Eddie Polo).

PATHE

Mar. 20 The Black Whip (No. 3, Double Adventure).

Mar. 27 A Devil’s Bargain (No. 3, Double Adventure).

Apr. 3 The Danger Lodge (No. 1, Double Adventure).

Apr. 10 Hazardous Heights (No. 12, Double Adventure).

Pathé News and Topics of the Day: Once a week.

FEDERATED FILM EXCHANGE OF AMERICA

A Rose Bird (More than 300). 1

His Naughty Night (Ranks).

A Roadside Scandal (Ranks).


PIONEER FILM CORP.


The Sunny Series (2 reels).

Nick-Carter Series (2 reels).

GOLDWYN


VICTOR KREMER FILM FEATURES

A Burlesque on Carmen (Charpilin) 1

The Champion (Charpilin) 1

A Different Charles Chaplin 1

By the Sea (Charpilin) 1

REELCRAFT


Marly Roubies (2 reels): Circus Days. She’s a Vamp.


Royal Comedy (2 reels): Where Are Your Husbands. When the Cats Away.

EDUCATIONAL FILM EXCHANGE, INC.


Release Date


Educational Specials: The Race of the Age. (Man’s War) two reels: Art of Divining (Kellerman), 1 reel; Babe Ruth—How He Knocks ’Em Home (Kamins), 1 reel; Valley of Ten Thousand Smokes. 1 reel; and Modern Centurions.


SEIZNICK


Serials: Branded Four (Ben Lyon and Nona Gerber), 15.

Prima Pictures Death, Where Is Thy Sting.

Selznick News Twice each week.

Kinograms

One each week.

FOX

September, October and November


Clyde Cook Comedies (2 reels): Yes Me Quick. The Huntsman.


Fox News (twice a week).

Serial: Bride 13, 15 episodes.

CAPITAL

October

Weekly Indigination. issues 1 to 5.


December Comedies

S. & E. ENTERPRISES

Cowboy Jazz

C. B. C. FILM SALES CORP.

Hall Room Boys Comedies (2 reels): A Dog-Gone Mixup. This is the Life. A Close Shave. Hired and Fired.


Screen Snapshots (1 reel): Never, 17, 16 and 17.

SPECIAL PICTURES CORP.

(Through Federation Film Exch.)


Chester Cookin (2 reels): Soft Boiled Egg. His Model Day.


Some Short Reels

"Something To Worry About"—Educational
Type of production..................................1 reel scenic
This is a Chester-Onting number, and while the subject dealt with is a much photographed one, this picture gives a little different aspect of it that makes for some novelty. The whole thing is views in Yellowstone Park, but they are taken in mid-winter. All the geysers are shown in action and some very good close-ups of the Giant Geysers. Just as she starts to rumble, have been obtained. Then there are shots of various animals in the park in their winter surroundings. The grizzly comes out of his cave looking very lean and hungry, long enough to be photographed. Views of the ice and snow formations on cliffs and woods make a pretty hit, and in fact every familiar object in the park presents an entirely new appearance in winter dress. A moderately satisfactory offering.

"On With The Show"—Century-Universal
Type of production..................................2 reel comedy
Written and directed by James Davis, and with most of the laughs supplied by Harry Gribben. Some of it is good and some just ordinary. It starts off rather slow, but develops some good stuff about the middle of the first reel, when they do a burlesque melodrama. This latter is in the form of a motion picture which the hero is supposed to have taken, and in the end it shows up the villain (Gribben), who is in the audience. This part also brings into view the Century lions, who perform before the camera. This stuff carries the pictures along until very near the end, and is all pretty good. The last bit hasn't much amusement in it, but on the whole the picture will be a satisfactory offering. Gribben puts his stuff over well, and most of his gags will register with any audience.

"The People of Old Bruges"—Educational
Type of production..................................1 reel scenic
This is one of the World Wandering brand scenes, and as a whole, should prove an interesting reel to most audiences, chiefly because of the quaintness of the subject. The shots of the streets of Bruges, the oldest town in Flanders, which are presented at the beginning, bring to view many spots that have been historically prominent for centuries. There is a view of a tower which has been destroyed and rebuilt three times in a thousand years. Then come some interesting types of inhabitants shown with their dog teams, and in their homes. Interiors of the houses are shown, and they are furnished exactly as they have been for a hundred years. The last part of the reel shows girls and women at work making lace, which is the principal occupation of the city. The people shown are all interesting types, and a final shot of some children making faces at the camera provides a good laugh at the finish.

"The Goat"—Metro
Type of production..................................2 reel comedy
Buster Keaton continues to put over some of the best comedy in recent days in this latest offering. It was written and directed by the star and Mal. St. Clair, and they have doped out just as many new gags and bits of tremendously funny business as have featured the foregoing numbers of this series. There are so many stunts, each good for a big laugh, and the stuff is pulled so fast, that the attempt to tell what they are would require a page, but it is enough to say that nearly every foot of both reels is a scream. It's the kind of stuff that gets almost anyone, and this number should be one big hit for any kind of a house. Keaton uses his acrobatic ability to great advantage, and performs some stunts which not only are a riot, but are mighty clever tumbling tricks on their own account. One of the funniest bits in the picture is when Buster, dodging a detective, climbs onto a newly carved clay statue of a horse, trying to disguise as part of the statue. The horse gradually caves in and crumbles up. The result is a scream. Altogether a fine comedy.

"Her Western Adventure"—C. B. C. Film Sales
Type of production..................................2 reel western
This short feature, which was written and directed by and also stars Grace Cunard, is just about an average offering of the type. It will get over with western fans on the strength of its regulation thrills, and a very fair element of comedy. The latter is provided by a cowboy who trades his horse for a motorcycle and then tries to use horsemanship tactics with the machine. The star rides well and is right at home in the part. The story is of an eastern girl who inherits a ranch. She goes there to live and discovers that the foreman is a cattle rustler. As he is about to make away with her she is rescued by the one cowboy who stuck to the ranch, and they soon discover a mutual attraction in each other. The action through most of it is fast enough, and should satisfy them where they are strong for westerns.
Some Short Reels

"The Garden of The East"—Burton Holmes—Paramount

Type of production............................................1 reel travelogue

This one is a trip to the island of Java, and is more in the nature of a half-length travel picture, as most of the reel is devoted to views of natural beauty on the island. Most of the shots of rivers and tropical vegetation and of huge bamboo groves are very pretty. The reel starts with a view of the harbor of Batavia, followed by a brief trip around the city. Then come views in the surrounding country. About the most interesting bit in the reel is that devoted to the sugar cane fields. Snub is extremely method of irrigation he hands, and gives a good idea of how the cane is cut, bundled and shipped to the mills. The reel as a whole is just a moderately satisfactory one.

"The White Horseman"—Universal

Type of production............................................Western Serial

This is Universal's latest serial offering. Art Acord, who starred in "The Moon Riders," is also the star of this one. It is in eighteen episodes. Five of these were reviewed, and if the balance holds up to these, it will be a very good bet in the serial line. The suspense is sustained exceptionally well in these first episodes, and ought to surely keep the audience coming if they are strong for this type of picture. It is highly imaginative in its ideas, but it's a good story in spite of its impossibilities. There is an abundance of excitement furnished by fast and furious fighting, and the expected number of thrills are to be found in Acord's acting. Acord is a good, typical western hero. He looks the part, rides and fights with plenty of pep and ability, and gives a generally satisfactory performance. Iva Forrester is the feminine lead. She is a pretty girl, and does everything required of her in a creditable manner. Acord plays the part of Wayne Allen, a young westerner, who falls heir to some apparently worthless land. A complicated system of mines is discovered on the land, which shelter a treasure hidden by an extinct band of Indians. The story then develops into a struggle over this treasure between the hero, his girl's villainous uncle, and a band of outlaws, headed by "The White Spider."

"Running Wild"—Pathe

Type of production............................................1 reel comedy

This is a Vanity Fair number, featuring Eddie Boland, and with some of the Vanity Fair girls in evidence in parts of it. There's a funny idea all the way through it and the gags are nearly all good ones. It is better than many of the preceding offerings of this series, both in business and the way Boland puts it over. He's eluding the cops from the outset of this one although he doesn't know what it's all about. He runs into a restaurant kitchen to hide and has considerable trouble impersonating the chef. After charming him all over taking the cops for himself and he discovers that he is heir to a large estate. It's a fast reel and should go over pretty well with almost any audience.

"Tough Luck"—C. B. C. Film Sales Corp.

Type of production............................................2 reel comedy

This is the latest number of the "Hallroom Boys" series. Sid Smith and Harry McCoy are featured as the two boys. There is a lot of business that is good for big laughs in both reels, and there is some that isn't so good. The laughs are well placed though, and it will hold up satisfactorily on the strength of the really funny gags, and several amusing situations. There is some more of the clever photography which has featured other numbers of this series, and it will continue to provide a thrill. Most of the comedy in this one centers about the boys' entry into the ranks of the book agents. They can't get a job, even when they learn from a drowning man the location of a treasure, so they finally try to sneak into the town. There's no keeping them out of a busy man's office, and their persistence makes the thing amusing. It runs off pretty fast, and the boys put their stuff over in good shape.

"Who Was The Man?"—Universal

Type of production............................................2 reel western

This short western stars Hoot Gibson, and gives him a chance to go all the way from comedy to thrills, with a pretty fair supply of both. Hoot puts the stuff over in good shape, and it's a better story than the average theme of short westerns, because there's an original turn to it. Also a big surprise at the finish, which in this case served her right. Hoot appears on the ranch as a tenderfoot whose father wants to make a man of him. He falls in love with the rancher's daughter, but when all the cowboys rough him up without any retaliation on his part, the girls passes him up. She is just about to marry the foreman of the ranch, when Hoot shows him up as the head of a band of cattle rustlers, which in this case served him right. He takes After a thrilling fight and finally the girls gives him the laugh. There's some good humor in it and it ought to be a satisfactory number, unless they demand a clinic at the finish.

"La Rue of Phantom Valley"—Pathé

Type of production............................................2 reel western

This is a Tom Santschi offering, and like the preceding numbers of this series, it is a thoroughly high class picture of its type. The locations, all outdoor westerns, are splendid, and the photography, too, is especially good. The whole cast is a capable one, and Santschi, in one of his accustomed parts, gives his usual performance. The story is a good one. Santschi is a mysterious character living in the desert, and is reputed to have hidden wealth. A dance hall girl and a gambler frame a plot to rob him. They follow him to the desert where the girl pretends to be dying and is taken in by Santschi. He falls in love with her and eventually tells him of her plot. After a proof of her love, Santschi forgives her and they are happy. If you use short westerns at all, this one will be very acceptable.

"Putting Nature Next"—Educational

Type of production............................................1 reel scenic

This is a Chamber of Progress picture, and takes up a number of points in the Philippine Islands. The greater part of it is made up of a study of various native occupations and examples of the Filipinos' handiwork. The start shows some views of the city of Cebu, and then a little journey to the surrounding country. This part shows how native women weave cloth from bamboo fibre, shows them making pottery and baskets, and weaving hats. They are extremely skilful, and the whole operation makes a really interesting subject, it should make a satisfactory offering.

"Blue Sunday"—Universal

Type of production............................................2 reel comedy

This is the latest starring vehicle of Lyons and Moran, who also wrote the story. The subject is very pertinent to the present time, and the boys have built up a gag around almost every conceivable situation in connection with the bluest of blue Sundays. Of course, there are all sorts of conditions that could ever exist under any blue laws, and it is also very funny. Starts off rather tame, but it soon commences to produce laughs, and there are some big ones through all the rest of the picture. It took quite an imagination to conceive of a state of affairs such as are shown, and it will surely be appreciated by almost anyone who sees the picture. Nothing is permitted on Sunday, according to Eddie and Lee's idea, except breathing, and the result is a "baby silencer," a Quaker police force, and the bootlegging of everything from bird seed to weddings. Those caught moving faster than a walk or wading in the pools. The whole thing is on similar lines. It's a good number for Lyons and Moran, and ought to make a hit.

"Fellow Romans"—Pathé

Type of production............................................1 reel comedy

This is a Snub Pollard number, with Marie Mosquini and Sunshine Gambo featuring largely in the fun, as well as an unprogrammed comedian whose stuff is very good. The idea is a good one although it by no means new. It's a burlesque of a Shakespearian drama, with Snub acting as property man and Sunshine Gambo acting everything wrong in all its details, but a good gag out of oldtime slapstick stuff, and it's a pretty lively reel from start to finish. On account of its age, some of the business will not get over any too well in the bigger houses, but it should make a good one for the smaller theaters, and be moderately satisfactory for any.
the five points-reproduced for the first time in motion pictures

This famous section, the most dreaded quarter in the world, is reproduced hovel for hovel, street for street, with absolute historical fidelity.

It is here that Madeline Talbot finds Langdon Masters, and fights for him with all her strength in a scene that is a veritable whirlwind of emotion!

Eminent authors present
Gertrude Atherton's original screen story
Don't Neglect Your Wife
Directed by Wallace Worsley
A Goldwyn Picture
FRANCHISE

The formation of the Allied Distributing Corporation creates a definite market for the product of the worthy independent producer. It assures him an outlet in the independent field that will put his production plans on a definite basis.

For the operator of the independent exchange in every territory it means an assured quality product with a definite number of releases during the year.

In operating on the Franchise basis with the buyer he is assured of such product and such quality and in sufficient number so that he can place his business policies definitely before the exhibitor much in the same way that the program companies do.

And for the Independent Producer it offers a market where the intensest kind of showmanship prevails in the exploitation of a picture, which means it will earn its utmost.

Our plans are Mighty Interesting. They are a definite step in the co-ordination of the independent faction.

ALLIED DISTRIBUTING CORPORATION
117 West 46th Street
NEW YORK CITY, N. Y.
Shuberts Interested
In New Producing Unit—$1,500,000 Unit to Take Over Jackson Studios—12 a Year Planned

The Shubert interests are understood to be deeply interested in a newly formed producing unit, the Jackson Motion Picture Corp., a $1,500,000 Delaware company, reported erronently on Saturday item Dover as the Jackson Motor Pictures Corp.

The new company will take over the Jackson Film Studio Corp., which will operate the studio at Westchester, Forest and Jackson Aves., in the Bronx. This plant has a floor space of 16,000 square feet and has five stages.

It is planned to make about 12 pictures a year. Production to start some time next month. As soon as generators are installed, W. H. Weissager, who is president of the Jackson Film Studio Corp., is also president of the newly formed company.

Just how the Shuberts figure in the deal may be gleaned from the directorate of the company:

Joseph L. Robin, vice-president of the Shubert Theatrical Enterprises and of Loew's, Inc., is vice-president of the new company as well as a director; Frank L. Robin, Joseph J.'s son, who is treasurer of the Shubert Enterprises, is a director and treasurer; and H. Heistin of the Shubert organization is also a director. Ed. Davadlow is secretary, while Sam Aronson and David Lazar, members of the firm of candy manufacturers, complete the board. Davadlow and Weissager are also brothers-in-law of the Shuberts.

It is understood that the company holds options on a number of Shubert plays from which the screen stories will be made.

Stock will be offered to the public at $25 a share.

Annual Meeting Tomorrow

The annual meeting of the stockholders of the Famous Players-Lasky Corp. will be held in the company's offices tomorrow.

Sennett's Plans

E. M. Asher, speaking of Mack Sennett's plans, says:

"He will appear as the producer of romantic comedy; he will make four multiple reel comedies of the type of 'Married Life,' he will produce six Ben Turpin's specials in length of from 2,000 to 3,500 feet, and he will continue to create the two reel features."
Monday, March 28, 1921

CHRISTIE COMEDIES

"SHORT AND SNAPPY" is the way they had to wear 'em in this new Christie. This is the height of mental agony. But you can laugh with 'em. At Educational Exchanges—Advt.

On Broadway

Broadhurst—"Over the Hill."
Broadway—"The Faith Healer."
Brooklyn Strand—"Lying Lips."
Capitol—Pauline Frederick in "The Roads of Destiny."
Criterion—"Sentimental Tommy."
44th St.—"Way Down East."
Loew's, New York—Today—William S. Hart in "O'Malley of the Mounted."
Tuesday—Wallace Reid in "The Love Special."
Wednesday—"Bunty Pulls the Strings."
Thursday—Norma Talmadge in "Ghost of Yesterday."
Friday—"The Concert."
Saturday—"Partners of the Tide."
Sunday—May Allison in "Extravagance."
Lyric—"The Four Horsemen of the Apocalypse."
Rivoli—Bebe Daniels in "Ducks and Drakes."
Selywn—"A Connecticut Yankee in King Arthur's Court."
Strand—"Man—Woman—Marriage."

Next Week

Broadhurst—"Over the Hill."
Broadway—Elaine Hammerstein in "Poor Dear Margaret Kirby."
(Tentative attraction.)
Brooklyn Strand—"Man—Woman—Marriage."
Capitol—"The Cabinet of Dr. Caligari."
Criterion—"Sentimental Tommy."
44th St.—"Way Down East."
Lyric—"The Four Horsemen of the Apocalypse."
Rialto—Not yet determined.
Rivoli—Not yet determined.
Selywn—"A Connecticut Yankee in King Arthur's Court."
Strand—Not yet determined.

More Five Reelers?

(Continued from Page 1)

Chaplin's First National contract calls for two or three reels and carri
es no clause covering features. It was for this reason that a special deal had to be per
advertised in the New York Sunday eduates to the contract.

Only Two Reelers, Says Chaplin

(Special to WID'S DAILY)

Los Angeles—When inquiry was made at the Chaplin studio relative to the report emanating from New York that his remaining First Na
tional pictures would be of full feature length, it was stated that the comedian's last three productions for First National would be in two reels each.

New Schulberg Unit

Benjamin P. Schulberg and J. G. Ba
chan have acquired all of the stock in the Preferred Pictures Corp.
which will both release and produce pictures. The company is not a new
one, but to date it has not been active. No product has been lined up as yet, it was stated yesterday.

Two Big Deals

(Special to WID'S DAILY)

Kerouac, Wis.—Two big deals have been completed here. Fitz
patrick and Mclcro have taken a 90 year lease on the Rhode Opera
House, and announce that they will spend $450,000 in improvements. The new theater will seat 2,500.
The three theaters formerly owned by the late Charles Pachol have been sold by the estate to the Saxe-Dayton Co. of Milwaukee, for approximately $10,000. A lot has been bought by the Saxe-Dayton Co. for a theater
site. This house will seat 1,500.

New Pantages House

(Special to WID'S DAILY)

Los Angeles—Word has been re
ceived here that Alexander Pantages has bought one of the largest theaters in Portland, Ore.
Foreign Pictures
(Continued from Page 1)
d. Idea was to make Christians believe it was endowed
superhuman powers. To protect them from pogroms and
cuttings. The Golem becomes animated. Said to be a great
4. With very unusual scenic ideas and backgrounds.
"Mistress of the World" another big German spectacle.
has it. Secured through Rachman. Who left with a
Tuesday. And may return with Pola Negri. Over 50
A sort of super special feature serial. With Chinese
ground. Just how it will be released is a problem. Said
mightly interesting. Everyone at Famous tongue-tied.
you ask about it. They also have "Anne Boleyn" of
VIII fame. Mum's the word about that.

LADY GODIVA
Remember the famous Coventry story? That's here, too.
sufficiently done, so they say. So far as the lady riding
is concerned. Wouldn't even shock the Board of Review.
less the censors. And First National has "Carmen," now
"Gypsy Blood" Directed by Lubitsch. With Negri in it.
ing in the Fall. Then there's "Sumurun." With Famous
and one version. And First National another. And a merry
promised over that. It'll be a party. Watch the battle.

BROMHEAD'S BOOST
distributor as well. Not interested in Metro over there. So
he says about "The Four Horsemen" is interesting. Says
Colonel: "It's a splendid picture. I went in to see it as a
man. I left it having laid aside all ideas save this: That
mighty fine picture. That it tells a wonderful lesson. That
ings home to us what we all should never forget. I went
through the war. Through five years of Hell. I know. And
me. Every minute. And I think it will do a lot of busi-
It's released just in time. When we might otherwise
forgotten. It's splendid."
Bromhead sailed last week. Was here on a deal. Which
develop. What's the difference what it was.

TAPPING CANADA FOR A LINE
Writes Jule Allen. From Toronto. Regarding the new
house in Cleveland. Which opens April 1. Says it will
independent house. Open to all attractions. Ready and
ng. To give the independent producer a chance for pre-
Cleveland isn't Broadway. That's true. But it's a darned
usdanovic. With his Beautiful Strand. And a lot more
house that's open to independents will be welcomed. Not
in behalf of Cleveland. But for the country at large. Need
more. One on Broadway particularly. Maybe it's coming.
ke knows. And there's many a true word spoken from
chest.

ON TO ROCHESTER
Everybody getting ready. For the State exhibitors conven-
And the F. I. L. M. Club also. Looks like a crowd. Some-
like 800 or 1,000. That's a lot. For Rochester. Almost
any as George Eastman employs there. To make negative
es can make more money than anyone else in pictures. You
the old line: "Let George do it." They have been. And
ould worry. Another old line: Everybody works but—fill
And it won't be father. It'll be George.
The Brandt crowd has a special car. Or two. Or more.
Chadwick's exchangemen are also having a car. Don't get
less you're flush. A word to the wise. If there are any
is business. And they have rolled tens when they were
d. Big ball on Thursday night. Flock of stars promised
any will be represented also. It promises to be important.
DANNY.

The name Gasnier will be found only on Specials such as "Kismet" and "Good Women."

Another Special Now Being Prepared
Sunday’s Issue

Most recent pictures of the late James Cardinal Gibbons.

The international council in London at which Germany attempted to repudiate its

reparations obligations.

Russian crowds greet with enthusiasm Le-

nin’s surrender of his plan of Bolshevikism.

Industrial fairs in Germany lead populace to

believe that World War was commercial vic-

tory.

New York Commissioner of Licenses censors

modern dancing.

Miss Pearl Harding, President’s cousin, pre-

pared to live at White House.

Weird ceremonies of Japanese idol worship-

ers.

California State Agricultural School students serve as valets for their pigs and goats.

Putting It Over

Here is how a brother exhib-

itioner put his show over by

along your ideas. Let the other

fellow know how you cleaned

up.

Vancouver, B. C.—When the man-

agement of the Maple Leaf Theater

booked “Outside the Law” a tie-up

was made with the Vancouver Daily

World, and a search instituted for a

Vancouver woman with a thumb-

print resembling that of Priscilla

Dean.

The paper devoted big spreads to the

stunt on successive days for a week, showing various poses of Miss Dean producing her thumb-

print and describing how to make clear thumb-prints to submit to the Mov-

ing Picture Editor of the World.

Many hundreds of thumb-prints were received by the paper, and great

interest was aroused in the search and in the forthcoming picture.

Fermie, B. C.—J. C. Orner, man-

ager of the Isis Theater, recently

“stunned” the Universal serial “King

of the Circus” in a way that would

have done credit to any theater.

He did the thing right. Not only did he stage a street parade through Fermie, with music, clowns

and other circus parade requisites,

but he also decorated the front of his

theater to represent the main entrance to a circus tent. To cap the climax

he gave ice-cream cones and peanuts

to all the youngsters present.

Frivol Comedies Start

The Frivol Film Co. will start work

on its first two reel comedy today

at the Victor Studios. These comedies

will be directed by Charles Burn-

er and will star Harry Williams.

The product of this organization

will be handled by Clark-Cornelius.

Master Films Plans Features

Immediately upon the completion of the first “Torchy” comedy now in
production work will be started on two feature productions for Master

Films, Inc. These are tentatively ti-

ted “Scrambled Brides” and “Come on

Johnny,” and are by Raymond

Schrock.

While no distributing arrangements have been as yet agreed upon, it is

understood that the pictures will be released in the independent market.

Says Ken Finlay

Ken Finlay, manager of the Broad-

way theater, Richmond, Va., writes

this office as follows:

“Playing this week, Elmer Mc

Govern’s “Woman Untamed” and his

Hawaiian revue. To date it has broken all house records in spite of its being Holy Week.”

Cinema Opera

Is Latest Innovation to Be Planned

in Paris—How It Would

Work

The Morning World says:

“To meet the competition of Amer-

ican motion picture companies,

French cinema producers have

launched an effort to film opera, the

idea being for the parts to be sung

by singers of the highest class, while

the picture, acted by the best motion

picture talent, unfolds on the screen.

The singers themselves will appear in the Paris productions of these opera-

movies, while for the provinces pho-

nograph records made by the singers

will be used.

“The leading feminine singer se-

lected for this experiment is Luella

Melin, a young American colora-

tura soprano, who has captivated

French critics in Monte Carlo and

Nice recently. Jean de Reske, it is

said, has hailed her as the American Patti.”

There has been a reorganization of the scenario department at Christie

Film, Frank R. Conklin has been

made chief scenarist and Rose Loew-

inger is scenario editor.

Musical Settings

BY

S. M. BERG

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Herbert Blache

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“The Saphed”

“The Brute”

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The Screen Bulletin

904 Fitzgerald Bldg.

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F. A. A. DAHME, INC

Art Titles—Animation—Lead

220 W. 42nd St.

MARTIN-MCGUIRE & NEW

Art Titles

727 7th Avenue

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EVANS LABORATORY

Quality Motion Picture Print

416-24 W. 21st St.

CLAREMON Film LABOR

430 Claremont Parkway

Barnes Printing C

Motion Picture Specialist

NICHOLAS KESSEL LABOR

“Kessel Quality Prints”

PRINTERS

Parker Press

888 W. 4th St.

STUDIOS

ESTEE STUDIO AND LAB

STUDIO—209-219 E. 124th

MERRY

SUBSCRIPTION S

STATE and FOREIGN

RIGHTS NOW

SELLING

IT’S TOWN TALK

“THINGS MEN DO”
Seeks Sales Tax
Association Favors It Rather than Present Method—Means Levy on the Grosses

Several of the N.Y. film producers who have joined with other big studios in advocating a Federal sales tax have taken the place of the present state they are greatly encouraged by news from Washington that this character will probably be one of the features of the new laws to be framed by Congress this session.

The stand taken on this matter is in a resolution adopted recently by its taxation committee, of which you can read in the next issue.

(Continued on Page 2)

Six Years Ago
Almost six years ago, on Saturday, May 1, 1915, WID saw the day coming when director would be recognized as a potent force in production. It was at that time he was going to be a hard fact because of the fact that no concern or group of lucers has a monopoly on brains of the business, and if there are not enough rich men producing end to give one concern absolute eminence. This means a keen interest in the services of the directors.

Many new directors are coming to the front in the next few months to day the students have ar-rived, and there are many who have been able to go nursing in a way that has turned the heads set along the new

Curb Stars' Salaries
German Producers Say Collapse of Industry Can Be Avoided Only By Limitations

Karl H. Von Wiegand, special correspondent of the New York American in Berlin, cables his paper, in part, the following:

As a result, all the large German film producers, it was understood today, have formed a combination to curb the salary demands of the film stars.

"The stars, said to be inspired by the tales of tremendous salaries paid in America, are declared to be making demands of $100,000 and more for a single role. The producers have agreed to set a limit and not to allow the stars to play off one producer against another. The limit has been placed at $2,000 marks a day, which is approximately $30 at the present rate of exchange, for shadow luminaries of the first order. Stars of the second magnitude will be limited to $1,500 marks per day. A forfeit of 100,000 marks is the penalty for any producer violating the agreement.

"The average reduction in the salaries of the high-priced artists is calculated at 50%. No specified number of workdays are to be guaranteed in contracts hereafter. Contracts now running are not affected.

"The picture directors are considered in a class by themselves and are not included in the salary limiting agreement of the producers.

"The defense of the producers is that only by this sort of organization (Continued on Page 2)

Sells Interest
Al Kaufman Dposes of 50% Share in "Man-Woman-Marriage" to Joseph M. Schenck

Al Kaufman, it is understood, disposed of his interests in Allen Holubar's "Man-Woman-Marriage" to Joseph M. Schenck before leaving for Europe.

Kaufman held a 50% interest in the production, according to report. At the offices of Mr. Schenck, it was stated yesterday that there was nothing to say about the report.

The picture is now playing to big houses at the Strand. Ticket selling was stopped at 9:45 on Sunday night, just before the last show started. The matinee yesterday was a large one.

More Showings
Premieres of "The Four Horsemen" Planned in Detroit, Boston, Philadelphia and "Frisco

Metro is planning for premiers of "The Four Horsemen" in the immediate future in Detroit, Boston, Philadelphia and San Francisco.

No mention of the names of the theaters has as yet been forthcoming from the Metro offices. It is understood, however, that in each case several are under consideration, and that within a fortnight some decision will have been reached regarding choice.

More Offices for Fox
Arthur G. Gregory will shortly sail for Copenhagen where he will open an office for Fox Films. This office will be for the time being handle distribution in Scandinavia, but later on branches will be opened in Norway, Sweden and Finland.

"I Am Guilty" is J. Parker Read Jr.'s next Louise Glaum "A. P." special production. Behind this title exhibitors can put the biggest exploitation campaign of the spring season—Advt.

Douglas MacLean, a Thomas H. Ince star is at the Biltmore. He is here with Mrs. MacLean for a two weeks' visit. All pleasure, too.
Quotations

Famous Players 71 75 75
Bid, asked, sale 86 88 88
*Goldwyn 5\%
D.W. Griffith Inc. Not quoted
Loew's, Inc. 1917 21\% 21\%
Triangle 26 46 48
World Film 46 46 46

*Quotations by H. Content & Co.

Here and Expected

Ed Dillon and a company of real players returned from the South late Sunday night. Exteriors were shot for a new Justine Johnstone vehicle. Miss Johnstone was also in the South.

Roy Neill and "The Conquest of Canaan" company are expected back from Brevard, N.C., tomorrow. Tom Meighan is being starred in this production.

Cohn Leaves Allen's

(Special to WID'S DAILY)

Toronto—After one year's administration over the advertising, exploitation and publicity offices of the Allen Theater enterprises, Sam W. B. Cohn will leave on April 1st for New York and then to California, where he will resume studio work which he left last March to join the Allen organization. The department conducted by Mr. Cohn will be discontinued and the routine work of the office will be turned over to another branch to be handled.

Curb Stars' Salaries

(Continued from Page 1)

can the collapse of the German film industry be prevented?

An Ulterior Motive?

That Germany has an ulterior motive in filming stories of historical character, that is of history dealing with allied countries, is the thought voiced in an editorial in Sunday's New York Times. The editorial in full follows:

"A motion picture broker in New York lately received for sale in America some 30 motion pictures, all made in Germany, but none of them dealing with German life. His statement that the American public could hardly be expected to welcome series showing the late enemy at home is reasonable enough, but the character of some German productions of the recent past or the near future suggests that the why lies in a truly German motive in locating all his filmed stories in foreign lands. There was lately shown here with great success, a German picture based on the life of Mme. Dufu and the frivolities of the Court of Louis XV. Announced for early appearance is another spectacular production dealing with Anne Boleyn and the habitual witticisms of Henry VIII. In process of preparation is a history of Catherine the Great, England, France and Russia having thus been exposed in all its infancy, one waits for a pictorial biography of Cesare Borgia, unless the German still bores to drive a wedge between Italy and the rest of the Allies.

"The Germans have heard that America is a great moral nation. To their simple track minds it must seem only natural that after going in his neighborhood movie and learning the infamies of British, French and Russian history, the solid American citizen would come to the conclusion that only one nation in Europe was moral enough to deserve his appreciation. And so it may be, unless the present tidal wave of reform rolls on. If that happens, the American picture fan—assuming that he is still allowed to see the pictures—may think that back in the days of Henry VIII. England was merry indeed, and that something is to be said for such a liberal country."

Coast Briefs

(WID'S DAILY)

Hollywood—Walter McGrail has been engaged as Anita Stewart's leading man in "The Price of Happiness."

Clara Greenwood, formerly with Laskey, has completed an important part in the "Heart of a Jewess," a Universal production.

"Tail Timbers," by James A. B. Scherer, will shortly be put into production with Wallace Reid. Al Roscoe, engaged for a new Metro production, is playing the lead with Alice Lake.

GAUSMAN.

Mitchell With C. B. C.

Pell Mitchell, formerly with Fox, is now with C. B. C., on the staff of Screen Snapshots.

Playlets at L. A. Ambassador

(Special to WID'S DAILY)

Los Angeles—A season of one-act playlets, along lines of those shown at the theater du Grand Guignol in Paris, is to be initiated at the Ambassador.

The first was produced on Monday, March 21st, under direction of Frank Egan. It was "Fancy Free" and Kathleen Clifford, Mary MacLaren, Roy Atwell and Harold E. Poland were in the cast. It is the intention of the organization, which is known as the Ambassador Players, to include in its casts many stars of the legitimate and picture world now residing here.

New Pioneer Release

Scheduled for early release by New York exchange of Pioneer "Idle Hands," a Park and White production, in which Gail Kane has the leading role.

Two Gollos Films Bucked

(Special to WID'S DAILY)

Chicago—Two productions hitherto in this territory by the Gollos Enterprises have been booked into local theaters.

Barbee's will play "The High Light" all of this week and the Palace will show "Deliverance" two weeks. The latter ran began Sunday.

The RITCHEY poster is the product of the greatest organization of poster artists and poster printers in the world.

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"Out of the Chorus"

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Care WID'S DAILY
New Comedy Units

A new comedy unit has been formed to produce one and two-reel comedies for Reelcraft, the first series under the new name of S. & E. Enterprises.

Ennis Withdraws from S. & E.

Bert Ennis has withdrawn from the partnership conducted up to March 2 by Jacob Shenfield and himself under the name of S. & E. Enterprises.

At Kodak Park where most of the motion picture film for the world is manufactured, quality production and quantity production go hand in hand.

Let the Exhibitor Tell You What Pictures Make Money

Big Five Productions Going Over Big, as Also First National’s Stellar Attractions

THE KID

“Broke both attendance and box office records. A splendid picture and patrons well pleased.”—Alex. Lukowski, Mgr. Strand Theatre, Knoxville, Tenn.

PASSION

“Picture won praise from all who saw it. It beat all box office and attendance records at this house.”—New Strand Theatre, Milwaukee, Wis.

MAN—WOMAN—MARRIAGE

“The greatest box office attraction, smashing all past records. Greatly pleased my audiences.”—Edgar L. We’ll, Mgr. Strand Theatre, Syracuse, N. Y.

NOMADS OF THE NORTH

“Great. Can’t say too much for this. Get behind this and boost it to the limit. This picture will back up anything you say about it.”—T. N. Magruder, Elite Theatre, Iola, Kans.

THE NOTORIOUS MISS LISLE

“Picture pleased large crowds.”—F. E. Frisbie, Croxton Theatre, Angola, Ind.

THE YELLOW TYPHOON

“A picture filled with plenty of action that pleased good houses.”—Bert Norton, Kozy Theatre, Eureka, Ill.

THE JACK-KNIFE MAN


HARRIET AND THE PIPER

“Auira Stewart gets the money for us and pleases our patrons. We get them in without any unnecessary advertising. Picture well put on with good cast.”—J. H. Vaughan, New Orpheum Theatre, Moquoketa, Ia.

First National Attractions

That’s another reason why

There’ll be a Franchise everywhere
Newspaper Opinions

"Roads of Destiny"—Goldwyn

AMERICAN—The melodramatic force of the film has been retained in the film and the result is AMERICAN—The main story is still the same, but the emotion is much weaker. WORLD—The climax, gun-play and duel are overly dramatic, and you'll be bored and see something really worth while. HERALD—Such as Miss Frederick's performance, and the dialogue is somewhat laughable. Globe—A breathless story dealing with the illusion of escape and its force has not been lost in the screen telling.

TELEGRAF—"...a vilifying picture dream.

THE WHISTLE—The vitality of the story is preserved, but it is not the same story as the original. Daily News, Tribune, Times, Post, Sun, Mail, & Evening World made no comment.

"The Whistle"—F. P. L.

AMERICAN—"The Whistle" at Rialto shows that Hart is in a rut.

TELEGRAF—The comedy of the star, of course, leaves nothing to be desired. Hart couldn't have a better performance if he tried. HERALD—"...Hart does some out of the way acting.

SUN—"...a very dull, and held little of interest.

TELEGRAF—"...interesting feature.

JOURNAL—In this picture he does his usual excellent work. There are no comedy-type parts, but it is a very well written and acted story.

Daily News, Tribune, Times, Post, Mail, Globe and Evening World made no comment.

Ducks and Drakes"—Realart Rivoli

AMERICAN—"It's an amusing yarn, set like a cameo and photographed beautifully. Bebe Daniels manages to remain fairly calm and pleasant as even when the telephone is off, the story is a little dull. 

MAIL—Not a particularly novel theme, but it is somewhat entertaining and the full cast is well handled. 

TELEGRAF—"...an original screen comedy, with a surprise thrill.

JOURNAL—The story is a little too long and the dialogue is somewhat wordy. Bebe Daniels is seen in a very nice light.

Daily News, Tribune, Times, Globe and Evening World made no comment.

Homework will be published in tomorrow's issue.
1st Nat'l Week in California

Los Angeles—Beginning on Sunday and running until Saturday, Southern California and Arizona theaters will observe First National Week.

Capitol, Montreal, Opens Saturday (Special to WID'S DAILY)

Montreal—The formal opening of the Capitol, one of the theaters of the Famous Players Canadian Corp., Ltd., will take place on Saturday evening.

State and Foreign Rights Now Selling

IT'S TOWN TALK "THINGS MEN DO"

Tuesday, March 28

Edwards Sails April 10

J. Gordon Edwards sails for Europe on April 10 to inaugurate the first of a series of pictures which Fox Film will make abroad. This according to official announcement from the company's offices.

It was stated last week in WID'S DAILY that Edwards' first picture would be "Mary, Queen of Scots." This is now confirmed.

Bitter Fight in Pomona, Cal.

(Special to WID'S DAILY)

Los Angeles—Fifteen thousand citizens of Pomona are organizing into rival factions preparatory to waging battle on the most bitterly contested issue that ever appeared on the city's ballot—the proposed "blue law" ordinance designed to close on Sundays every place of amusement. The "blue law" election will be held on April 4.

Friend Film Man

American Citizen who has handled and sold films from Cape Town to Vladivostock, and is thoroughly conversant with American system of distribution also directing sales proposals in Europe and elsewhere, speaks French, German, Dutch, desires to form first class organization regarding their exclusive representation in foreign countries. Just returned from six months trip through Europe.

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Ph., Bryant 4, New York City
New F.P.-L. Star
Reported Under Way for Rich- 
Barthelmess—Griffith Offices

Say It Isn't So

was reported yesterday that 
Players-Lasky was about to 

choose a new male star in the person of 
richard Barthelmess, who, it will 

be recalled, was borrowed from D. 
Griffith, Inc., to play "Youth" in 

the Fitzgerald's "Experience," 

where he is said to be the 

property of the company's 

Island studio.

is understood that at the time 
arrangement was made, it was 

agreed for Famous Players that 

suitable material be found for 

Barthelmess, the contract the latter 

with D. W. Griffith, Inc., would 

be taken over. No one could be 

announced at Famous for a statement. 

Griffith offices Albert F. Grey, 

manager, stated there was 

no definite information to the reporter. 

Barthelmess' contract with 

Griffith is generally understood, is 

still to that existing between the 

actor and Dorothy Gish, where-

Griffith exercises a kind of super-

vision over the productions without 

taking direct part in their making.

Directors Re-elected

annual meeting of the stock-

holders of Famous Players-Lasky, 

was held yesterday, proved a 

tie affair. The same board of di-


tors was re-elected.

Director Is Insurance

That WID realized the im-

portance of the director to the 

office is clearly indicated by 

what he said on Sunday, 

November 24, 1918:

"The director is insurance. 

He has not yet reached the 

point where the director is of 
great value in bringing 

money to the box office, but we 

are definitely practical at 

the present time where a director's name 
gives great value in bringing a 

picture with exhibitors. It 
is a matter of a few months 

possibly a year, when the 

names of certain directors will 

bring money to the box office."

I Am Guilty!
What a tremendous box office title; what a chance to 

stand the people of every city in line. It's the title of J. Parker Read Jr.'s 

next Louise Glanum "A. P." special production—Advt.

Starts Propaganda

Republican State Committee Sends 

Out Editorial "Educating" 

Public for Censors 

(Special to WID'S DAILY)

Albany, N. Y.—The news bureau 

of the Republican State Committee 

has actively taken up the work of 

"educating" the public to the neces-
sity of censorship as outlined in the 

Clayton-Lusk bill. An editorial cap-
tioned "Clean Movies" has been sent 

out to over 400 newspapers in 

the state. It says, in part:

"How to make moving pictures 
clean, and how to keep them clean 
may be some problem, but the Leg-
islature is doing right in taking some 

action to purify this industry to some 

extent at least."

"There will be wide differences of 

doctrine as to what constitutes a clean 

picture and an unclean picture, but 

there can be some steps taken that will 

put a check upon producers who fig-

ure that appealing to the worst that 
in us will mean the biggest profit 

for them."

(Continued on Page 3)

Deflation?

Tribune's Financial Editor Thinks 

F. P.-L. German Move Signifi-
cant—Comments on Rise 

Several of the morning papers yest-
erday commented on the activity 

of the film issues in Monday's market. 

The financial editor of the Tribune 

said:

"The 'movies' are deflating, a process 

which it is believed will materially reduce 

operating costs and at the same time cut 

off the income of some former high-salaried 

stars. The Famous Players-Lasky Corp., it 

is understood, has made progress for defla-
tion by curtailing home production and secur-
ing new films abroad, notably in Germany, 

where the depreciated value of the mark has 

enabled the company to buy much more for 

its dollars than it can here in America. The 

listed 'movie' stocks were strong in yester-

day's session on the Stock Exchange, while 

the majority of other issues were showing the 
effects of short selling and profit taking. 

Famous Players at 75 was up 434 points 

while Loew's gained 154 at 201 2/5."

(Continued on Page 2)

French Film Man Here 

L. Couran of Luitz Morat, Pierre 
Regnir, Courau and Co., a French 
producing firm of Paris, France, is 
in New York. He is stopping at the 
Waldorf-Astoria.

F. B. Warren Out

Packed Belongings and Left 
Associated Producers' Offices 
Monday—Lichtman In

F. B. Warren, since the formation 
of Associated Producers, Inc., gen-
eral manager of distribution for the 
directors' organization, withdrew 
from the "A. P." on March 28. 
Warren was notified of the action of the 
board of directors in terminating his 
contract on Monday by President Os-
car A. Price, who has just returned 
from the coast.

When he was reached yesterday 
afternoon for a statement, Mr. War-
ren said he had nothing to say, and 
referred all questions to his attorney, 
George Edwin Joseph. At the office of 
the latter no statement was made for 

publication.

That Al Lichtman, formerly man-
ger of sales for Famous Players-
Lasky, would succeed Warren at As-

sociated Producers, Inc., has been talked of 
in film circles for some weeks past. 

On March 14 WID'S DAILY, in a 

coast dispatch, stated that Lichtman 

had signed with the organization. 

When Lichtman returned from the 

coast late last week he refused to 

make any statement regarding the 

closing of the deal.

There was considerable speculation 
yesterday over Warren's future plans. 

Those who were yesterday in-

formed of his severance of relations 

with Associated Producers, Inc., re-

called that when Warren left the 

Toddiott Organization last summer, 

there was also considerable conjecture 

as to what he was going to do. 

Warren himself made no statement at 

the time and remained silent until he 

announced that he had assumed the 
general managernership of Associated 

Producers, Inc.

"I'm in Charge"

When Al Lichtman was finally 

reached at Associated Producers, Inc., he admitted that he 

had taken Mr. Warren's post as gen-

eral manager of distribution. He 

said:

"I am now in charge here."

When Oscar A. Price was reached 

for a statement, he said:

"Mr. Warren has resigned and Mr. 

Lichtman has been named to succeed 

him."

Ludwig Back

Eleck Ludvig, secretary-treas-

urer of Famous Players, has returned 

from his trip to the coast.
Newspaper Opinions

"Man-Woman-Marriage"—First National

AMERICAN—Some people will find it appealing. Others will think it overdone, but stars in it. The actors seem to have had no effect on its worth. It is truly an expensive picture. * * *

Dorothy Phillips is a charming actress and James Cagney is a perfect husband for her.

TRIBUNE—The good points in the picture are not nearly as strong as the bad. The story is good, but the acting is weak.

SUN—Three of the most whimsical characters that have ever reached the screen: "John S. Robertson's" "Sentimental Tommy" has created a picture of beauty, even more far-famed than his "Dr. Jekyll and Mr. Hyde." MAIL—For sheer beauty of treatment and picturization it would be difficult to conceive anything to surpass the film version of "Sentimental Tommy." GLOBE—It has the wistfulness, the innocence, the whimsicality that in Thurston—Thurston alone. The real Barrie has never before reached the screen. MAIL—It would be the part of kindness to forget all about this film, because the rest of the bill is so superlatively good.

Perhaps all who see "Sentimental Tommy" will want, and want very much, to see "Man-Woman-Marriage." The first film that truly is an epic. The first film to make the audience feel that they are in the world of the film, not just watching a movie. This film will be remembered for years to come as one of the greatest achievements in film history.

"Rods of Destiny"—Goldwyn Capitol

TRIBUNE—For a fairly good picture this has been made from it, it follows the stage version closely.

MAIL—It would be the part of kindness to forget all about this film, because the rest of the bill is so superlatively good.

FOR SALE HALF PRICE
American Projector Price
For Home projection or Cutting Film
New—Only run 3 times
Address A. B. C., care Wid's

\[\text{The Whistle}—\text{F. P. L. Rialto}\]

MAIL—As the latest in print, it has another to the list of his best characters.

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Choice office with vault space and cutting room. Rent reasonable.
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L. E. C. 10 WID'S DAILY

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Is one of the largest, newest and best equipped studios in the world. It is located in the center of New York City, on 363 West 42nd Street. The studio is equipped with the latest and most modern equipment. The studio is available for all types of productions, from short subjects to major feature films. The studio is fully equipped with lighting, sound systems, cameras, and other equipment necessary for film production. The studio is managed by a team of experienced professionals who are dedicated to providing high-quality production services to clients. The studio is one of the most well-regarded and respected in the industry, known for its commitment to excellence and customer satisfaction.
At Broadway Theaters

**Strand**

The overture to this week at the Strand is "Cavalleria Rusticana," while August Perine, singing "Siciliana." The Strand Topical Review comes next and then the prologue to "Man of Romance," a scene in the court of Constantine. The feature then goes on and then an organ solo.

**Rialto**

"Rialto" by Liano, is the overture at the Rialto. The Rialto Magazine is the second number, after which comes Greek Events, harcourt, singing "The King of the Vikings." The feature is William S. Hart in "The Whistle." Next comes Mary Fabian, soprano, singing "Gismonda M", from "The Fire." The comedy is "Movie Mad" from the Christie studios. The organ solo, the concluding number, is "Fugue in G Minor."

**Capitol**

The Capitol Grand Orchestra this week plays "Les Preludes" as the overture. Unit No. 3, is "Woodland Fantasy." Then comes Bruce Stream. "Voices of the Sea." The "Kamome Otori," and "Prayer from Cavalleria Rusticana." Capitol News is the next number after which is the prologue to the feature, Pauline Frederick in "Roses of Destiny." The organ solo, as usual, concludes the bill.

**Criterion**

An Urban Kinema Review. "Bennie Scotland" is the opening number at the Criterion. Then comes "”:A Scottish Idyll,"" sung by Betty Anderson, soprano, Fred Jagel, tenor, and the Criterion Duo Quintette. The feature is "Sentimental Tommy." This is followed by "In the Moonbeams," a dance number by Vers Myers and Paul O'Leary and the Criterion Ensemble. The next number is "Rockets," a Prima, and then the final number, "Knechmakt," a Hurd Cartoon Comedy.

**Rivoli**

"Alessandro Stradella," is the overture at the Rivoli this week. The pictorial is the second number and the third Gladys Richmond, soprano, singing "I Hear You Calling Me." The feature is in "Ducks and Drakes," after which comes a vocal number, "O Paradise," by Georges Du Franne, tenor. The comedy is a Mermaid, "Moonshine." The organ solo, "Hymn of the Xe," is the concluding number.

**Plans Series of 12 Westerns**

(Special to WID'S DAILY)

Los Angeles—"Blue Blazes," a Doubleplay Prod. directed by Robert Kelly, starring Lester Cavenoe and Francesca Billington, has been completed. Filming of "Pat O' Paradise," the third of a series of 12 Westerns, will start immediately under direction of Robert Kelly.

**Hoover Organization in Irish Drive**

Organization plans for participation of picture theaters in the campaign to raise funds for the Relief of Suffering in Ireland are well under way. Telegrams have been sent by the executive offices to 53 exhibitors requesting that they act as chairmen in their localities. These exhibitions Halfbred are the same as conducted the Hoover Drive so successfully in their territories.

"Over the Hill" in Los Angeles

(Special to WID'S DAILY)

Los Angeles—The Philharmonic Auditorium will house "Over the Hill" beginning the first week in May.

**More Federated Releases?**

It is understood that as a result of the conferences held last week between Federated Film Exchange and the major studios, more releases will be in the offing.

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Kalem Studios at Cliffsived, N. J., by week, month or year. 30 minutes from 42nd and Broadway. 100,000 feet floor space, 5 acres ground, 2 large stages, complete electrical equipment, 24 dressing rooms, paint and carpenter shops, suite 5 offices, etc. Completely furnished props etc. Inquire Watchman at studio 199 Palisade Avenue, Cliffsived, New Jersey, or write B. HERBERT MILLIGAN, 230 South Street, Chicago, III.

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New York City
**New Burr Unit**

Charles C. Burr of Master Films, Inc., producer of "Torchy" comedies, has formed a new company called Affiliated Pictures, Inc., to distribute on the state right market. The first picture will be "Lonely Hearts," in which Kay Laurell is featured. At the same time, for Master Films, Inc., Burr has two features planned, "Scrambled Wives" and "Come On Johny." Nothing has been stated about distribution of these pictures. James Dealy, formerly with Whitman Bennett, has joined Burr's organization. It is understood he will be connected with the producing organization. Immediately upon the completion of the last "Torchy" comedy of the first series of 10 contracted or by Educational, work will be started on the two features.

**Still Another for Bronx**

Morris Moran and the Murray Holding Co. have purchased a site on Rogers Place, east of 163rd St. and Westchester Ave., as a site for a 1,500 seat theater.

**S. E. Rogers, Fox Attorney**

Gustavus A. Rogers states that his brother, Saul E., is sole attorney for Fox Film and the Fox Consolidated Enterprises. It was stated on Saturday that G. A. Rogers, together with his brother, represented Fox.

**Irene Rich With Universal**

(Special to WID'S DAILY)

Los Angeles—Irene Rich has been engaged to play opposite Harry Carey in his next production at Universal City. Miss Rich has just finished a Goldwyn contract.

**May Return to Stage**

Dorothy Phillips is said to be considering an offer to return to the speaking stage this fall. It can be said, however, that she will not forsake pictures altogether, since she is under contract to do at least three more productions under Allen Holubar's direction.

**Tax League Formed**

The Tax League of America, Inc., has been formed for the purpose of advocating a tax on gross sales instead of the number of special taxes now in force. The National Association, as noted, is in sympathy with the move for Federal legislation along those lines.

**Two New St. Louis Houses**

(Special to WID'S DAILY)

St. Louis—Two more picture theaters are planned for St. Louis, their estimated cost being $145,000. The Wellston Theater Co., recently incorporated by Fred Robinson and William John and Robert Smith, has purchased 67 ft. of ground on the south side of Easton Ave., opposite the Wellston City Hall, for $25,000. They propose to erect a theater building to cost $65,000 on the site.

M. J. Walsh, who formerly conducted a tent show at Manchester and Arco Aves., has interested a number of merchants in the Tower Grove district in a new theater for that section. A plot has been purchased at Manchester and Arco Aves., for $25,000. The theater will seat 1,700.

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**NEW YORK PUBLICITY REPORT**

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Box F-30, WID'S
71 West 44th St., New York
Changes Planned
Lichtman Says, Regarding A. P.—Hints at New Angles in Selling Policy

An official statement issued yes-ter-day regarding his entrance into Associated Producers, Inc., organ-ization as general manager of distri-
tion. Al Lichtman stated he was em-placing no immediate or ep ing changes in the personnel of organization, although he said he
ought later have an announcement to
(Continued on Page 3)

Talk of New Theater
lm men yesterday were interested in report appearing in a morning paper that the southeast corner of 4th Ave. and 50th St. would house office building and theater. The which takes in existing structures for 100 by 140 ft. A newly formed theatrical syndicate is reported in-
ted in the venture, the work for which will cost $3,000,000 alone.

WID Was Right!
After fighting for director recognition for years, WID, on
May 9, 1918, said: "Way back in 1914 I began
amminin on the importance of the DIRECTOR. In those days a salary of two or three
hundred dollars was considered excessive for the man who had
charge of the making or (break-
ing) of a production. I remember that in 1915 I hit
a list of the first thirty or forty directors, listing them
order according to my guess.
I should have nosed something out, but that was exactly what
had in mind. It made more people talk about directors than
nything which had been written
to date.

The importance of the director is recognized as never before. One of the prominent manufacturers said to me this week that in the future he
imated to pay all of his big
laries to directors, reversing the old situation of two hundred
or the director and fifteen
ured for the star, by giving
large, big end and the
at the little."

Brandt Elected
Heads Theater Owners Chamber of Commerce Again—Entire Slate in Office
William Brandt has been elected president of the Theater Owners
Chamber of Commerce.
The other officers are W. L. Landau, 1st vice-president; Charles Goldreyer, 2nd vice-president; S. A. Moross, se-
retary; Samuel G. Bock, treasurer and
Samuel Sonin, sergeant-at-arms.
The executive committee is com-
posed of John Mannheimer, Charles
Stieher, Louis F. Blumenthal, Rus-
dolph Sanders, Leo Brecher, Charles
Moses, Bernard Edelheit, Hyman
Gansboro, Joseph Seeler, Peter
Adams, David Weissstock, Sam
Schwartz, A. H. Schwartz, Herman
Rachmil, A. Eisenstadt and S. Peiper.
The finance committee: William
Landau, Samuel Sonin, Abraham
Woll, Rudolph Sanders, Oscar Mul-
er and E. H. Behrend.
Brandt, in his address to the T. O.
C. members said, in part:
(Continued on Page 4)

U. F. A. Changes
Carl Bratz Heads Board of Di-
rectors—Big Capital Increase Planned
(Special to WID'S DAILY)
Berlin—Important changes have been made in the line-up of the U. F. A. Carl Bratz has retired as manag-
ing director to become chairman of the board of directors. He has been succeeded by Dr. Kallmann of the
Auer Co.
At a recent meeting of the board the financial condition of the company was gone over and a statement issued
which shows that the gross profits up to May 31, 1920, totaled almost
4,000,000 marks.
A proposition has been made to increase the capital stock of the company from 25,000,000 marks to 100,-
000,000. The matter has been set
aside for future action.

Going Abroad
Ernest Shipman Sailing on Saturday—Rumors Afloat of Big Deal
Ernest Shipman leaves New York on Saturday for Genoa, Italy. He sails on the SS. Duca degli Abruzzi
and expects to be away for at least four months.
Shipman yesterday declined to give any definite information as to just what he expected to do on the other
side (or for that matter, if he expected to sit in on a number of important conferences at which would
be present representatives of Lon-
don, Paris and Turin (Italy) capital.
It is understood that Shipman has
been called in to advise on the best
methods of marketing foreign pro-
ductions in the United States, es-
specially, but also in other markets
throughout the world.
Shipman will take with him prints
of all the productions he has handled for the various producers with whom he is affiliated. Prints or additional
pictures will be forwarded to him on
the other side.
In Shipman's absence, Stephen T.
King will be in charge of affairs. King
(Continued on Page 3)

Lyons Leaves Universal (Special to WID'S DAILY)
Los Angeles—Eddie Lyons, who has been co-starring with Lee Moran
at Universal, has left the company as the result of an altercation he had
with Irving Thalbrie, Carl Lam-
mile's secretary, regarding the cutting of a new picture. Lee Moran is still with Universal.

"The Golen" for B'way Showing
Hugo Riesenfeld is making prepara-
tions for the showing on Broadway of "The Golen," an European-made
production to which reference was
made in Monday's issue. It was de-
scribed by Paul Wegener, a Max
Reinhardt disciple. Riesenfeld has not named the theater he will show it at.

F. P. L. Closes Big Contract
Famous Players have closed a deal covering bookings of 12 Paramount pictures with Ruben and Finkelstein
in Minneapolis and St. Paul. The deal covers the entire list of releases until the close of the film year, Aug.
31.

F. B. Rogers With R-C
Frank B. Rogers, until recently
traveling sales manager for J. Stuart
Blackston, has been appointed travel-
ings sales manager for Robertson
Co., and has assumed his new duties.
He will be constantly in the field.
Quotations

Last
Bid, Asked, Sale
Famous Players . . . 73 74 74
do pfd. . . . . 87 87 87
*Goldwyn . . . . 5 5 5
Lawrence, Inc. . . . 19 20 19
Triangle . . . . 3 3 3
World Film . . . . Not quoted

**Quotations by H. Content & Co.

A. D. A. Meets Friday
(Special to WID'S DAILY)
Los Angeles—The second quarterly business meeting of the Assistant Directors' Association will be held on Friday. There will be a banquet and the initiation of 27 new members. It is understood that the ceremony will be a composite of the Spanish Inquisition and the Chinese method of helping prisoners enjoy themselves. The association, which was organized in 1918, has 75 members on its rolls. Twenty-eight members have become directors, three studio managers, two production managers and one has been since made a scenario writer.

Chaplin's Mother Expected
(Special to WID'S DAILY)
Los Angeles—Charles Chaplin's mother, Mrs. Hannah Chaplin, is expected from New York in a few days. Chaplin sent Thomas Harrington to New York to bring her to this country.

Mrs. Chaplin was detained by the immigration authorities here for a day, on what is believed to be a purely technical ground.

DOUGLAS FAIRBANKS

"The Mark of Zorro"

An artistic and financial success as evidenced by the public's support.

Directed by

FRED NIBLO

Willat Starts New Picture
(Special to WID'S DAILY)
Los Angeles—Irvin V. Willat has left for Truckee to shoot the final scene for "The Face of the World," the novel by Johan Bojer. Willat, in order to get the snow scenes it is imperative that the trip be made again, as the snow is fast melting. Accompanying Mr. Willat to the location are Barbara Bedford, Howard Hearn, John Waters, Han Oliver, "Bull" Erickson and The Willats.

Any poster may be good—but only the RITCHEY poster is sure to be good.

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Theatrical & Motion Picture Directory
133 W. 44 Street, New York 6-5189
Thursday, March 31, 1921

Going Abroad
(Continued from Page 1)

has signed a three year contract with
Shipman.

The proposed foreign trip of Shipman adds another well known name
to the list of people interested in films
who are now in Europe. Eugene Zukor, Adolph Zukor, Samuel Goldwyn,
Al Kaufman, Winfield Sheehan, Samuel A. Kaufman, William N. Vogel, Sig-
mund Lubin and Mrs. Nixon Nirdlinger are now in Europe. When
Mrs. Nixon Nirdlinger left for Europe the Stanley Co. of America
stated she was going to review foreign pictures with a view to their
showing in this country. Lubin is said to be interested in an important
amalgamation involving foreign producing units. Both Zukors, as has been
often announced, are endeavoring to arrange with foreign producers
for an exchange of product under the terms of a reciprocal agreement.
Samuel Goldwyn has been in Europe for some weeks past.

Berman in Seattle
(Special to WID'S DAILY)
Seattle—H. M. Berman, general
manager of exchanges for Universal,
spent several days in Seattle this
week. He was here to look after the
appointing of a permanent manager
for the Clemmer theater, which was
recently taken over by Universal. He
will make all exchange centers along
the northern route on his way East.
He was accompanied as far as Seattle
by Edwin Armstrong, division man-
ger.

Kane Buys Jones Feature
Arthur S. Kane has closed con-
tracts with W. B. Williamson, treas-
urer and general manager and H. B.
Varver, local representative for the
Edgar Jones Prod., for the distribu-
tion, via Associated Exhibitors, Inc.,
of "The Rider of the King Log," from the story by Holman Day. The
picture was made in the Maine woods. For release in May.

Pantheon Authorized
(Special to WID'S DAILY)
Albany, N. Y.—Pantheon Pictures
Corp., of Delaware, has been author-
ized to transact business in this state.
The representative is Paul Schoppel,
149 Broadway, New York.

This is the company which plans to
produce in Fort Henry, N. Y.

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make the owners additionally
maintain quality.

Reginald Barker
PRODUCTIONS
Will Continue to Improve

MUSICAL SETTINGS
BY
S. M. BERG

A Bad Picture With Bad Music is an Impossible Attraction
A Bad Picture With Good Music is a Possible Attraction
A Good Picture With Bad Music is a Probable Attraction
A Good Picture With Good Music is a Positive Attraction

Bryant 7900
117 W. 46th St.

Productions Photographed
by PERCY HILBURN
Assistant Director
CHAS. P. STALLINGS
Films for Fall Term

California Schools to Show "Film Lessons"-Civil War Course in 30 Reels
(Special to WID'S DAILY)

Los Angeles—Prominent state educators held meetings here last week in San Diego and Santa Barbara with F. S. Wythe, head of the California producing organization which made "Film Lessons.

These educational films, which will be installed by the beginning of the next school year in all the leading schools of the state, will furnish practical instruction and standardize the course in civics. The course is in 30 reels, prepared and edited by national educators.

Lecturers on "Film Lessons" will at once begin the work of adapting the films to text-books and methods of instruction used in California schools. The films are said to have been two years in the making. The staff of editors includes: John Collier, New York author; Prof. Thomas H. Reed of the University of California; Justice Wilbur; Frederick Littleton of the Bureau of Naturalization; C. A. Stebbins of the U. S. Bureau of Education, and Arthur H. Chamberlain, educational director American Society for Thrift.

Buxbaum Challenges

Harry H. Buxbaum, local F. P. L manager, after reading WID'S DAILY yesterday, said he'll challenge any and all of the gentlemen mentioned as entries into the hard ball tournament which starts next week at Rolley's Health Studio.

"Bux" says he's after Ben Moss' scalp particularly and that he'll give Moss a lead of 10 points.

Perrin Back

Dwight S. Perrin, advertising and publicity manager of Associated Producers, Inc., returned yesterday morning from a seven weeks' trip to exchanges, during which time he reached every exchange in the Northwest and almost all in the South.

Shoot Pictures of Harbor

Under auspices of Baumer Film, cameramen earlier in the week shot the harbor from aeroplanes and from the roof of the Woolworth Bldg. The pictures will be shown before the Governors and Legislators of New York and New Jersey and the Board of Estimate and will be used as an argument by the N. Y. and N. J. Port and Harbor Development Commission to further the plan for port development.

New Exhibitor Unit
(Special to WID'S DAILY)

Huron, S. D.—The South Dakota Theater Owners’ League was formed here at the meeting held last week. M. C. Kellogg, president of the Black Hills Exhibitors League, was elected president and J. E. Hipple, of Pierre, secretary and treasurer. No action was taken regarding affiliation with any other exhibitor organization, although some members favored joining with the M. P. T. O.

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Address B-61, care Wid's

STATE and FOREIGN RIGHTS NOW SELLING

IT'S TOWN TALK—"THINGS MEN DO"
Pioneering

Back in 1918, WID urged ex-

patriots to acquaint their public

with the names of directors.

The idea was that by August 18, 1918, it is interesting:

It seems to have been the
costly to look down upon the
cub, until it finally came to
point where he could no
ger be denied.

To every exhibitor I want
to suggest that they begin im-
mediately, if they have not done
in the past to acquaint their
cub with the directors who
develop various pictures.

If you can develop a

Pantages to Produce

Long Reported Move Develops—Fred

Quimby Interested in Distribu-

tion—Studio Planned for

Coast

Alexander Pantages, the millionaire

Greek theater owner, is in New York

closing a deal which means a new

entry into the producing field. That

Pantages would produce pictures has

been reported at various times for

almost two years. The move is now
crystallizing.

At the local Pantages office in

the Fitzgerald Building, General

Manager Keefe admitted that the reports

reaching New York from the coast

were correct. He stated that Pan-
tages had been working for the past

three months in rounding out the de-

tails of his producing organization.

The plan, it appears is three-fold.
Pantages will make his own pictures;

expect to appear in the films that

they buy pictures to be shown in his string

of Western and Southern theaters.

He plans to build a large studio in

Los Angeles, where his producing

headquarters will be located.

Plans are now under way for the necessary

changes in the Pantages theaters,

to allow the exhibition of pictures.

At present, there are 42 theaters in the

Continued on Page 2)

We never knew a screen drama to have more power over the emotions

than J. Parker Read Jr.'s next Louise Glaum “A. P.” picture, “I Am Guilty!” which is rightly classed as “an American Madame X.”—Advt.

New Warner Series

To Make 52 One Reelers for Feder-

ated Release—No Information

as to Changes

Warner Bros. have closed a con-
tact with Federated Film Exchanges

of America, whereby they will deliver

a series of 52 one reel comedies at

the rate of one a week. This is in

addition to the previously contracted

series of Monte Banks two reeilers.

Federated issued a statement cov-

ering its last week's meetings. An-

other series of one reeilers has been

contracted for, but final details have

not as yet been settled. For that rea-

son, the producer's name is being

withheld.

The statement did not go into de-

tail as to changes in the territorial

line-up. These changes are under-

stood to be under way. Details may

be available later.

The Barnstormer” next

Los Angeles—Charles Ray's next

picture will be “The Barnstormer.”

His leading woman will be Charlotte

Pierce, who lately appeared in a Ben-

jamin B. Hampton production.

Big Holding Unit

Moroso Forms $11,500,000 Company

in Delaware—Leaves for Coast

Shortly

(Special to WID's DAILY)

Dover, Del.—The Moroso Hold-

ing Corp. has been formed here with

a capitalization of $11,500,000.

The above company will act as a

holding corporation for Moroso

Town, which will include the pro-

posed studio and villages in Holly-

wood, the Oliver Moroso Prod. Co.,

and various theatrical enterprises.

Moroso plans to build a studio to

cover four acres of a 22 acre site he

owns in Hollywood while the re-

mainder will be devoted to villages

of various foreign character.

He leaves for the coast the begin-

ning of the week, having cancelled his

European trip for the third time.

Terriss Shooting Dance Scenes

Tom Terriss, who is making

"Boomerang Bill" for Cosmopolitan

Prod., is shooting dance hall scenes

at the Manhattan Casino. Several

hundred extras appear in them.

Shame” for Broadway Run

It is understood that “Shame”, a

new Fox special produced by Em-

mett J. Flynn, who made “A Con-

necticut Yankee,” will be given a

Broadway run at $2 prices. There is

some talk that it will go into the

Park, which the Fox organization has

under lease.

Come Early

Those who expect to attend the M.

P. D. A. Ball at the Astor tomorrow

night had better come early if they

expect to get in, as there will be shot

of the guests. The pictures will

be taken around 10:30 to permit

development for showing the same

night.
Pantages to Produce

(Continued from Page 1)

string with about five more under construction.

Fred C. Quimby, formerly of Associated Exhibitors, Inc., it tied up
in the deal in a manner that was not

definitely learned yesterday. Quimby

is just back from the coast. It

is understood that he is to figure in the

distribution of the product, but this

is mere conjecture, since he could not be

reached yesterday for a statement.

WID'S DAILY from time to time has

published reports of Pantages' reported

entrance into the producing

field. On April 25, 1919, the reports

first circulated. At that time, it was
doubtful in New York that Pantages

would enter the manufacturing end

of the business. It was then removed

that his theaters were to be jointly interested in the

company.

On Jan. 13, 1920, this publication

in a Los Angeles dispatch, stated

that Pantages was ready to start pro-
ducing to supply his houses with an

exclusive line of product. On July 8, 1920, in Seattle comes the report

that Pantages was making arrange-

ments to renovate all of his theaters

to permit showing of films. These

plans call for the installation of pro-

jection machines and Wurlitzer

organs. The plans, as then stated,

was to show pictures and vaudeville

at the prices formerly secured for

vaudeville only.

Theater for Legitimate Shows

The theater talked of for the south-
east corner of 7th Ave. and 50th St.

is a reality. Earl Carroll will build

it. The Tribune in commenting on the
deal yesterday said, in part:

"The 7th Ave. and 50th St. corner

was intended for improvement with

a moving picture theater. Several

months ago interests associated with

the Strand, at Broadway and 50th,

were dickering for possession of the

property. The deal was said to have

advanced to the point of closing when

a deal developed which deterred

the transaction, which in time was

abandoned."

Walton Buys Our Perry

Charles Walton has bought George

Perry's interest in the George Perry,

L. M. Service at 101 W., 45th St. and

will operate it as the Charles Walton,

L. M. Service. The concern repres-

sents players.

Delays are Dangerous

Toronto, Ont.

Enclosed please find cheque

for $10 for which please enter

my name on your subscription book.

If you made a rule that "Wid's"

was "not transferable" you would get a lot more

people. I have been saving money

reading second-hand copies, but

delays are dangerous.

Yours very truly,

J. L. HUNTER,

ASSO. PRODUCERS.

Annual Report Out

The National Association's annual

report for 1919-1920 has been issued.

It covers the activities of the various

committees during that period.

Switches

(Special to WID'S DAILY)

Los Angeles—Rita Weiman has

been engaged by Famous Players.

Miss Weiman was recently with

Goldwyn.

Selwyn Plans Paris Theater

Arch Selwyn of Selwyn and Co.,

who has just returned from Paris,

will build a large picture theater on

the Madeleine, in Paris, France, the

house to be modeled on the lines of

the New York Capitol.

Marment With Bennett

Percy Marment will play a promi-

nent role in "The Price," the famous

Helen Ware vehicle that will be film-

ed as a Whitman-Bennett Prod.

Marment has just concluded playing

opposite Corinne Griffith in "What's

Your Reputation Worth?"

Harry Beaumont

Producer of Human Productions

For Which the Public Has Proven a Preference

Address care Wid's Daily, - Hollywood, Calif.
Putting It Over

Here is how a brother exhibitor put his show over. Send long your ideas. Let the other fellow know how you cleaned it.

Brooklyn, N. Y.—During the showing of "The Last of the Mohicans" at the Strand, Manager Hyman added a novelty which he called "A Prologue Colonielle." One of the shots in the film shows a Colonial scene.

The narrative, "Cellina My Own," then a spectacular Colonial dance "The Iowa Gavotte." The novelty was interrupted for a moment, and gave in flesh and blood a picture that had been produced from Cooper's book upon screen.

Junction, Colo.—Taking part in the activities of his home town to the extent of throwing open his theater for the free entertainment of out-of-town guests at conventions, fairs and other functions, has set up a splendid matinee business Otto Nelson, manager of the Magic. He keeps in touch with all the shows, clubs, and societies, and ad

serves the free entertainment for attending. The result is that theater is mentioned in press accounts of the going, and he can always count on good boost for the recipients of his courtesy, cites a recent example in "The Knife Man," with which he did dramatically well after a convention committee had publically thanked him "One of the most wholesome and interesting pictures they had seen."

Atlanta—An exploitation campaign made full use of the possibilities of the Howard Theater Motion Picture News, an eight-page paper, used by the management of the theater in putting over "Prisoners of Love." On the cover was a portrait of Betty Compson with the dates of her first picture and its showing date at the Howard. The second page was devoted to an article on Miss Compson, with portraits. On the third page was the prologue, and on the fourth page sketches of the players in support of the star. The house organ was distributed to members of the theater for a week in advance of the showing, and certainly raised a desire to see the picture on part of those who read the prologue account of the film and the

Title Changes

Metropolitan Prod. will release "A Bride's Play" as "The Bride of Simon." Marion Davies is starred. "I'm Davies is now working on a novel," which will be the setting type of "Man Handling."" Ernest Staley came out of California to play opposite Miss Davies. Robert C. Vignola is direct-

Coast Brevities

(Special to WID'S DAILY)

Hollywood, Cal.—"The French Lieutenant's Woman" has been started at Universal City as a starring vehicle for Frank Mayo.

"The Woman Next Door," a Metro special, is to be directed by Bayard Veiller.

Louise Lorraine has been signed to support Jack Perrin, leading man for one of Universal's "western" units.

A. R. Thompson, who has just been commissioned a director at Universal City, is at work on his first production, a two reel western in which Hoot Gibson is being featured.

After an illness of four weeks, two of which were spent at a hospital, Gladys Walton has returned to Universal City, where she will begin work on "The Man Tampered.".

While directing a scene for a forthcoming Hallroom Boys comedy to follow "High and Dry," Herman C. Raymaker fell from a building, suffering injuries to his right side.

James Kirkwood and Ann Forrest will play the leading role in George Melford's next special production for Paramount, "The Great Imperial," from E. Phillips Oppenheim's story.

Roscoe (Fatty) Arbuckle has returned from New York and will start work Monday at the Lasky Studio in the direction of James Cruze on "Gasoline Gus," which Walter Woods adapted from George Patullo's story.

William D. Taylor has completed the filming of "Wealth," his latest Paramount production starring Ethel Clayton, and is now busily engaged for the start of work tomorrow on "The Lifted Veil," another vehicle for Miss Clayton.

Lon Chaney and Beatrice Joy, who had the leading roles in "The Night Rose," recently completed at Goldwyn, have been cast to play in Wallace Worsley's next picture, an original story by Governor Morris tentatively known as "The Ace of Hearts."

Bill Wing, who was formerly a scenario editor for the Selig studios, has been engaged by Eddy Eckels, president and general manager of the Independent Films Association, to write screen stories for Neal Hart, Pete Morrison, Ray Gallagher and Max Roberts, who are producing pictures for the Eckels' enterprises.

Gausman.

Fischer Buys "Parish Priest"

The Exhibitors' Film Exchange of Milwaukee, B. K. Fischer, manager, has acquired the rights to "The Parish Priest" for Wisconsin.

Ingram's Next a Balzac Story

(Special to WID'S DAILY)

Los Angeles—Rex Ingram's next picture for Metro, it is understood, will be a version of a famous Balzac novel, name unknown.

Studio For Rent

Close to New York City—one of the finest studios in the East. Room to accommodate from eight to ten companies. Completely equipped with the best and most modern equipment for making fine pictures. Laboratory close by. This is a big opportunity for up-to-date producers who will have nothing but the best results. Get in touch today.

Box F-30, WID'S
71 West 44th St., New York
Reciprocity

It's A Necessity

So says Samuel Goldwyn, while in London—Speaks of the International Picture

(Special to WID'S DAILY)

Loudon, Eng.—Great Britain, and France and Italy and Germany have all got to produce international pictures, too, and there will have to be a good deal more reciprocity between us all than there has been in the past," says Samuel Goldwyn in an interview published in The Film Reuter. Goldwyn left here recently for Italy.

Speaking of the cost of production, Mr. Goldwyn said that "although salaries have come down, the total cost of film production has increased from 200 to 400 per cent."

It is generally understood here that Goldwyn's trip is for the purpose of annexing more authors to write directly for the screen. It is also understood that he is of the opinion that his organization can amply fill its producing needs at its Los Angeles studios and, that, for the present at least, no European production is contemplated.

New Italian Units

(Special to WID'S DAILY)

Rome—A number of new Italian film companies have been launched. One is the Rosa Film Co., now capitalized at 6,000,000 lire. Another is a company which will make educational pictures and news weeklies exclusively. The V. I. S. is the name of a third organization with a capitalization of $500,000. All three will make historical pictures based on Dante's Divine Comedy.

Foreign Rights Sold

"The Blue Fox" is the tentative title for the Ann Little serial which will be state rights through Arrow. The first three episodes have been shown and the following foreign rights have already been sold:

J. Pearson & Co. of Bombay; for India, Burmah, Ceylon, China, Japan, Dutch East Indies, Strait Settlements, Philippines, Samoa, and Federated Malay States; L. H. Allen of New York for Argentina, Uruguay, Paraguay, Chile, Bolivia, Peru, Brazil, Ecuador, Colombia, Venezuela, Guiana, Central America, Panama Canal Zone, Mexico, Cuba, Porto Rico, Santa Domingo, Haiti, Spain and Portugal.

Before and After

Both a prologue and an epilogue will be used in a motion picture being made at the Capitol next week for the presentation of "The Cabinet of Dr. Caligari."

Cuts and Flashes

Universal has purchased "Little Erolinda," a novel by Johnston McCulley.

"Reputation," the Universal-Jewel starring Frisellia Dean, will be ready for release about the middle of April.

The title of William Farquhar's latest picture for Fox is "His Greatest Sacrifice."

Milton Crandall, director of exploitation for Equity, has returned from Alton, Pa., where he worked on behalf of "Hush."

The Empire Film Exchange of Chicago has bought "Every Woman's Problem" for Northern Illinois and Indiana from Plymouth Pictures, Inc.

Contracts have been signed with the Allen Brothers, Ltd., of Canada, giving them the sole distribution of "The Hope Diamond Mystery" for Canada.

Johnny Hines will make a number of personal appearances at the Loew theaters in conjunction with his latest comedy, "Torchy's Double Triumph."

One of the principal players in Mary Pickford's "Through the Back Door" is John Harron, brother of the late Robert Harron.

C. B. C. Film Sales Corp. has contracted with C. Edward Hatton for 26 two-reel western pictures. They will be released as Star Ranch Westerns.

Sales Confab

J. S. Jossey, special representative of Arrow, is in New York to attend a series of sales conferences which are being held daily. Clinton M. White is here for the same purpose.

World's Rights

For Sale

Unreleased Negative

PROVEN

An unusual two reel dramatic production with five male characters and interesting story.

BONE OF CONTENTION

A two reel domestic production with excellent night scenes and locations in a Juvenile naval camp.

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Two one reel comedies founded on the famous Jean Bryant cartoon series.

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Three two reel comedy productions featuring the famous Jimmy Thompson the smiling Hobo.

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Exclusively Distributed by
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**Exhibitors Own Box Office Valuation on Pictures**

They Tell What Productions Made Money for Them and Pleased Their Patrons

**SOWING THE WIND**

"An excellent picture that played to big crowds. Everyone likes it." —William E. Drumbar, Riviera Theatre, Knoxville, Tenn.

**MAN—WOMAN—MARRIAGE**

"Played to immense crowds. Press and public tremendously enthusiastic over this spectacular picture." —Stanley Theatre, Philadelphia.

**THE KID**

"Broke all box office records at this theatre. The audiences were delighted." —Stanley Chambers, Palace Theatre, Wichita, Kas.

**PASSION**

"Played at $1.00 admission to largest audiences in historic house. It was acclaimed a triumph in art and held the spectator spellbound. Box office records broken." —Stanley G. Warrick, Palion Beaux Arts, West Palm Beach, Fla.

**THE WOMAN IN HIS HOUSE**

"A real masterpiece. Raised admission and didn't have a box office in the house declared it was the best picture in months." —Heinsohn, Westberry, Sylvia Theatre, Sylver, Ga.

**DON'T EVER MARRY**

"Oh, Boy! Here's a real one. Played to capacity with 100 per cent satisfaction. To play pictures like this one is like getting men from Uncle Bim Gump." —J. C. Jenkins, Auditorium Theatre, Neigh, Neb.

**THE NOTORIOUS MISS LILSE**

"This is a very good picture. Katherine MacDonald is a real star." —Louis J. Frana, Olympic Theatre, Calmar, la.

**THE PERFECT WOMAN**

"A good picture. Constance Talmadge certainly does deliver the goods. Have run all her pictures and never had a poor one. Exhibitors who have not used her pictures are doing themselves and their patrons an injustice." —T. Henry Hartley, Border Theatre, Box Island, Quebec, Can.

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**First National Attractions**

**That's another reason why There'll be a Franchise everywhere**

**Chase Heads Buffalo Exchanges (Special to WID'S DAILY)**

Buffalo, N. Y.—Maurice A. Chase of Universal has been elected president of the Motion Picture Exchange Managers' Ass'n of Buffalo. T. E. Commersal of Fox was acting president.

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Choice office with vault space and cutting room. Rent reasonable.

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Write full particulars and price.

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**Cutting Deposits**

(Continued from Page 1)

There has been an increase of increased competition the remaining distributors find they must keep in line with whatever advanced steps are made.

That idea has not affected all of them, however. Famous Players still insists upon advance deposits and the payment of all films, at least seven days in advance of bookings. First National of New York states its sub-franchise system does away with advance deposits.

The Theater Owners' Chamber of Commerce has been fighting for credit for some time, and the $5,000 trust fund was established recently. United Artists waived demands for advance deposits and extended credits to T. O. C. C. members. A T. O. C. C. official stated yesterday that this trust fund covered activities so far as some of the other exchanges were concerned, while in the case of the remaining number he stated there was a verbal agreement which protected the exchanges from defaulting exhibitors.

Because of the manner in which various companies divide the local territory, a considerable number of exhibitors are involved. For example, the local Robertson-Cole exchange covers all of Green and Berkeley, New York, Northern New Jersey, Long Island and as far north as the Canadian border. Goldwyn, Pioneer and Reafart operate in the same manner. They also take in Connecticut. Others like Famous Players go about half way up the state and the Atlantic exchange picks up the business from that point.

Some of the managers of the exchanges involved did not care to be quoted yesterday. Henry Siegel of Select had no comment to make; Irving Schmertz of Fox took the same attitude, as did Robertson-Cole. George Uffner at Universal stated his company extended credits whatsoever, inasmuch as the business was purely a cash one. He added that the company formulated its policy regarding advance deposits according to the character and integrity of the exhibitor involved.

W. E. Raynor of Pathé could not be reached for a statement. Joe Streimer, local manager for United Artists, said that under the agreement his organization held with the T. O. C. C. no advance deposits were sought.

Recover Stolen Films

Three men were arrested in the Hotel America Wednesday night, charged with having $13,000 worth of stolen films in their possession. The films, the police say, were a print of "The Kid," alleged to have been stolen in Boston last Saturday, and an episode of "The Lost City."

The prisoners gave their names as Nathan Nathanson, David Hochman and Henry Pasquaie, all of New York. The police arrest has Pasquaie said he intended exhibiting the Chaplin film at a theater he owns in Havana, and was dickering over the price when the detectives broke in. It is alleged that Pasquaie has been buying stolen film in New York for the past year.
front Injunction
Bimberg Seeking to Hold Re-
e of “The Black Panther’s Cub”—Claims Contract
Tribune Prod., is suing the
d Cinema Corp. for an injunc-
strain the leasing or exhib-ish film, “The Pan-
ther’s Cub,” or the offering
film in which Miss Reed ap-
t the ground that Tribune has
Act for her services and that
a “unique and inimitable ac-
is no other can take her place.”
complaint filed in the Supreme
legates that the contract made
ss Reed for her services in
Alexander J. Bimberg, sec-
and M. Stahl, was transferred to
Bimberg states that her contract
ings to be made until 1922
at she obtained advances of
her agreement to fulfill her
berg says that Miss Reed made
ode of Honor,” “Woman Un-
, “Her Game” and “ETER-
h but in June last she fail-
only to letters and telegrams
when she would be ready to
er picture. He says he
ed the private showing of
Black Panther’s Cub” at the
Square theater on Feb. 15 by
of W. K. Ziegfeld, presi-
the defendant corporation
ieves state rights for the film
being sold.
Ziegfeld Cinema it was claimed
Miss Reed signed with
anization, no contract with
emergerged.

Allen, Cleveland, Opens
Special to WID’S DAILY
Land—The Allen theater, the
chain of Allen Theaters, ended here last night. After
performance there was dance
theater rodeuta from 11 to

A Prediction
Sunday, November 23, 1919,
) said:
next year there will be
than thirty capable cre-
directors and stars selling
product individually, which
mean about one hundred
special features to be
strictly on their merits.”

She stood at the bar to confess her crime. And then—This biggest scene
in “I Am Guilty!” J. Parker Read Jr.'s next Louise Glaua picture, hits
the emotions with the blow of a trip-hammer.—Advtr.

Regarding Deposits
Claim That They Are Being Elim-
ated by Certain Distributors
Met With Denial
Following the publication in WID'S
DAILY of the attitude of certain ex-
changes towards the elimination of
advance deposits in the New York
territory, there was considerable
discussion in film circles yesterday.
It was learned from reliable sources
that certain companies named as hav-
ing practically ceased asking for ad-
advance deposits still adhere to the for-
mer practice of asking for deposits.
A rather peculiar situation developed
with distributing heads of various
companies so far as statements for
publication were concerned. No com-
pany involved cared to make a state-
ment inasmuch as it was assumed
that were any company to issue a flat
denial the impression might follow
that the company was not eliminat-
ing advance deposits, as claimed.
From those who should know it
was learned that contrary to what-
ever has been claimed, certain of the
companies are still insisting upon ad-

Sold For Canada
Clara Kimball Young Series to Be
Handled Through Newly
formed Company
Equity Pictures has closed a deal
with a newly formed Canadian com-
pany, the Equity Pictures Corp., Ltd.
of Montreal, for the distribution of
the Clara Kimball Young series of
pictures in the entire Dominion.
The officers of the company are:
Sam Arnowitz, president; Maurice N.
Davis, vice-president; and general
manager, and Irving Stuart, secre-
tary and treasurer. A number of branches
are planned for the principal cities
in each province. “She Played and Paid.”
a Joan Film Sales release, has also

It Happens Tonight
The Motion Picture Directors’ As-
sociation hall takes place in the Gold
Room of the Astor tonight. Close to
2,000 people identified with the pic-
ture industry in various capacities are
expected to attend.
One of the features of the evening
will be a dance by Doralda.

Leaves Monday
To Attend Rochester Convention—
Session to Open After Word is
Received from Albany
Exhibitors and exchange men
plan to attend the Rochester con-
vention will leave New York at 4:30
on Monday evening. It is official
from Grand Central. The convention
of the New York State Exhibitors’
League is officially scheduled to open
in Rochester on Tuesday and run
through Thursday.
The hearing on the proposed Clay-
ton lack censorship bill will be held
in Albany on Tuesday. For that rea-
son the exhibitors’ convention will
not open until word is received from
Albany as to the outcome at the hear-
ing. The exhibitors will meet on
Tuesday, as per schedule, and then
adjourn until word is received from
the capital.
The exchange men of Boston, New
York, Albany, New Haven and Buf-
alo also are also planning a convention
(Continued on Page 2).

To Attend Montreal Showing
A party of Famous Players’ Stars
and officials left at 7:25 last night for
Montreal to attend the opening today
of the Capitol theater there. Those
who have gone are:
Elise Ferguson, Alice Brady, Jos-
ine Johnstone, Hope Hampton,
Grace Valentine, Doris Kenyon, Sy-
bil Carmen, Betty Carpenter, Eda
Wheaton, Louise Prussing, Gladys
Cohoon, Florence Dixon, Gypsy
O’Haran, Dorothy Cummings, Thomas
McEwen, James Crane, H. D.
Connick, J. P. Bickell, Walter Wan-
ger, S. R. Kent, Thomas V. Clark,
Mr. and Mrs. Arthur Lowe, Jules
Brulatour and Jerome Beatty.

Metro Forms Special Company
Metro has incorporated a special
corporation to handle the showings
for “The Four Horsemen” in a number of big
cities throughout the country. The com-
pany was chartered in Albany and is
known as the Four Horsemen Ex-
bition Corp. The company is capi-
talized at $5,000.

Moved to Astor
“The Four Horsemen” moves from
the Lyric to the Astor tomorrow
night.

Neilan Back
Mar-Vall Neilan has returned from
Florida where he shot exteriors for
“The Lotus Eaters” in which John
Barrymore is to star. “Mickey” has
a beautiful coat of tan.
Warns Exchanges

Natl' Ass'n. Takes Action When Explosives Bureau Complains of Violations

Violations of the law against carrying films in the subway have caused the transportation committee of the National Association of D.W. Griffith to address a warning against a repetition of the offense. A letter signed by P. H. Stilson, chairman of the committee, has been sent to all members calling attention to the fact that it is illegal to transport films under any conditions in the subway. It is absolutely imperative that those violating the rule be subject to a heavy penalty and possible imprisonment.

"The Bureau of Explosives files a complaint with me today," says the letter, "that two boys carrying film from two well known exchanges to a theater were apprehended in the subway and their case is receiving consideration at the present time. It is absolutely imperative that you take this matter up at once with your shipping departments to avoid a recurrence of this offense."

The boys referred to were employed by a Brooklyn theater.

Leaves Monday

(Continued from Page 1)

in Rochester will be held at the same time the exhibitions meet. About 30 members of the local F. I. L. M. Club, of which 1. E. Nadwick is president, are expected to be on hand, and about 40 members of the Theater Owners' Chamber of Commerce, it is expected that the growth of some of the larger companies will attend the conventions.

Hearing on Tuesday

D. W. Griffith Among Those to Speak Against Censorship in Albany—Situation Serious

(Special to WID'S DAILY)

Albany, N. Y.—Among those who will appear here Tuesday at the hearing on the Clayton-Lusk bill and will speak in opposition to its passage will be D. W. Griffith, Thomas Dixon, Mayor Canfield of Kingston and Sophia Irene Loeb of the State Child's Welfare League.

Assemblyman Walter F. Clayton, the introducer of the bill in the Assembly, said yesterday:

"I am profoundly convinced that the bill will have the effect of incredible censorship, forcing the attendance at the movie theaters from 10-20% for the reason that thousands of people in the State of New York will not attend the movies and will not allow their children to attend the theaters because they do not know the character of the pictures that are being shown, consequently exerts exhibitor of motion pictures in the state should be as highly in favor of my bill as I am myself. We hope to reach the producer, not the exhibitors."

Governor Miller has definitely stated that he favors a strict picture censorship.

Sydney S. Cohen issued a lengthy statement regarding his organization's stand. Extracts from his statement:

"Our organization represents the motion picture theater owners of the State of New York and is not to be confused with other irresponsible combinations professing to talk for the motion picture industry."

"We serve notice on all producers that we want clean and wholesome pictures and we do not want unclean or sensational exhibitions. We want the public to make the distinction between the producer and the theater owner. We, the theater owners, make no connection with them."

"This bill if enacted into law will put out of business of the extra taxation, a few hundred small theater owners throughout the state who cannot pass extra cost back to their patrons because of the business depression now prevailing, particularly in mill and factory centers."

STATEMENT OF THE OWNER MANAGEMENT, CIRCULAT-ING REQUIRED BY THE AT-C ONS OF AUGUST 24, 1911 OF "WID'S DAILY," published at the City of New York, 1st day of November, 1911.

To the County Court of New York, 

Be it known to all persons holding hereunder or by virtue of any bonds, mortgages, or other securities...

The best in motion picture posters is the RITCHEY poster. It’s the best simply because it sells the most tickets.

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Dover, Del.—Jackson Motion Pictures Corp. Capital $1,500,000. Incorporators: T. L. Croteau, S. E. Dill and M. A. Bruce, Wilmington.

Dover, Del.—The Pathoscope Co. of Chicago. Capital $100,000. Incorporators: T. L. Croteau, M. A. Bruce and S. E. Dill, Wilmington.


Newspaper of Universal

"Three in a Thousand," by Ben Williams, has been bought by Universal Film Co., Fla. May 16.

"Reunification," a western by Peter B. Kyne, will be picturized with an all-star cast under direction of William Worthington. Grace Darmon has been selected for the leading feminine role.

Another picture is going into production is "The Scarlet Shawl," by Johnston McCully. It will be used as a vehicle for Carmel Myers. It will be directed by Jack Conway.

Exhibitors on Tour

Los Angeles—Amateur-film hobbyists who recently toured the West Coast to become acquainted with the production end of the business, were Louis Gumbler, of Hollywood, and a chain of nine theaters in Chicago. While here he was taken on an inspection trip through Universal City. J. Leserman, Universal's Chicago manager, was there at the time.

Among others in the party was Mrs. Michael Stader, wife of the owner of the De Luce and Orpheum of Hammond, Ind.

Changes

P. N. Brinch, Sales Manager of Hodgkinson has appointed S. J. Vogel western division manager in charge of the territory from Denver to the Coast.

Hal Spector, Hodgkinson representative in Newark, has been compelled to resign his position to take an absolute rest.

All Interested in Pomona Fight

Los Angeles—The question whether Pomona will have Sunday shows or not is arousing interest of the municipal character here. The vote is to be taken on April 4.

Incorporations

Must Pay Tax

Washington—Tom Moore, well known theater owner, has presented President Harding with $35,000 in gold, to all the Moore theaters.

Curiously enough, Mr. Harding will have to pay the 10% tax on theater admissions as long as the Federal statute remains in force.

Authors' League Banquet April 11

The annual banquet of the Authors' League of America, Inc., will be held at the Commodore on the evening of Monday, April 11th. A feature of the entertainment will be the appearance on the screen of every member present as a film star, the same evening. This is being arranged by Thos. Geraghty of Famous Players-Lasky.

The league will hold its ninth annual meeting at the Commodore on Monday, April 11th. The Authors' League Fund will hold its fourth annual meeting at league headquarters. The fund is an organization established for the aid of noted authors, dramatists, artists and composers.

Two New Seattle Theaters

Theatrical News

"Renunciation," a western with Arthur Lake in the lead, is being produced by the Gold Coast Theaters. Corp., 4523 University Way, will seat 500 persons. Code's house will seat 475.

Would Increase Boston Taxes

Brownie Comedies at Estee Studio

Brownie Comedies, Inc., have leased space at the Estee studio, 361 W. 125 St., John S. Lopez directing for the company. Margery Wilson, Lorraine Manville and A. E. Stillwell is interested in the company.

Pittsburgh—The S. and S. Film and Supply Co has secured the 12 weeks of Bud Comedies to be released once a week. These feature Bud Duncan, of "Ham and Bud."

Ince to Direct Tealre

Rialto Anniversary April 17

Music week will be celebrated through New this week beginning Sunday, April 17th, in schools, music clubs, studios, business houses and the theaters. The Rialto will also celebrate its fifth anniversary during that week. Special music numbers, both vocal and instrumental, are being prepared by Hugo Friedhofer for the Rialto, Rivoli and Criterion.

Manning Prod. at Schlank Plant

Exchanges Changes Name

Salt Lake City—The name of the McDevitt Theater Amusement Co. has been changed to Superior Screen Service, Inc., by action of the board of directors.

This exchange is buying and distributing state right features for Colorado, Wyoming, Utah, New Mexico and Idaho, and is also distributing Clara Kimball Young features and other Equity subjects for Utah and Southern Wyoming.

Held Over Indefinitely

Seattle—"Way Down East" has just completed a second week of capacity business at the Metropolitan, leading legitimate theater. It is being held over indefinitely.

Card a Select Manager

Cecil Owen is now casing director for Realart's eastern made productions.
Coast Brevities
(Special to WID'S DAILY)

Hollywood—Kathleen O'Connor has been engaged by Metro to support Viola Dana.

Dr. James A. B. Scherer, former president of the California Institute of Technology, is now writing for Paramount Pictures.

Cecil B. DeMille announces that Conrad Nagel will play one of the leading roles in his new production which he is to start filming some time next month.

Amos Myers has been selected as general manager for the new Viola Dana productions which are to be made under the direction of Dallas Fitzgerald.

"The Wise Fool" is the title finally selected for George Melford's production adapted from S. Herbert Parret's novel, "The Money Master," which Melford has just completed at the Gatsby studio.

Nat C. Deverich has been engaged by Louis B. Mayer to do some special work at the studio. Deverich is well known as a director and expert cutter through his association with Marshall Neilan on "The River's End" and "In Old Kentucky," and his work on Mary Pickford's "The Love Light."

GAUSMAN.

In the Courts

The International Church Film Corp. has sued in the Supreme Court by Marie H. Swan for $4,500 on a series of notes made by the corporation on which it has defaulted.

Herbert Lyon Smith has filed an answer in the Supreme Court to a suit by Madhlaine Traverse to recover damages because he broke an alleged contract to finance a film corporation to star her. He denies that he made the agreement alleged but says he lent her $3,065, and that she has not repaid him. Miss Traverse is suing for $22,500.

Justice Bijur has denied the application for an injunction brought against George M. Merrick, Max Cohen and Frank Dear, on the ground that the defendants were endeavoring to sell 12 stories bought from the publishers of Success Magazine.

Merrick stated that Harry G. Konsh had incorporated a new company, Clarion Photoplays, Inc., to take title to the stories and that Seiden has only a 25% interest, whereas, the latter claimed a 50% interest.

Regardless of Various Rumors

D. W. GRIFFITH

PLANNED AND PRODUCED

"DREAM STREET"

a dramatic comedy, to be released through
The United Artists Corporation to the motion picture exhibitors throughout the country—
That Is, to Those That Want It

It is Mr. Griffith's first production since "Way Down East"—requiring more sets and almost as much time as that production.

It will be first shown in the CENTRAL THEATRE, Broadway, NEW YORK, THURSDAY, APRIL 7, AT PRICES FROM 50c to $2.

Without regard to how great a success this New York showing may be, after this exploitation in New York and one or two other cities this picture will be delivered to The United Artists Corporation on April 25.

Mr. Griffith has never entertained any other idea than to fulfill as satisfactorily as was in his power, his contract to produce this picture for the exhibitors.

A. L. GREY, General Manager

D. W. GRIFFITH, Inc.

Longacre Building New York City
The Biggest Little Star on the Screen

VIOLA DANA in PUPPETS OF FATE

In the most colorful picture of her career, a romance that begins beneath the gay awnings and deep-turquoise skies of Italy and ends in the restless swirl of New York.

Adapted by Ruth Ann Baldwin and Molly Parro... Directed by Dallas M. Fitzgerald. Story by Dorn Byrne.

METRO

Jury Imperial Pictures Ltd., Exclusive Distributors throughout Great Britain.
Sir William Jury, Managing Director.
The picture you’ve been hunting for—

so realistic that you can almost hear the baying of the hounds as they flash in sight of the quarry. You catch your breath as one dashing rider comes a cropper—in the thrilling hunting scenes of

"THE LITTLE CLOWN"

STARRING

MARY MILES MINTER

REALART PICTURES CORPORATION  469 Fifth Avenue  NEW YORK
Features Reviewed

**SENTIMENTAL TOMMY**
John S. Robertson Prod.—Paramount. Page 2

**THE GREAT DAY**
Hugh Ford Prod.—Paramount. Page 9

**THE OTHER WOMAN**
J. L. Frothingham Prod.—Hodkinson. Page 15

**ROADS OF DESTINY**
Pauline Frederick in. Page 7

**Ducks and Drakes**
Bebe Daniels in. Page 4

**HANDS OFF**
Tom Mix in. Page 3

**THE WHISTLE**
William S. Hart in. Page 13

**FILM OF THE WEEK**
Short Reels Page 19

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**News of the Week in Headlines**

**Monday**
Shuberts reported interested in Jackson M. P. Corp., which will make 12 pictures a year.
Reported Charlie Chaplin's remaining First National pictures will be of feature length.
Mack Sennett plans four full length features a year.

**Tuesday**
German producers decide to curb stars' salaries. Move only means of salvation, they say.
National Association favors gross sales tax, rather than present special taxes.
"The Four Horsemen" to be shown in number of important cities.
Al Kaufman sells interest in "Man-Woman-Marriage" to Joseph Schenck.

**Wednesday**
F. B. Warren withdraws as general manager of distribution of Associated Producers. Al Lichtman, his successor.
Reported Famous Players will star Richard Barthelness.
Famous Players directors re-elected at annual meeting.

**Thursday**
Ernest Shipman going abroad on big foreign deal.
Many important film people now in Europe.
Carl Bratz retires as managing director of German U. F. A.
William Brandt again heads Theater Owners Chamber of Commerce.
Al Lichtman plans no drastic changes at Associated Producers.

**Friday**
Alexander Pantages enters film producing field. Fred Quimby interested in distribution.
Local exchanges cutting advance deposits.
Warner Bros. to make one reel comedies for Federated.
Morosco Holding Corp. formed. Capital $11,500,000.

**Saturday**
Local film men leave Monday to attend Rochester convention.
A. J. Bimberg seeks injunction restraining showing of "Black Panther's Cub."
C. K. Young productions sold for Canada.

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"Pardoning the bad is injuring the good"—Benjamin Franklin.
Has A Place Among The Year's Best Pictures

"SENTIMENTAL TOMMY"

John S. Robertson Prod.—Paramount

DIRECTOR ..................... John S. Robertson
AUTHOR ...................... Sir James M. Barrie
SCENARIO BY ................. Josephine Lovett
CAMERAMAN .................. Roy Overbaugh

AS A WHOLE ...... Beautifully produced with all the quaint charm of Barrie transferred to the screen

STORY ...... A bit overcrowded with incident for one feature but continuity saves it

DIRECTION ..................... Excellent
PHOTOGRAPHY ................ Also excellent
LIGHTINGS ..................... Quite artistic
CAMERA WORK ................ Very good

PLAYERS ...... May McAvoy given a real chance at last; Gareth Hughes does the best work of his career; others all splendid

EXTERIORS .................... Pretty
INTERIORS ...................... Good

DETAIL ........................ Very good

CHARACTER OF STORY ...... A combination of two well known Barrie works

LENGTH OF PRODUCTION ....... 7,470 feet

Admirers of the works of Sir James M. Barrie have a delightful treat in store for them in Paramount's picturization of a story adapted from two of Barrie's books, "Sentimental Tommy" and "Tommy and Grizel." And not only those who like and know Barrie, but folks who appreciate pretty and wholesome pictures, will be well satisfied with "Sentimental Tommy," which opened at the Criterion this week.

Considerable credit is due Josephine Lovett, who had the difficult task of writing the scenario, and considering that she had such a wealth of incident to combat with, Miss Lovett has done very well. But it remained for director John S. Robertson to do the big job and it is doubtful if it could have been done better. All the quaint charm of Barrie has been transferred to the screen, and both in the handling of the cast, exterior and interior settings, the matter of detail and other whatnots that make real pictures, Robertson has again proven himself one of THE directors. His last big picture was the never-to-be forgotten "Dr. Jekyll and Mr. Hyde" with John Barrymore.

And last but not least, all due praise must be accorded the cast as a whole, but the featured players in particular—May McAvoy, Gareth Hughes and Mabel Taliaferro. As Grizel, May McAvoy has the best chance she has ever had, and a deserved one, to show what she can do. She is refreshing, beautiful and to a good many the most delightful feature of "Sentimental Tommy." Gareth Hughes, as Tommy, is all that Barrie meant Tommy to be. His work is splendid. Mabel Taliaferro has a short role and lives for such a brief time that the wonder is why she is featured. Of course her name is an attraction. George Fawcett makes a good deal of Doctor Gemmell.

Grizel is the daughter of the "the painted lady," a social outcast, who still believes her lover will return. Her "bairn," Grizel, is ostracized by the other children in Thrums. But Tommy Sands and his devoted sister Elspeth come to Thrums and the kind-hearted Tommy is friendly, although the jealous Elspeth always keeps her distance. When "the painted lady" dies, old Dr. Gemmell makes Grizel his housekeeper. Time passes, the doctor dies and Grizel, now twenty-one, loves Tommy, who is well known as an author in London. Tommy visits Thrums but cannot decide whether or not he loves Grizel. She, however, realizes that he doesn't love her, and after Tommy returns to London, Grizel's unhappiness turns to insanity. Tommy returns and marries Grizel although he knows she will hate him when she becomes herself. After two years of devoted care by Tommy, Grizel regains her health and is happy with Tommy when he vows his care came of love, not of pity or remorse.

Be Sure To Treat Them To This, And Give Credit Where It Is Due

Box Office Analysis for the Exhibitor

"Sentimental Tommy" will undoubtedly go down in the annals of picturedom as one of this year's best pictures, so it shouldn't be necessary to say that every exhibitor will want to secure it for an extended run. Its exploitation possibilities are extensive, not perhaps so much because it is the work of Sir James Barrie—because everyone isn't familiar with his books—but more so because it is a delightfully wholesome and charming picture—and there aren't half enough such pictures available.

Give those who are responsible for the picture their just share of credit, and in using John Robertson's name as director, recall his "Dr. Jekyll and Mr. Hyde," and promise them more good things from him in "Sentimental Tommy." May McAvoy and Gareth Hughes should have equal prominence, and you should have a well filled cash box after every showing of "Sentimental Tommy."
A LEAF FROM A WOMAN'S SOUL
Which meant more to him—the frail, beautiful girl, who welcomed his baby, or the pampered, spoiled creature who found motherhood too irksome? This wonderfully dramatic story, lavishly produced, and soulfully acted, gives an answer which will make the house presenting it the most popular theatre of the hour.
Mix Puts A Good Many Thrills Into His Latest

Tom Mix in
"HANDS UP"
Fox

DIRECTOR .................. George E. Marshall
AUTHOR .................... William McLeod Raine
SCENARIO BY ............... Frank Howard Clark
CAMERAMAN ................ Ben Kline

AS A WHOLE......Plenty of excitement in Mix's latest; is everything that admirers of "western" could want
STORY.......Not strikingly original but it doesn't matter; gives star enough to do
DIRECTION.....Satisfactory; registers the thrills first rate
PHOTOGRAPHY ............... All right
LIGHTINGS ..................... Good
CAMERA WORK ................. Good
STAR.......Puts over good number of stunts this time, some new ones too
SUPPORT ......................... Adequate
EXTERIORS ..................... Usual Western
INTERIORS ..................... All right
DETAIL ......................... Good
CHARACTER OF STORY......Texan looking for excitement finds plenty of it in small western town

LENGTH OF PRODUCTION ....... 5,000 feet

Admirers of Tom Mix have a real thriller in store for them in "Hands Up," and all "western" fans generally, will be well satisfied with the latest picture from the Fox cowboy star. The story isn't unusual or original either, but that is an unimportant matter in this case, for it's the star's stunts and the fights and gun play that are in it that make it a real wild and woolly western.

The first reel or so is slow in getting started, and they've put in some unnecessary padding, but once they are started there's enough action to suit anyone. The first thrill comes when Mix ropes a cowboy and swings him over a wire, lowering him into a tank at frequent intervals until he apologizes for insulting the heroine. Then again when the heroine's little sister is playing in the road, Tom saves her from stampeded horses. Later there's a "killing" and Tom is on the job to get the guilty one. And once more Tom's single-handed fight against the Mexican gang as he arrests Tony for murder, provides more excitement. And finally the hero's rescue of the heroine, gives the final thrill in "Hands Up."

This is about the livest western Mix has made in some time and he has managed to get in a good number of stunts, many of them new. He has plenty of opportunity to show what he can do with the lariat and there's shootin' galore. The settings are of the usual western character, the direction is satisfactory, and the supporting cast is adequate, including Pauline Curley, Charles K. French, Lloyd Bacon, Frank Clark, Sid Jordan and others.

Tex Roberts arrives in the frontier town of Tascosa looking for excitement. He takes a job on Clint Wadley's ranch. Tex has a row with Wadley's good-for-nothing son, Ford, and Tex leaves the ranch. Later Ford is murdered. Tex suspects a Mexican and old Wadley suspects Tex. The Mexican tells a pretty straight story and one that leads Tex to believe that the town's bad man, Dinsmore, is the guilty one.

A lynching party sets out to get Tex but he keeps them off by throwing dynamite at them and finally squeals on Dinsmore, who makes his get-a-way, taking Ramona Wadley with him. The remainder of the picture is a fight in which Tex has all of Dinsmore's gang to beat up before he rescues Ramona and they live happy ever after.

Should Go Big Where Star and Western Pictures Are Liked

Box Office Analysis for the Exhibitor

Exhibitors who are in the habit of showing the Fox cowboy's picture and satisfying their audiences will be sure to give them one they'll like if they book "Hands Up." It will appeal strongly to all "western" fans and you can go the limit on your promises of thrills. It might be well to enumerate a few of them to get folks interested. Tell them Mix will show them some new tricks in "Hands Up."

This is a pretty wild and woolly one, so if your folks aren't over keen on gun-play and real wild west atmosphere, they perhaps won't fancy this one. However, there are enough in favor of Tom Mix and his pictures to give the picture a good percentage of bookings. Direct your announcements mainly to the male portion of your patrons. It will be sure to please men and boys.
Bebe Daniels' Latest Is Thoroughly Amusing

Bebe Daniels in
"Ducks and Drakes"

Realart

DIRECTOR ................... Maurice Campbell
AUTHOR .............. Elmer Harris
SCENARIO BY ............... Elmer Harris
CAMERAMAN .................... H. Kinley Martin
AS A WHOLE............. Flentulous comedy; not much to
the story, but well made and amusing entertain-
ment

STORY.......Depends entirely upon comedy to carry
it, and the comedy does

DIRECTION ....Has made the most of every humor-
ous situation; has staged production very well

PHOTOGRAPHY ..................... Good
LIGHTINGS ....................... Good
CAMERA WORK ............ Satisfactory
STAR.......Fine in comedy work; an excellent part
for her

SUPPORT......Jack Holt good as usual; Wade
Boteler and Mayme Kelso give satisfactory perfor-
stances

EXTERIORS ............... Few
INTERIORS.......One or two quite elaborate ones;
all are good

DETAIL ...............All right

CHARACTER OF STORY.....Series of tricks by
which man cures his sweetheart of flirting

LENGTH OF PRODUCTION ........ 4,876 feet

"Ducks and Drakes" is another step up the ladder
for Bebe Daniels. Not that it gives her anything par-
ticularly new to do, but it establishes her more firmly
as a first class purveyor of light and frolicsome enter-
tainment. The whole thing is almost entirely Bebe
Daniels, and she contrives to make herself wholly enjoy-
able from start to finish. She wears as many dif-
f erent beautiful gowns as the scenes in which she
appears, and her ever changing wardrobe will doubt-
less be vastly interesting to the feminine portion of
the audience. She at all times looks the pretty, piquant
and flirtatos "Teddy" that she is supposed to be.

The story itself is not new, nor is it particularly
well defined, nor does it amount to much. But it
really is unimportant, for a very well staged produc-
tion, coupled with capable direction by Maurice Camp-
bell, who has not let an opportunity for comedy slip
by him, makes the whole thing a successful piece of
entertainment. There isn't a drag in it anywhere, for
the star and the director have kept things on the move
right from the start.

The whole cast is well chosen, and each one of them
gives a smooth and well rounded performance. Jack
Holt doesn't need an introduction as a leading man,
and his work is of the same caliber as his past per-
formances. Wade Boteler also contributes much to
the humor by his characterization.

It may be that some people will consider bits of the
comedy a trifle suggestive, but those parts are done
so spontaneously, and in such an evident spirit of pure
fun, that it would take a pretty straight faced indi-
vidual to criticize them very harshly. From about
the middle of the picture, the sub titles begin to play
an important part in putting the comedy over, and
there are some very cleverly written ones that usually
secure the desired effect—a big laugh.

Teddy Simpson is a wealthy young orphan girl, who,
instead of wanting to marry Rob Winslow, whom
her aunt has selected for her, is bent on getting in
trouble through flirtations instincts and a desire for
excitement. Rob's friends, victims of her telephone
flirtations, offer to help him cure her. Part of the cure
takes her for a motor ride with Hazzard, who takes
her alone to an exclusive gun club. Here the other
conspirators make things so warm for her that Teddy
is cured for all time, and when next Rob calls he finds
her through with all desire for excitement and flirta-
tions, and ready to consent to a speedy weddin.

Anyone With A Sense Of Humor Will Enjoy It

ox Office Analysis for the Exhibitor

You can depend upon showing a picture that will
prove highly amusing and entertaining, and one whose
comedy cannot fail to register with most people, in
giving them Bebe Daniels' latest. You can talk about
the star as much as you want, for she is always the
center of the action and is always equal to the occa-
sion. Be sure to let your women patrons know about
the extensive display of feminine ammaret they will see.

You won't need to talk about the story unless you
want to, for it is unimportant, but if you do, mention
the situation where the heroine's sweetheart finds that
she has been telephoning all his friends, who have all
been flirting with her. You can talk about a good
cast, and tell them that Jack Holt is leading man. It's
good fun, and you can safely promise your patrons
an hour's amusement.
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Star's Performance The Feature Of "Roads of Destiny"

Pauline Frederick in
"ROADS OF DESTINY"
Goldwyn

DIRECTOR ..................... Frank Lloyd
AUTHOR......Channing Pollock's adaptation of O. Henry story
SCENARIO BY .................. J. E. Nash
CAMERAMAN .................. J. D. Jennings
AS A WHOLE......Mildly entertaining adaptation of stage play would fare worse without star
STORY......Based on topic of frequent discussion; screen presentation isn't forcful
DIRECTION ..................... Fair
PHOTOGRAPHY ..................... Most exteriors poor
LIGHTINGS ..................... Not the best
CAMERA WORK ..................... Average
STAR ..................... Her work will carry it through
SUPPORT......Robert Bowers, Richard Tucker and Jane Novak suitable
EXTERIORS ..................... Satisfactory
INTERIORS ..................... Correct
DETAIL ..................... Sufficient
CHARACTER OF STORY......Based on idea that your fate is pre-destined and no matter what you do, you cannot escape it
LENGTH OF PRODUCTION ...... 4,955 feet

Somehow after viewing Pauline Frederick's latest Goldwyn production, which is Channing Pollock's adaptation suggested by an O. Henry story, one seems inclined to give a sigh of relief and offer a word of thanksgiving that it's all over. It's not so much that "Roads of Destiny" contains an unpleasant atmosphere, as the fact that you know just how it's going to end, and in view of that fact you're apt to renege at having to sit through the reels in which the hero dreams three different ways of trying to escape "fate," when all the time you know he'll do the most logical thing—marry the heroine.

Miss Frederick's acting is the best thing in the picture and if it goes over it will be because of her performance. She isn't on the screen all the time and when she isn't her absence is felt. In the Northern episode of the story she is at her best in a part that provides her with a sort of "Madame X" make-up. And again when she sacrifices herself for the man she loves she does good work. The other members of the cast are suitable and give adequate performances.

The story is based on an idea that is often the basis of heated discussions and there are arguments both pro and con. The question is whether or not a man can overcome fate. Those interested in the subject should find the picture interesting. The story consists of really three parts, woven together rather well, preceded by a form of prologue, and concluded with the epilogue.

David Marsh, a young inventor, is in love with Ann Hardy, who in turn is loved by David's brother, Lewis. Lewis Marsh has betrayed Rose Merritt (Miss Frederick) and cast her off. When he sees the success of his brother's love for Ann, he reproaches him and threatens to end his life unless he (Lewis) can marry Ann. David, overcome by the sudden flood of events, sinks in an armchair and falls asleep. In his dreams, the figure of Fate appears and warns him that no matter which road he takes, it is decreed that he shall find happiness with Ann. Then follow the dreams, the first taking place in the North, the second in the East and the third in his home town. David awakens and finds that Lewis has been visited by the same apparition and has decided to marry Rose, while David marries Ann.

Will Satisfy Them If You Think They're Interested In Theme

Box Office Analysis for the Exhibitor

With the name of Pauline Frederick and a story dealing with a subject in which many folks are interested, it's likely that "Roads of Destiny" will satisfy them although it will be largely the star's work which will appeal to them.

You can say: "Do you believe what you do makes any difference either in your life or in your final fate? Rose Merritt, in 'Roads of Destiny,' coming to this theater (mention date), found that no matter what she did or where she went the same fate was in store for her. The photoplay was made from Channing Pollock's dramatization of O. Henry's story of the same name. It is a Goldwyn picture, starring Pauline Frederick." If you want exploitation suggestions, the Goldwyn press sheet contains a fine assortment.
Below is reproduced one of the Quarter Page Newspaper Ads on this newest Dean triumph. Dozens of others will be found in your Campaign Folder. Watch your mails for it. As quickly as you book this picture, get in touch with our EXPLOITATION DEPARTMENT thru your exchange or at 1600 Broadway, N.Y. We are all ready for you with plans and material completely prepared.

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Stuart Paton's
Tremendous Drama
of Woman against Woman

UNIVERSAL JEWEL DE-LUXE

Starring
PRISCILLA DEAN
THE MOST DYNAMIC PERSONALITY IN MOVING PICTURES
First British-Made Picture Doesn’t Meet Expectations

"THE GREAT DAY"
Hugh Ford Prod.—Paramount

DIRECTOR ........................................................ Hugh Ford
AUTHORS........ George R. Sims and Louis N. Parker
SCENARIO BY ................................. Eve Unsell
CAMERAMAN ......................... Hal Young
AS A WHOLE...... Fair entertainment; dramatic moments not properly worked up

STORY......Drury Lane melodrama stage play adaptation; screen version doesn't hit any high spots

DIRECTION...... Hasn't developed situations with any force; attention to technicalities good

PHOTOGRAPHY ............... All right
LIGHTINGS .................. Usually good
CAMERA WORK ............... Satisfactory

PLAYERS......English players put little force into their work and the story here requires it

EXTERIORS .................. Very pretty
INTERIORS ................. Good

DETAIL .................... Correct

CHARACTER OF STORY..... Daughter of English Lord marries man whose first wife makes her appearance after he thought her dead

LENGTH OF PRODUCTION ........... 3,827 feet

This is the second Hugh Ford production released by Paramount, but the first of the British-made Famous Players-Lasky productions. "The Great Day" falls way short of being a great picture, and the adaptation of the Drury Lane melodrama is just barely fair entertainment. The story development is logical and well enough done, but there is no dramatic force. The various situations are introduced and concluded in the same tone. There is no variation and even the climax is reached without any tensity of action.

The spectator is treated to a new atmosphere in the exterior settings found in “The Great Day.” There are a number of picturesque bits of English country, furnishing backgrounds for the action, and a short sequence taking place in the Alps looks realistic. The director has given good attention to technical matters, but the picture lacks “punch,” or the sort of thing that puts a picture over—makes an impression. The players, too, are at fault for not making the bigger scenes stand out. They don’t vary their emotions or actions in accord with the moment.

Arthur Bourchier is not an impressive Sir John Borstwick, nor does Bertram Burleigh make the most of the inventor who marries Borstwick’s daughter against the latter’s wishes. May Palfrey’s appearance as the daughter is limited to few scenes. The others aren’t important. “The Great Day” isn’t likely to bore anyone to any extent for it has already been cut to less than four reels.

Frank Beresford and Clara Borstwick are married against the wishes of her father, Sir John. Immediately following the marriage, Lillian Leeson, to whom Frank had formerly been married, appears on the scene with intent to blackmail. Frank had told Clara of the former marriage, but really believed Lillian dead. Frank is called to Paris to identify a former pal whom he believed dead and who was formerly the husband of Lillian. Frank recognizes Dave Leeson and they return to England. Dave frustrates the plans of Lillian to spoil Frank’s happiness, and there follows a reconciliation.

There is more to the story, but it isn’t definite enough to include. A sequence has something to do with some Bolshevik-looking characters and with names to match, who try to entangle Frank in some sort of “phony” business.

Stick To Name Announcements. Promises Won’t Do

Box Office Analysis for the Exhibitor

Except that folks may be interested to see what an American director can do with producing in a foreign country, “The Great Day” doesn’t hold forth much for the exhibitor to work with. Its most perceptible laxity is “punch.” Its action runs along in a monotonous sort of vein with little variation in which might be called its “tempo.” The big, or nearly big, moments, arrive and depart leaving little to impress you.

You can announce it as Hugh Ford’s second Paramount production, recalling his first, “The Call of Youth.” It wouldn’t be well to make promises for this, other than that it contains real English atmosphere, and is an adaptation of the English stage play. Announce it as a Drury Lane melodrama, and catchlines relating to or giving an idea of the story will not be out of the way.
William Fox announces his forthcoming production

MARY QUEEN OF SCOTS
A production, gigantic in scope, portraying the life of Mary Stuart, one of the most remarkable and romantic figures in history.

For two years William Fox has been quietly working on this production, tapping all the vast resources of his powerful organization to make the photoplay presentation the greatest ever screened.

J. Gordon Edwards, who directed the Fox magnificent production, "Queen of Sheba," is directing "Mary Queen of Scots." He, and a company of Fox players, are embarking immediately for Europe; the concluding scenes of this gigantic historical drama will be made in France, Scotland and England, where the ill-fated queen lived her romance, made her fight and enjoyed her brief triumph.

No single historical work has been followed in writing this scenario; no published romance or drama has been used as the basis for this story. The Fox production of "Mary Queen of Scots" is founded on material of unchallengeable authenticity, a corps of literary experts, under the direction of Mr. Fox, having spent two full years in sifting from the archives of history the great dramatic romance of the woman whose beauty swayed the destinies of nations.

Watch later announcements for details
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Bill Hart Has Somewhat Different Role In His Latest

William S. Hart in
"THE WHISTLE"
Wm. S. Hart Prod.—Paramount

DIRECTOR ....................... Lambert Hillyer
AUTHORS ...................... May Wilmot and Olin Lyman
SCENARIO BY ................... Lambert Hillyer
CAMERAMAN .................... Joe August
AS A WHOLE.............. Something different for Hart;
production is good but proves he's best in cowboy roles
STORY.............. Given satisfactory production; doesn't
contain over-abundance of incident
DIRECTION .................... All right
PHOTOGRAPHY .................... Fair
LIGHTINGS .................... Sometimes very poor
CAMERA WORK ...................... Average
STAR.............. Gives his usual pleasing performance
SUPPORT............ Frank Brownlee makes too many
grimaces; others Myrtle Stedman, Georgie
Stone and Will Jim Hatton
EXTERIORS ....................... Satisfactory
INTERIORS ....................... Suffice
DETAIL ..................... Adequate
CHARACTER OF STORY....... Factory worker
seeks revenge upon employer by rescuing latter's son and bringing him up as his own
LENGTH OF PRODUCTION ........ 5,359 feet

After all Bill Hart is the cowboy star, and he's just suited to that kind of story. However, it's rather a limited forte and probably Bill realizes this, and that's why he wants to retire. This is not to say that "The Whistle" isn't a good picture. It is, and the star acquires himself capably as the factory hand who sought revenge for the death of his son. But it doesn't give him the opportunities which suit him best. For instance, in the usual western there's plenty of chances for some good fight scenes. In "The Whistle" in order to give the hero a place to show how he can fight, they invent a rather weak excuse for a scrap by having Bill resent a fellow worker's rough language.

Hart's present release has been given a satisfactory production and has been well directed.

The cowboy hero acquires himself capably in the part of the factory worker and his emotional work is good, except that one or two close-ups are held a bit too long. Myrtle Stedman is satisfactory as the mother, and Georgie Stone is good as the son, and Will Jim Hatton plays another son.

Robert Evans swears revenge upon Henry Chapple when his son is killed, while at work in Chapple's factory. Evans gets his chance when Chapple's machine, in which his young son is riding with the chauffeur, goes off an open bridge. Evans rescues the boy and brings him up as his own, making him work as his son had done. Evans quarrels with another worker on a construction job and is shot. It happens that Chapple is the owner, and comes along just as Evans is shot. He recognizes his former employee and sends Evans to be cared for. During the illness Chapple's wife keeps the boy, who calls Evans his uncle, in her home, and grows to love him. Later Evans confesses that the boy is her own, and offers to go to prison but Chapple refuses.
Star's Name Will Be All You'll Need
Box Office Analysis for the Exhibitor

William S. Hart in
"THE WHISTLE"
Wm. S. Hart Prod.—Paramount

Bill Hart's pictures are always certain to give satisfaction, and while perhaps they liked "O'Malley of the Mounted" better, "The Whistle" is different, and gives the star a role unlike any he has had recently. Announce Hart's name. That should be sufficient to interest them, but if you want catchlines for pre-showing announcements you could use: "Is revenge a compensation? Evans thought it would satisfy him for the death of his son, but did it? See his latest Paramount picture, 'The Whistle.'"

Perhaps the title doesn't suggest the story, so if you want to use teaser lines in connection with it that might attract attention, or if you think they'd like to know why it's called "The Whistle" say: "His life was governed by the factory whistle." You might refer to the capital versus labor question, which the story touches upon, also.

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Gramercy 945

Barnes Printing Company

"We Never Disappoint"

36 East Twenty-Second Street
New York
Excellent Mystery If You Don’t Mind Some Improbabilities

"THE OTHER WOMAN"
J. L. Frothingham Prod.—Hodkinson

DIRECTOR .................. Edward Sloman
AUTHOR ..................... Norah Davis
SCENARIO BY ................ Not credited
CAMERAMAN ................ Tony Gaudio

AS A WHOLE..... Good mystery picture but they’ve lost sight of logic in making it mysterious
STORY..... Has fine element of suspense and keeps you guessing until the end
DIRECTION..... Mystery business gets beyond his control; things left unexplained and ending is unsatisfying
PHOTOGRAPHY .............. Very good
LIGHTINGS .................. All right
CAMERA WORK ................ Good
PLAYERS..... Jerome Patrick really of stellar prominence; Wm. Conklin, Jane Novak, Helen Jerome Eddy and Jos. Dowling good
EXTERIORS .................. Satisfactory
INTERIORS ................... Good
DETAIL ..................... Not always looked after
CHARACTER OF STORY..... Man with two minds marries one woman under one name and another under a second name

LENGTH OF PRODUCTION .... 5,800 feet

Much mystery is the outstanding feature of “The Other Woman,” despite the fact that the title may lead you to expect otherwise. And there’s so much mystery that they’ve lost sight of plausibility more than once, although perhaps those who like this sort of entertainment aren’t going to be annoyed by the fact that certain angles of the story are never explained.

Not being familiar enough with medical science it’s impossible to say whether or not the author has taken liberties with the functions of the brain in writing his story, but whether or not such a thing as one person having two distinct minds, is possible, “The Other Woman” is based on just such a proposition. But the picture would be a whole lot more believable if the person with the two minds didn’t undergo so many changes. He’s introduced as John Gorham, then becomes Langdon Kirven, returns to the Gorham person, and finally remains Kirven. The condition of loss of memory is an actual thing, and commonly called amnesia, but the case of Gorham-Kirven must be something much worse. A title explains that Kirven’s predicament was brought about by a severe shock. Another caption refers to his being in prison. Further explanations of these references would clear matters considerably.

Jerome Patrick deserves stellar prominence in this picture, for he gives an excellent performance. In fact the whole picture depends almost entirely on his work and he proves himself quite capable.

Spencer Ellis is attacked by an unknown man, but a ragged stranger comes to his rescue. Ellis recognizes him as Kirven, his business partner missing five years and husband of Avery Kirven. But the man insists he is John Gorham. Ellis gives him a chance to become a man, and two years later Gorham is an influential figure in the South, and engaged to Ellis’ cousin, Naomi Joyce. While searching for the real Kirven, Ellis learns that Gorham is an escaped convict and forces Gorham to disappear. Then the real Kirven returns to his home and cannot explain where he has been for five years. Later, a second change overtakes him and he returns to Naomi as Gorham, and they are married. When a child is born, Gorham again becomes Kirven and returns to Avery, who has learned of his apparent “double life” and sends him back to Naomi.

Will More Than Satisfy Those Who Like This Sort
Box Office Analysis for the Exhibitor

Aside from the mystery element of “The Other Woman” folks may find it interesting because of the medical angle in connection with the disease known as amnesia, even though it is perhaps a bit too extreme to be comprehensive. Nevertheless the director has tried to make his case very clear, even going so far as to show a cross-section indicating the workings of the man’s mind. Announce it as a Frothingham production and give Jerome Patrick a share of prominence. He deserves it.

In order that folks will not be misled by the title you could use explanatory lines such as: “He was married to Avery Kirven but who was ‘The Other Woman’ whose picture he carried? He didn’t know.” Or, “If you suddenly found yourself married to two women and couldn’t explain how you acquired wife No. 2, what would you do? See this most unusual case of amnesia in the latest Frothingham production ‘The Other Woman,’ released by Hodkinson.”
## CURRENT RELEASES

### AMERICAN FILM CO.
( Distributed through Pathé Exchanges )

<table>
<thead>
<tr>
<th>Release Date</th>
<th>Footage</th>
<th>Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Light Woman</td>
<td>3,000</td>
<td>9-26-20</td>
</tr>
<tr>
<td>The Cigarette Makers</td>
<td>4,000</td>
<td>12-6-20</td>
</tr>
<tr>
<td>The Blue Moon</td>
<td>(Elmor Field-Pelf Trenton)</td>
<td>6,000</td>
</tr>
<tr>
<td>Their Musical Chairs</td>
<td>(Marcus Fish-Nage)</td>
<td>6,000</td>
</tr>
<tr>
<td>Barry</td>
<td></td>
<td>2-17-20</td>
</tr>
<tr>
<td>Sunset Sadness</td>
<td>(Joseph Ritchie)</td>
<td>6,000</td>
</tr>
</tbody>
</table>

### ASSOCIATED PRODUCERS

<table>
<thead>
<tr>
<th>Provider</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thomas H. Ince Productions</td>
<td>Homesick Folks</td>
<td>(Lloyd Hughes - All-Star)</td>
</tr>
<tr>
<td></td>
<td>Living Laps</td>
<td>(Herschel W. Williams)</td>
</tr>
<tr>
<td>J. Parker Read, Jr., Productions</td>
<td>The Leopard Woman</td>
<td>(Louise Glasc)</td>
</tr>
<tr>
<td></td>
<td>A Thousand to One</td>
<td>(Hobart Bosworth)</td>
</tr>
<tr>
<td>Allan Dwan Productions</td>
<td>The Forbidden Thing</td>
<td>(James Kirkwood - All-Star)</td>
</tr>
<tr>
<td></td>
<td>The Perfect Crime</td>
<td></td>
</tr>
<tr>
<td>Maurice Tourne Productions</td>
<td>The Last of the Mohicans</td>
<td>(Barbara Bedford - All-Star)</td>
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<tr>
<td></td>
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</tr>
<tr>
<td>Mack Sennett Productions</td>
<td>A Small Town Idol</td>
<td>(Ben Turpin)</td>
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<td></td>
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</tbody>
</table>

### EQUITY PICTURES CORP.

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>For the Soul of Rafael</td>
<td>(Clara Kimball Young)</td>
</tr>
<tr>
<td>Keep to the Right</td>
<td>(Edith Taliaferro)</td>
</tr>
<tr>
<td>Whispering Devils</td>
<td>(Cowboy Temple)</td>
</tr>
<tr>
<td>The Old Crew</td>
<td>(Clara Kimball Young)</td>
</tr>
<tr>
<td>Hush Hush</td>
<td>(Clara Kimball Young)</td>
</tr>
</tbody>
</table>

### FAMOUS PLAYERS-LASKY CORP.

| Mar. 6 | Straight Is the Way | (Cosmopolitan Prod.) |
| 13 | The Call of Youth | (Hugh Ford British Prod.) |
| | The Easy Road | (Sidney Aronson) |
| 16 | O'Malley's of the Mounted | (Wm. S. Hart Prod.) |
| 20 | Give Me the Moon | (Louis J. Vance Prod.) |
| 22 | The Gilded Lily | (Roth, Z. Leonard Prod. with Mac Murray) |
| 22 | The Idol of the North | (Dorothy Dalton) |
| Apr. 1 | The Faith Healer | (Nellcote Super Spec.) |
| 10 | The Dollar A Year Man | (Roscoe Arbuckle) |
| 10 | Hungry Tears | (Cosmopolitan Prod.) |
| 10 | The Witching Hour | (Taylor Spec. Elliott Dexter) |
| 12 | The Love Special | (Wallace Reid) |
| 13 | The Great Day | (Famous Players Spec.) |
| 22 | White Wings | (M. Dehmert Spec.) |
| 24 | The Home Stretch | (Donging MacLean) |
| May 1 | The City of Silent Men | (Thomas Meighan) |
| 12 | Professors | (Cosmopolitan Prod.) |
| 12 | Oh Jo | (Dorothy Girl) |
| 12 | Ring Queen, Yaller Sydney Chang | |
| 16 | Too Wise Wives | (Lois Weber Prod.) |
| 16 | Sacred and Profane Love | (Kris Fergusson) |
| 19 | Sentimental Tommy | (John S. Robertson Prod.) |

### FOX FILM CORP.

<table>
<thead>
<tr>
<th>Specials</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>The Face at Your Window</td>
<td>(Special Cast)</td>
</tr>
<tr>
<td>Over the Hill to the Poorhouse</td>
<td></td>
</tr>
<tr>
<td>A Connecticut Yankee's Court</td>
<td></td>
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<tr>
<td>Skirts</td>
<td></td>
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<tr>
<td>William Henry's Old Members</td>
<td></td>
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<tr>
<td>The Scutters</td>
<td></td>
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<tr>
<td>Dug Harlan</td>
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<tr>
<td>Pearl White Sets</td>
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<tr>
<td>The Tiger's Cub</td>
<td></td>
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<tr>
<td>The Way You Know Your Men</td>
<td></td>
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<tr>
<td>Tom Mix</td>
<td></td>
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<tr>
<td>The Texan</td>
<td></td>
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<td></td>
<td>2-26-20</td>
</tr>
<tr>
<td>The Road Demon</td>
<td>(Helen Trenton)</td>
</tr>
<tr>
<td>Louise Lincoln</td>
<td></td>
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<tr>
<td>The Little Grey Mouse</td>
<td></td>
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<tr>
<td>Partners In Fate</td>
<td></td>
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<tr>
<td>White Devil Laugh</td>
<td></td>
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<tr>
<td>Russell Series</td>
<td></td>
</tr>
<tr>
<td>The Iron Rider</td>
<td></td>
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<tr>
<td>The Chaster Returned</td>
<td></td>
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<tr>
<td>Kareckle</td>
<td></td>
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<tr>
<td>Shirley Mason Series</td>
<td></td>
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<tr>
<td>Girl From My Heart</td>
<td></td>
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<tr>
<td>Flame of Youth</td>
<td></td>
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<tr>
<td>Washington Series</td>
<td></td>
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<tr>
<td>Number Six</td>
<td></td>
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<tr>
<td>The Plumber</td>
<td></td>
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<tr>
<td>Dynamo Allen</td>
<td></td>
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<tr>
<td>20th Century Brand</td>
<td></td>
</tr>
<tr>
<td>The Land of Jazz</td>
<td>(Eileen Percy)</td>
</tr>
<tr>
<td>The Moonlight Mender</td>
<td></td>
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<tr>
<td>Why Trust Your Husbond</td>
<td>(Eileen Percy)</td>
</tr>
<tr>
<td>The Hic Punch</td>
<td>(Buck Savage)</td>
</tr>
<tr>
<td>The Blushing Bride</td>
<td>(Eileen Percy)</td>
</tr>
<tr>
<td>Silver Twins</td>
<td>(Helen Trenton)</td>
</tr>
<tr>
<td>The One-Man Trail</td>
<td>(Helen Trenton)</td>
</tr>
</tbody>
</table>

### FIRST NATIONAL

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Love, Honor and Behave</td>
<td>(Mark Sennett)</td>
</tr>
<tr>
<td>Nineteenth and 19th Century</td>
<td></td>
</tr>
<tr>
<td>The Great Adventure</td>
<td>(Lionel Barrymore)</td>
</tr>
<tr>
<td>My Lady's Latch Key</td>
<td>(Leatrice Joy)</td>
</tr>
<tr>
<td>Not Guilty</td>
<td>(Sydney Franklin)</td>
</tr>
</tbody>
</table>

### GODSWYN PICTURES

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>Godless Men</td>
<td>(Hugh Pickford Prod.)</td>
</tr>
<tr>
<td>Just Out of College</td>
<td>(Jack Pickford)</td>
</tr>
<tr>
<td>Roads of Destiny</td>
<td>(Pauline Frederick)</td>
</tr>
<tr>
<td>The Highest Bidder</td>
<td>(Hugh Kennedy)</td>
</tr>
<tr>
<td>Prisoners of Love</td>
<td>(Hettie Combs)</td>
</tr>
<tr>
<td>The Concert</td>
<td></td>
</tr>
<tr>
<td>Guile of Women</td>
<td>(Will Rogers)</td>
</tr>
<tr>
<td>Dusty Pulp</td>
<td>(Max Davidson)</td>
</tr>
<tr>
<td>Hold Your Horses</td>
<td>(Tom Moore)</td>
</tr>
<tr>
<td>A Voice in the Dark</td>
<td>(Frank Lloyd Prod.)</td>
</tr>
<tr>
<td>Don't Neglect Your Wife</td>
<td>(Dorothy Girl)</td>
</tr>
<tr>
<td>Your Head</td>
<td></td>
</tr>
</tbody>
</table>

### D. W. GRIFFITH, INC.

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Way Down East</td>
<td></td>
</tr>
<tr>
<td></td>
<td>12-9-20</td>
</tr>
</tbody>
</table>

### W. W. HODKINSON CORP.
( Distributing through Pathé )

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>L. W. Frothingham Prod.</td>
<td></td>
</tr>
<tr>
<td>The Breaking Point</td>
<td>(Ebbie Barseale)</td>
</tr>
<tr>
<td>The Other Woman</td>
<td>(Joseph Bonilow)</td>
</tr>
<tr>
<td>J. Parker Read, Jr., Prod.</td>
<td></td>
</tr>
<tr>
<td>The Concert</td>
<td>(Hobart Bosworth)</td>
</tr>
<tr>
<td>Robert Brunton Productions</td>
<td></td>
</tr>
<tr>
<td>The Coast of Opportunity</td>
<td>(Kerrigan)</td>
</tr>
<tr>
<td>Ben, B. Hampton and Ethel F. Warner Prod.</td>
<td></td>
</tr>
<tr>
<td>The U. P. Trail</td>
<td></td>
</tr>
<tr>
<td>The Spenders</td>
<td></td>
</tr>
<tr>
<td>National Film Corp.</td>
<td></td>
</tr>
<tr>
<td>The Kentucky Colonel</td>
<td>(Joseph Dowling)</td>
</tr>
<tr>
<td>Irving W. Willat Prod.</td>
<td></td>
</tr>
<tr>
<td>Partners of the Tide</td>
<td></td>
</tr>
</tbody>
</table>

### DIAL FILM CO.

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Tiger's Coat</td>
<td>(Myrtle Stedman)</td>
</tr>
<tr>
<td>Hugo Ballin Prod.</td>
<td></td>
</tr>
<tr>
<td>Dagan Love</td>
<td></td>
</tr>
<tr>
<td>East Lynne</td>
<td>(Mabel Wilson-Edward Earle)</td>
</tr>
</tbody>
</table>

### METRO PICTURES CORP.

| Feb. 18 | Without Limit | |
| 21 | The Tiniest Key | |
| 21 | The Greatest Claim | (Alice Lake) |
| 21 | Retravagance | (Alice Lake) |
| 21 | Popcorns of Fate | (Viola Dana) |
| 27 | Not Robbed | |
| Apr. 11 | A Message From Mars | (Hettie Lynh Metro Spec.) |
| | Out of the Chorus | (Alice Brady) |
| 27 | Unclad Seads | |
| 27 | S. L. Productions | |
| 28 | The Secret | |
| 28 |Masimov Productions | |
| Dec. 6 | The Little Fool | |
| 6 | Roland West Prod. | |

### PATH EXCHANGE, INC.

| Jan. 2 | The Girl Mustang | |
| 16 | When We Were Twenty-One | (H. B. Warner) |
| 16 | The Sage Hen | (Edgar Joplin Prod.) |
| 16 | The Killer | (Federal Photoplays) |
| 22 | The Devil | (Avery Ethics) |
| 27 | What Women Will Do | (Asa Ethell) |

### PIONEER FILM CORP.

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Good Woman</td>
<td>(Gail Kane and J. Herbert Franklin)</td>
</tr>
<tr>
<td>Stolen Moments</td>
<td>(Margaret Sweet)</td>
</tr>
<tr>
<td>The Barbary (Monroe Salisbury)</td>
<td></td>
</tr>
<tr>
<td>Idle Hands</td>
<td>(Gail Kane)</td>
</tr>
<tr>
<td>Empty Arms</td>
<td>(Gail Kane and Thurston Hall)</td>
</tr>
<tr>
<td>His Brother's Keeper</td>
<td>(Glenn Moore)</td>
</tr>
<tr>
<td>Finders, Keepers</td>
<td>(Victor Marsden)</td>
</tr>
<tr>
<td>Out of the Depths</td>
<td>(Vivienne Montague)</td>
</tr>
<tr>
<td>Thoughtless Women</td>
<td>(Alma Rubens)</td>
</tr>
<tr>
<td>The Eternal Mother</td>
<td>(Florence Reed)</td>
</tr>
<tr>
<td>A Man There Was</td>
<td>(Victor Seastrom)</td>
</tr>
</tbody>
</table>

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**Additional Notes:**
- Current releases include films from various production companies, highlighting a range of genres and themes.
- Special mentions include notable actors and directors, such as William Russell, Dorothy Dalton, and Thomas Meighan.
- The list includes films from well-known producers and studios, reflecting the diversity of the early 20th-century film industry.
<table>
<thead>
<tr>
<th>Release Date</th>
<th>Pathe</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mar. 27</td>
<td>A Devil's Bargain (No. 10 Double Adventure)</td>
</tr>
<tr>
<td></td>
<td>The Hand of Treachery (No. 3 Average Arrow)</td>
</tr>
<tr>
<td></td>
<td>Timber Wolves (Edgar Jones)</td>
</tr>
<tr>
<td></td>
<td>Fellow Romans (Pollard)</td>
</tr>
<tr>
<td>Apr. 3</td>
<td>The Danger Ledge (No. 11 Double Adventure)</td>
</tr>
<tr>
<td></td>
<td>A Life in Jugglery (No. 4 Average Arrow)</td>
</tr>
<tr>
<td></td>
<td>La Rose of Phantom Valley (Tom Santoschi)</td>
</tr>
<tr>
<td></td>
<td>The Love Lesson (Eddie Boland)</td>
</tr>
<tr>
<td></td>
<td>Trailing the Coyote (Adventures of Bill and Bob)</td>
</tr>
<tr>
<td>Apr. 10</td>
<td>Hazardous Heights (No. 12 Double Adventure)</td>
</tr>
<tr>
<td></td>
<td>Message Stamps (Edgar Jones)</td>
</tr>
<tr>
<td></td>
<td>A Forest Samson (Edgar Jones)</td>
</tr>
<tr>
<td></td>
<td>(Pollard)</td>
</tr>
<tr>
<td>Apr. 17</td>
<td>By Air and Sea (No. 13 Double Adventure)</td>
</tr>
<tr>
<td></td>
<td>The Midnight Attack (No. 6 The Average Arrow)</td>
</tr>
<tr>
<td></td>
<td>The Sagittarius Musketeers (Tom Santoschi)</td>
</tr>
<tr>
<td></td>
<td>Robgoblins (Eddie Boland)</td>
</tr>
<tr>
<td>Apr. 24</td>
<td>The House in the Canyon (14 Double Adventure)</td>
</tr>
<tr>
<td></td>
<td>The Double Game (No. 7 The Average Arrow)</td>
</tr>
<tr>
<td></td>
<td>The Puffin (Edgar Jones)</td>
</tr>
<tr>
<td></td>
<td>Bubbling Over (Pollard) comedy</td>
</tr>
</tbody>
</table>

**Pathé News and Topics of the Day Once a Week**

<table>
<thead>
<tr>
<th>Release Date</th>
<th>Selznick</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Prizma Pictures</td>
</tr>
<tr>
<td></td>
<td>Death, Where Is Thy Sting?</td>
</tr>
<tr>
<td></td>
<td>Selznick News</td>
</tr>
<tr>
<td></td>
<td>Twice each week</td>
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<tr>
<td></td>
<td>Kinsogram</td>
</tr>
<tr>
<td></td>
<td>One each week</td>
</tr>
</tbody>
</table>

**Federated Film Exchanges of America**

A Print Order (1 reel): His Naughy Night (Banks) 1 reel |
| A Bedroom Scandal (Banks) 1 reel |
| Ford Educational Weekly (1 reel): Aristocracy, Having a Circus, Starting Life, Showing Young Life, In the Glory of the Past, Between Friends, For the Future, The Why of the West, Timber, but What the Ocean Hides, Nassau (Bahama Islands) in Arizona, Number Please (Telephone), Harry Slowly (Safety), A Fairytale, The Message, Democracy in Education. |

**Pioneer Film Corp.**

Facts and Follies Series (1 reel): Babes in Bearskin, Call Me Daddy Down inside the Saddle, Knockout Magpie, Proctor Was Right, Running Rovers, Two's Company, Young Ideas. 1 reel |
| Luke McNally's Film-Comedy Tornado (1 reel) |
| The Sonny Series (2 reels) |
| Nick Carter Series (2 reels) |

**Goldwyn**

| Goldwyn-Bray Pictographs (1 reel): The Riveter, The Human Voice, Scene Things on the Oregon, Gypsy Scientists, Unshot Soldiers of the King, No Better Life. 1 reel |
| Goldwyn-Bray Comics (Lampson): Why Change Your Husbands, Bear Facts, The Red Peppers, Chemical Inspiration (The Ancient and Honorable Wall Mat Animated Cartoon), Safe Combination (No Place for a Housewifery Animated Cartoon), The City That Never Sleeps, Powell Expedition. 1 reel |
| Capitol Comedies (2 reels, distributed by Goldwyn): In and Out, Knocking With Feet (Hearts and Hammers, Trojan Enemies, Fingers and Pockets, Love on Rollers, At 1 Again, Professional Ethics, When Martin Hits Here, Get An Napoleon, You'd Better Get It, Irdigo Sunday, Home Brewed Youth, Angels Faiths. 1 reel |

**Victor Kremmer Film Features**

A Burlesque on Carmen (Charles Chaplin) 2 reels |
| The Champion (Charles Chaplin) 2 reels |
| With the Reins (Charles Chaplin) 2 reels |
| By the Sea (Charles Chaplin) 2 reels |

**Reelcraft**

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>Chester-Cuits (1 reel): Getting a Polish, Swat the Landlord, There is No Santa Claus, Clock, Crown, King, Blizzard, Frivolous Fijis, Lost, a Vodel, Paps and Paps, and Paths of Glory.</td>
<td></td>
</tr>
<tr>
<td>Chester Screencaps (1 reel): They Forgot the Town, Out of the Past, Then Company Everything, No Hope for the Dino, Silver Silences, Sultan of the Sea, Getting a Toe Hold, and From Deer to Dams.</td>
<td></td>
</tr>
<tr>
<td>Miscellaneous: A Tale of the Fur North, In Dutch, and Hide and Seek.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Release Date</th>
<th>S. &amp; E. Enterprises</th>
</tr>
</thead>
<tbody>
<tr>
<td>December Comedies</td>
<td>Cowboy Jazz</td>
</tr>
<tr>
<td></td>
<td>C. B. C. Film Sales Corp.</td>
</tr>
<tr>
<td>Hall Room Boys Comedies (2 reels): A Dog-Gone Mixup, This is the Church, Mr. A Close Shave, Heaven Can't Wired.</td>
<td></td>
</tr>
<tr>
<td>Screen Snapshots (1 reel): No. 14, 15, 16 and 17.</td>
<td></td>
</tr>
</tbody>
</table>

**Special Pictures Corp.**

(Through Federated Film Exch.)

<table>
<thead>
<tr>
<th>Release Date</th>
<th>Cinecomics (2 reels): Up in Betty's Bedroom, A Palma Marriage, A Seminary Scandal, Watch Your Husband, Twelve P. M., Bathroom Romeo, Too Many Husbands, Caught in a Cage.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chester Comedies (2 reels): Home Rule, A Soiled Beige Woman, Your Day.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Comedyland (2 reels): Uneas Feet, Ima Vamp, An Unever Match, Mother's Angel, Henpecked and Pecked Hens, Friends &amp; Enemies, Prince of Duffil-Duffil, Shorty's Long Suit, Sweet Dynamo, Rocked to Sleep, Open the Bars, Hair Fever.</td>
</tr>
<tr>
<td></td>
<td>Moranti (1 reel): Why Won't They Marry?</td>
</tr>
<tr>
<td></td>
<td>Clayph Comedy (1 reel): Edenville, The First Zoo, Observations of a Park Statue, Virgin of Hamburg, Up on the Farm, Dreams.</td>
</tr>
<tr>
<td></td>
<td>Sunset Buried Scenics (1 reel): Death of a West, Land of Sky Blue Waters, Land of Living Color, Path of 49, Highway Through Wonderland, Going North, Dandilion, The First People, Gate of the Mountain, High Hills and Low Reels.</td>
</tr>
</tbody>
</table>

**Kinetco Co. of America**

Kinetco Reviews

(Through National Exchanges)

<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Charles Urban's Movie Chats</td>
<td>Wonders of the World (Two Series): First Series from No. 1 to No. 26</td>
</tr>
<tr>
<td></td>
<td>Second Series from No. 27 to No. 52.</td>
</tr>
</tbody>
</table>
Some Short Reels

“The Spell of The Homebrew”—Universal
Type of production ............................................. I reel comedy

A burlesque of the regulation Western thriller, with all the accepted thrills overdone in a way that makes for pretty good amusement. Eddy Boland is the featured comedian, and as a diminutive cowboy hero, he is really funny. The titles are in verse, parodying “The Shooting of Dan McGrew” and these couplets add in some cases to the amusement. Fletcher has a villain playing opposite, about seven feet tall, and the big fight at the climax is a big laugh. Eddy hangs by his knees in one place, to pick the girl off the villain’s horse in true western style. He misses horse and all and falls on his head. A pretty girl is in the heroine’s part, and altogether, the number should make a good comedy offering for any audience.

“The Love Lesson”—Pathe
Type of production ............................................. I reel comedy

Eddie Boland is the star of this one, and he is aided and abetted by several of the Vanity Fair Girls. Some of the stuff goes over well and some of it flops, so that the thing as a whole is just about an average comedy reel. Boland gets the laughs when there are any to be had, but a number of the gags are not overly humorous. The idea is a pretty good one. Boland is a young millionaire who uses a book on love making to help his wooing. He tries all the tactics suggested by the book, but he always picks the wrong kind of girl, and gets it in the neck. There’s about one good laugh for every time he tries it, and there’s a big laugh at the finish.

“The Big Secret”—Sunshine-Fox
Type of production ............................................. 2 reel comedy

This Sunshine is one of the best of their offerings so far reviewed. At St. John is the featured comedian and his reputation as a fun producer should make the picture a good drawing card. Also Al puts over a lot of very funny stuff in this one. There are a bunch of good gags which St. John gets away with in great shape, and he makes every possible use of his acrobatic ability, which also results in many laughs. Trick photography is one of the main features in the fun of the thing, and the way the villain is made to appear and disappear and be in several places at the same time is pretty sure to get laughs from anyone. It’s all foolishness of the most ridiculous sort, but it’s the kind of stuff that’s nearly sure-fire. It should be a very satisfactory offering.

“Dande-Lions”—Century-Universal
Type of production ............................................. 2 reel comedy

This one has the Century trained lions as its feature. The animals, with the aid of two negroes and a couple of fair comedians, make up a mighty lively picture and one that will afford a greatly amount of amusement and a number of thrills. It is the kind of stuff that will be enjoyed by almost any audience, which makes it a very satisfactory offering. There aren’t any connected plot to the thing. It is made up of a series of incidents in which the lions chase and almost catch every one in the cast. They wrestle with the comedians, tear the clothes off them, and make for a safe exit by a gutter running through the whole picture. There is some comedy business supplied by the two comedians that also is funny stuff.

“Moonshine”—Educational
Type of production ............................................. 2 reel comedy

This is a Mermaid comedy, featuring “Ham” Hamilton. It’s a good one not only in a clever idea, but in the offering of better and far more new gags and pieces of funny business than the majority of comedy numbers. There are so many laugh-making stunts in it that it is impossible to begin to enumerate them, but suffice it to say that it will make everybody laugh at some time or other, and most of it will prove hugely amusing to almost any whole audience. The way it was received at the Rivoli is proof of that. “Ham” puts his comedy over better in this one than in any picture he has been seen in, and besides the stuff that is funny in itself gets a lot of laughs on his own personal account. It is a first rate comedy offering for any kind of theater.

“The Outlaw”—Universal
Type of production ............................................. 2 reel western

Jack Perrin is starred in this short feature, which is a pretty good offering of the type. It contains several real thrills and has a very fair element of excitement running through a more or less regulation plot. Perrin is the bad bandit at the beginning, the leader of a gang. He rescues the heroine from death twice, and then saves her from his own band. He falls in love with her then, and reforms. Perrin rides well and puts up a good scrap with his fists and gives a generally good cowboy performance, even though he appears too neat and well groomed for the part. It will be a satisfactory number where they like westerns of the standard type.

“Rush Orders”—Pathe
Type of production ............................................. 1 reel comedy

This one has Snub Pollard for its star performer, and he is still assisted and backed up by Marie Mosquini and Sunshine Bambo, while Hughe Mack is also very much in evidence. The comedy in this one is pretty good in some places. There are several sure laughs and most of it is fairly funny. There’s one good time to start it off when Snub, after being advertised in a sub-title as traveling in his private car, comes riding into the picture on a flat car propelled by Sammy. Then there is a lot of business in a quick lunch restaurant owned by Miss Mosquini. Snub gets hold of some cakes stuffed with gunpowder. Eventually he wins a home by steering all the customers into Marie’s cafe. It’s a fairly satisfactory comedy reel.

“Dead Easy”—Educational
Type of production ............................................. 1 reel comedy

This is one of the Vanity brand. While there are a few laughs in it and some parts are mildly amusing, the greater part of the business fails to register. It has a fairly funny idea for a basis, but stalls along without developing it much for half the reel. Earl Rodney and Irene Dalton have the principal parts. Rodney tries too hard to be sure that the gags register in most cases. The story of it is about a young artist and his sweetheart, both starving to death. He decides to end it all by jumping in the river, but is rescued by a couple of body-buyers, who give him fifty dollars for his. The rest of it is made up of his efforts to elude the gloomy two. It’s only a mediocre reel.
Some Short Reels

"Roman Roméo"—Universal
Type of production........................................2 reel comedy

This is the latest offering from Lyons and Moran. It's a sure fire idea, and while not new, the boys have injected a lot of new stuff into it, and they put it over in great shape. It starts off rather tame, with a scene in a country barn party, with Eddie and Lee as a couple of hicks in love with the farmer's daughter. There's some fair comedy in this part but not much. Then the heroine goes home and reads about Rome. The scene changes to the days of Rome, with Eddie and Lee fighting for the Princess' hand. It's a very clever burlesque. There are a lot of laughs provided by such things as the lady telephoning to the Coliseum, and all sorts of mixtures of ancient and modern times. Sub-titles blending old English and modern slang add a lot to the fun. It's a good bet for any kind of theater.

Pathe Review No. 98
Type of production........................................2 reel comedy

Eddie Barry is starred in this reel, which has a fair comedy idea, and which registers a good deal of amusement on that score, even though the players are not particularly funny comedians. Barry does a great deal of mugging, which is funny for a time but which loses its punch before the end. In this one, his friend is expecting a rich aunt from Zululand, and to make her feel at home, the friend fixes up the house like a Zulul home, and makes Barry doll up as a Zulul chief. Auntie brings home a Zulul lady, and the latter falls violently in love with Eddie. Her efforts to win him in Zulul style are good for a number of laughs, but aside from this, there are not many gags or much business that registers. It should go over fairly well, however, on what it has.

"A Forest Sampson"—Pathé
Type of production........................................1 reel western

This is one of the Holman Day series, produced by Edgar Jones, who also plays the title role. It has a fairly interesting story, and is well enough done, except that Jones is not a universally popular type of hero. If you have used any of the preceding numbers of this series and they have been popular, this one should be satisfactory, as its theme has more interest in it than most of the foregoing ones. It's about a rough, untamed man of the wilds, who rules everyone with whom he comes in contact by brute force. His sweetheart is falling in love with a smooth villain when he comes along and ends it with a knockout. The villain then robs the lumber camp and by pretending friendship for the girl, shows her how she can tame her wild man by tying him up until he learns his lesson. When this is done the villain is about to make away with both money and the girl, but is prevented by the man of the wilds, who breaks his bonds and captures the crook.

"Screen Snapshots" No. 22—C. B. C. Film Sales
Type of production........................................1 reel fan magazine

This issue starts off with a few shots of Barbara Castleton "waiting at the church"—but only for a picture. Then come a number of close-ups of Tom Mix, Buck Jones and other cowboys, performing on horseback, at a round-up. An Indian also performs some difficult feats on a horse in this part. Then there is a short bit featuring Matty Roubart, the boy actor, in a full sized drunkard's part, which he manages very creditably. Following that is a shot of a horse and a lion performing together under the guidance of Paul Bourgeois of Universal. Charles Ray is next "shot" delivering one of his pictures by airplane, and the reel ends with a view of the reception tendered the picture stars upon their arrival at San Francisco to attend the moving picture fair. This part includes close-ups of Clara Kimball Young, Bebe Daniels, Bryant Washburn, Mary Miles Minter and Mary Thurman. Fans will find this number up to the standard of the series.

"Pirates of the West"—C. B. C. Film Sales
Type of production........................................2 reel western

This is the first of a series of short western features, starring C. Edward Hatton, and with Frances Parks playing the feminine lead. It should be a good bet where they like thrillers, for a good western story has been provided containing quite a strong element of excitement and a lot of suspense. Both principal players handle the parts in very satisfactory style. Hatton looks the part, rides well and puts up a good scrap with his fists, which are the three principal requisites of a western hero. It's nearly all exterior scenes, and they are all good western locations. The story is not new, but it has the kind they like. Old Hank Lewis has been digging for years for gold, without success. The heroine's father is about to foreclose a mortgage on the old man, having discovered that there is gold on his land. Jack Kelly discovers the plot and saves Lewis' property for him, and after being put in all wrong with his girl, through the schemes of the villain, finally clears himself and wins her.

Wid's Daily Binders

Invaluable for reference purposes.

$3.00
We appreciate and congratulate you gentlemen of the Rex Photoplays, Inc., of Boston, producers of Billy B. Van comedies, on your first official act in motion picturedom—that of subscribing to WID’S DAILY.

Knowledge is power—the progressive executive must keep reliably informed of what is going on in this industry—and—WID’S DAILY will bring this news to you bright and early every morning of the year.

If you want news—while it is news—read WID’S DAILY
HOW I PRESENTED 'A TALE OF TWO WORLDS'
Br. S. L. ROTHAfel

'TALE OF TWO WORLDS' did remarkable business at the Capitol Theatre. There is a short episode in the early part of the picture laid in Pekin during the Boxer Rebellion. As soon as this was finished and before the title announced that the action had been switched to America, I "faded out" the screen, revealing a stage setting of a balcony in Chinatown. A girl singer, costumed like Leatrice Joy as "Sui Sen" in the picture, then sang the Chinese lullaby from "East is West." The setting was in the centre of the stage, masked by a scrim decorated with long Chinese banners, and the singer was flooded by mellow lights. The interlude was applauded at each showing.

EMINENT AUTHORS PRESENT
GOVERNEUR MORRIS' FAMOUS STORY
'A TALE OF TWO WORLDS'
A FRANK LLOYD PRODUCTION
A GOLDWYN PICTURE

"There's still plenty of vitality left in the movies, in spite of all the films which have been turned out like so many sausages, when they can produce such a picture as 'A Tale of Two Worlds' at the Capitol this week."

N. Y. SUN
Warren Sues
Action for $100,000 and Attachment Against Associated Producers

Ed B. Warren, formerly general manager of Associated Producers, filed a suit for $100,000 against the corporation on Saturday.

also filed an attachment in the Supreme Court of the State of New York, City of New York, against the corporation, in the name of B. Warren, plaintiff, and B. Clifton, assistant treasurer, and upon whom the papers were served, defendants.

attachment held was heard before Justice Joseph E. Newburger, and he dismissed the suit, stating that the corporation, as the agent in the hands of the corporation, had no right to intervening in the transaction.

The new attorney, Arthur Butler, is acting for B. Warren.

The suit is one of the few that have been brought against the corporation in recent months.

The corporation has been very reticent in regard to the case.

The suit is an attempt to recover some $500,000 that was invested in the manufacture of motion pictures.

The corporation is represented by a large number of attorneys, including A. Price, president of A. P., and E. Clifton, assistant treasurer.

The corporation has filed a counterclaim against the corporation, and it is expected that a settlement will be reached within a few weeks.

The suit is expected to be heard in the Supreme Court of the State of New York, City of New York, on Thursday, and it is expected that the corporation will be represented by a large number of attorneys.

The suit is expected to be heard in the Supreme Court of the State of New York, City of New York, on Thursday, and it is expected that the corporation will be represented by a large number of attorneys.

Olive Oil


SOME POSSIBILITIES

What an idea? Just think? Sell a picture to Holland. And take a boatload of smearsack. Or to Sweden. And get a lot of zinc. Or Germany, and get a shipload of sourkraut. Africa can exchange diamonds or ostrich feathers. Russia has a lot of

Is Deal On?

Reported in Philadelphia Famous Players Are Negotiating Outright Purchase of Stanley Co. (By Long Distance Phone)

Philadelphia—It is reported here that after extensive negotiations Famous Players-Lasky are on the verge of an outright purchase of the Stanley Co. of America. This cannot be confirmed here at this hour (9 A.M., Saturday morning).

Ezek. Ludvig, counsel of Famous Players, when asked relative to this report, said: “Mr. Zukor is in Europe. Mr. Lasky is in Los Angeles. Mr. Consueco in Montreal. I assume that if there were any such negotiations on that I would know of them. I think one of these gentlemen would have told me something. In my opinion there is nothing to it.”

It is known that Famous Players and the Stanley Co. of America, are on very close terms. Famous owns a large block of stock in the Stanley Co., and is otherwise financially interested in that concern.

Kirkpatrick Out

Arthur S. Kirkpatrick announced on Saturday afternoon that he had resigned as vice-president and general manager of the Robertson-Cole Distributing Corporation.

Charles R. Rogers, formerly of Selznick, succeeds Kirkpatrick. Rogers starts his new duties this morning.

Big Milwaukee Theater

(Special to WID’S DAILY)

Milwaukee—It is understood that brewing interests are planning the erection of a 3,500 seat theater on the site of an old brewery here.

Shipman Leaves

Ernest Shipman left for Geneva, Italy, on Sunday. He will be gone about four weeks.

Craft Evidence Secured

(Special to WID’S DAILY)

Chicago—The craft owners here testified before Robert E. Crowe, state’s attorney, that they are forced to pay labor unions from the time the foundation of a theater is laid until it is completed, and that the craft does not do any. It is alleged that from $1 to $5 have been collected by unions for installing theaters, and that strikes were threatened unless payment was made as demanded.
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Putnam Building, N. Y. Personally on the ground

Sunday's Issue
No. 27-B
President Harding resumes children's
rolling entertainments on White House
The late John Burroughs in his
haunts.

Huge Chicago warehouse blown to
Mounting world's largest guns on
S. S. California.

Thousands mourn at funeral of Jam-
dinal Gibbons.

Fishing in Ketchikan, Alaska; wash-
for job in New York; walking on ice
in San Francisco; "Doug" and Mr.
honeymooning in Los Angeles; song
suggestions, Red Cross work in Las
etc., etc., etc.

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SUSAN GRANIE
in
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"Up Against It"
"The Girl Upstairs"

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Bryant 2062

Quotations

They missed the boat but nobody cares. It's a sense in "Take Your Time," a snappy single-reel at Educational Exchanges.—Advt.

On Broadway

Astor—"The Four Horsemen of the Apocalypse."

Broadhurst—"Over the Hill."

Broadway—Elaine Hammerson in "Poor Dear Margaret Kirby."

Brooklyn Strand—Mau—Woman—Marriage.

Capitol—"The Cabinet of Dr. Caligari."

Criterion—"Sentimental Tommy."

44th St.—"Way Down East."


Monday—Douglas Fairbanks in "The Nurt."

Tuesday—Wanda Haway in "The Outside Woman."

Wednesday—"A Tale of Two Worlds."

Thursday—"What's a Wife Worth?"

Friday—Frank Mayo in "The Magnificent Brute" and Madge Ken
dy in "The Highest Bidder."

Saturday—Without Limit."

Sunday—Mae Murray in "The Gilded Lily."

Rialto—Mary Miles Minter in "The Little Clown."

Rivoli—Thomas Meighan in "The City of Silent Men."

Selwyn—"A Connecticut Yankee in King Arthur's Court."

Strand—Norma Talmadge in "The Passion Flower."

Next Week

Astor—"The Four Horsemen of the Apocalypse."

Broadhurst—"Over the Hill."

Broadway—Not yet determined.

Brooklyn Strand—Norma Talmadge in "The Passion Flower."

Capitol—Mabel Normand in "What Happened to Rosa."

Criterion—"Sentimental Tommy."

44th St.—"Way Down East."

Rialto—Not yet determined.

Rivoli—Not yet determined.

Selwyn—"A Connecticut Yankee in King Arthur's Court."

Strand—"The Oath" (tentative at-
traction).

Warren Sue's (Continued from Page 1)
of complaint, which shows that he
was working on a basis of 2 per cent
of the excess gross over and above
$200,000 on all pictures released, and
2 per cent of the excess on all over
$100,000 on the Sennett two-reelers,
plus a 2 per cent commission on all
foreign business placed. As against
this Warren had an advance of $750
a week. In his bill he also contends
that when he was discharged he had
"placed contracts *** aggregating
over $5,000,000."

The complaint cites in detail how
Warren became interested in J.
Parker Read, Jr., and Thomas H.
Hine in the early days of the forma-
tion of what was later known as As-
ociated Producers, when he was
vice-president of W. W. Hodkinson
Corp.; that he passed upon the va-
dious propositions made to the di-
rectors by First National and Gold-
wyn; and that subsequently he met
Oscar A. Price, as a result of which
financing was arranged and the Asso-
ciated Producers was launched.

His complaint charges that the pro-
ducers agreed to furnish him with 20
(Continued on Page 4)
Olive Oil
(Continued from Page 1)

own jewels. And maybe some vodka. But the Volstead law
gets that. And cheerio Sidney Garrett will get you a flock of
pictures. What a lot of goulash could come from Hun-
y? And, oh, boy, the shillalines from Ireland.

First thing you know warehouses will be used instead of
ks. By the distributing companies. And they’ll have special
sell what they get in exchange for their films. Either
or, “bekock.” Unless the exchange rate steadies.

EVER HEAR OF GOLF?
Ask Marcus Loew? But don’t talk while you play with
Or Zukor. Who has his own links. On his country estate,
ere Jules Mastbaum plays with him. Or Aaron Jones. Or
ph Kohn.

Been down South. Learned all about goulash. Want to
what makes those chaps so big? In this business. Golf.
y? Because you haven’t time to do anything else. It’s a
at game.

PANTAGES COMING
Yep. Into pictures. At last. After many months. Of wait-
And planning. Alexander Pantages moves slowly. Thinks
before he starts. Then goes to it. With a bang. Look
it he’s done in vaudeville? Then think what he may do in
ures. Because he’s coming. Definite plans. And all that
of thing. In a week or two. But he’s going to produce.
minate. Will sell nationally. And internationally too. If
’t mind olive oil. Fred Quimby with him. Will look after
ribution. So they say. But Fred’s mum. First brother to
yster. Believes in the Bible. Silence is golden. Pantages
a real start. In his own houses. Can book about 37 weeks.
l his possible affiliations will make a lot more.
just a tip. Watch him.

WHAZZA MATTER?
With business? Talk about it slumping off. Thought that
all done with. Weeks ago. Hear some houses in North-
ter are switching. To breaking week runs to twice a week.
ope of stimulating things. Middle West reported spotty.
in with some of the big boys. And the big features. No
ial reason. Someone thought prices were too high. Average
ision through country about 22 cents. For good houses.
’t low enough.

Let’s lay off this pessimistic talk. If you can’t be optimistic
his. Shut up.

ALBANY
Spells gloom. Looks like censorship. Or something like it.
way. Tell more after tomorrow’s hearing. But don’t kid
self. There’s a lot more behind this. Than may appear.
’s correspondent hits it. There’s been too much politics 
past. Among some picture people. Who came out pretty
y for Smith. And the Republicans haven’t forgotten it.
probable won’t. Eye for an eye. Only trouble this; that
industry pays. For what some people did. Or wanted

So don’t expect too much.

STATE CONVENTION
Will make Broadway look sick all week. Exchangemen.
men. And exhibitors at Rochester. Big crowd going
this afternoon. Back end of week. Some big stuff 
ed. Also a ball. And they’ll know where they stand on
ship. After the hearing.

WITH THE AP
lichtman came in. With a bounce. Warren went out.
wise. Al gave out dignified statement. Of his ideas. And
company’s. Warren said nothing. Then came action. All
erby branch, managers were called in. Met Al. Had a
heart chew. Got their bearings. And all that sort of
Now they’ll get back to business.

DANNY.

? S.: Ain’t goulash a wonderful game?
World's Rights for Sale
Unreleased Negative
GEORGE M. COHAN'S
two reel comedy
"The Dangerous Mrs. Delaney"
written by George M. Cohan
The price is right.
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Studio—209-219 E. 124th
Staten Island 7190

Warren Sues
(Continued from Page 2)
productions and he also contends that they defaulted on deliveries of negatives to the extent that from Sept. 12, 1920, to Feb. 27, 1921, but nine pictures were presented to him for distribution.

The following interesting tabulations appear in his complaint:
"During the period from Monday, July 5, 1920, until Saturday, March 19, 1921, this being the last contract department data obtainable by me as these reports could not be kept closer than seven or eight days after their receipt at the home offices in New York, I had sold for the combined product of the members of Associated Producers contracts to the gross amount of $5,034,260.62, itemized as follows:
U. S. Binder Contracts...........$4,113,323.52
U. S. Spot Booking Contracts.438,134.04
Canadian Binder Contracts....238,634.00
Canadian Spot Booking Contracts.31,946.00
Contract with Australian Films for Australia and New Zealand excluding George Loane Tucker $190,000.00
12 Sennett two reel comedies, Binders 15,780.00
6 Sennett all-star two or three reel comedies 6,945.00

"The individual sales per picture as of the week ending Saturday, March 19, 1921, are as follows:

<table>
<thead>
<tr>
<th>Picture</th>
<th>Total Sales</th>
<th>No. weeks sold</th>
</tr>
</thead>
<tbody>
<tr>
<td>Homespun Folks</td>
<td>$229,854.46</td>
<td>27</td>
</tr>
<tr>
<td>Leonard Woman</td>
<td>283,164.86</td>
<td>25</td>
</tr>
<tr>
<td>Forbidden Thing</td>
<td>206,111.47</td>
<td>23</td>
</tr>
<tr>
<td>Last of Mohicans</td>
<td>271,422.77</td>
<td>18</td>
</tr>
<tr>
<td>Love</td>
<td>189,562.83</td>
<td>16</td>
</tr>
<tr>
<td>Thousand to One</td>
<td>189,202.60</td>
<td>14</td>
</tr>
<tr>
<td>Lying Liza</td>
<td>270,096.20</td>
<td>7</td>
</tr>
<tr>
<td>Small Town Idol</td>
<td>189,282.05</td>
<td>5</td>
</tr>
<tr>
<td>Perfect Crime</td>
<td>164,148.64</td>
<td>1</td>
</tr>
</tbody>
</table>

Total Sales of 9 pictures to 3/9/21 $1,917,886.10 135 17268
Av. per picture of 9 released 3/9/21 213,065.11 15 17929

"The only outright sale of Associated Producers' product accomplished under contract to me was made to Australasian Films, Ltd., for the territory of Australia, New Zealand and Tasmania, on the following basis:

Each Thomas H. Ince Prod. $7,000
Each Mack Sennett Prod. 7,000
Each Marshall Neilan Prod. 7,000
Each Maurice Tourneur Prod. 6,000
Each J. P. Reed, Jr. Prod. 6,000
Each Allan Dwan Prod. 6,000
Each George Loane Tucker Prod. as delivered 8,000

making a clear average of slightly better than $5,500 per picture, or 52% of my determined world quota of $100,000 per picture for the foreign rights exclusive of the United States and Canada, Commonly in the American and export field and recognized in the statistical tables of any of the larger companies, Australasia, New Zealand and Tasmania are regarded as being not in excess of a three or four per cent unit of the foreign film field.

George Edwin Joseph is counsel for Mr. Warren.
Three Cars Full
Exhibitors and Exchanges Leave for Rochester—Some to Stop Over at Albany
Three cars full of exhibitors and exchanges in as many special cars left Grand Central for Rochester at 4:30 yesterday afternoon to attend the joint meetings of the New York State Exhibitors' League and six exchanges' organizations which operate out of New York. Buffalo, Albany, Boston, New Haven and Philadelphia.

All told there were about 90 in the party, divided about equally between members of the Theater Owners' Chamber of Commerce and the New York F. I. L. M. Club, the New England Film Exchange Managers' Association, the New Haven Film Club, and the Albany Film Club. A representative of the Motion Picture Exchange Managers' Branch of the Philadelphia Chamber of Commerce went along. The entire membership of the F. I. L. M. Club was included in the party.

Three a Year
Bradlina's Plan—Ernest Shipman to Be Interested in Distribution Latter Sells Film
Doraldina will form her own producing company, as indicated in these columns some time ago. She will take a picture a year and these will be made either in New York or California.

Ernest Shipman, who sailed for Europe on Saturday, will be identified with the Doraldina company and will actively interested in the distribution of the product.

It developed yesterday that before shipman left for Europe he closed a deal with Associated First National for the distribution of "Cameran of Royal Mounted," a Ralph Connor story filmed by Winnipeg Prod.

It was expected that First National would handle this production as well as other Connor stories made in India.

Doraldina has been released from Metro contract.

Back from Montreal
The group of Famous Players stars and officials returned yesterday morning from Montreal, where they attended the opening of the Capitol Theatre on Saturday evening.

The Director
Sunday, November 24, 1928, Wid said:

"The opportunity for the independent producer who is making special films directed by a truly capable producer is brighter at this time than ever before."

"The coming of these specials is not going to in any way interfere with the success of our really capable stars, but it is certainly going to put a beautiful crimp into scores of almost stardom and to get away with murder and foolish salaries because someone spent money announcing them as a star and then forced their product upon the exhibitor by means of a program-releasing contract system."

Bans Our Films
Beaverbrook Says Prices Are Too High—Foreign Managers Not Disturbed
London—Lord Beaverbrook exploded a bombshell here in the form of a letter to the Daily Express, announcing that his circuit of theatres, the Provincial Cinematograph, would book no more American pictures for the first quarter of the year on account of high rental prices and the congested state of the market.

However, British manufacturers are dead against any reduction in rentals and it seems to be the opinion of well-informed quarters that nothing will come of the move.

The Provincial Cinematograph Theatre controls 35 theatres, according to the latest Kinematograph Year Book. This unit, another of those controlled by Sir Oswald Stoll, are two of the most important cinema circuits in England.

Foreign managers of some of the larger American distributing companies were not particularly disturbed by the report coming from London.

Neelan Film for Capitol
It was reported yesterday that the Capitol theater is trying to secure Marshall Neilan's "Bob Hampton's Placard" for a showing at the theater. The production is for Associated First National release.

In granting Neilan's personal representative, when reached yesterday refused to comment on the report.

Out of Town
(Special to WID'S DAILY)
Philadelphia—Jules Mastbaum an Al Boyd of the Stanley Co. of America were out of town yesterday and so could not be reached for a statement regarding the report published in Monday's issue of WID'S DAILY that the company would be taken over by Famous Players-Lasky.

Mastbaum and Boyd are the only members of the corporation who issued statements regarding the company's policies.

See Page Three
A budget of news pertaining to the Rochester convention and the hearing on the Clayton-Lusk censorship bill in Albany today will be found on page 3, this issue.
Quotations

Last

Famous Players ..... 68 704 70
do pfd. 86 86
*Goldwyn ..... 43 54
D. Griffith's ..... Not quoted
Loew's, Inc. ..... 15 15 15
Triangle ..... 9 9 9
World Film ..... Not quoted

**Quotations by H. Content & Co.

Salient Films Through Forward

Salient Films, Inc., producing a series of Muriel Ostriche features, has arranged with the Forward Film Distributors to handle its Ostriche productions.

Made for Sameh?

Los Angeles—The Lone Star Prod. Co. has leased space at the old Bronx studio, 1745 Glendale Blvd., and has started work on the first of a series of nine five-reel westerns starring W. J. Miller ("Ranger Bill"). Harry Wulze will direct. The Forward Film Distributors, Inc., Joseph Sameh, president, will distribute the pictures. It is a New York company.

At the offices of Forward it was stated yesterday that no definite arrangements had been made for the pictures referred to.

The Hoy Reporting Service have moved their offices to 719 Seventh Ave., New York City.

It Does Happen
(Special to WID'S DAILY)

Chicago—The managers of the community house at Wheaton have decided that "Twin Beds" was not fit for children to see and yet—those same managers have agreed that "Twin Beds" will be played at the theatre.

Wheeler Forms New Dept

Wheeler Prod. have inauguraed a new department. Society and animal pictures will be handled by this section.

Final filming of David Butler's "Saints for Sinners", "Sophie Semenoff," will be started in September.

Johnny Geiss, director of "The Pearl of St. Castor," is back in Hollywood from his native Germany. He is looking forward to another chance at filming in the States.

The value of a film to an exhibitor is greatly increased by the addition of RITCHIE posters.

RITCHIE LITHO. CORP.
406 W. 31st St., N.Y. Phone Chelsea 8338

Jean and Woman, both having a laugh.

The man they wanted to see least of all on earth stood before them. Pricilla Dean, soon to be presented by Carl Laemmle in Stuart Paton's "Reputation."—Advt.

Jenks, Partner of G. A. Rogers

Announcement was made yesterday that Almet F. Jenks has resigned as president of the Appellate Term of the Supreme Court to become a partner with G. A. Rogers in the law firm of Jenks and Rogers. In picture circles there was some interest attached to this inview of Rogers' earlier activities in fighting adverse picture legislation.

Conklin Signed?

Los Angeles—It is reported here that the Atlas Film Co. has signed a starring contract with Charles Conklin for a series of 12 two reel comedies. A company known as Topnote Prod. is to release them.

Representatives Selected

Phil. L. Ryan, manager of franchises of Associated Exhibitors, has selected the first three representatives of the Associated franchise selling force. They are H. L. Knappen, E. S. Flynn, and Ira H. Cohen.

Westerns for Pioneer

Pioneer has acquired a series of 12 William Fairbanks westerns, now being produced by the Western Star Prod. Co. of Los Angeles.

Maugham Story for Compson

Los Angeles—Before W. Somerset Maugham left for his South Sea trip it is understood he completed an original story for Betty Compson entitled, "The Ordeal." It will be placed in production as soon as Miss Compson finishes "At the End of the World," which Penrhyn Stanlaws is to direct.

Vincent Coleman will support Anetha Getwel in her first picture for Pantheon Pictures. Production is under way at Port Henry, N. Y., under direction of Charles Miller.

Human Stories

NEED

Human Direction

THE ANSWER IS

Harry Beaumont

Address Care Wid's Daily
Hollywood, Calif.

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Hollywood, Calif. 
Three Cars Full

(Continued from Page 1)

dition, Henry T. Scully, presi-
d the New Haven Film Club, 
ated with Federated in New
York, headed a delegation of three, 
G. Murphy, president of the 
East Film Exchange Man-
agement Association and Boston man-
aged Boston Photoplays, headed a
five from Boston and Port-
c.; President I. E. Chadwick, 
York Club, headed the
row.

first confab of the exchange-
open this morning at the
Their members and those
exhibitors will in no way be
fairs. It is expected that joint
meetings will discuss matters of
interest, however.

Another Group

Special to WIDS DAILY

to—Maurice A. Chase and his
members in the Buffalo Ex-
Managers' Association left
for Rochester last night.

Meet at Albany

Special to WIDS DAILY

ay, N. Y.—When the con-
ial reached Albany last night
Bert Moran, president of the
Club, was at the sta-
ish his delegation. They all
headed for Rochester together.

It Pleased Them All

Special to WIDS DAILY

ter Tuesday—When the
ion special reached here at
morning, the film men
President Chase of the
Exchange Managers' Asso-
had a little rest waiting for

upon the visitors voted for
regular fellow.

500 Expected

Executive headquarters of the
T. O. stated yesterday that
exhibitors were expected to
the convention of the State
Over 500 reservations have
been made, it was stated.

J. S. Cohen, president of the
York State League and the
T. O. of America left yester-
noon for Albany. He will
the hearing there today, but
not expect to take any active
in discussions.

7 Wow in Albany

Special to WIDS DAILY

ay, N. Y.—There was an im-
press pow-wow at the Ten
last night between exhibitors
change. It was all a rat-
affair. The purpose of the meeting was
things over before the public
on the Clayton-Lusk censorship bill.
The presidents, N. Y. and T. O.
were William Brande and
heimer of the Theater O
umber of Commerce of New
York, and Bert Moran,
local manager. Brandt and
imer represented a T. O. C. C.
and Adler and Moran rep-
ded the exchangers.

All Set in Rochester

(Continued from Page 1)

The personnel of the executive
committee in charge of the con-
vention is as follows:

L. M. Salverdes, chairman, Victoria
Theater; W. H. Kelly, secretary, Vic-
toria theater; George H. Caflery,
treasurer, Clinton theater; W. A. Ca-
than, publicity, Regent theater; Geo-
Kess, entertainment, Hudson the-
er; John J. Farren, the ball, Victoria
theater; J. Greenstone, concessions,
Empire theater; F. J. Koch, ac-
modations, Lyndhurst theater, and
C. Stahley, banquet, Rose Garden
theater.

Sydney S. Cohen of M. P. T. O. is
also president of the New York State
Exhibitors' League, with the follow-
ing other officers: S. I. Berman,
executive secretary, Bensonhurst;
William H. Linton, treasurer, Utica;
Jules Michaels, chairman, executive
committee, Buffalo; Charles O'Reilly,
organizer, New York; Ira Mosher,
vice-president, Buffalo; William Cal-
than, Rochester; Fred Elliott, Al-
bany, and William Dillon, Ithaca.
They will of course be present.

Harry H. Buxbaum of Famous
Prayers will be a busy man when he
gets there. "Bux" expects to show
Barrie's "Sentimental Tommy" to the
visiting exhibitors.

Hearing Today

(Special to WIDS DAILY)

Albany—The public hearing on the
Clayton-Lusk censorship bill will be
held today. Representatives of the
industry will appear, as will clergymen
of various religious denominations

D. W. Griffith, William A. Brady,
Dr. Frank Crand and possibly Thos.
Dixon leave for Albany this morn-
ing to take sides on behalf of the in-
dustry and against the proposed cen-
sorship bill.

It is expected representatives of a
number of the larger companies will
also attend the hearing.

An active propaganda against the
bill has been carried on by the M. P.
T. O. It was stated yesterday that
over 4,000,000 petitions had been cir-
culated and that over 1,000,000 of
them, signed, were in Albany yester-
day morning. The work has been
carried on to the last minute and it is
expected that additional thousands
will be before the legislators by the
time the hearing opens today.

12 from Board of Review

The National Board of Review is
sending a delegation of 12 to Al-
bany this morning. Among them will
be W. D. McGuire, executive secre-
tary, and Orrin G. Cocks, advisory
secretary.

Talk of Compromise

(Special to WIDS DAILY)

ay, N. Y.—Evidently there are
efforts being made to arrive at a com-
promise with Governor Miller regard-
ing his attitude in relation to cen-
sorship.

William A. Brady had a conference
With Governor Miller, and later the
Governor was requested to say some-
thing on the subject. He replied that

(Continued on Page 6)

J. JOSEPH SAMETH

Announces

the distribution of a series of super
productions featuring

MURIEL OSTRICHE

Produced by

Salient Films, Inc.,

Personally directed by

J. CHARLES DAVIS, 2nd

Through

FORWARD FILM DISTRIBUTORS, INC.
110 WEST 40TH STREET
NEW YORK
BRYANT 1361

"GEVAERT"

RAW FILM STOCK

Positive

Negative

Colored Positive

(U. S. PAT.)

United States Distributor

THE GEVAERT COMPANY OF AMERICA, INC.

HOOVEN BUILDING

117 West 46 St., N. Y. City

Manufactured by

L. GEVAERT & CO.

ANTWERP, BELGIUM
New Censor Moves

(Special to WID'S DAILY)

Washington—A number of recommendations have just been made to the Commissioners of the District of Columbia by Corporation Counsel Stephens which are designed to supplement existing regulations governing the exhibition in Washington of motion pictures.

These recommendations were submitted at the request of the Chairman of the Board of Commissioners, Mr. Rudolph, following a conference between the Commissioners, Harry M. Cran dall and A. Brylawski, representing the exhibitors and representatives of those seeking the censorship of films.

The recommendations, generally speaking, follow those outlined by the National Association at its recent New York meeting.

Drafting California Censor Bill

(Special to WID'S DAILY)

Sacramento, Cal.—A measure providing for the reviewing of all films is being drawn up by Sen. Walter Eden of Santa Ana and Prof. Henry David Grey of Stanford University. The reviewing board will be called the California Board of Review of Motion Pictures.

The proposed board would be composed of the state superintendent of public instruction and eight other members to be appointed by the board of education.

Censor Peril in Nebraska

(Special to WID'S DAILY)

Lincoln, Neb.—Unless the Senate votes opposite to the House, or the governor vetoes the bill, or a statewide referendum revokes the action of the legislature and the governor, censorship in its most acute form will have entwined itself about the industry in Nebraska. The House has passed a censorship bill putting into the hands of three censors the authority to say what pictures shall and shall not be shown in Nebraska.

Agitating Nebraska Sunday Law

(Special to WID'S DAILY)

 Omaha, Neb.—Blue Sunday in Nebraska is threatened by local action in a large number of towns and cities this spring. At least two of the largest cities in the state will vote on the question, and a large number of smaller places are expected to announce at once their intention to do the same thing.

In Hastings a petition is being circulated. Stark Gardner has sent the city clerk to place the question on the ballot to be voted upon at the city election in April.

Three candidates for mayor of Grand Island appeared at a mass meeting and declared they would enforce Sunday closing if the people voted in favor of the question, decided against Sunday theaters.

Williams a Chester Director

(Special to WID'S DAILY)

Los Angeles—Harry Williams has been signed by C. L. Chester to direct two-reel comedies.

Sold to Garrett

Nat Levine of Plymouth Pictures, Inc., has sold South American rights to "Every Woman's Problem" to Sidney Garrett and Co.

De Cordova in England

London—Rudolph De Cordova, who wrote the continuity for "Trumpet Island" and several other productions, is here. It is understood he will appear in J. Stuart Blackton's first picture starring Lady Diana Manners.

New Series of One Reelers

Chas. F. Stark announces completion of a series of 10 single reel pictures. Stark believes he has a brand new idea in short reel subjects, which combines comedy, scenic value and thrills.

New Kearse Theater

(Special to WID'S DAILY)

Charleston, W. Va.—T. L. Kearse, owner of the Kearse Circuit of Theaters, has let contracts to the Mills- paugh Construction Co. of Columbus, O., for a theater to be constructed here at a cost of $500,000.

Schlager Leaves Read

(Special to WID'S DAILY)

Los Angeles—Sig Schlager, for some time past general representative for J. Parker Read, Jr., has resigned to represent directors. Among his clients are Fred Niblo and T. Hayes Hunter.

Sprinkler System at Plant

(Special to WID'S DAILY)

Chicago—The American Film Co. has just completed the installation of a modern and effective fire protection equipment. The sprinkler system, together with laboratory improvements, cost about $50,000.

More for Lesser

(Special to WID'S DAILY)

Los Angeles—Louise Dresser and Jack Gardner have gone into pictures. Gardner states he will make a series of 12 two-reel comedies in which Miss Dresser and Willard Louis will be co-starred. Irving M. Lesser has arranged to distribute the pictures and space has been leased at the Robert Bruntin studios.

Cosmopolitan Prod. has ready for early release through Paramount "The Woman God Changed," which Robert G. Vignola directed from a story by Dinn Byrne called "Redemption Cove."

O'Higgins Writes for Realart

(Special to WID'S DAILY)


Crandall Heads Washington Unit

(Special to WID'S DAILY)

Washington—At a recent meeting of the Associated First National Pictures of Washington, Harry M. Cran dall was elected President; Guy L. Wonders, vice-president, and Fritz D. Hoffman, secretary and treasurer. The board of directors consists of Guy L. Wonders, Frank H. Durkee, William C. Murphy, Fritz D. Hoffman, Harry M. Crandall, Joseph Morgan and James T. Anderson.

At Kodak Park where most of the motion picture film for the world is manufactured, quality production and quantity production go hand in hand.
Crowds Waited in Line

Half a Block for ‘Dinty’

Exhibitors Tell What They Think of First National Pictures

DINTY

“Give us more like this. My waiting lines were half a block long. It is a magnet at the box office.”—Charles H. Ryan, Garfield Theatre, Chicago.

NOMADS OF THE NORTH

“A wonderful drawing card. Fine outdoor shots and most realistic forest fire that kept the audience gripping their seats. Book it. You can’t fizzle on it.”—F. W. Horrigan, McDonald Theatre, Philippsburg, Mont.

THE FIGHTING SHEPHERDESS

“Anita Stewart is a splendid actress and proves her worth and versatility in this western role. She gets away with it in fine style. A big puller, and many came to see it a second time.”—E. E. Sprague, Lyric Theatre, Goodland, Kas.

THE BEAUTY MARKET

“Katherine MacDonald is a regular knockout in one of the prettiest pictures we have ever shown. You can’t go wrong with this one. Book it and boost it.”—Smith Read, Patriot Theatre, De Kalb, Tex.

WHAT WOMEN LOVE

“One of the biggest money makers of the season. If you are looking for a real money maker, grab this one, as it’s a knockout.”—Pfeifer Bros., Opera House, Kenton, Ohio.

YES OR NO

“Absolutely one of Norma Talmadge’s best. Pleased and drew big audiences. Many took the trouble to say, ‘That was some picture.’”—C. H. Powers, New Strand Theatre, Dunsmuir, Cal.

THE PERFECT WOMAN

“A clean, light comedy, which pleased as usual with Constance Talmadge. Some show.”—Peter Krauth, Opera House, Dennison, la.

First National Attractions

That’s another reason why

There’ll be a Franchise everywhere

Puttng It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Ouah—Manager Harry Watts, of the Strand, has started a campaign to get late afternoon crowds to attend its matinees. The Strand matinees with matinee prices, formerly closed at 5 o’clock, and the evening shows, with the 30, 40 and 50 cent admission, began at that time. Manager Watts found there were many people getting off from work at 5 and 6 o’clock that would like to attend matinees at once before dining downtown. Accordingly he has postponed his matinees to 6:15 o’clock, with the admission price 25 cents to any part of the house. He announced the change in newspaper advertisements and distributed 10,000 blotters about the office buildings, telling the downtown public about his plan. The change has been very successful, he reports, filling his house for those empty hours between 2 and 7.

Horwitz Sells Territories

Joe Horwitz has sold “Dollars and Destiny” to the Trump Film Co., 729 7th Ave., for New York and Northern New Jersey; and to Metropolitan Film Co., 43 Winchester St., Boston, for New England. Jack Widner is now sales manager of Horwitz Prod.

Approaching Normalcy, Says Kohn

Morris Kohn, Realart’s president, has returned from an extended tour of the country. Discussing conditions as he found them, Kohn said: “On the west coast, in San Francisco and Los Angeles, particularly, the conditions are very favorable. Things are booming right along and business seems excellent.” In the northern section, around Seattle, and in the Northwest and Middle West States business seems to be about twenty-five per cent below normal. This, I believe, is due to the fact that the motion picture business is going through the

Writing for Wm. De Mille

Los Angeles—Rita Weiman, it develops, has been engaged to write an original story for William De Mille. De Mille has finished “The Lost Romance” and will next do the Weiman story.

Betty Compson starts work next week on her first picture, under direction of Penrhyn Stanlaws. Cecil De Mille will also start on a new vehicle soon. William D. Taylor is scheduled to commence “The Lifted Veil” next week, while Gloria Swanson is about completing “The Great Moment.”

Wallace Reid’s next will be “Tall Timber.” Tom Forman leaves for the east shortly to direct Thomas Meighan in “Cappy Ricks.” Roscoe Arbuckle is making “Gasoline Gus,” under direction of James Cruze.
Bans Our Films

(Continued from Page 1)

regarding Beaverbrook’s ban on American pictures.
J. H. Hoffberg, at Goldwyn, stated:
“I don’t see how the film men in England can get along without American pictures. English producers turn out about 5 films of the current needs of the country. Sentiment is against German-made pictures and of course American pictures are the greater drawing cards as compared with pictures of foreign countries.
“Besides a number of English theaters hold contracts for pictures as far as two years ahead. I don’t see how they can possibly get around that.”
At Universal, George E. Kann stated he preferred to communicate with the company’s English distributors, the Film Booking Offices (1920) Ltd., before making any statement.
Arthur E. Roomean of Pathé had no comment to make. It is understood, however, that interests identified with Lord Beaverbrook are interested in Pathé Freres Cinema Enterprises, Inc., under an English ally of Pathé Exchange, Inc.
Sydney Abel at Fox said:
“Over in England they need American product.”
Emile E. Shauer, in charge of foreign activities of Famous Players-Lasky, made an interesting observation. He said he had heard from a London publication of the Beaverbrook statement in the Daily Express and said that Beaverbrook on the next day had published a retraction.

“Old Homestead” Again
(Special to WID’S DAILY)
Los Angeles—“The Old Homestead,” the famous Deman Thompson play, has been purchased by the T. W. Chatburn Enterprises, W. C. Dowling is to direct it.
In May, 1920, Famous Players announced that a large fortune would make a new version of the “The Old Homestead,” which originally was filmed by Paramount. The picture was planned to be produced in the East.
The production department did not know about the sale to Chatburn.

Towanda Theater Deal
(Special to WID’S DAILY)
Towanda, Pa.—The Towanda Amusement Co. has been organized with $50,000 capital, and will control and operate the rebuilt Keystone and Wayne theaters here. The company will erect a new theater on the site of the Keystone Opera House. Work will commence April 1st.

Add To Chain
Stateville, N. C.—The Crescent has recently been purchased by Hills Theaters Inc., with executive offices in Greensboro. This brings the company’s total up to eight, and includes the Opera House, Laurens, S. C., recently taken over by the company.

Pittsburgh—Manager Harry F. Orelle, of the Supreme Photo Play Productions Co., announces that he has secured the local franchise for the productions of National Exchange

Talk of Compromise
(Continued from Page 3)
Brady was of the opinion, that in order to improve the class of pictures now being shown, and to eliminate objectionable ones, it was not necessary to form a state board of censors, and that the object could be attained in other ways.
It was impossible to learn from either Governor Miller or Brady what plans are being considered, however, it is understood, that the main purpose is to avoid in some manner the enactment of a state censorship law, and at the same time overcome Governor Miller’s objections to the character of some of the pictures now being shown to the public. It is expected that the matter will be thoroughly discussed at the public hearing on the Clayton-Lusk bill to be held tomorrow, before the joint committees of the Senate and Assembly.

Feist Going
Felix Feist will attend the Rochester convention as representative for Joseph M. Schenck and his various producing interests. From Rochester Feist will visit some of the exchange centers in the East. At a later date he plans a three months’ trip through the Middle and Far West.

Robbins Will Try
Herman Robbins, general sales manager of Fox, was trying hard yesterday to see his way clear to attend the exhibitor convention in Rochester. It was all a question of squeezing it in with him. Isadore Schenck, the Fox local manager, left with the delegation on the convention special.

“Every Woman’s Problem,” which Plymouth Pictures, Inc., is distributing, has its premiere next week at the U. S. Theater, Paterson, N. J. The picture is booked to run one week.

Revival of “The Rosary”
(Special to WID’S DAILY)
Los Angeles—William N. Selig is planning to produce “The Rosary” again on an elaborate scale. It is likely that James Young will direct following his completion of “Without Benefit of Clergy.”
“The Rosary” was made several years ago by Selig, with Kathryn Williams, Wheeler Oakman and Charles Clary in the leading roles.

Julius Eschrich Dead
(Special to WID’S DAILY)
Los Angeles—Julius Eschrich, assistant director at the Lasky studios, died last week at the French Hospital. He was 25 years old and leaves a widow and four children. His death followed a major operation. Eschrich was assistant to Cecil DeMille in the last few years worked with a number of Lasky stars.
Stop Booking"

averbrook Advises English Exhibitors—Some Think He's After Trade Corner (Special Cable to WID'S DAILY)

A very serious situation has developed here in which averbrook figures most prominently.

averbrook has carried his agitation against American films a step farther and is advising British exhibitors to cancel all bookings for American pictures. Under certain circumstances it is claimed that averbrook is launching a move to reclaim the English film trade. Just what ramifications the move has is not directly clear.

Beaverbrook, owner of a number of British newspapers and periodicals, is heavily involved in the film industry and is said to be interested in the Famous Players Canadian Corp. Besides being deeply concerned in the affairs of provincial Cinematograph Theatres, the largest theater chains in the country, he is interested in Fores Films, Ltd., the distributing company of Pathe. It is said in WID'S DAILY that Beaverbrook has decided not to show American pictures in his theaters. Some of the managers, with headquarters in New York, stated in this connection that they didn't see how the English films could get along without an American product.

A Prediction

Wednesday, November 23, 1919, said:

Next year there will be more than thirty capable creative directors and stars selling product individually, which means that about one hundred new films will be released. There are some special features to be looked forward to, which mean that the market will be richer than it has been in the past.

Pro and Con

Albany, N. Y.—Both opponents and friends of the Clayton-Mootz censorship bill had their say at the hearing today.

The principal speakers against the bill and for the industry were William A. Brady, Rex Beach, Mayor Cantfield, of Kingston, David W. Griffith, the Rev. John Juckins, of Glens Falls, Joseph Macon, of

Wid's

After Novelties

Ben Blumenthal of Export and Import Film Co., Inc., leaves on the Adriatic today for Berlin, where he will look over new German and Central European productions.

His company is after whatever novelties it can secure in the manner of films to fill what it thinks is a need in this country for something new to amuse picture patrons. There is a great deal of enthusiasm in the Export and Import offices over the reception accorded "The Cabinet of Dr. Caligari," which is playing at the Capitol. The Monday record at the theater was almost reached by the picture, having been passed by only one picture, "Passion," which, unusually enough, was also made in Germany. The evening attendance on Sunday night was also overloading.

It is an open secret to some film men in town that the "Caligari" film has been in this country for some time and that nothing was done regarding it because no one could be persuaded to handle the picture.

Widis

Want Films Banned

Exhibitors Oppose Showing of Six Pictures—Names Not Divulged—Adopt Other Resolutions

(By Long Distance 'Phone)

Rochester, N. Y.—An important resolution was adopted at the exhibitor convention here yesterday, providing that the producers of six pictures withdraw those films from distribution. The resolution was offered by Rudy Saunders, of the Marathon theater, Brooklyn, on the ground that they were not fit to be shown on the screens of the country. The names of the pictures were withheld for the present.

Other resolutions adopted at yesterday's session included one calling upon the National Association to clean house, but not at the expense of the exhibitors and the public, but by the application of a higher and more elevating standard at the studios. Salacious pictures were condemned and a resolution was offered to expel any member of the league who favored censorship. A resolution against censorship was also passed.

The blue laws were condemned and a clean-up campaign endorsed for the week of April 12.

Another resolution opposed the renting of films to churches, schools and similar institutions when such showings interfered with the theaters.

Another called for meetings of the state league to be held four times a year for general discussions. Sunday closing was opposed and a resolution passed asking other states to oppose advance deposits. Forty-three (Continued on Page 2)

Williams Here

Cyrus J. Williams, who is producing a series of Tom Santschi two reelers and "The Adventures of Bob and Bill" for Pathe release, is in town from the coast.

Pessimists! Note!

The local exchange of Famous Players-Lasky reports it did the biggest week's business in its history in the seven days ending Saturday, April 2. The gross for the week was greater than that reached by the exchange during Paramount Week last September, and at that time Albany was included in the drive.

Exact figures are not available, but the $100,000 mark was reached—and passed.
Quebec Film Distributors, Inc.

"THE SHADOW"

Featuring

MURIEL OSTRICHE

The first of a series of super productions
Personally directed by

J. CHARLES DAVIS, 2nd

Independent Exchanges communicate with
FORWARD FILM DISTRIBUTORS, INC.
J. JOSEPH SAMETH, Pres.
110 WEST 40th STREET, NEW YORK CITY
BRYANT 1361

Pro and Con

(Continued from Page 1) the National Catholic Welfare Council and Hugh Favreau of the American Federation of Labor.


The Authors' League of America sent a delegation of 12 from New York. They were: Rex Charles B. Fall, Owen Davis, Arthur Reed, Everett Childs, Carl Ellis, Parker Brothers, Harry Leroy Scott, Albert T. Reid, A. Somers Roche, Louis Joseph and Eric Schuler.

Acquires Four Features

An agreement has been signed between the Classical Investment, Inc., and Herb Hayman for Prod. Inc., whereby the latter over the distribution of four for United States and Canada, are Ellen Terry in "Her God Performance," "Dombey & "Lady Windermere's Fan," and "The Ministry of Maps." These were originally released by Trial Herald is also handling the Commercials featuring Mack, which they have sold to the Animated Exhibitors Circuit, Ltd. Canada and Seattle Film Exx for Washington, Oregon and Pennsylvania.

Smith to Direct Duncan

Hamilton Smith, familiarly known as "Ham," has been engaged to direct a series of 52 single reel comedies starring Bud Duncan, as started actual production at the theatrical studio in Yonkers for Shiller Prod. Corp.

The presentation of a IDEA in a SELLING form is good advertising. To understand just what we mean study a RITCHEY POSTER.

RITCHEY LITHO. CORP.
406 E. 31st St., N.Y. Phone Chelsea 83
THE NEW JACKSON STUDIO

The last word in modern studio and electrical equipment. Covers three blocks. Five stages. Direct current. Remote control. 15 minutes from Times Sq. 50 dressing rooms and offices.

Ready for lease in whole or in part April 1st.

JACKSON FILM STUDIO CORPORATION
W. H. Weissager, Pres.

Westchester, Forest and Jackson Aves.

Tel. Melrose 4385

Downtown Office
E. Davidson, Putnam Building

Bronx, New York

W. H. Weissager
Personally on ground
work is concerned, it cannot be called unusually built.

*TRIBUNE—* *The Passion Flower* has a quality of screen beauty perhaps not before equaled in this star's productions.

*TELEGRAM—* Jaccinto Beneventano's remarkable drama of provincial Spanish life, *The Passion Flower*, which was so vividly presented by Miss Nance O'Neill on the stage, is revealed with equally vivid qualities on the screen.

*POST*—*The Passion Flower* is one of the most interesting pictures of the season. Miss Talbott has had her litest the hands of most of our screen impresarios, but a person of turbulent depth.

*TRIBUNE*—*The Passion Flower* is a more powerful thing as presented on the screen than it was in its stage version. Miss Talbott's performance is quite startling in its portrayal of the Passion Flower. She gives a performance full of fire, color and life.

*HERALD*—*The Passion Flower* Herbert Brenon has ample opportunity, to show a fine, directorial hand and give Norma Talmadge's emotions full away.

*GLOBEivor—* If you like Miss Talmadge an excellent opportunity for the screen this month, as all the superlatives in this picture, for it is a real miracle from top to bottom. Miss Talmadge supplies them all. The film is one that Miss Talmadge has done in months.

*TRIBUNE—* *The Passion Flower* is a more powerful thing as presented on the screen than it was in its stage version. Miss Talbott's performance is quite startling in its portrayal of the Passion Flower. She gives a performance full of fire, color and life.

*HERALD*—*The Passion Flower* Herbert Brenon has ample opportunity, to show a fine, directorial hand and give Norma Talmadge's emotions full away.
U" Signs Kyne

Mack Sennett gets funny with home-brew in his first two-reel comedy for Associated Producers' release. It is called "Made in the Kitchen," and is as hilariously humorous as the subject would indicate.—Advt.

It's Zukor Again

He's Slated for Presidency of Famous Players Another Time—Adolph Zukor will be re-elected president of Famous Players-Lasky at the annual meeting of officers to be held in the corporation's offices on Monday next.

Not only will Mr. Zukor be returned to office, but it is learned that the present officers of the corporation will be continued. This information comes from an unquestioned source. It is safe to state without danger of future contradiction that there will be no changes in the executive personnel.

The election will be held at the regular monthly meeting of the directors, who were returned to office by the stockholders at the meeting held on March 29.

Two Weeks for "Deception"

"Deception," which is "Anne Boleyn" renamed will be shown at the Rivoli for two weeks, beginning April 17.

Abrams Re-elected

Heads United Artists For a Second Term—Five Directors on Board

At the annual meeting of the United Artists Corp., held this week at their offices, 729 7th Ave, Hiram Abrams was re-elected president. This is Mr. Abrams' second term as president of the corporation.

The other officers re-elected at the meeting were as follows: Dennis O'Brien, vice-president and general counsel; A. H. T. Banzhaf, secretary; M. E. Prager, treasurer. The following were elected as members of the board of directors: Mrs. Charlotte Pickford, Hiram Abrams, Dennis O'Brien, Nathan Burkan and A. H. T. Banzhaf.

Lynch Going Into Nashville?

(Nashville, Tenn.—It is reported here that S. A. Lynch is contemplating the erection of a large theater here. This is one of the few large cities in the South in which Lynch does not own a theater.

Exhibitors Agree

In Sympathy With Producers of Clean Screen Fight—Realart Circular Arouses Interest

(Rochester, N. Y.—The exhibitor, in convention here yesterday went on record as approving the attitude taken by the producers against the attempt on the part of the Realart Corp. to open its branch office here on Tuesday for the elimination of undesirable elements in screen production. William A. Brady, in Albany, asked that the industry be given a year to cut out undesirable features in producing films.

Loo Brecher, of New York, warned exhibitors not to attempt to "put any thing over" in this connection, and advised against showing any films which might be subjected to criticism. A resolution, however, was adopted regarding the elimination of advance deposits and in opposition to percentage booking. Weinberg, of New York, advanced a resolution condemning the Ford Weekly, but it never reached the body of the convention.

Considerable interest was aroused over the statement made by Charles O'Reilly regarding a form which is being sent broadcast by Realart. It is being sent to requesting exhibitors information as to their age, hobbies, size of theater, type of service used, etc. O'Reilly stated that this circular was issued in order to provide for the studio to find conditions very satisfactory at the exchanges.

(Continued on Page 3)

150 Strong

One hundred and fifty executives and members of the home office staff of Associated First National, attended the second annual dinner-dance of the Associated First National Athletic Club at the Hotel McAlpin last night. Among the visiting exhibitors attending were Robert Lieber, of Indianapolis, Nathan H. Gordon, of Boston, Sam Katz of Chicago and A. H. Blank of Denver. All of the executives, attached to the home office staff were present.

Another for Saenger

(Special to WID'S DAIL)New Orleans—The Saenger Amusement Co. will erect a large theater on Canal St. Two-thirds of the square bounded by Canal, Rampart, Basin and Iberville Sts. has been secured. The site measures 128 ft. on Iberville St. 188 ft. on Rampart and Basin Sts., while an arcade lobby will reach into Canal St. The theater will seat 4,000. Construction starts at once.
Quotations

<table>
<thead>
<tr>
<th>Quotation</th>
<th>Last Bid</th>
<th>Asked</th>
<th>Sale</th>
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<tbody>
<tr>
<td>Famous Players</td>
<td>70%</td>
<td>72%</td>
<td>70%</td>
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<tr>
<td>Goldwyn</td>
<td>44%</td>
<td>54%</td>
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<tr>
<td>W. W. Griffith, Inc.</td>
<td>1%</td>
<td>19%</td>
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<tr>
<td>World Film</td>
<td>3%</td>
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</tbody>
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**Quotations by H. Content & Co.

"The Shadow" the First
"The Shadow" is the first of the four Ostriches features which have been bought from Salient Films by the Wholesale Film Distributors, Inc., or released via the independent market. It will be ready for release in about 10 days.

New 1st Nat'l Exchange
(Special to WID'S DAILY)
Oklahoma City—Associated First National Pictures of Oklahoma, have opened an exchange at 384 Reno Ave. H. Baldwin, of the Empress, Orpheum and Folly, is the owner of the franchise.

For Indefinite Run
(Special to WID'S DAILY)
Baltimore—Ford's Theater has booked "A Small Town Idol" for an indefinite run.

Texas Convention April 18-20
(Special to WID'S DAILY)
Dallas—The Texas Exhibitors Circuit will hold a two day convention at San Antonio on April 18-20.

You'll have every comfort I can give you—and at any cost." "Reputation," the new Universal-Jewel Production of Luxe, directed by Stuart Paton, starring Priscilla Dean. —Adv.

Mr. Exhibitor
YOU CAN BOOK
"THE SHADOW"
Featuring
MURIEL OSTRICHE
Produced by
Salient Films, Inc.
Personally directed by
J. CHARLES DAVIS, 2nd
Through the leading exchange in your territory

FORWARD FILM DISTRIBUTORS, INC.
J. JOSEPH SAMETH, Pres.
110 WEST 40th STREET, NEW YORK CITY
BRYANT 1361

The exhibitor who makes more money this year than he did last will be the one who has used an increased number of RITCHEY posters.

RITCHEY LITHO. CORP.
406 W. 31st St., N.Y. Phone Chelsea 6388

The Music Sho that caters to
FILM FOLKS
OPEN EVENINGS
Richardson's
VICTROLAS
727 WEST SEVENTH
Phone 6995
Los Angeles

ACCOUNTANT
Extensive experience in Motion Picture Industry. Producing and distributing Costs, Balance Sheets. Now with one of largest companies desires to change. New York or Angeles.
Address K-7, care Wid's Daily

FOR SALE
New Bell & Howell Camera.
Complete outfit, with tray.
Apply A. V. Feary,
280 Madison Avenue
Phone: Vanderbilt 2547

Eastman Kodak Meeting
(Special to WID'S DAILY)
Jersey City, N. J.—The annual meeting of the Eastman Kodak Company was held at 83 Montgomery St. The annual report of the company was not ready because of the failure of the returns of foreign subsidiaries to arrive.

Moves This Sunday
"The Four Horsemen" moves the Astor theater on Sunday and in not in that theater now, as previously noted. The first performance in Astor will be Sunday matinee.
Exhibitors Agree
(Continued from Page 1)
When John S. Woody, of Realart, who happened to be here was asked regarding it, he said:
"I cannot understand how any man of intelligence can possibly misunderstand Realart's purpose in sending out these forms. It is being done merely to reach small town exhibitors who cannot always be reached by traveling representatives. We want to find out how old exhibitors are, whether they are old men or young men, so that we will know how to write them and get in closer touch with their activities. I cannot understand how a man of O'Reilly's intelligence can misinterpret our motive. Only a drunken man might misunderstand; no one else could."
The election of officers will be held this morning. It is probable that Charles O'Reilly will be elected president, since Sydney S. Cohen, in his address, indicated very plainly that pressure of business of the national organization was too great for him to devote time to the state league.
It was evident from the beginning of Cohen's address yesterday morning that censorship was to be the chief topic of the session. Cohen's speech, which was in the nature of an annual report, stated that 42 states had been organized and affiliated with the national M. P. T. O., and that the six surrounding states would be organized shortly. He added that there were 12,000 theaters members of the M. P. T. O., and that he expected an equitable form of contract between exhibitor and distributor before the start of the new season in September.
Cohen took occasion to characterize the efforts of Dr. Wilbur F. Crafts, published in the morning papers, as unjust and unfair. Crafts charged Cohen with attempting to intimidate legislators and threatening them with failure when it came to re-election, unless they came into line on the censorship question. Crafts stated that he would ask for a Congressional investigation into the industry, unless this was stopped, in order to keep the screen out of politics. Cohen, coming back to censorship, stated that if the bill passed it would cost the exhibitors from $10 to $40 per week.
Billy Brandt, of Brooklyn, followed Cohen, suggesting that Cohen's report be adopted by a standing vote. This was done amid cheers. E. M. Fay, of Rhode Island, and Sam Bolock, of Cleveland, were then escorted to the platform.
John Mannheimer, of New York, was the next speaker. He reported on the Albany situation, stating that everything there was satisfactory and that one senator had switched from the support of the bill to its opposition. He added that the league should not allow William A. Brady to pass the burden for the showing of bad and salacious films to the exhibitor. Leo Brecher, of New York, followed Mannheimer, declaring that he wished he could be as optimistic over the Albany situation as the others were. He suggested that the league sponsor the formation of a board of review, to pass on all films and advertising matter before sent out for general release. Charles O'Reilly, speak-

"GEVAERT"

Positive
Negative
Colored Positive
(U. S. PAT.)

United States Distributor
THE GEVAERT COMPANY OF AMERICA, INC.
HOOVEN BUILDING
117 West 46 St., N. Y. City
ANTWERP, BELGIUM

Consistency in Direction
of Money Making Productions
An item of importance to every exhibitor

FRED NIBLO

Director of
Douglas Fairbanks'
"The Mark of Zorro"
The Theatrical and Motion Picture Directory
can do three things for you
1. We place your proposition before every one in any way connected with the business.
2. Supply you free of charge a complete list, giving name, address, and seating capacity of every theatre in the country—and keep it up to date with regular supplements.
3. Send you daily reports giving the names and addresses of those in the market for your goods.

Theatrical & Motion Picture Directory
133 W. 44 Street, New York City
Bryant 5189

Credit Exhibitors
(Special to WID'S DAILY)
Albany, N. Y.—If the Clayton-Lusk bill is defeated, according to well-informed individuals here, credit for the act should go to the state league and not to the National Association.

It was pointed out that in less than two weeks, the league circulated over 4,000,000 petitions. Brooklyn senators, who are backing the bill, have received over 90,000 signed protests, and on Tuesday morning, are known to have asked that no more be sent in because their regular mail was clogged. The protests are still coming in, however.

It is stated in certain quarters that arguments put forward by producers here were not particularly impressive to legislators because similar arguments were advanced before and many never observed. It is also said here that certain of the law-makers have a good sized respect for the screen and its powers, but that Governor Milbc, by virtue of his position can force any legislator to support whatever measures he wants to become laws.

New Ed'cat'n'l Series
Educational will release two series if pictures to be made by William N. Seelig and Sam E. Rork. One will be a series of 12 two reel dramas and the other a series of 12 one reel annual comedies. Production now under way on the coast. Release one a month of each series.

The mother of Sam Zierler of Commonwealth Film died on Monday night.

Exhibitors Agree
(Continued from Page 3)

WE HAVE TRIED
and will continue with our best efforts

TO KEEP BOX OFFICE VALUES
as well as artistic effect in mind in making

Reginald Barker
PRODUCTIONS

Productions Photographed by Assistant Director
PERCY HILBURN CHAS. P. STALLIN'S

DANNENBERG
Big Films Coming
An Italian-Made Group This Time—
"Theodora" One of Them—
Count di Revel Here

An interesting development involving the introduction in this country of another block of foreign made pictures may be expected in the presence in New York of Count Ignazio Tharon di Revel, managing director of Cine Cinema, the organization which controls the foreign distribution of the product of the U.C.I. (Unione Cinematografica Italiana), generally reputed as being the most powerful film organization in Italy.

Count di Revel is here for the purpose of studying American producing conditions and exhibiting methods. He intends remaining here for about two months, gathering data of the industry in this country. He expects to re-
(Continued on Page 6)

Seek Summer Contract
(Special to WID'S DAILY)
St. Louis—The Musicians Mutual Protective Association, has taken under consideration a request from the St. Louis M. P. Exhibitors League that a new contract to cover the summer months be signed by the musicians. The exhibitors seek to decrease the number of musicians required in certain theatres and to decrease the hours of continuous playing and rehearsals. It is contended that this is the only large city that has a contract effective the entire year.

O'Reilly President
Succeeds Sydney S. Cohen as Head of States League—Convention

(Rochester, N. Y.—Charles O'Reilly of New York, was elected president of the New York State Exhibitors' League yesterday, as anticipated.

Other officers are as follows: William Dillion, 1st vice-president; Louis Butterman, 2nd vice-president; Frank Koch, 3rd vice-president; Billy Brandt of Brooklyn, 4th vice-president; William H. Linton, of Albany, re-elected treasurer; Sam I. Berman of New York, re-elected secretary and Henry Cole of New York, sergeant-at-arms. I. N. Salvo of Rochester was named as state organizer.

There was considerable discussion on the floor over a number of resolutions that were introduced. It was decided to divide the state into three zones for purposes of shipping.

With yesterday's session and the movie ball last night, the convention came to a close.

Mack Sennett has caught and imprisoned in celluloid the Boston tea party spirit that lies behind the home-brew craze. "Made in the Kitchen," his first two-reel comedy for Associated Producers release, is now booking.

Advt.

Then and Now

"We are not competitors. We are but friendly followers"—
Lord Beaverbrook, at the Zukor luncheon at the Ritz on Sept. 19, 1920.

"There is more marked feeling between the people living in various parts of Great Britain than there is against Americans."—Same place, same day.

Commenting on which Kinematograph Weekly pertinently wanted to know by what right Beaverbrook spoke for the English film industry, and also wanted to know what English producers thought of "this unflattering picture" of their enterprise.

All of which is markedly interesting today when Beaverbrook's action of cancelling American pictures in his circuit, and suggesting to other Englishmen to do likewise, is the talk of the trade.

Beaverbrook is interested financially in the Famous Players-Canadian Corp. and it might be interesting to know what Adolph Zukor thinks of his move.

DANNY.
**Quotations**

**Last Bids.**
- Famous Players: 70
- D. W. Griffith, Inc.: 44
- Triangle: 64
- World Film: Not quoted

*Quotations by H. Content & Co.*

**Second Best Paramount Week.**

With rentals totalling more than $750,000, Kent Week, observed last week in all the exchanges of Famous Players, scored a record as the second biggest week in the company's history. The total was topped only by the receipts during the annual Paramount Week last September, and was bigger than the receipts of any previous Paramount Week.

A company announcement gave special mention to Harry B. Boxbaum of New York and John D. Clark of Philadelphia for the business they handled during the week.

**May Make S. A. Film.**

It is reported that W. K. Ziegfeld has been approached by the government of a South American republic through its Ambassador at Washington, to produce a picture to show the inhabitants of that country in their true light of a cultured, kindly and enterprising people.

Ziegfeld will visit South America after completion of his second picture.

---

**Harry Beaumont**

Has Demonstrated His Ability

*In Producing Box Office Successes*

Address Care Wid’s Daily
Hollywood, Calif.

---

**“Dream Street” Showing F.**

The collapse of a frame, 300 feet of film Wednesday night, it necessary for D. W. Grifft to postpone the opening of “Dream Street” until Tuesday night at the Central.

The accident made it necessary to Griffith to substitute an old print for the picture showing home of Mrs. Vincent Astor yesterday.

Perhaps the greatest income was caused to a party of 12 who telephoned from Florida to see the opening. The party was composed of English and Swedes.

Four prints of the film were made for the Tuesday each stored in separate safety for any possibility of further damage.

---

**Marx Bros. in Films?**

It was reported yesterday that Marx Bros. were to make a series of comedies for the Caravel Co. of offices at 130 W. 46th St.

---

**“By their fruits you shall know them”-and the fruit of RITCHETY posters a increased ticket sales.**

---

**Lincoln Secured Scenes Abroad.**

E. K. Lincoln, it develops, secured some very good material for a big production he intends making in the near future while abroad.

---

**Successful continuity**

Special writer now on one of big producing companies will consider position in a small company or producing unit where his thorough all-around experience and knowledge of production will be valuable in advisory or supervisory capacity. If you are interested communicate to Box 10, Wid’s Daily.
The Cabinet of Dr. Caligari

The picture that all New York is talking about!

The picture from Europe that has created a box-office sensation at the Capitol! (See Page 5)

Act quick and you can book it! for an early playing.

The Cabinet of Dr. Caligari

a fantastic mystery story with startling settings superbly acted! A great motion picture artistically, and from the box-office standpoint.

It is a Big Picture

Broadway has gone plumb Caligari!

DISTRIBUTED BY GOLDWYN
New Theaters
(Special to WID'S DAILY)

Austin, Tex.—John Gracy and Hal Hailey jointly plan a new theater at Guadalupe and 24th St. It will cost $7,000.

Faribault, Minn.

Faribault—Will J. Glaser has purchased the Grand and will make extensive improvements.

Germantown, Pa.

Germantown, Pa.—A $350,000 theater is planned by the Empire Theaters Corp. The house will be named the Kenneth and will seat 2,000.

Long Beach, Cal.

Long Beach—J. M. Lenuv has opened the 1,412 seat Elite here.

Middlesboro, Ky.

Middlesboro—A $80,000 theater, seating 1,200, will be erected here. It is expected to open early in the fall.

San Francisco, Cal.

San Francisco,—Homer F. Curran, of the Curran theater, has secured a site on which he will erect a 2,000 seat theater.

St. Louis, Mo.

St. Louis, Mo.—The Star Amusement and Investment Co., of 312 E. 12th St., plans a $125,000 picture house at 312-314 E. 12th St.

Tamarac, Minn.

Tamarac, Minn.—Tingdale Bros., with offices at 433 Metropolitan Bank Bldg., Minneapolis, will build a theater at Lake Minnewaska, near Tamarac.

Topeka, Kans.

Topeka, Kans.—Ruth Wright, owner of the Cozy, will erect a $500,000 theater here, with a seating capacity of 2,500.

Warren, Pa.

Warren, Pa.—A $200,000 theater will be constructed here.

Addres to Chain
(Special to WID'S DAILY)

Detroit, Mich.—Frank McLean of the Norwood has taken over the Duplex and the Gladwin, giving him three Detroit houses.

Three for Aschbergs
(Special to WID'S DAILY)

Chicago—Ascher Bros. expect to open three new houses this spring. The Roosevelt will be ready May 1; the Capitol in Mantowoc, Wis., about the middle of May, and the Capitol in Cincinnati soon after.

Robbins Forms Erie Basin Co.

David Robbins, who resigned from Universal to enter the exhibiting field, as noted, has formed the Erie Basin Amusement Co. with Samuel Krauss. Robbins is president and general manager of the new company, which has a capital of $50,000. Mr. Krauss is secretary and M. E. Greenberg, treasurer.

Critics of Many Cities
Universally Praise
"Man-Woman-Marriage"

Call It One of the Most Stupendous and Spectacular
tures Ever Shown on Screen

MOST ELABORATE
"One of the most elaborate productions seen in a long time. The impressive prodigality of expenditure is present. Gorgeously dressed costumes of a part of old Rome. Allen Holubar has been careful in the wonderful details and Dorothy Phillips' performance is admirable."—Philadelphia Public Ledger.

WILL TALK ABOUT IT
"Spectacularly produced and staged. Carries the various ideas likely to please all motion picture patrons. It will give something to talk about. Dorothy Phillips is a clever actress."—New York Morning Telegraph.

POPULAR WITH WOMEN
"It gives woman a triumphant delineation. An expensive picture, and will prove exceedingly popular with women."—Indianapolis Star.

GORGEOUS SPECTACLE
"Beautifully presented with spectaculars so gorgeous it is splendid entertainment. Dorothy Phillips gives as fine a performance as is to be looked for from any actress."—Philadelphia Inquirer.

ALAVISH PRODUCTION
"A three fold bang for attention. Truly an expensive and revealing scene after scene of lavish background, and hordes of actors. Dorothy Phillips is charming."—New York American.

A STUPENDOUS FILM
"A stupendous film production, magnificent scenically and technically. A splendidly done spectacle; one of the most beautiful pictures ever shown on the screen."—Variety.

PACKS THEM IN
"An elaborate and impressive spectacle; a big modern story with big scenes. It is packing them in at the Strand here."—St. Louis Post-Standard.

IT'S A TRIUMPH
"A big spectacle; a drama mirroring the kaleidoscope of the sex appeal. It is a triumph in its own right."—Los Angeles Examiner.

THE STUPENDOUS DRAMA
"One of the most talked of dramas in the history of motion pictures and one of the most stupendous cinema dramas made."—Boston Times.

A First National Attraction
That's another reason why

There'll be a Franchise everywhere...
00,000 To Date

understood that bookings on "Wid’s Daily"
700,000 to date aggregate $800,000 
of this amount $400,000 have 
d in, while the same amount 
quarters and future showings of the pic-
tures figures, it was pointed out 
by well informed film men, it 
be considered remarkable 
that the picture has been in 
not only for only eight weeks. It 
ruled that First National is 
the picture on a percentage 
with Charlie Chaplin and 
comedian was guaranteed 
be recalled that J. D. Wil- 
then before the Theater Ow-
ner of Commerce a few 
ago and pleaded for increased 

Burbg to Make Comedies

L. Friedburg, well known 
export field, has become a 
producer. He will produce 
ol of two comedies on the 
used by Mr. and Mrs. Drew. Members of the for-
ma organization will comprise 
sonel and the series will be 
as the Mr. and Mrs. Jack 
Comedies.

Down Wage Increase

(WID’S DAILY)

The House killed 
to increase the payroll of the 
board of Censors by a vote of 
. This measure would raise 
ner of employees of the board 
45 and increase the appro-
board from $3,270 to 
for two fiscal years.

00 Admissions, Says Walsh

meeting of the Advertising 
ld earlier in the week, Dr. 
 Walsh of Fordham Univer-
one of the speakers. Due 
urse of his remarks he 
310,000,000 admissions had 
at New York picture the-

Singing Synchronized Music

(WID’S DAILY)

apolis—Soble, Mustard and 
av arranged to distribute 
ized Music service in Wis-
nesota, North and South 
and the upper peninsula of 
. Offices will be maintained 
in Milwaukee.

Nebraska Turns “Blue”

(WID’S DAILY)

—Returns of the municipal 
held here on Tuesday indi-
that a good many towns are 
Sunday picture shows. Lex-
Hastings and York were 
ths who don’t want Sab-

Theatricals opens Tonight

Colonial, Broadway and 
Sts, Brooklyn, will be 
ought. Harry Mayer and 
er are the owners.

Censorship Certain

(Special to WID’S DAILY)

Albany, N. Y.—At a meeting 
which lasted until early yester-
day morning, the Republican 
and Senators decided to pass the 
Clayton-Lusk censorship bill.
The measure has been amend-
ed to reduce the tax in several 
ances from $3 to $2 for old 
films, $10 to $3 on new films 
and from $5 to $2 on duplicates.
The tax will be eliminated on 
scientific, educational, charita-
ble and religious films and also 
on pictures shown by employ-
ers to employees. The lan-
guage used on posters will also 
be limited and the same restric-
tions will prevail as upon the 
films themselves.

Co-Stars for “Peter Ibbetson”

Famous Players officially announc-
es that Wallace Reid and Elsie Fer-
guson are to be co-starred in “Peter 
Ibbetson,” which will be made into 
a George Fitzmaurice Prod. Noth-
ing has been said about Lionel Bar-
rymore, who is reported slated for an 
important role in the picture.

Barymore Not in It

Lionel Barrymore told WID’S 
DAILY yesterday that, contrary 
to report, he would not appear in “Pe-
ter Ibbetson” for Famous Players.

Mutually Terminated

Alexander Alt, president of the Uni-
on Film Co., Inc., of Sherman Cal-
ounced before returning to the coast 
that the company’s relations with 
Recler have been mutually termi-
nated and that the comedies will be 
released through the Allied Dist. 
Corp., recently formed.

Blue Law Enforcement Flops

(Special to WID’S DAILY)

Pierre, S. D.—Enforcement of the 
South Dakota blue laws has failed, 
according to information received 
here. The laws were to be carried out 
with the letter by the various county offi-
cials. All of the measures are now 
in the statute books and it was ques-
tional as to just what ones would 
be strictly observed. The Attorney 
General announced he was particu-
larly interested in carrying out the 
measures regarding pictures and base-
ball. Some of the larger towns car-
d business as usual on Sunday.

More Allied Exchanges

(Special to WID’S DAILY)

Chicago—The Synchronized Scena-
rio Music Co. has appointed two 
distributors, Synchronized Scen-
ario Music Co. of Kansas City and Syn-
chronized Scenario Music Co., 3317 
Olive St., St. Louis, the former for 
Western Missouri and Kansas and 
the latter for Eastern Missouri and 
Southern Illinois.

(To WID’S DAILY)

Omaha—M. J. Mintz, sales man-
ger for Synchronized, has closed 
with the Fontenelle Feature Film Co. 
for Iowa and Nebraska.

It Started Big And It’s 
Growing Bigger Every Day!

20,284 Paid Admissions
The Second Biggest Sunday in The 
History of The Capitol Theatre

9,732 Paid Admissions
The Biggest Monday in the History 
of The Capitol Theatre

10,011 Paid Admissions
The Biggest Tuesday in the History 
of The Capitol Theatre

10,314 Paid Admissions
The Biggest Wednesday in the His-
tory of The Capitol Theatre

The Cabinet of 
Dr. Caligari

Is the biggest motion picture sensa-
tion that ever hit New York—big-
gest in the mind of the press, big-
gest in the mind of the public, and 
biggest of all in the box-office!

SOON TO BE RELEASED BY
Goldwyn Pictures Corporation
Mid-West Notes
(Special to WID'S DAILY)
Chicago—Maurice Zelichower, owner of the Orpheum, has taken over the Majestic, at Waukegan, and intends to run it as a vaudeville and road show house.

Joseph Zelichower has severed his connections with the Universal.

C. E. Frisby, for many years owner of a string of theaters in the smaller towns of Northern Indiana, with headquarters at Angola, died March 22nd.

New pictures taken over by Superior Screen Service are: "The Man Who Traveled," "The Tame Cat," through Arrow Film; fifty-two Kisneto Reviews and the six reel feature, "Welcome Children," through the Producers Security Corp.

The Central, La Porte, Ind., owned by Reddington and Root, will open shortly. House seats 1,600.

Wm. Esch, owner of the Princess, New Castle, Ind., will remodel his house starting May Ist. The Princess will be enlarged from 600 hundred to a 1,200 seat house.

C. A. Ferguson, of the Lincoln, at Valparaiso, Ind., after 12 weeks in the hospital, is back on the job again fully recovered.

"Stolen Love" Nearing Completion
"Stolen Love," a new five-reeler, will shortly be ready for distribution, according to Edward L. Klein.

Porges Recovering
Walter J. Porges of Herald Prod., Inc., who has been seriously ill for the past three months, is recovering.

"Molly O" Started
(Special to WID'S DAILY)
Los Angeles—Actual work on "Molly O" has really begun. Jack Mulhall has been chosen by Mack Sennett to play opposite Mabel Normand.

Educational Week May 1-7
E. W. Hammons of Educational announces an Educational Week from May 1 to 7.

Henry Ginsberg, domestic sales manager, has left for Atlanta to visit branch offices. From Atlanta he goes to New Orleans and then to Dallas, St. Louis, Kansas City, Denver, Omaha, Des Moines, Minneapolis, Milwaukee, Chicago and Indianapolis.

Big Films Coming
(Continued from Page 1)
receive from Rome pictures about a dozen of the more important Italian productions, manufactured by some of the 18 to 19 units affiliated with the U. C. I.

One of the most elaborate of these is "Theodorina," produced by Ambro- sin at considerable expense. It is said that this picture has been two years in the making and presents the entire of Italian picture-making art. Although Comit di Reiss is here primarily to secure a comprehensive idea of the American market, it would not prove surprising if he entered upon negotiations of some sort for the exhibition of his product in this country.

The Cito Cinema, acting for the U. C. I., has disposed of the foreign rights to the Union's product to the London Independent Trading Co., Ltd., of London for Great Britain and to Gammow for France. No other foreign rights have been sold.

$3,000,000
(Special to WID'S DAILY)
Dover, Del.—The Fitzpatrick and McElroy Co. has been formed here with a capitalization of $3,000,000.

(Special to WID'S DAILY)
Chicago—Fitzpatrick and McElroy, owners of a chain of 20 theaters in Indiana, Illinois, Wisconsin and Michigan, will create a new theater in Benton Harbor, Mich., on a site adjoining the Bijou, which they also own. The seating capacity will be about 2,000 and the main entrance will be on Main St. The project will cost about $250,000. W. C. Mellon of Benton Harbor will be the manager of the house. Fitzpatrick and McElroy at present own the Princess, Bijou and Bell theaters in that city.

(Special to WID'S DAILY)
St. Joseph, Mich.—The Caldwell theater, owned by Fitzpatrick and Elroy, will be completely remodeled.

Washburn to Tour
(Special to WID'S DAILY)
Los Angeles—Bryant Washburn is soon to tour the principal cities and appear personally at theaters showing his new production, "The Road to London."

Johnston McCulley, the author, has left for his home in Colorado Springs.

Fox Strand Showing
Joe Plunkett of the Strand stated yesterday that "Bob Hampton of Pla-
cer" would appear at the Strand and the Capitol, for which theater it was stated yesterday, negotiations had been under way. Plunkett added that under its franchise arrangements the Strand showed First National pictures on Broadway first.

Strand Anniversary Next Week
Seven years ago Monday next the Mitchell H. Mark Realty Co. opened the Strand Theater.

In commemoration of the anniver-
sary week Joseph L. Plunkett has concocted an elaborate program. The feature will be R. A. Walsh's "The Oath," and the comedy, Buster Kea-
ton in "Neighbours."

Plunkett promises an unusual over-
haul. The Strand Male Quartette re-
turns from a concert tour to assist in the celebration. They will be in the prologue, which will have as its central figure a huge birthday cake measuring 4½ ft. in height and 14 ft. in circumference, decorated with four candles, each four feet in height. Frederick Smith and Herbert Sisson will supply the organ solos. Carl Ed-
guard and Francis W. Sutherland will supervise the conduction.

TERWILLIGER TO DIRECT BRA
George Terwilliger has been
aged by Realart to direct Brany in "Little Italy," a story of Sicilian life. Griffith has just completed a Brady film.

Allied Authorized in New
(Special to WID'S DAILY)
Albany, N. Y.—The Allied I
using Corp. has been authorized to transact business in this state company is a $1,000,000 Delaware corporation.

Fox Buys More Property
William Fox has purchased, name of William Fox's 190th and 165th St. Realty Co., a building on West 181st St. and adjoining Moss" building for his Fox's own palace theatre at Broadway and Street.

STEREO-SOUND ELECTRO.
I. RUBIN COMPA
23 E. 4th St.
SINGING \-

DIRECTOR
OF THE TRA
A RELIABLE GUIDE FOR READY REFERENCE

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The Screen Bulletin
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Is one of the largest, newest and best equipped studios in the world. 16,000 sq. ft. without a post. Covers three blocks. All safety devices. Five stages. 50 dressing rooms and four dressing rooms of property rooms on main floor. The finest electrical equipment. Direct current—remote control.

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Downtown Office, E. Davidow,
W. H. Weissager
Putnam Building, N. Y. Personally on the ground
Co-operative Scheme
Believed Lord Beaverbrook's Plan—Seeking to Abolish Block Booking System
(Special able to WID'S DAILY)
London—Well informed quarters have it that Lord Beaverbrook is attempting to launch some sort of a co-operative scheme for Great Britain and it is for that reason that he is endeavoring to induce exhibitors to either cut rental prices or stop the showing of American pictures altogether.

A belief is held that because Beaverbrook is desirous of doing away with the block booking system that he is urging the cancellation of American product which in a number of cases is booked as far as two years ahead. If the plan for a co-operative scheme should develop, it appears that it could not be carried out immediately if present contracts were to be observed. This may be Beaverbrook's thought in urging the breaking of existing contracts.

Co-operative Scheme
It is stated here that independent exhibitors would be hard hit by Beaverbrook's plan. There have developed considerable exhibitor opposition in Scotland and in some of the northern counties.

Godsol Goes to Coast
F. J. Godsol of Goldwyn leaves today for California for a month's rest. He has just recovered from an illness.

Home Next Week
R. H. Cochran of Universal will return to New York the early part of next week, while Carl Laemmle will be here the latter part of the week.

From Canada
George W. Wecks, general manager and Charles G. Branham, director of exploitation and publicity for the Famous Players-Lasky Film Service Ltd., of Canada are in New York.

Goldwyn Foreign Deal
J. H. Hoffberg, manager of the foreign department at Goldwyn, has sold the company's fourth year product to the New York Film Exchange of Buenos Aires for Argentina, Uruguay and Paraguay. The American Express Co. represented the South American purchasers.
New Theaters
(Special to WID’S DAILY)
Chicago—Property has been purchased by the National Theaters Co., on Cottage Grove Ave. and 75th Street, on which they will build the Chatham, a 1,500 seat house.

Cobleskill, N. Y.
Coble skill, N. Y. — Coble skill Amusement Co., with a capital of $75,000, has been organized to build and equip a theater.

Cuyahoga Falls, O.
Cuyahoga Falls,—The Strand will open in the course of the next few days, according to Ray Jones, owner and manager.

Edinburgh, Tex.
Edinburgh, Tex.—Community subscriptions have assured this city of a first class theater, which will be started in a short time.

Haverford, Cal.
Haverford,—Charles W. Heyer is preparing plans for a $75,000 theater, which he will build this summer.

Kenosha, Wis.
Kenosha, Wis.—The Collins Theatrical Enterprises, proprietors of the Burke and Virginian, will build a new $275,000 theater here.

Lapeer, Mich.
Lapeer, Mich.—George F. Smith, of 58 Clay St., will construct a $35,000 picture house here.

Mattoon, Ill.
Mattoon, Ill.—E. S. Moore, of Danville, will erect a new theater here. At once, the house will cost $40,000 and is to seat 700.

Middletown, Conn.
Middletown, Conn.—The steel frame for L. E. Pratt’s new theater is to go up within a few days. Manager Pratt is hopeful of having the building ready for the opening during the summer months.

Millville, N. J.
Millville—The reconstructed Bijou will be known as the Globe. When completed it will seat 1,000, and will pass into the hands of the Seifert Amusement Co., now operating the present Globe and Grand.

Morrisville, Pa.
Morrisville, Pa.—Thomas Stockham will build a 600 seat theater here.

Muncy, Pa.
Muncy, Pa.—J. F. Fahnestock plans a theater here.

Newark, N. J.
Newark, N. J.—Louis Adler, of 142 Ferry St., will build a $100,000 theater here. Exact site is not known.

Newark, N. J.
Newark, N. J.—E. D. Ring has plans completed for the new $250,000 theater which he will build at Valley Road, between Bellevue and Lawrence Ave.

Indispensable
Stephenson Attractions
Toronto, Ont.
Wid’s Daily:
Please accept my subscription for 1921. This is my fourth year as a subscriber and cannot see how I can get along without it.

CHAS. L. STEPHENSON.

Newbury, Pa.
Newbury, Pa.—J. A. Mears, 707 Diamond St., plans a theater here on W. 4Th St.

Newburg, N. Y.
Newburg, N. Y.—A one-story picture theater on Broadway. The architect is Renwick Anderson, 27 Roe St. He is withholding the owner’s name.

Ongood, Ind.
Ongood, Ind.—Louis Damm is sponsoring the erection of a theater here.

Parsons, Kans.
Parsons, Kans.—The Elks’ Club will be remodeled into a theater for Barbour Booking Offices of Muskego, Oka.

Philadelphia—The Graut, on Girard Ave., recently opened. The house seats 500, and is managed by Samuel Sagan.

Philadelphia, Pa.—A one story theater is planned for Jackson St. between 5th and 6th, by the Grand Amusement Co.

Pittsburgh, Pa.
Pittsburgh, Pa.—Rowland and Clark are having plans drawn for a new theater at Beatty and Pennsylvania Aves.

Quakertown, Pa.
Quakertown, Pa.—J. H. Ball will build a theater here.

Rhinelander, Wis.
Rhinelander, Wis.—Peter Rouman will build a 1,000 seat theater, to cost approximately $75,000.

South Bend, Ind.
South Bend, Ind.—Directors of the Blackstone announce that the company will build a $1,000,000 theater and hotel building here in the near future.

Valparaiso, Ind.
Valparaiso, Ind.—C. G. Shauer & Sons will build a 1,000 seat theater and office building on La Fayette St. & Lincoln Highway. It will cost $50,000.

Walden Resigns
(Special to WID’S DAILY)
Vancouver, C.—W. H. Walden, who had been appointed manager of the branch of the Canadian Uni Film Co.

Opens Office
(Special to WID’S DAILY)
New Orleans, La.—General Supply Co., Inc., has offices here under the management of Mr. and Wyndham Robert secretary.

National Buys
(Special to WID’S DAILY)
Atlanta—National Film am tributing Co. has bought the glia, Florida, Alabama, South lina and Tennessee rights to of the Rio Grande.

Bernstein Appointed
(Special to WID’S DAILY)
Minneapolis—Al Bernstein has been appointed manager of the Famous Players-Lasky exchan and has been assistant manager of the same organization for the past nine months.

Canadian Co. Formed
(Special to WID’S DAILY)
Hamilton, Ont.—A company has been organized to produce and distributing throughout Canada. It is rumored that pictures and financial details have been divined.

Plans for Tampa Play
(Special to WID’S DAILY)
Tampa—H. A. Kelly has a red plans for the construction of a 2,500 seat studio near Tampa, which will accommodate 10 companies. According to Kelly, these being backed by New York and moving picture interests are not divulged.

It has been reported at other times that Kelly will be working in Florida.

To be sure that a poster is a good one it is not necessary to look at any of the trade mark, but the trade mark, that bears the RITCH name the poster is unamb.:
Coast Brevities
(Special to WID’S DAILY)
Hollywood—Joseph A. Dubray has moved from 143½ South Brand Blvd., to 565½ Sunset Blvd.

Universal has purchased “Pacific Storms,” a story by Fred LeRoy Granville, as a starring vehicle for Frank Mayo.

J. E. Garvey has succeeded Amos Myers as art director at Metro. Myer will head one of the producing units at the plant.

Richard Dix, who was recently recruited from the stage, has signed a two-year contract with the Goldwyn Corp.

John Blackwood, formerly at Universal City, has resigned his post. C. F. Bender will assume the duties heretofore performed by Blackwood.

Lambert Hillyer, until recently William S. Hart’s director and continuity writer, has been engaged to write the screen version of “The Man From Lost River,” by Katherine Newlin Butt.

A Saturday Evening Post story has been selected as the next vehicle for Gladys Walton at Universal City. It will be called “What Can You Expect” and is based on the story by Alice T. Tildesley published under the title of “Cabella Drives the Nail.”

Oliver Morosco is reversing the usual order of things. He will send his second First National picture, “Slippy McGee,” East from the Los Angeles studio ahead of the stage version of Marie Conway Oemler’s book, now in its tenth edition.

Arthur Henry Gooden Prod., Van Curen Prod. and Western Pictures Corp. have appointed Bernard Butt, director, to act as business representative, with offices in the Mason Bldg. Five pictures, the latest productions of these companies, have been shipped to New York, where contracts are being consumed for world-wide distribution.

A special power plant to operate the electric street car on the Monte Carlo set for “Foolish Wives,” at Universal City has been installed. This is probably the shortest street car line in actual operation, the track being 600 ft. in length. It is an exact replica of the tram running between Monaco and Monte Carlo, and is fully equipped, including a union motorman and conductor.

TILFORD CINEMA STUDIOS

Walter Ford Tilford, Director
Thomas Wilson Switzler, General Manager
Wiard B. Ihnen, Architecture & Design
Thurston H. Homedale, Art & Scenic Effects
Thomas B. Sherman, Construction
Chas. D. Chapman, Decorations
John T. Lascha, Transportation
Alexander Meyer, Drapers

We do settings on Contract-Based on scenarios
For any Producer—anywhere
Chicago Doings
(Special to WID's DAILY)

Chicago—Effective April 1st are the following changes in the sales force of Superior Screen Service: Southside territory, S. Keeley, formerly of Fox; West side territory, A. Hoffman, formerly Illinois, salesman; Superior; Northside territory, R. H. Hadfield, formerly Indiana salesman, Superior. The Illinois territory remains with W. K. Eagen, formerly manager of First Nation, Buffalo.

Ezra Rhodes, owner of the La Salle at South Bend, Ind., has purchased a plot of ground 98 x 165 feet. He will build a new theater on this property starting early in the Fall.

A. C. Zaring, owner of the North Star and Lyceum at Indianapolis, is back at his job again after having been laid up for four weeks.

William Lipp, owner of the Princess at Alexandria, Ind., is back on the job after a visit to the hospital.

Mary Weed, owner of the Rex at Montpelier, Ind., after suffering a nervous breakdown, during which she was absent from her theater for five weeks, is back on the job again.

Arthur Clipping, formerly northside salesman for Superior Screen Service, has resigned his position and will announce his new affiliations shortly.

Buddy Crump has resigned as salesman for Select.

Max Levey and Maurice Kline, under the name of Kline Pictures, are now meeting all comers at 17 E. Seventh St.

Ben W. Beadell will announce his new affiliation within the next ten days. Several propositions are now under his consideration.

Harry Weiss found on his last trip that things are picking up again. Exhibitors are looking for a good summer. The tendency is to get better pictures at lower prices.

C. L. Morrow, owner of the Theaters of Bement and the suburban houses at Decatur, was a city visitor.

John King has purchased the Forest Park Theater from George Oestricher and already has taken possession.

L. C. Dawes has taken over the Empire at Auburn, Ind.

A. A. Lee, of Gaunmont Co., New York, was a city visitor. Phil Kohn, representing D. P. Howells and Company of New York, was also visiting this week.

Fred Rosenthal, formerly booker for Robertson-Cole, has bought the Elba Theater at 31st and Indiana Ave.

Stanley Cuts Prices

Philadelphia—Beginning Monday, the Stanley Co. of America, will cut its prices in all of its theaters but the new Stanley. Evening prices in most theaters will drop 10 cents and matinee prices, five cents.

In speaking of the change, a company announcement says: "We have realized that the war has brought about a raise in some instances of 400 per cent. in the prices of films, and can understand why we have not been inclined to reduce prices of admission inasmuch as the public is called upon to pay every excess charge, and that patrons are so appreciative of everything we have done in their behalf and will continue to do that we must extend them every consideration. That is why we have decided to shade down our prices in some of our theaters at this time."

Drastic Bill Planned

Sacramento, Cal.—Robert W. Colburn of Red Mountain Ranch, San Diego County, will shortly introduce a drastic bill in the assembly. Under the terms of the bill, a fine will be placed for showing interiors of a barroom, public dance hall or any other place where intoxicating liquors are sold. The fine would also include those who go to theater to witness such scenes.

Gordon Sails April 28

J. Gordon Edwards sails for Europe April 28 to produce "Mary, Queen of Scots." It is understood that Edwards will make at least one other production before returning to this country, and that one of these, as noted, will be "Nero," which, it is reported, will be made in Rome.

Birthday Plans

Plans for the celebration of Realart's second birthday are well under way and an announcement of interest to holders of the Star Franchise is promised. June 11, 1919, is the date on which Realart first opened its offices.

David Grauman Dead

(Special to WID's DAILY)

Los Angeles—David J. Grauman of the Grauman theatrical enterprises, died here on April 5 after a short illness. He was 65 years old. He is survived by a wife and son, Sidney, who will manage the theaters.

Booked Over Three Circuits

"Black Roses," Sessee Hayakawa's new picture for Robertson-Cole, has been booked over the U. B. O. and the Loew circuits. The Keith theater, the Fordham, opens with it next week.

"Over the Hill" to Move

"Over the Hill" will move from the Broadhurst to the Park on April 17.

Jess Smith has secured quarters at 114 W. 44th St., from where he will conduct his motion picture service.

Dover, Del.—Fitzpatrick and McElroy Co. Capital, $5,000,000. Incorporators, Corporation Trust Co. of America.

Educations for St. Louis Schools

(Special to WID's DAILY)

St. Louis—More than $50,000 of educational pictures are now available in connection with work in geography, history and manual training. The films were donated by various industrial concerns. A wide variety of subjects are covered, such as the manufacture of pens, pipes, automobiles, tires and other automobile accessories, boots, shoes, street cars, pianos, watches, and scenes from Hawaii, Yellowstone Park, California and various cities of the United States.

Detroit Theaters Robbed

Detroit—The La Salle, Garden and Washington theaters were robbed on Monday of $5,000.

Paramount Week for Southwest

Dallas—The week of April 10 will be Paramount Week in Texas, Oklahoma and Arkansas.

Pathé will release "The Sky Rauger," a George B. Seitz serial, on May 1.

George V. Hobart, author of "Experiences," the popular novel of which has been completed by George Fitzmaurice at Paramount's eastern studio, has joined the scenario department at the studio temporarily. He will assist in writing titles for the picture.

Printing that is Distinctively Different

BARNES PRINTING COMPANY
INC

36 East 22nd Street
GRAMERCY 945

"We Never Disappoint"

Palmer Scenario Club

Several members of the Palmer Scenario Club of Los Angeles notified us that they are forming the Palmer Scenario Club with David Bade 31 W. 116th St., president. The plans to study the Big Screen success of the day and build original content, will be eliminated.

FOR SALE

300 Reels, $1,000. In serviceable condition, consisting of comedies, dramas and Westerns.

ACTIVE FILM CO., 729 Seventh Ave., Bryant 5627

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STUDIOS
ESTEE STUDIO AND LAB Studio—299-299 E. 124th
Studio—151 W. 125th M.
Miss Lake plays a young wife who must choose between faithful loyalty and unfaithful freedom. It is not the usual story, nor has it the usual outcome.
She must never know

And yet how hard it was sometimes to restrain his arms from going out—to touch and caress this beautiful girl—who must never know the truth.

In order that he might be near her he served as butler in her home, where he watched her hungrily and wistfully, and cursed the derelict life which he had led—the life which barred him forever from even her careless thoughts.

Here is one of the poignant situations in

“THE MAGIC CUP”
STARRING
CONSTANCE BINNEY

Photoplay by E. Lloyd Sheldon
Directed by John S. Robertson

REALART PICTURES CORPORATION, 469 Fifth Ave., NEW YORK
FAMOUS PLAYERS REPORTED NEGOTIATING FOR STANLEY CO. OF AMERICA.

F. B. Warren Sues Associated Producers, Inc., for $100,000.

ARTHUR S. KIRKPATRICK LEAVES ROBERTSON-COLE. CHARLES R. ROGERS, HIS SUCCESSOR.

TUESDAY

LORD BEAVERBROOK BANS AMERICAN PICTURES IN ENGLAND.

DORALDINA TO MAKE THREE FILMS A YEAR. ERNEST SHIPMAN INTERESTED.

EXHIBITORS AND EXCHANGEMEN LEAVE FOR ROCHESTER CONVENTION.

WEDNESDAY

BEAVERBROOK URGING ALL ENGLISH EXHIBITORS TO BAN AMERICAN FILMS. SERIOUS SITUATION DEVELOPING.

EXHIBITORS MEET IN ROCHESTER. WANT SIX SALACIOUS FILMS BANNED.

CENSORSHIP HEARING HELD IN ALBANY. MEASURE EXPECTED TO BECOME LAW.

BEN BLUMENTHAL LEAVES FOR EUROPE. AFTER NOVEL CONTINENTAL FILMS.

THURSDAY

EXHIBITORS AGREE WITH N. A. M. P. I. TO KEEP SCREEN CLEAN.

HIRAM ABRAMS AGAIN HEADS UNITED ARTISTS.

ADOLPH ZUKOR AND OTHER F. P. OFFICERS WILL BE RE-ELECTED.

UNIVERSAL SIGNS PETER B. KYNE.

FRIDAY

BLOCK OF ITALIAN FILMS EXPECTED HERE. U. C. I. OFFICIAL HERE.

CHARLES O'REILLY ELECTED PRESIDENT OF N. Y. STATE EXHIBITORS' LEAGUE.

T. O. C. C. TO CUT ALL ADVANCE DEPOSITS IN GREATER NEW YORK NEXT SEASON.

BOOKINGS ON "THE KID" TO DATE, $800,000.

SATURDAY

SALES MEN SEEKING IMMEDIATE PLAY DATES IN ORDER TO SECURE READY MONEY.

"PARDONING THE BAD IS INJURING THE GOOD"—BENJAMIN FRANKLIN.
Norma Talmadge Splendid And Direction Very Good

Norma Talmadge in "THE PASSION FLOWER"
Assoc. First National Pictures

DIRECTOR ..................... Herbert Brenon
AUTHOR ..................... Jacinto Benavente
SCENARIO BY ...... Mary Murillo and Herbert Brenon
CAMERAMAN .................... Roy Hunt
AS A WHOLE....... Splendid production, artistic and well acted; brings star back in an excellent role
STORY...... From the stage play of the same name; dramatic sequences forceful
DIRECTION...... Very fine; handling of players, manner of presentation and general technique excellent
PHOTOGRAPHY .............. Very good
LIGHTINGS ..................... Good
CAMERA WORK ............... Good
STAR....... Pleasing again after rather long absence; beautiful in several close ups
SUPPORT...... Courtney Foote gives excellent performance; also Harrison Ford and Eulalie Jensen
EXTERIORS .................... Satisfactory
INTERIORS ..................... Good
DETAIL ......................... Adequate
CHARACTER OF STORY ...... Spanish girl whose seeming hate for her step-father conceals a passionate love for him
LENGTH OF PRODUCTION ....... 6,755 feet

After an absence of about six months Norma Talmadge is appearing in her latest production, "The Passion Flower," at the Strand this week. It is an adaptation of Jacinto Benavente's stage play of the same name, and the dramatic force of the original has been injected into the screen interpretation with renewed zeal. The production is splendid from every angle and it brings the name of Herbert Brenon before the picture public again, "The Passion Flower" being the first picture which he has directed in this country for some time.

Mr. Brenon's efforts have obtained an excellent replica of the stage play and in every detail of production the picture evidences his capabilities as a director of merit. He has done splendid work with a rather unusual story and one which needed careful handling to make its presentation effective and at the same time keep it from becoming too daring. Its atmosphere is Spanish and with the title which it bears it's easy to guess why judicious manipulation was necessary, and the more reason why director Brenon's results are the more effective.

Miss Talmadge gives a delightful performance as Acacia, the Passion Flower. Her power of repression and manner of expressing emotions registers definitely at each turn as she intends it. Several close-ups of her arc quite beautiful. Eulalie Jensen, as the mother, does good work in the role which Nance O'Neill had in the stage play. Courtney Foote gives a splendid performance as Esteban, the step-father, hated by Acacia.

Esteban's jealousy of his step-daughter Acacia causes his servant, Rubio, to tell Acacia's sweetheart, Norbert, that the girl loves another. The betrothal is broken and later Acacia accepts Faustino. This time Rubio kills Faustino and Norbert is tried for the murder but acquitted. Then it becomes known that Esteban is the direct cause of the murder, and he flees into the mountains but later returns to give himself up. Raimunda, Acacia's mother and Esteban's wife, pleads with Acacia to forgive the step-father whom she hates. In the long embrace which follows between Acacia and Esteban, Raimunda learns that Esteban loves her daughter and her own love for him is turned to hate. She calls for help and Esteban, in his desire to leave with Acacia, shoots her and then is arrested. Raimunda dies in Acacia's arms.

Star's Admirers Will Like Her In This

Box Office Analysis for the Exhibitor

The fact that it is the first Norma Talmadge picture released since last September should be a good reason for booking it. Folks have probably begun to wonder why they haven't seen her pictures of late, and then too, you have the name of the director to use. This combination together with your announcements, which will give them an idea of the story, should be sufficient reason for their wanting to see "The Passion Flower."

You can make promises justifiably and tell them they'll see some excellent performances. If you think your folks will recall the stage play you might mention this also. Tell them about the appearance of the star in a Spanish role and use catchlines such as: "She insisted that she hated Esteban, her step-father, but they told her she loved him. See this most unusual situation and its outcome in Norma Talmadge's latest production 'The Passion Flower,' directed by Herbert Brenon."
Will Be Sure To Arouse Curiosity Because Of Its Unusual Novelty Value

"THE CABINET OF DR. CALIGARI"
Goldwyn
DIRECTOR ......................... Robert Wiene
AUTHORS ..................... Karl Mayer and Hans Janowitz
SCENARIO BY ...................... Not credited
CAMERAMAN ...................... Not credited
AS A WHOLE ........... Decided novelty and a departure unique in pictures; opinions regarding it likely to vary

STORY ........... Weird and at times strikingly gruesome; outdoes anything of the kind ever attempted in this country

DIRECTION ........... Efforts result in something entirely new in the line of picture entertainment

PHOTOGRAPHY ......................... Good

LIGHTINGS ..................... Satisfactory

CAMERA WORK ................. Also satisfactory

PLAYERS ............ Splendid acting and remarkable make-ups; Werner Krauss as Caligari and Conrad Veidt, uncanny sleep-walker; both excellent

EXTERIORS AND INTERIORS ....... The real feature of the picture; all studio sets made under the direction of cubist artists; numerous scenes are used

DETAIL .......................... All right

CHARACTER OF STORY ............. Mysterious murders committed by sleep-walker whose actions are controlled by fiend

LENGTH OF PRODUCTION ...... About 5,500 feet

Judging from the crowds that tried to gain admission to the Capitol Theater on the hottest Spring Sunday night so far this season, it's evident that the novelty foreign production which is having its initial American presentation at that theater this week is destined to be something of a curiosity. Perhaps the trailers which have been shown have gotten them interested, and the fact that it is something entirely new in the line of picture endeavor. And certainly "The Cabinet of Dr. Caligari" is the first and only picture of its kind yet attempted, and judging from the names of those mentioned in connection with its production, its origin is apparent and comes as a direct contrast to "Passion," another of German make, which met with such universal approval not so long ago.

The foremost feature which makes "The Cabinet of Dr. Caligari" differ from the usual motion picture is its settings. They're unlike anything you've ever seen, but an idea can be gleaned from the fact that they resemble the futuristic or cubist designs which have gained rather extensive prominence in art circles of late. And here's where the difference of opinion is likely to be expressed. The work of Herman Warm, Walter Reimand and Walter Rohrig, who have designed the settings, will be accepted as distinctly novel, and perhaps if one knows enough about cubist art, excellent examples of that work. But on the other hand, perhaps the casual picture goer will be inclined to feel the way one man did who remarked, "H——, the scenery's making me dizzy," though they won't probably put it so strongly.

The story of "The Cabinet of Dr. Caligari" is interesting of itself and told in a way that doesn't make any effort to conceal the uncanny manoeuvres of Dr. Caligari and his gruesome looking cabinet containing Cesare, the somnambulist, who is under the hypnotic power of the Doctor. It is easy enough to follow for the most part. Toward the close things happen a trifle too rapidly for satisfaction. Katherine Hilliker has written the sub-titles for the picture's American presentation. Werner Krauss' acting is excellent and his impersonation of Dr. Caligari might be compared with Barrymore's "Mr. Hyde." Conrad Veidt has the tense role of the sleep-walker. There's plenty in the way of thrills and hair-raising situations, and the director hasn't made any effort to use shock absorbers in presenting them.

Showmanship Will Have A Lot To Do With Putting Over This Film

Box Office Analysis for the Exhibitor

It's quite likely that as a picture, unusual and really novel, "The Cabinet of Dr. Caligari" will be rather successful, commercially. That is, it will probably make money for exhibitors who know how to put it over. Trailers prior to the showing will certainly get them interested and the various angles which make it unique should be employed to arouse the public's curiosity regarding it.

Announce it as another foreign production, recalling the success of "Passion" and then tell them about the settings, cubist designs, and you can go the limit in your promises regarding its distinct novelty value. From a medical standpoint you can use the theory of Dr. Caligari and his study of somnambulism which drove him insane. Those who will be interested from a purely artistic viewpoint will be obliged to overlook some gruesome departures.
DAVID WARK GRIFFITH
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Human Interest Story And Meighan At His Best

Thomas Meighan in
"THE CITY OF SILENT MEN"
Paramount

DIRECTOR ....................... Tom Forman
AUTHOR ......................... John A. Morosco
SCENARIO BY .................. Frank Condon
CAMERAMAN .................... Harry Perry
AS A WHOLE......Strong in dramatic qualities
with its story forcefully told and well acted
STORY......Perhaps not a gloom dispeller but in-
teresting because of its grim reality
DIRECTION......Has made a play for reality and
the results are indeed indisputably successful
PHOTOGRAPHY .................. Excellent
LIGHTINGS ...................... Good
CAMERA WORK .................. Good
STAR......The most appropriate role and the best
acting he's done in some time
SUPPORT......Paul Everton gives fine performance;
others quite satisfactory
EXTERIORS ..................... Splendid
INTERIORS ...................... Good
DETAIL ......................... Good
CHARACTER OF STORY......Innocent convict
escapes and starts life over again in the west
and finally wins deserved pardon

LENGTH OF PRODUCTION ..... 6,199 feet

Thomas Meighan's latest production is well above
the average for more reasons than one. In the first
place a splendid continuity has been prepared for
John Moroso's story, originally called "The Quarry."
Then Tom Forman is to be given due credit for the
way he has handled the script prepared for him. He
wastes no time in getting into his story, and events
follow in coherent and comprehensive succession with
no dragging between sequences. All are carefully
dove-tailed.

You Can Make Promises For "The City Of Silent Men"
Box Office Analysis for the Exhibitor

Because it is really human and because of the ter-
rrible reality of it, "The City of Silent Men" is bound
to be well received. Not only because of the story
but because it is an excellent picture from every angle,
it will be well worth while booking. You can make
promises in connection with the production and feel
sure that it will back you up in what you say. Tell
them about the star's splendid work and mention the
fact that the story is an adaptation of John Moroso's
novel "The Quarry."

Another fact which is certain to attract attention is
that the scenes were actually taken at Sing Sing. The
box office results should prove worthy of any effort
you may expend on exploitation. Catchlines might
prove effective. "What is 'The City of Silent Men'?"
See how the inmates of such a city live. Thomas
Meighan's latest picture will show you how easy it is
for an innocent man to be convicted of a crime he did
not commit. See it at the blank theater."
Star Delightful In Circus Role

Mary Miles Minter in
"THE LITTLE CLOWN"
Realart

DIRECTOR ....................... Thomas Heffron
AUTHOR ........................ Avery Hopwood
SCENARIO BY ..................... Eugene B. Lewis
CAMERAMAN ....................... Faxon Dean
AS A WHOLE...... Pleading bit of light entertainment; has good sympathetic twist and is well handled
STORY..... Not altogether original in theme but is interestingly told
DIRECTION..... Has secured splendid circus atmosphere and has managed picture generally to satisfaction
PHOTOGRAPHY .................. Good
LIGHTINGS ...................... All right
CAMERA WORK .................. Good
STAR ...................... Jack Mulhall good as hero; others all satisfactory
EXTERIORS ...................... Many pretty scenes
INTERIORS ...................... Good
DETAIL ......................... All right
CHARACTER OF STORY..... Circus performer falls in love with son of aristocrats who fail to prove she's not a fit wife for their son
LENGTH OF PRODUCTION ....... 5,031 feet

Mary Miles Minter has a story a good deal out of the usual run of vehicles which she is accustomed to being given. In "The Little Clown" she plays the part of a circus performer, and in one instance she is even required to paint up like a clown. The star is thoroughly pleasing in the role and she makes the most of her opportunities.

The story itself, which has been adapted from Avery Hopwood's stage play, is not altogether new in the main—the idea of the wealthy young fellow whose parents object to his marrying "beneath" him and their efforts to break up the match. But in its new dress and interesting circus atmosphere "The Little Clown" provides a satisfying piece of light entertainment which should be well received.

Director Heffron has been successful in his handling of the story and it is unfolded in a logical, smooth fashion that is easily understood. In matters of detail he shows good judgment, and his handling of the cast is first rate. The photography is quite satisfactory and all told "The Little Clown" is a thoroughly good piece of entertainment. Jack Mulhall does good work as the hero, and others who add to the entertainment are Winter Hall, Helen Dunbar, Cameron Coffey, Neely Edwards, Wilton Taylor and Lucien Littlefield.

Pat (Mary Miles Minter) has been born and raised in circus environment, and when her parents die she adopts Toto, the clown, as her father. Toto's love for Pat grows as fast as she does and he hopes to marry her someday, although he is twenty years older. One day Pat meets Dick Beverley, a rich young fellow who has had a row with his father. He likes Pat and decides to join the circus. Eventually the circus plays in Dick's home town, and his folks persuade him to come home, which he agrees to do on condition that Pat come with him because he loves her. The parents object because they believe Pat beneath them. However, they consent and then proceed in their scheme to show Dick how unsuitable a wife Pat would be.

Finally Pat believes that Dick has arrived at his parents' way of thinking and she returns to the circus. Toto asks her to marry him, but Dick comes to claim Pat, telling her he really loves her and that she is to come home with him. Toto sacrifices his own love that Pat may be happy with Dick.

You Can Promise Them Something Different And Entertaining

Box Office Analysis for the Exhibitor

You can be sure of showing a pleasing, wholesome bit of entertainment if you secure Mary Miles Minter's latest production for Realart. It's the kind that you can show to the entire family. It's clean all the way through, and it is entertaining. Tell them about the little girl reared in the atmosphere of the circus and of her romance with a fellow whose folks thought him too good for her.

In your lobby use stills of the star in her ringside regalia. Plenty of exploitation stunts are possible in connection with a picture of this type. You might secure a street organ and have a girl in a clown suit and also a monkey to advertise the showing. This should get them interested. There are numerous other ways in which you can make "The Little Clown" go over in a manner that satisfies the B. O.
It Gives The Star A Fine Part

Elaine Hammerstein in
“POOR DEAR MARGARET KIRBY”
Selznick-Select

DIRECTOR .................... William P. S. Earle
AUTHOR ....................... Kathleen Norris
SCENARIO BY .................. Lewis Allen Browne
CAMERAMAN .................. William Wagner
AS A WHOLE......Gives the star a good part; holds
the interest in spite of lack of action
STORY......Kathleen Norris' novel of same name
followed closely in adaptation
DIRECTION ...... Handles players, particularly the
star, very well
PHOTOGRAPHY ................ Satisfactory
LIGHTINGS ..................... All right
CAMERA WORK ................ Up to standard
STAR......Very pleasing, sincere, and convincing in
her work
SUPPORT ......William Davidson in lead, Warburton
Gamble, and Ellen Cassity give very satis-
factory performances
EXTERIORS ..................... Suitable locations
INTERIORS ....................... Realistic
DETAIL ......................... Nothing lacking
CHARACTER OF STORY......Wife's loyalty to
husband throughout his ruin and distrust of her
LENGTH OF PRODUCTION ...... 4,581 feet

For her latest picture, Selznick has given Elaine
Hammerstein an adaptation of Kathleen Norris' quite
extensively popular “Poor Dear Margaret Kirby.”
By far the best thing that can be said about it as
screen material, is that it gives the star a role in which
she is at her best. It is rather a strong story in its
original form, but seemingly with the sort of dramatic
moments which lend themselves more readily to the
printed page than to the screen. However, capable
direction in handling the players, so as to make the
most of sequences where the action is slow, has done
much to keep the interest unflagging, and this, coupled
with the certain appeal and charm of the star's work,
will without doubt make it an entertaining picture to
the biggest part of the average audience.

The star's performance is uniformly appealing all
the way through. She plays with just the right dignity
and repress, and in the emotional scenes especially,
there is a sincerity and earnestness about her work
that will win the approval of every critical spectator.
The supporting cast is a capable one, with the work
of William Davidson in the lead, and Ellen Cassity as
the catty friend of the heroine, standing out.

One of the best touches that the director has given
to the story, is in the scenes where Margaret turns
her home into a boarding house. The would-be swells
who come to board with her, with their false airs of
refinement and their petty squabbling, form a cleverly
humorous element in the picture. While the denou-
ment is pretty evident all along, it is never clear how
the happy ending is to be accomplished, until the very
finish of the picture, so that it will surely hold their
attention all the way.

Margaret Kirby's husband, a Wall Street Broker,
arrives late at a party she is giving. He needs money,
and asks her to borrow from Rutheriord Pell an ad-
mirer of hers. She refuses, and that night Kirby takes
poison, believing Margaret in love with Pell. He re-
covers but the poison leaves him helpless. Margaret
sells everything she can, and takes in boarders to care
for Kirby whom she sends to a sanitarium.

Lucille Yardly, in love with Kirby, wires him that
his wife is coming to arrange a divorce. Miser-
derstandings pile up, until the one friend who has stuck
to Margaret, informs her of the deception. A reconcil-
ation is affected with Kirby when he learns of his
wife's sacrifices.

Play Up The Star And Talk About The Book
Box Office Analysis for the Exhibitor

You can be fairly certain of pleasing a majority of
your patrons with Elaine Hammerstein's latest. At
any rate you can be certain that the star will please
them, so do most of your talking about her, and her
performance in the picture. If you have used her
pictures before, recall her work in such features as
“The Daughter Pays,” and “Pleasure Seekers.” and
if the star is popular with your patrons, you can safely
promise them a picture in which she is at her best.

You can make use of the fact that the picture is
an adaptation of Kathleen Norris' novel, which was
a widely read story, and the fact that the title remains
unchanged will further impress this fact. Here's a
catchline you can use, “See what happened to a girl
who was accustomed to every luxury, when every-
thing was suddenly taken from her, in “Poor Dear
Margaret Kirby.”
This is a society melodrama with a truly tremendous punch; with a story of love and loyalty of great heart appeal and with a central situation as unusual as it is dramatically powerful. The exploitation possibilities of the story are unlimited.

"I Am Guilty!" has all of J. Parker Read, Jr's. richness of production, lavishness of appearance, color and spectacular appeal. It is released everywhere May 1.

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The Star Is Good, But Story Is Tame

Harry Carey in
"THE FREEZE OUT"
Universal

DIRECTOR ......................... Jack Ford
AUTHOR .......................... George Hull
SCENARI BY ....................... George Hull
CAMERAMAN ....................... Harry Fowler
AS A WHOLE ...... Slow in getting started, not overly entertaining, but with some good comedy touches
STORY ........ Western, lacking in thrills and excitement, usual in the type
DIRECTION ...... All right from production standpoint; fair in holding action up
PHOTOGRAPHY ...................... Good
LIGHTINGS ........................ Good
CAMERA WORK ..................... Average
STAR ...... His work up to standard; does much to hold interest through some scenes that lag
SUPPORT ...... Helen Ferguson, Charles Le Moyne, and J. Farrell McDonald all satisfactory
EXTERNOS ............ Regulation Western town
INTERIORS ..................... Suitable
DETAIL .......................... Fair
CHARACTER OF STORY .......... Stranger, who comes to town to build gambling hall, builds school instead
LENGTH OF PRODUCTION .......... 4,436 feet

The story selected for Harry Carey’s latest isn’t all that could be wished for to make the kind of a western picture that western fans expect and want. It hasn’t enough of the thrills and excitement and all around speed that make westerns popular. There is not at any time any great suspense, except in the one scene in the climax, when the hero and villain draw cards for the loaded gun, and this scene is too short to create much excitement. Taken as a whole, it hasn’t enough punch anywhere along the line to hold the attention very well, and while there is a surprise at the point where the supposed gambling hall being built by the hero turns out to be a school room and library, it is a very mild surprise and falls short in its effect.

Carey does as much as possible with a part that doesn’t call for a great deal of action. He is as pleasing as in the past, and makes the most of everything given him to do, making interest where the movement of the story is slow. He puts over a good bit of quiet humor in a lot of the scenes, and his performance is a generally creditable one. There is some more fair comedy furnished by J. Farrell McDonald, as the constantly drunk “Bobtail.” Helen Ferguson, the leading lady, gives a realistic interpretation of the little innocent girl trying to combat the evils of a western town, and she registers sincerity all the way through.

The picture is slow in getting started. Nothing much happens in the first reel and a half, but this is probably due to the lack of incident in the story itself, rather than the direction. It is to the director’s credit that a fair climax has been reached, built around material that doesn’t afford much possibility.

The Stranger (Harry Carey) comes to the town of Broken Buckle to start a gambling hall. The one that exists there is crooked, and the Stranger is starting a straight one.

He meets Zoe Whipple, a young girl, who is trying to reform the town, and who teaches the school in her home. Misunderstandings arise between the stranger and Zoe, brought about by Denver Red, proprietor of the Headlight. Finally, after pleading in vain with the stranger not to open the den, the stranger opens it to the public, only it turns out to be a school room and library. After which the stranger runs Denver out of town and wins the girl.

Let The Star Get Them In
Box Office Analysis for the Exhibitor

"The Freeze Out" falls short of the speed and interest of many of his previous pictures, but at the same time Harry Carey is thoroughly pleasing in his work and his name in the star part will doubtless be sufficient to attract the large following which he has in most places where westerns are popular.

You can boost the star as much as you like and promise that his work is fully up to standard, and you can also talk about the good performance of Helen Ferguson in the leading feminine part. The best points of the story to bring out are the horsewhipping of the hero by the heroine, and the cutting of cards for the loaded gun, between the hero and the villain.

Here’s a catchline: “See how Harry Carey started a gambling hall, and then turned it into a library, in ‘The Freeze Out.””
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The Star Will Attract And The Story Will Please Many

Shirley Mason in
"THE LAMPLIGHTER"
Fox

CAMERAMAN .................................. Glen McWilliams
AS A WHOLE ... Moderately entertaining adaptation, mostly due to star

GRADE OF PRODUCTION 5,450 feet

Maria Cummins' story "The Lamplighter" was to many people a beautiful and altogether enjoyable tale, and to the people who liked the book, and in fact to all who appreciate a quiet, fanciful little romance, the screen adaptation will afford a pleasant piece of entertainment. For the people who demand a heap of action and dramatic incident, it will probably lack the necessary speed, for it never reaches any great climax. It runs along smoothly and evenly, and will have to be content to please those who enjoy the beauty of the theme. Considered in the light of probability, the development will be regarded as next to impossible. For the gathering together of all the characters necessary to the denouement, so many years after they have played their first part in the story, is surely extremely improbable. It is not in the spirit of the tale, however, to regard it as fact, so the improbabilities won't matter with those who are held by the theme.

Then there is Shirley Mason, bringing enough personality and individuality to her part to hold almost any audience. The little star has a part that just suits her, and she is really fascinating all the way through the picture. She looks equally attractive in the garb of the slavey taking the beatings of a cruel mistress, and in the silks and furs provided by her adopted mother. In the scene where her foster father the kind old lamplighter, dies, she has her one chance for an emotional bit and she carries it off in a creditable manner. The lamplighter is very ably played by Albert Knott.

The love element isn't stressed at all; in fact it is given very little consideration, although it runs almost unnoticed all the way through. Some parts of the story are reminiscent of Dickens in their quaint pathos. Particularly is this true of the part where the heroine is the down-trodden slave.

A baby girl is born to Emily Graham, who has secretly married Philip Amory, the son of her father's lifelong enemy. Philip, in trying to restore his wife who has fainted, blinds her through an accident. He is driven from the house by Graham, who takes Emily's baby away, giving it to Ben Grant, a sailor, to take to sea. Grant takes the child to his wife. Eleven years later the child, Gertie, is driven from Nan Grant's home, and is adopted by Trueman, the lamplighter. Trueman works for Graham, who has moved to the town with Emily, and through him (Trueman) Gertie is finally restored to her parents.

Star Is At Her Best In Fanciful Romance

Box Office Analysis for the Exhibitor

Besides those who have read the story and enjoyed it, there will be a large number of people who would have enjoyed it had they read it, and who will be delighted with the picture form of "The Lamplighter." It is to these, necessarily, that you will have to appeal, by telling them enough of the story to acquaint them with its nature.

Then, if Shirley Mason is known to your people, and is popular, you can tell them that she is cast in a part perfectly suited to her in the picture, and that she does probably the best work of her career thus far. You can make extensive promises for the star, as her performance is certain to please almost anybody. Talk about the book from which the picture is adapted, as it was quite extensively read.
Fairly Good Story Injured By Poor Direction and Choppy Continuity

“DIANE OF STAR HOLLOW”
Producers Security Corp.—State Rights
DIRECTOR .................. O. L. Sellers
AUTHOR .................. David Potter
SCENARIO BY .................. Not credited
CAMERAMAN .................. Lucien Tainguy
AS A WHOLE...... Pretty fair story material that might have been made into a really interesting picture

STORY...... Suffers considerably from a poor continuity
DIRECTION...... Hasn’t improved upon the script provided; development isn’t smooth
PHOTOGRAPHY ................. Very good
LIGHTINGS .................. Satisfactory
CAMERA WORK .................. Good
PLAYERS...... Competent for the most part; some seem to indicate over-direction
EXTERIORS ................. Very pretty
INTERIORS ........................ All right
DETAIL ........................ Fair to poor

CHARACTER OF STORY..... Daughter of counterfeiter in love with Mounted Police officer who is trailing her father

LENGTH OF PRODUCTION..... About 6,000 feet

Here again is a case of a fairly good story not being used to good advantage. In the first place the continuity is choppy, and neither the director nor the one who wrote the titles has used any skill of his own to relieve the situation. The director especially has shown no adeptness in his development of the story, and the introduction of the numerous characters only serve to make things generally more incomprehensible. There are so many of them, and their relations to each other and their connection with the story so vague, that the spectator is bound to be confused.

And here too the fault is shared by the title writer.

There are an over-abundance of titles anyway, and they don’t read like the work of one trained in the art of caption writing. In one instance he uses the word “unsuspcioned” when he probably means “unsuspected.” And again, at times the titles are contrary in tone to the scene which they are supposed to fit. For instance the officer is talking to the man he is trying to get evidence on, and the title reads to the effect that “so-and-so may be innocent but justice must be done”—or something to that effect—and the officer is seen enjoying a hearty laugh. The reading matter doesn’t fit the action. Some matters of detail haven’t been properly looked after. A girl wears two different hats in one scene.

Bernard Durning is the Mounted Police officer and he gives a satisfactory performance for the most part. Evelyn Greetley is adequate as the heroine. Among others who appear are George Majeroni, Albert Hart, Sonia Marcelle, Fuller Mellish, Charles Mackey.

Diane’s father, Allesandro Orsini, is the master mind of a band of counterfeiters, which Sergeant Pat Scott of the Mounted Police is trying to round up and bring to justice. He is forced to work against an obstacle in the person of Diane, whom he loves and who loves him, but refuses to admit it because of his persistence in trying to get evidence on her father.

Bob Hascum, one of Orsini’s watchers, is double-crossed by Orsini when he allows his niece Carlotta to marry Crispi, another of the gang. Orsini had promised Carlotta to Hascum. Hascum writes a confession and tells Pat where he will find it in case he meets with foul play at the hand of Orsini. Hascum is killed by one of Orsini’s men, and in the fight which follows all of Orsini’s band but himself are killed. Later Pat finds Diane living apparently alone. While they plan to marry, Orsini, kills himself in an adjoining room.

Some New Titles Will Give It A Better Chance To Go Over
Box Office Analysis for the Exhibitor

“Diane of Star Hollow” will be much the better with a new set of titles and some careful cutting which will make it a much more satisfying and understandable offering. In its present form folks are going to wonder what it’s all about, especially in the early reels. At least some more comprehensive introductory titles will help considerably. You can talk about the story and mention the Mounted Police angle, and the fact that the officer loved the daughter of the man he was after.

There are many pretty backgrounds in the picture. In fact the exterior settings are all very pretty and the photography is good. You can use Evelyn Greetley’s name. Folks will probably remember her in World pictures. Bernard Durning’s name also may attract attention. Catchlines might be used if you find they usually interest your patrons.
Carl Laemmle offers

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A PRODUCTION fully as sensational as "The Wildcat of Paris" -- or "The Virgin of Stamboul" -- or "Outside the Law," but with an even stronger clash of human emotions -- the clash of a mother with a past and a daughter with a future. A picture, furthermore, with a title that will reach out across the street and pull in every man and woman who passes your doors.

I've seen it.
I know!

CARL LAAEMMLE

UNIVERSAL-JEWEL-DE-LUXE
Satisfactory State Rights Offering Of Its Type

Herbert Rawlinson in
"THE WAKEFIELD CASE"
Lawrence Weber Prod.—World Film—State Rights
DIRECTOR .................. George Irving
AUTHOR ..................... Shannon Fife
SCENARIO BY .............. Mrs. L. Case Russell
CAMERAMAN ................ Walter Arthur
AS A WHOLE......Satisfactory mystery picture; has good suspense but logic isn’t always adhered to

STORY......Good of its kind; creates effective mysterious atmosphere
DIRECTION......Doesn’t establish a satisfactory premise and might have made development more comprehensive; climax good
PHOTOGRAPHY ................ Satisfactory
LIGHTINGS .................. All right
CAMERA WORK ................ Average
STAR......Fulfills requirements of the role but others have just as much to do
SUPPORT......Joseph Burke does very well in important part; others satisfactory; Florence Billings has the only feminine role

EXTERIORS .................. All right
INTERIORS .................. Good
DETAIL ........................ Fair
CHARACTER OF STORY......Mystery story in which man tracing jewels falls in love with girl he believes to be crook

LENGTH OF PRODUCTION..... About 6,000 feet

As mystery pictures go, "The Wakefield Case" seems to hit the average mark pretty squarely. There is excellent suspense and the action is swift and smooth enough for the most part. The director hasn’t made his story foundation clear in the early reels, so folks are apt to be somewhat confused and at sea as to what it’s all about for a while, but after a time a title accidentally makes matters clear and everything is quite comprehensive thereafter.

Of course this isn’t such a serious fault, since it’s a mystery picture and the director is at liberty to do certain things which may not seem logical, for the purpose of suspense. The characters are introduced too rapidly and their relations are not clearly defined in the sub-titles. Herbert Rawlinson is starred, but Joseph Burke handles an equally prominent role and gives a splendid performance. Florence Billings is adequate as the heroine, and others are J. P. Wade, H. J. Gilmore, Charles Dalton, Jerry Austin, W. W. Black and H. L. Dewey.

William Wakefield, son of detective William Wakefield, Sr., vows to "get" the crook that killed his father. He learns that a band of crooks, known as the "Breezes," is sailing for America, and that they have in their possession the famous rubies which his father had been trying to recover for years. Wakefield, Sr., had met his death while shadowing Richard and James Krogan, crooks who had the rubies in their possession before the "Breezes" got hold of them.

Aboard the ship, Wakefield meets Ruth Cregg, who is travelling accompanied by an army officer who is taking her to her father in America. Wakefield falls in love with Ruth, a fact which is secretly observed and enjoyed by James Krogan, also a passenger, but not known to Wakefield as one of the crooks who killed his father. In America Wakefield is told that Ruth is one of the Breezes, although he refuses to believe it. In the meantime Krogan, who also believes Ruth and her companion members of the Breen gang, has secured an invitation to her home, where he hopes to recover the jewels. Later developments show that Ruth and her father are secret service people and Krogan is caught.

Star’s Name And Catchlines Will Attract

Box Office Analysis for the Exhibitor

"The Wakefield Case" is another satisfactory mystery picture for the state rights market, and will undoubtedly satisfy those who like this sort of picture. If you are in the habit of pleasing them with mystery pictures generally, you would do well to show them this one. It will give them something to keep them guessing for a while, and that’s what admirers of this type of entertainment want.

Herbert Rawlinson has a good many followers so you might use his name to good advantage and recall some of his recent pictures which you have shown. Catchlines used in connection with the title should interest them. Say: “Who stole the Randall rubies? See ‘The Wakefield Case,’ playing at the blank theater with Herbert Rawlinson starring. It’s the kind of mystery picture that keeps you guessing until the end.
Do you feel like this?

(Extracts from a customer's letter to us)

***** If it will make your day's work a bit lighter or more satisfactory, I wish you to know that I consider this job very good. The booklets are decidedly more attractive than any we have ever had and the work displays signs of painstaking.

If I get a chance to answer any questions about "who printed your booklets", I shall be glad to tell. *****

if not, consult us

Barnes Printing Company, Inc.
36 East 22nd Street    New York City
Telephone Gramercy 945
Production Is Good And It Contains Some Good Acting

"FORBIDDEN LOVE"
Wistaria Prod., Inc.—State Rights
DIRECTOR ................. Philip Van Loan
AUTHOR ...................... Not credited
ADAPTED BY ................... Edward Russell
CAMERAMEN ......Louis Geland and Richard Fryer
AS A WHOLE ......Good production; some real thrills and good acting, best features
STORY ......Somewhat familiar theme but makes good screen material; drags badly at times
DIRECTION ......Might have used his own judgment to improve continuity; otherwise first rate
PHOTOGRAPHY .............. Very good
LIGHTINGS .................. All right
CAMERA WORK .............. Satisfactory
PLAYERS ......Marguerite Clayton does thoroughly good work; George MacQuarrie and Creighton Hale efficient
EXTERIORS .................. Splendid
INTERIORS .................. Some obviously studio "sets"
DETAIL ..................... Adequate
CHARACTER OF STORY ......One brother double-crosses the other to win the girl who later learns of his duplicity
LENGTH OF PRODUCTION ......About 6,000 feet

Regardless of the fact that the situations in the main are not new to the screen, "Forbidden Love" contains the sort of material that still goes "big" with a fairly large percentage of movie "fans." There's plenty of incident and it is well combined and easy to follow. There is but one thing which might have been improved upon, and it's probably the fault of the one who wrote the continuity, although the director might have used his own ingenuity and improved upon the script. And that is the fact that the action is allowed to flag several times, following various anti-climatic sequences. This is especially obvious during the part where the one brother returns to the home of the brother who deceived him. It takes too long for things to happen.

Otherwise the production is thoroughly satisfactory. There are some good thrills and a degree of suspense. The final climax is excellant, and the scenes in and around the lighthouse, very effective. The photography is very good and the fog effects splendid.

Good acting by a capable and well suited cast is another feature in favor of "Forbidden Love." Marguerite Clayton shows what she can do in a rather emotional role, and acquits herself capably. George MacQuarrie is forceful as the deceitful brother, and Creighton Hale is pleasing as the hero. An unnamed player makes a good deal of the small part of the Chink laundryman. The exterior locations are excellent, and most of the interiors satisfactory, except that when they use painted drops outside of studio set windows, they shouldn't pose a player in front of them for close-ups.

Peter is the elder and Harold the younger son of John Van Zandt, owner of several fishing vessels. Harold loves Eileen, the village belle, but is so hashful that Peter agrees to present Harold's case to Eileen. Instead, Peter loves Eileen and wants her for himself, so turns her against Harold. Years pass and Harold, who has left the town, returns to take charge of a construction job on the lighthouse. He stays in the home of Peter, married to Eileen. Peter observes that Eileen still loves Harold. Peter goes to the lighthouse on a stormy night to fight it out with Harold. In the meantime Eileen has learned of her husband's deception, and follows him to the lighthouse. She arrives in time to see Peter fall from the tower to his death, leaving her free to marry the man she loves.

You Can Probably Please A Good Majority With It
Box Office Analysis for the Exhibitor

"Forbidden Love" is quite likely to appeal to small town audiences more strongly than metropolitan folks, because it is a small town story, and contains the sort of material that would make an unusual hit at the "Main St." theater. The locale of the New England fishing village and the general trend of the story can be used in exploiting the picture. The title may be a trifle misleading so you might use catchlines so they won't think it a sex story.

You can promise them a capable cast and some good performances. Use the name of Marguerite Clayton, and recall her appearance in the Paramount picture "The Inside of the Cup." You can use George MacQuarrie's name, and that of Creighton Hale. To interest them in the story say: "All is fair in love and war so he double-crossed his brother to win the girl for himself. But did it pay? See for yourself in 'Forbidden Love' at the blank theater."
A Bit Improbable But Makes Good Entertainment

Carmel Myers in
"THE DANGEROUS MOMENT"
Universal

DIRECTOR .................. Marcel de Sano
AUTHOR .................... Douglas Doty
SCENARIO BY ............ Wallace Clifton
CAMERAMAN ............... Herbert Glennon
AS A WHOLE .... Development is amusing and
pleasing; an adequate production and action
doesn't drag
STORY ...... Rather good comedy; glides along
smoothly
DIRECTION ...... Makes improbable sequences ap-
pear probable; doesn't get much of a climax;
generally all right
PHOTOGRAPHY ............. Satisfactory
LIGHTINGS ...... Fair; sometimes wrongly placed
CAMERA WORK ............ Average
STAR ...... Pretty and altogether pleasing and amus-
ing in the part
SUPPORT ...... Herbert Heyes in lead is adequate;
all suitably cast
EXTERIORS .................. All right
INTERIORS .... Good atmosphere in cafe and
studio scenes
DETAIL .................. Suffices
CHARACTER OF STORY ...... Artist falls in love
with a fleeting waitress, whom he hides from the
police
LENGTH OF PRODUCTION .... 4,850 feet

Carmel Myers' latest picture for Universal makes a
pleasant and enjoyable hour's entertainment, in spite
of the fact that the story doesn't amount to much. It's
highly improbable, and the cause and effect are not
usually plausible, but it provides a great little part
for the star, and she makes the whole thing cheerful
and amusing. As the spunky, hot headed little Italian
girl, who takes nothing seriously, she looks and acts
the part charmingly all the way through. She puts so
much pep into the part that most people will find her
a refreshing treat to watch.

Then too, although the story isn't so much, there
is quite an element of mystery and suspense running
through the last three reels, for the audience doesn't
know right up to the finish whether or not the heroine
has killed a man. The story is told in such a light
spirit that even the man's murder fails to be serious.
It's just a frothy entertainment, but it will entertain,
because the audience just has to sit and watch the plot
unroll, without keeping track of any complications,
and without thinking much about it.

And the director has done a lot to make the develop-
ment very smooth and steady. It keeps on the move
all the time, so that there isn't any part that drags,
and does it ever reach any great speed of action. It
runs evenly up to the climax, and is over before the
spectator realizes it. This climax doesn't reach a very
high point of action, either, but the nature of the
story doesn't admit of any stronger one, and it forms
a satisfactory finish.

The locale of the whole thing is Greenwich Village,
and in the Bohemian cafe and the studio sets the
director has secured a really accurate atmosphere.
These scenes aren't overdone, as is frequently the case,
and they form a correct and realistic background for
the greater part of the action. Some well chosen types
in the supporting cast contribute to the color of these
scenes.

Sylvia Palprini, is a waitress in the Greenwich Vil-
lage cafe of Madame Tarkides. Madame's son,
Movros, a dissolute idler, is in love with her, but she
repulses all his advances, for she is in love with George
Duray, an artist, although he has never even noticed
her.

One night Movros attacks her. She strikes him with
a chair and flies, thinking she has killed him. Duray
hides her in his studio, where she acts as his model,
and finally, when his fiancee throws him over, he real-
izes that he loves Sylvia. It is then that a notorious
thug confesses that he is the murderer of Movros, and
Duray's wealthy aunt begins preparations for her
nephew's wedding with his model.

The Star's Admirers Will Like It

Box Office Analysis for the Exhibitor

While there isn't much to talk about or much to
promise in regard to the story of this one, you can
talk about the star, and promise her admirers that
they will like her, and promise any of your patrons a
pleasant little entertainment. She is clever and amus-
ing in the part, and you can be reasonably sure of
satisfying a majority with the picture.

There is a drawing power in the fact that it is a
story of Greenwich Village, so be sure and let this be
known. If you want to talk about the story at all,
tell about the mystery surrounding the murder of the
young villain. The title offers possibilities for arous-
ing interest, but that kind of interest won't be par-
ticularly well backed up by the story. It will be best
to just promise an amusing and entertaining picture,
with the star at her best.
Some Short Reels

"Along The Riviera"—Burton Holmes-Paramount

Type of production.........................1 reel travelogue

There is more of the scenic about this reel than the travel picture, and some beautiful scenery it is. The trip is made partly by rail and partly by motor, all the way along the Mediterranean coast of southern France. There are beautiful shots of the Alps, of the quaint mountain villages of the region, and of the Mediterranean itself. La Turbie, an ancient town, where some of the ruins of buildings built by the Lomans are still standing, forms one of the particularly interesting portions. Then there are views of Monte Carlo, and Monaco, and of many small towns along the coast. This reel has been made up of the most beautiful parts of the Riviera. It is a first rate number.

"The Sagebrush Musketeers"—Pathé

Type of production.........................2 reel western

This is one of the series starring Tom Santschi, and like the foregoing numbers of the series, it possesses several noticeably good points, which make these highly desirable offerings of this type. The production as a whole shows an unusually finished appearance for a short feature. The locations are admirably chosen, the piece is very well acted, and the photography, at most times, is exceptionally good. Santschi has one of his accustomed parts, and besides the star there are two characters in this one that make for a good deal of amusement. The story is pretty much a regulation western, but there are enough original points to make it seem different. It should be a very attractive offering where they like Westerns, and if you use short features, it will pay you to consider this series.

"The Worst Was True"—Chester-Educational

Type of production.........................1 reel scenic

This reel takes the audience on a jaunt around the city of Hong-Kong, and visits, in the course of the trip, a number of quietly interesting places. It starts off with a view of the harbor of the big Chinese port, showing ships of every nation being loaded with merchandise of every description. Interesting here is the way in which hogs are packed alive in bamboo baskets and loaded for shipment. Then there are some street scenes, with shots of the street merchants and the peculiar outdoor restaurants which abound in the city. It is certainly unusual to watch a Chinese gentleman stop for a bite to eat, and find in the following close-up, that his meal consists of beetles, snakes and snails, which he eats with evident enjoyment in front of the camera. There are some shots of Chinese kids at play; views of some of the larger homes, and the reel concludes with a pretty shot of a lake at sunset. A reel of better than the average interest.

"The Whitewing Monkey"—Universal

Type of production.........................2 reel comedy

This one has Joe Martin, the ape, for its star, and the monkey is assisted by numerous other animals, namely; a whole bunch of trained lions, an elephant, a couple of dogs and two other ones. It isn't an all animal cast, however, there being several human comedians to help out the fun. If you played Joe Martin comedies, you know how he performs. He does a lot of very human stunts in this one too, although the substitution of a dwarf in some of the difficult tricks is very noticeable. It should be a big hit with children, and the performance of so many animals in one picture will doubtless make it entertaining to a great many grown-ups as well. The human comedians manage to get one or two good laughs, but are not consistently funny.

Pathé Review No. 99

Type of production.........................1 reel magazine

There isn't anything in the subject matter of this issue to lift it above the average. Some of it is fairly interesting, but nothing is unusual. It starts off with a Hy Mayer Travelogue entitled, "Such is Life in Ramblersville." This is a combination of drawings and moving pictures, showing activities in "The American Venice" only 25 minutes from Broadway. Then comes a demonstration of swimming strokes in slow motion, and this is followed by some views of a spaghetti factory, showing the whole process of manufacture. This part is quite interesting and there is a big laugh at the finish with a close-up of two of the workmen eating spaghetti in an original style. The last subject is a series of views in and around Fez, the capital of Morocco. These are also rather interesting.

"A Dollar's Worth"—Century-Universal

Type of production.........................2 reel comedy

This is the latest Century offering in which Harry Sweet brings into play his unquestionably effective style of comedy. The gags in this one aren't all as funny as in some of his past numbers, but most of them are pretty sure fire at that, and the way Sweet puts them over they are bound to register. If you haven't used any of these two-reelers featuring this comedian, you are missing a good bet in the comedy line. In this one Harry gets into an extremely tough neighborhood, without a dime, and finally gets a dollar away from one of the toughest birds in the street. Then he has an awful time keeping it away from the rest of the hard-boiled members of the district. It's all rough and tumble slap-stick, but it's funny and it will go over with almost any audience.
Short Reels

"In Modern Jerusalem"—Burton Holmes-Paramount
Type of production ......................... 1 reel travelogue
This is one of the most interesting Burton Holmes pictures seen in some time. It is made up of views of the city of Jerusalem, with the biggest part of the footage devoted to a reception held at a club founded in the city by an American woman. At this reception the spectator sees practically all of the notable personages representing all nations in the Holy Land. There is a review of troops by the English and French officers, scenes showing the little children of the city receiving the benefits of a real American education, and some views of the city and types of inhabitants that are truly interesting. A first rate reel.

"Harem-Scarem"—Century-Universal
Type of production ......................... 2 reel comedy
The Century Lions are featured in this number, and the animals, with the aid of several very black Negroes, provide a goodly amount of amusement and some thrills. It's mostly chasing in and out of rooms and through windows, and without any connection between the incidents, but it is good fun nevertheless, and will appeal to nearly every kind of an audience. The lions—at least some of them—are very well trained, and perform with their trainer in a highly entertaining manner. It should be a good comedy offering for any theater.

"The Janitors"—Sunshine-Fox
Type of production ......................... 2 reel comedy
This latest Sunshine offering doesn't develop much fun until the second reel, but that one makes it average up to a pretty good comedy. It starts off with a lot of old stuff, the only clever part of which is some trick photography, which provides several thrills when one of the janitors seems threatened with instant death as he dangles from the end of a plank out of a seventh story window. There is a semblance of plot running through it, in which the two janitors get hold of a letter stating that $50,000 is coming to the bearer. The rest of the stuff happens in their efforts to collect, but the plot gets lost in the shuffle until the last, when it bobs up and provides a whale of a laugh at the finish. In the second reel the janitors get put in a "bug-house" by mistake, and there is a lot of very funny business all through this reel. It is strong enough to make up for the weak first one, and the impression will likely be, at the finish, that it is a very good comedy.

"The Pulpit Punch"—Universal
Type of production ......................... 2 reel western
Jack Perrin is the star of this one. He is not in his accustomed role of cowboy, however, although the scene is a western town, and everybody else is in regulation parts. This is sort of a "Sky Pilot" theme, with Perrin playing the part of a two-fisted parson, who is trying to reform a tough town. He plays the part convincingly, too, looks it and acts it, and puts up a great fight. The story is a good one for a short feature. The punch of the thing lies in the scene where the parson makes a bargain with the proprietor of the dance hall. He offers to lick the best man in the place, and if he does the whole gang is to go to church; if he doesn't he is to clear out of town. Of course he licks the proprietor after a big fight. Then he wins the girl. Louise Lorraine is the leading lady. It's pretty well put on and should go well with the folks who like westerns.

"Movie Chats" No. 46—Kineto Co.
Type of production ......................... 1 reel magazine
This number of Charles Urban's Movie Chats contains some subjects of real interest and some that are not so interesting, but it averages up pretty well as a satisfactory reel. First there are several views of the River Dart, at Dartmoor, England. Then comes a short series of views of a pigeon farm in the United States, where carrier pigeons are bred and trained for use by the army. The next is a unique bit. It is a short piece of film taken some years ago, showing Lord Kitchener reviewing troops in Egypt. The same troops are then shown passing in review before the Khedive of Egypt. There follow views of General Allenby, the conqueror of Palestine, arriving in Cairo, Egypt, some shots of dogs, horses and cats, and the reel ends with some magnified views of a millipede, a scorpion and a centipede. A fight between the two latter insects is quite interesting.

Wid's Daily Binders - $3.00
Invaluable for reference purposes.
ROBERTSON - COLE
Presents
GOOD WOMEN
by C. GARDNER SULLIVAN
directed by GASNIER
They Packed the Capitol To See It!

If you could have been there, this advertisement would be unnecessary. You’d know that a picture that could move people as “Roads of Destiny” moved the thousands who packed the Capitol would clean up at your own house.

Get it for your own house. And watch your receipts shoot skyward.

GOLDWYN Presents

Roads of Destiny

Starring Pauline Frederick
Directed by Frank Lloyd
By Channing Pollock
From the story by O.Henry
A Goldwyn Picture
**Up State Folks**

With the State M. P. T. O. Formerly the Exhibitors' League. And Chadwick's exchange men, At Rochester. Where there's nothing to do. Big event for Syd Cohen. They gave him a real ovation. And it was backed up by J. J. Murdock. Of the UBO. Convention praised Syd to the limit. And then some. But this wasn't a marker to what Billy Brandt framed. First he got the assembly to give Syd a rising vote of thanks. Then he engineered an Indian war dance at the banquet. Which was a riot. And then Syd got a silver loving cup. No wonder Charley O'Reilly felt good about being elected president. Succeeding Syd.

IN THE SPOTLIGHT

Charley has been working a long time. In the rear. Now he's in the spotlight. And watch him go. Smart fellow, Charley. As an indication: Had seven beautiful women at his table. At the banquet. No other man. But, gee, he had a lot of visitors. Modest. And all that sort of thing. But very able. And some capable.

Also in the spotlight—Rudy Saunders' socks. Oh, boy!

(Continued on Page 4)
PIONEER FILM CORPORATION, ever since it became a factor in the industry, has done everything in its power to improve the conditions further the interests of the independent producer. It is not a production company; it purchases pictures when they are completed. It has always enjoyed the distinction of being the only concern to give honest encouragement to individual directors, film stars and playwrights to enter into business for himself, assuring him of a ready market for his worth-while product.

TODAY, Pioneer Film Corporation is in the market to purchase several feature film productions. This may sound strange in view of the pre-impression that distributing concerns are over-loaded with pictures. The position we have exercised in the past year has placed us in our present position to negotiate for product of inherent quality on any basis satisfactory to the owner. Naturally, we, as distributors must be the sole judge of what the public wishes in photoplay productions, for you must agree that it is but nature for each producer to feel that he has, individually, the greatest possible product in the world.
FCOURT, President
Pioneer Film Corporation

The distributing facilities of Pioneer Film Corporation are tremendous—in theory, but in reality. Our growth has been rapid and, perhaps, not on paper but in physical tangibility and our resources are almost red. The film productions we are in the market for must have genuine and be of real quality. Pioneer wishes no photoplays that are relics of just-passed era, when anything that had 5,000 feet would suffice, and Quality—think of them as ONE!

The independent producer, can count upon Pioneer to co-operate with to the fullest extent. If this message is not an incentive to you it least be an invitation—an invitation to success. The gateway is open—there is room for all of you to enter. Which of you will? confidence will govern all communications.

(Signed) A. E. LEFCOURT, President,
Pioneer Film Corp.,
New York City,
April 9, 1921.

Sunday’s Issue
WASHINGTON—President Harding makes golf safe for democracy. Plays over city’s public links in company with hundreds of ordinary citizens.

KOENO, LITHUANIA—Capt. Ziniski, world famous air soldier, buried with remarkable rites. Carried from place where he fell in action to his native town, Bavaria. Followed by thousands of patriots.

SANTO DOMINGO CITY—Secretary Denby makes record investigation trip to Dominican Republic.

NEW YORK HARBOR—Germ of a wonderful idea. Floating store gives anti-prohibitionists cause for thought. Foreign corporation may establish chain of similar stores outside of three mile limit.

On Broadway
Astor—"The Four Horsemen of the Apocalypse."
Brotherton—"Over the Hill."
Brotherton—"The Passion Flower."
Capitol—"Mabel Normand in "What Happened to Rosa."
Central—"Dream Street," starting Thursday.
Criterion—"Sentimental Tommy."
44th St.—"Way Down East."
Loew’s New York—Today—Mae Murray in "The Gilded Lily."
   Tuesday—Bebe Daniels in "Ducks and Drakes."
   Wednesday—"The Other Woman."
   Thursday—"Lying Lips."
   Friday—"Out of the Darkness."
   Saturday—"Tales of Dana in "Puppets of Fate."
   Sunday—"What Every Woman Knows."
Lyric—"The Queen of Sheba."
Rialto—"Bush in "A Small Town Idol."
Rivoli—"Proxies."
Selwyn—A Connecticut Yankee in "King Arthur’s Court."
Strand—"The Oath."

Next Week
Astor—"The Four Horsemen of the Apocalypse."
Brotherton—"Over the Hill."
Brotherton—Not yet determined.
Brooklyn Strand—"The Oath."
Capitol—"Chicago." Chas. Komall Young in "Hush."
Criterion—"Sentimental Tommy."
Central—"Dream Street."
44th St.—"Way Down East."
Lyric—"The Queen of Sheba."
Rialto—No yet determined.
Rivoli—"Deception."
Selwyn—"A Connecticut Yankee in King Arthur’s Court."
Strand—"The Sky Pilot."

By the Sad Sea
Art Schmidt, regional sales director for Universal in the Great Lakes district, and Harry Berman, together with their respective wives, have gone to Atlantic City for a few days’ vacation.

Three Farnum Reissues
Fox will reissue three William Farnum features: "Riders of the Purple Sage," "The Rainbow Trail" and "When a Man Sees Red."
Up State Folks
(Continued from Page 1)  
Also: Farren’s Jazz Band from the Victoria Theater. Good enough for a way.

Chadwick’s Crowd
Also met. Elected Ike permanent Chairman. And Charles B. Hoy permanent secretary. All F I L M clubs regardless of names. In Eastern territory. To be designated by the title. Will meet every month. In Albany. To chew things over. Incidentally. But importantly. Hoy may spread his reporting service all over the nation. Also all clubs expected to have exhibitor representation in future. Boston and New York have now. Five stages. Falo and Albany expected to follow suit. Working out fine. Especially for kicks. From exhibitors.

Murdock Promises Support
JJ. of the UBO. Biggest man in vaudeville. Hammered crowded hard. Told them they’d have to get together. To fight censorship. Said industry was disorganized. Like the vaudeville people were. Twenty years ago. And told how first the vaudeville organization was. Of how he spent $250,000. To break the proposed strike of the White Rats. With- out calling on a soul. Or letting them in film industry should have same know he was doing it. Said some- one. “Be sure of your man when you elect him,” said JJ. “Then support him in whatever he does.”

Suggested they should get George Eastman’s support against censorship. Also suggested a monument for Eastman. To be erected while he was alive. As a tribute from film- folk.

Incidentally: JJ talked to the pro- ducers and distributors. Same way. Several months ago. At Riesenfeld dinner.

One Lady Puzzled
Middle Aged. Nice and dignified. Wanted to meet some of the big men. Of the industry. But got a practical re- sponse. Didn’t know what she was up against. So she met a producer’s rep- resentative. Under the name of Selz- nick. “My,” she said. “I wouldn’t have known you from your pictures.” Another was introduced to her as Mr. Zukor. And she raved over his productions. Which embarrassed the young man much. But the cli- max came when she was introduced to a Brooklyn exhibitor as Mr. Fox. “Oh,” she said. “how is Theda?”

This broke up the party. Conversation ended. Until Sydney bequeath to Charlie his big buster stamp.

Beaverbrook
From Rochester. Jumping to Lon- don. Where Beaverbrook is raising old Ndc. Some people figure some- thing’s happening. Under cover. That it isn’t so bad as it seems. That Beaverbrook has something up his sleeve. Of both. But it don’t look this far away. If Zukor was in London it might mean something. But A2’s in Berlin.

And that’s another story. Talk go- ing around Famous’ have a lot of

CHRISTIE COMEDIES
You bet they build two-reel comedies this way nowadays. This is a scene in Christie’s next one, “Sneakers.” At Educational Exchanges.—Adv.

German mades. One of the ways to get production costs down. And stars’ salaries. We’ll see what we see.

In Yiddish
In First National’s press sheet. An ad for “The Oath.” For benefit of exhibitors. Who have houses in for- eign sections. Ads all up in Yiddish. Hope it’s good. Can’t read it. Wonder if Bill Yearsley got it up.

Price Break Comes
From Jules Mastbaum. Down Philadelphia way. Lopped off a dime at night and a nickel at matinees. For all the Stanley houses—and there is a bunch—except the new Stanley. Talk of this happening some time. Not with Stanley company. But elsewhere. This first big string of houses to mark down. Who will fol- low? Anyone? You can hear any- thing you want—either way. De- pends on who you meet.

Over Mrs. Astor’s
They’re chopping down the Hunt- ing Room. Store, going in. Grill will be there—as usual. Only not so high. Take off about 12 feet. From floor. So when you go through you’ll be nearer the ceiling. Slate table covers maybe—for the pencil pushers—and promoters.

DANNY.

To Make Film For Standard Oil
Howard Estabrook, who has been making animated cartoons of late at the Cinema Art Studios, 6 W. 48th St., has been retained by the Standard Oil interests to supervise the produc- tion of an educational feature.

Frawley Going to Orient
(Special to WID’S DAILY)
Los Angeles—T. Daniel Frawley, who will direct several features for Metro, will go to the Orient upon the completion of his Metro arrangement to make a serial.

Buys Western
(Special to WID’S DAILY)
Pittsburgh — Rights to “Under Western Skies” for Western Pennsyl- vania and West Virginia have been purchased by the S. & S. Film and Supply Co.

Booked for Mission, L. A.
(Special to WID’S DAILY)
Los Angeles—“Heartbalm,” Mack Sennett’s first serious effort in pic- ture making, has been booked for an indefinite run at the Mission when “The Four Horsemen” closes. The picture is a six reeler and has in the cast Ethel Grey Terry, Herbert Standing, Noah Berry, Robert Cain and Ben Deely. Charlie Murray and other regular Sennett players appear in it.

Another Stanlaws Film
Penny Stanlaws did not all of his time in observation. Lasky studio, it seems. He and Wanda Havley in “The G. W. Woman,” and now it seems he has a second production, “The That Jazz Built.” It is an April art release.

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W. H. Weissger, President

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Downtown Office
E. Davidov, Putnam Building

New York, New York
Theatrical Booking A Gain?  
Development of Peerless Booking Corp Under Observation—Keith-casserale Mentioned

Local exchange managers and other film men who have been watching the local situation closely are very much interested in the plans of the Peerless Booking Corp, which has its offices on the fourth floor of the Palace Theater Bldg. These same men are mentioning almost in the same breath that the National Booking Corp, idea is in for a revival on a scale not so ambitious perhaps as the original one.

The plan, as it is being talked of in film circles, is as follows: The Peerless Booking Corp, which is a $100,000 corporation formed in Albany around Feb. 15, is to act as the booking office through which distributors are to relay their product. At the present it is planned to devote the energies of the organization to the local field only, with the intention, so these men say, of spreading out nationally at the proper time.

B. S. Moss is to be in active charge of the booking organization, while his picture company, the B. S. Moss Theater Corp, a $1,500,000 company formed in Albany in January, is to make pictures for the organization. It has already signed prisoners to Keith theaters and those of its allied circuits, the Orpheum, Moss, Poli, Proctor and Wilmer and Vincent circuits. When the Keith interests have shown the pictures, they are to be released generally through United Artists.

(Continued on Page 2)

Arliss Features

It was reported yesterday George Arliss would resume picture making about the 15th of April, that he would work in the Biograph studio in the Bronx and that the productions would be released by Associated Exhibitors, Inc., who made and distributed "The Devil."

Arthur S. Kane, speaking for Associated Exhibitors, Inc., stated yesterday that he hadn't heard a thing about it.

Court Wants Bond Increased

Justice Newburger in the Supreme Court has ordered that F. B. Warren put up a bond of $25,000 in connection with his suit for $100,000 damages against Associated Producers, Inc.

George Edwin Joseph, attorney for Warren stated yesterday he intended appealing Justice Newburger's decision.

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Quotations

Sennett Two Reeler for Capitol
Mack Sennett's initial two-reeler for Associated Producers, Inc, "Made in the Kitchen," will have its premiere at the Capitol within the next few weeks.

To Fight Pomona Law
(Special to WID'S DAILY)
Los Angeles—Plans are under way to carry the Pomona blue law fight into the higher courts. The law, within 30 days, will close on Sunday every amusement place in that city.

Wants Farrar Film Banned
According to the World yesterday morning, the Petit Bleu, a Parisian newspaper, wants "Jeannette d'Arc," a Geraldine Farrar film, banned because of the opera singer's alleged sympathies for Germany and the Hohenzollerns.
Miss Farrar made "Joan the Woman" for Famous Players some time ago. It was a Cecil DeMille production.

Nat'l Booking Again?
(Continued from Page 1)

She had the whole world of stage and screen under her feet until--"Reputation," Frisell Dean's new Unive roat-Jewel, directed by Stuart Paton—soon to be presented by Carl Laemmle.--Advt.

WID'S DAILY
Vol XVI No. 12 Tuesday, April 12, 1921 Price 5 Cents

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**Quotations by H. Content & Co.

Last
Famous Players . . 70% 72 70%
do p/d . . . . . 85% 86% 86%
"Goldwyn . . . 4% 5% 5%
D. W. Griffith . . . . . . Not quoted
Lot's, Inc. . . . 18% 19% 19%
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World Film . . . . Not quoted

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Genuine French Gillon Camera
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with H. Norton
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The Lyric theater lobby, 30 paintings on "The Queen of Sheba"
The Selwyn theater lobby, 15 paintings on "A Connecticut Yankee"
Both by Kassel Studios
Don't fail to see them.
A. P. Changes

Several changes in the Associated
Producers, Inc. organization were
made yesterday.

K. Burger, former assistant
sales manager at Famous
Players, has been made a special rep¬
resentative for the organization in
Canada.

W. B. Cohn has been appoint¬
ted editor of publicity and advertise¬
ments to the home office staff
e that of Louis E. Loeb,
Grossman, also at one time with
assignations.

Charles Muehlman has
made a special representative.

Industrial Given Double Showing
(Special to WID'S DAILY)

Boston—"The Porcelain Lamp," the
industrial made by the Harry
Levy Service Corp., for the Cole
Motor Car Co., was given two show¬
ings at the Tremont Temple here
Sunday night, both to capacity
capacities.

After the showing representatives
of the technical college and the engi¬
neering department of the govern¬
ment expressed the desire to show
the picture again. Arrangements are
now being made to show the film to
all the school teachers in Boston.

Regarding Griffith Stock
Following inquiry appeared on finan¬
cial pages of yesterday's (Sun¬
day):
F. R. Jr., Brooklyn—Kindly give me
opinions of D. W. Griffith, Inc., "Class
A". Would you say that it was a good
stock? I shall watch your column for
future developments.

"The designation of 'good invest¬
ment' does not apply, in our opinion, to D.
Griffith, Inc., class 'A' preferential stock.

It is too speculative and unseasoned for that.

"The management estimates that this
year's earnings will be more than $1,500,000,
or more than 10 times the preferential divi¬
end requirements, but of course, estimates
usually are pretty intangible things. The
company declared an initial dividend of $1
per share on the class 'A' stock from earn¬
ings for the six months ended Dec. 31, 1920
and states that in the future semi-annual divi¬
dends of 75 cents a share will be paid. The
stock is being offered at $15 per share and
appears to have fair possibilities, though it
is not listed.''

At Kodak Park where most
of the motion picture film for
the world is manufactured,
quality production and quan¬
tity production go hand in
hand.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Exhibitors' Reports On
Money Making Pictures

Telling How First National Attractions Rolled Up the
Box Office Receipts and Pleased Patrons

LOVE, HONOR AND BEHAVE

"Went over fine. Packed houses greeted four performances Sun¬
day. 'Different,' is the way patrons spoke of it.—Earl D. Sipe, Family Theatre, Port Huron, Mich.

UNSEEN FORCES

"The audience thought it a splendid picture. Gave it their undivided
attention from beginning to end. Big crowds."—Fred J. Campbell, National Theatre, Louisville, Ky.

THE VIRTUOUS VAMP

"This picture has done a great deal of good here. Many remarked that
clean, wholesome pictures like this would remove objections to movies. Audiences showed marked amusement."—Alba W. Root, Haven Theatre, Olean, N. Y.

A SPLENDID HAZARD

"It broke box office and attendance records, and proved very
attractive to the audiences and obtained favorable press notices."—
Bradford Brayton, Majestic Theatre, Streator, Ill.

PASSION'S PLAYGROUND

"This pleased everybody. Good crowds."—Carl F. Miller, Strand
Theatre, Fremont, Ohio.

THE WOMAN IN HIS HOUSE

"Patrons thought it splendid. This was the second showing, the
first for three days, the second for four. Big crowds."—J. B. Kess¬
ler, Strand Theatre, Canton, Ohio.

MAMMA'S AFFAIR

"Seemed to please all as greatly as any picture played this sea¬
son. Constance Talmadge is a favorite here. Enthusiastically
received. Nothing but favorable comment from audiences and press."—
John J. Breslin, Jefferson Theatre, Auburn, N. Y.

First National Attractions
That's another reason why
There'll be a Franchise everywhere
Newspaper Opinions

"The Queen of Sheba"—Fox

Lyric

HERALD—* * * Spectacular, progressively interesting, highly colored and highly protracted, the closing feature of the day, the splendor has a keenly stirring chariot race. * * * Particularly it is a magnificent treatment for J. Gordon Edwards, the director, for there are impressive vistas of carnivals and parades, with horses galloping along the desert, and a royal and splendid entry of the Queen into Solomon's court.

TIMES—The picture is another effort to win by astonishment. It is ornate, elaborate and spectacular. * * * For although Roman chariots and elephants have been borrowed new to Solomon, a stirring one is staged before him. * * *

DAILY NEWS—The film is in two parts and presents so many moving, gracefully told, splendidly written story, I can think of several places where it might have ended with much more telling effect than with the rather dragged out finale it now boasts. But the illusion of the picture is no small wonder as to story told and the panoply of an ancient oriental pageantry. The blend of busy extras darting about with spears adds the thrill of mystery. * * *

EVENING WORLD—Great credit is due J. Gordon Edwards, who directed the production. * * * * * * The chariot race * * was the most exciting of the film. GLOBE—It is just another "super movie" smothered in properties, built out of the glory that was Hollywood, and the grandeur that was a moving picture studio. * * *

TELEGRAM—The marathon that even the most elaborate productions of the past had not achieved.

JOURNAL—"The Queen of Sheba" in for leaving the presentation pure and simple, speaks its own story of exquisitely beautiful romance and adventure.

R. A. Walsh, who produced and directed one of the most masterly and artistic of screen dramas, "The Oath," adapted from the novel "Idols," by William J. Locke and featuring Miriam Cooper. It is a First National production and a "Big 5 Production," presented by Mayflower Photoplay Corp.—Advt.

"The Oath"—First National

STRAIN TRIBUNE—The first part of the picture is fascinating for the way it is presented and for the way it is acted. Miriam Cooper is an arresting actress. The picture is not perfect but it is worth seeing. * * *

AMERICAN—* * * R. A. Walsh, the director, in this he has some challenging and graphic "shots" and attractive handling of his characters. The picture is barren of intelligence as to its scenario and its subtitles are no help.

HERALD—R. A. Walsh, the producer, has provided some striking scenes and handled the underlying theme of prejudice without offense, but this adaptation is rather a disappointment. The entire production seems to have been handled very gently with William J. Locke's novel.

TIMES—The photoplay, "The Oath," is one of those productions that leave the spectator feeling that he could have been a great deal better. He might have been; but, as it is, Mr. Walsh has made many striking moving scenes, but his effort to solve satisfactorily the story has been weakly by a lack of justice to the characters.

TELEGRAM—* * * A thrilling film, * * * delightful dramatic entertainment.

R. A. Walsh, the producer, deserves credit for some lovely backgrounds and a clever handling of his characters. The faults of the scenario and subtitles are many and often laughable.

RIVOLI—It is not often that a picture which is illogical and unconvincing at times can yet be classed as a strong and extremely interesting film, but "The Oath" achieves this

SUN—* * * The theme is illogically developed.

POST—The girl becomes, through the hysterical, uncontrolled acting of Miss Coomer, merely a suspicious, jealous and petulant wife. The titles of "The Oath," by the way, make up as rare a collection of "Friso" writing metaphors as any film has ever achieved this long while.

Daily News, World, Globe and Evening World made no comment.

"A Small Town Idol"—A. F. Inc., Rialto

WORLD—For six reels the audience should have laughed as it hasn't laughed for a long time. * * * * * * The funniest thing that has been seen on a screen for many weeks.

AMERICAN—Sennett, comedic, on film-making is a classic. "Small Town Idol" rich in sartorial and entertainment for screen folk and producers. Turner is no longer comedial, but an artist.

HERALD—Mack Sennett is such a master of the film that his film in "A Small Town Idol" can he made comedians of even of owls and foxes. This " uses up every possible variety of the burlesque on the rural melodrama in its wildest form, so that it becomes a film cartoon that all but shatters the spirit of the Rialto with laughter.

GLOBE—A few more pictures of this type and we may laugh this sort of rubbish off the screen. Meanwhile, his productions are a triumph of hilarity, music and real comedy. This one is a huge ironic masterpiece.

TELEGRAM—The new film is much more public and every hit as funny as this producer's earlier screen plays.

JOURNAL—* * * The cleverest play of his kind seen in many a month, and the most original.

MAIL—"A Small Town Idol" is quite the most fascinating thing Mack Sennett has attempted.

SUN—* * * Goes far to make the photoplay a continuous series of chuckles punctuated prosaically with hearty laughs.

Daily News, Tribune, Times, Evening and Post made no comment.

"Proxies"—F. P. L.

DAILY NEWS—There is enough action in the story for a three-act melodrama, and enough mystery, too, I should have, preferred a less stereotyped ending.

TRIBUNE—* * * You may be amused by this story of a handsome but who is a reformed crook.

AMERICAN—"Proxies" gets away from ordinary, gaudiness of Cosmopolitan productions its chief charm.

HERALD—Kerry and Miss Keefe capture the attention, and with mystery and double betrayed love story, the picture proves once that picture, romance and blend very well on the screen.

TELEGRAM—This photo-play may be described as a comedy drama with an admirable melange of gayety and dramatic suspense.

JOURNAL—* * * One of the fastest moving comedy dramas ever screened. This picture is a good example of what the motion picture at its best should be. * * *

SUN—* * * Plenty of thrills tempered by comedy.

World, Times, Globe, Mail, Evening World and Post made no comment.

"What Happened to Rosa"—Goidwyn Capitol

TRIBUNE—Mabel Normand, one of the most charming little comedians on the screen, plays the heroine, but it is a sad affair.

WORLD—* * * All right in its way. * * * They could and ought to do better.

AMERICAN—Mabel Normand is everything in this film, for which the public should be grateful.

HERALD—" * * * Piquant and vivacious Mabel. * * * It is at times quite amusing.

TELEGRAM—This amusing film plays brightly, brings back to Broadway the regained Miss Mabel Normand. The star has been dubiously cast.

JOURNAL—Film full of humorous adventure sets off Mabel Normand's talents.

SUN—* * * One of the most entertaining vehicles that have ever been fitted to Mabel Normand's eyes.

Daily News, Times, Globe, Mail, Evening World and Post made no comment.

Fairfax Co. Rounded Out

(Special to WID'S DAILY)

Los Angeles—Arrangements volving the formation of Marion Fox Productions were completed here at the Hollywood Studios when tracts were signed by the at John Cooper, and Charles W. Ford, owners of the Hollywood.

The Lying Truth," an on story by Miss Miss Fox is that for her first offering. Hugh Mc will act as co-director to Miss Fox. Rene Guisar will be in of the camera work. Tom Helen- mery assistant to Marshall for the past three years, will a similar capacity. Pete Smith, Jan's West Coast representative, while continuing with Neill also handle the advertisement and liability for Marion Fox Prod

 Calls Coast Conditions Excellent

Walter S. Weisinger, Western trict manager of Pathe, returns New York for conference with the officials, reports the situation of coast to be excellent.

San Francisco and Los Angeles experienced considerable increase in the movin in a day. Wessing rep. Three large first runs are now under construction in San Francisco. J. E. Kesten's, at 1056 Market Street; and 412 Golden Gate Ave, and will be combined seating capacity of seats.

DIRECTOR OF THE TRADE

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ARTISTS AND ART TITLE

MARTIN- McGUIRE & NEWSOM, 727 7th Avenue, New York City

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PROSPECT PRESS

STUDIOS

ESTER STUDIO AND L. B. INC. Studio—209-219 E. 71st St. 1211 W. 125th St. 4483
Injunction Denied

G. E. Chester Sought to Restrain Showing of Cosmopolitan Prod.
Made by Frank Borzage

Judge Mayer in the U. S. District Court has denied a motion made on behalf of George Randolph Chester to enjoin the International Film Service Co., Inc., and Famous Players-Lasky from showing a feature said to be based on two "Get-Rich-Quick Wallingford" stories, published several years ago.

Fifty-four of the stories built around the characters of "J. Rufus Wallingford" and "Blackie Daw" were published in the magazines of the International Magazine Co. controlled by Hearst. Thirteen were published un-
(Continued on Page 2)

Ferguson Film for Rialto

Elzie Ferguson in "Sacred and Profane Love" will be the attraction at the Rialto beginning Sunday. Next week marks the fifth anniversary of the opening of that theater.

Another Special

Lou's B. Mayer To Film "The Wandering Jew"—One Version
Now on the Market

(Special to WID'S DAILY)

Los Angeles—Louis B. Mayer has announced his intention of filming "The Wandering Jew." The story is now being whipped into shape for filming and it is expected work on it will be started shortly. The director's name is being kept a secret at present.

If, as above report states Mayer makes "The Wandering Jew," it will mean the second film on the same story subject in the market. Last week Leo M. Fox and Charles Penzer stated that they had ready for bookings a version of "The Wandering Jew" produced in Europe, with Rudolf Sklinskra in the title role. The picture was said to have thousands of people appearing in it and besides narrating the story proper contains scenes of the Zionist movement on the Continent and of the Dreyfus trial in Paris.

Adams to Direct?

Times Reports Stage Star Is Experimenting With New Color
Tones—No Confirmation

The New York Times said, in part, yesterday:

"Mande Adams, it was learned yester-
day, is experimenting with a new process for colored photography in motion pictures, and in the near future she will probably begin the di-
rection of her first motion picture. Miss Adams will not appear in this film herself, and it is not thought that this work will interfere with her forthcoming return to the stage.

(Continued on Page 2)

Talk Over Censorship

(Special to WID'S DAILY)

Albany, N. Y.—Governor Miller discussed the censorship situation with a number of important producers here last night.

Assembly Takes Action Today

(Special to WID'S DAILY)

Albany, N. Y.—The Assembly will act on the Clayton-Lusk censorship bill today. The Senate passed the measure by a vote of 30 to 18 at a session which ended early yesterday morning.

To Meet in West Baden

A number of First National officials leave for West Baden, Ind., on Monday to attend the annual meeting of franchise holders, which begins on the 20th.

Barnstyn Returning

(Special to WID'S DAILY)

Rotterdam, Holland—J. C. Barnstyn of the British and Continental Trading Co. leaves for New York today.

Allen Signs With Burr

Lester Allen, of the George White's "Scandals" yesterday signed a con-
tract with Charles C. Burr to star in a series of two reel comedies.

Dead!

The National Association was in-
formed yesterday that censorship had been killed in Nebraska, and that it had died in committee in New Jersey.

Iowa Bill Dies

(Special to WID'S DAILY)

Des Moines—A state censorship bill was up before the Iowa legislature but it died in the last hour rush of legislation.
Wednesday, April 13, 1921

Quotations

Last
Bid. Asked. Sales
Famous Players . 70 71¼ 71¾
Goldwyn ......... 47½ 53½
D. W. Griffith, Inc...... Not quoted
Loew's, Inc. ......... 18½ 19¼ 19½
World Film .......... Not quoted

**Quotations by H. Content & Co.

Binney Film Completed

"Such a Little Queen," a Realart production starring Constance Binney, has been completed. Ernest Hallor photographed it.

Hallor is now at work photographing "I Love You," a Whitman Bennett special featuring Pauline Starke and Percy Marmont. Bennett himself is directing.

Kassell Supplies Paintings

The Kassell Studios have been commissioned by Fox Film to prepare 30 paintings for lobby display for "The Queen of Sheba." The lobby paintings for "A Connecticut Yankee" at the Selwyn were prepared by Kassell.

More Showings

Metro has completed arrangements to present "The Four Horsemen of the Apocalypse" within a month at the Garrick, Detroit, and the Sam S. Shubert, Pittsburgh.

THE NEW JACKSON STUDIO

The last word in modern studio and electrical equipment. Covers three blocks. Five stages. Direct current. Remote control. 15 minutes from Times Squ. 50 dressing rooms and offices.

Ready for lease in whole or in part April 1st.

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W. H. Weissager
Personally on ground

Injunction Denied

(Continued from Page 1)

der the copyright of the Curtis
ishing Co. from 1907 to 1909 in
Saturday Evening Post.

In accordance with the contra
Dec. 1, 1914, between Chester an
International Magazine Co. 36
ligingford stories were written and
film rights obtained by the maga
Six stories published in the
prior to March, 1908, and copies
by the publishers, were compiled
a novel by Chester and copies
in this form, without the consent
the original publishers, according
Judge Mayer's information. The
quiry over a form that has been
after going through several

Two of these stories were des
ized by George M. Cohan later
produced with American and Br
ights reserved. The play was "
Rich Quick Wallingford." The
ere against which the injunction
ought was said to be in effect a
uction of the Cohan play based
on the two short stories pub
lished in the Post.

After reading the contract of
Judge Mayer stated Chester has
made the convincing case that we
justify the court in granting a tem
orary injunction.

The production referred to ab
was made by Frank Borzage for the
mopolitan Prod. It has not been
leased as yet.

Reelcraft Adds Third Series

Reelcraft announces a third ac
tion to its short subject program.

The new unit will furnish a series
two reels to be known as the "Hum
dinger" series.

Members of the company include
Billy Quirk, Louis Haynes, Jim
Rice, Dorothy Lee. Dorrit Kelton
other. Len Smith, for many va
cameraman for Larry Seamon, wil
the camera. Frank S. Maiter of
Reelcraft will supervise producti
President R. C. Cropper has com
pleted plans for three more exchang
which will give Reelcraft a direct
sales organization and its offices
more than 65% of the United Sta

To photoplay advertising a
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ecessary as an arrow
to a bow.

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More Opinions

"The Queen of Sheba"—Fox
Lyric

WORLD.—"The Queen of Sheba" is a motion picture of quantity, not of quality. Therefore, it is not a good motion picture, as compared with a number of the large productions that have come into existence within the last year. ** There is one genuinely fine effect, at least, that should not fail to impress. This is the chariot scene. The photography here is excellent. Cameramen mapped the long streets from every angle and distance views of the arraying vehicles as they tore around the track brought rounds of applause.

AMERICAN.—"Queen of Sheba" fast-moving spectacle. Film full of flashes of gorgeous scenes of historical accuracy. Hetty Kyle has beauty and is always handsomely costumed.

TRIBUNE.—It is a gorgeous, funny and thrilling production directed by J. Gordon Edwards. **

"A Small Town Idol"—A. P. Inc. Rialto

TRIBUNE.—This is a six-reel Mack Sennett, which means that it is six times as long and six times as funny as the usual slapstick comedy.

EVENING WORLD.—"A Small Town Idol" funny and thrilling at Rialto theater.

POST.—This is not to say that "A Small Town Idol" is not funny. It is, but it has, if one may make so bold, no serious relief.

"Proxies"—F. P.-L. Rivoli

MAIL.—** One of those pictures which has nothing particular to distinguish it and yet is unusually interesting from start to finish.

EVENING WORLD.—The picture is well done and acted; especially entertaining are the caption decorations.

POST.—Too long by a third and not interesting enough by half is, mathematically speaking, the answer to the latest film from the Cosmopolitan shops.

"The Oath"—1st Nat'l Strand

EVENING WORLD.—Miriam Cooper plays emotional role in "The Oath" at the Strand.

What Happened to Rosa?—Goldwyn

CAPITOL

MAIL.—It is funny enough in its way, but it is so absurd and illogical that it finally succeeds in almost smothering Mabel's bubbling personality.

POST.—Though it is not masterly characterization, it is the desirable spirit briefly illustrated, and these are the days when one's gratitude must seek out small things or go begging.

Cohn at Universal City
(Special to WID'S DAILY)

Los Angeles—J. J. Cohn, formerly business manager at Goldwyn's Culver City plant, has been appointed production manager at Universal City.

It is reported that on Saturday last Universal let out 100 employees, including cameramen, technical men and members of other departments.

The local Universal offices stated yesterday that they hadn't heard about the coast report.

Robert H. Cochran, vice-president of the company, is due in New York today from Los Angeles.

Laemmle in Chicago
(Special to WID'S DAILY)

Chicago—Carl Laemmle of Universal is here. He leaves for New York in a day or two.

Hazel Daly has been selected by Goldwyn as Tom Moore's leading woman for "Beating the Game," an original story by Charles Kenyon.

KISMET

will be remembered for a long time!

GASNIER

made it!

"GOOD WOMEN"

is the latest

GASNIER SPECIAL
Produce In Peru
(Continued from Page 1)
and situated at Moatay, a suburb of Lima, where climatic conditions are said to be similar with those in Southern California. He also secured patent rights for the introduction of a new industry that guarantees exclusive rights to picture production for 10 years in Peru. The third move was for the release of the pictures in the 122 theaters on the west coast of South America, controlled by the Company of the National Cinemas Limitada. The fourth, the importation of all equipment free of duty. Senator Alberto Franco Echeandia is president of the Peruvian Association, Inc., and his connection with the interest evinced by the president of the Peruvian Republic gives the project a governmental backing.
The corporation is chartered at $1,000,000, the stock of which is divided into 122 shares of 200 shares each. A number of people are now being engaged to round out a company which will leave for Lima about June 15 to start work on the first picture, "The Conquest of Peru." Mason N. Litson, for some time with Goldwyn and before that identified with other producing units, has been engaged to take charge of production. Ojeda will be in general charge of the entire forces. Litson is also treasurer of the concern.

Authors' League Meets
The Third Street Theatre, Inc., held its annual meeting at Rumford Hall, 50 E. 41st St. yesterday.

Cabanne in Town
W. Christy Cabanne is in New York from the coast with a print of "The Pretenders," which will be released through Robertson-Cole.

Veiller to Film Own Play
(Special to WEDS-DAILY)
Los Angeles—Bayard Veiller's first picture for Metro will be a version of one of his well known stage plays. Just which one it is is being kept a secret at the present time.

Deny Report of 66% Dividend
The office of Nicholas Schenck yesterday denied the report that the directors of the Loew's Theaters Co., had recommended to stockholders the declaration of a 60 2/3% stock dividend. The report had it that a meeting soon would be called, so that stockholders may authorize a change in the capital stock and the par value so as to enable the company to declare the dividend, and that the plan would call for a distribution of two shares of new stock of $25 par value to each holder of three shares of the old stock of $10 par value.

J. Barney Sherry has been engaged to play in "Back Pay," which Frank Borzage is now directing.

Miriam Cooper, featured in the R. A. Walsh production, "The Oath," adapted from the novel, "Idols," by William J. Locke. This picture is one of the "Big 8 Productions" and a First National Attraction, presented by the Mayflower Photoplay Corporation and directed by R. A. Walsh. -Adv.

At Broadway Theaters

Capitol
"Romant" is the overture at the Capitol this week. Unit No. 4 is a picture of interest for the Capitol Ballet Corp. The next number is "A Southern Idol," and the series of Capitol News. The feature is Mabel Normand in "What Happened to Rosa," preceded by an effective prologue, Johnny Jones, the "Edgar" of Booth Tarkington's comedy, makes personal appearances this week. His appearance is followed by "Edgar the Detective," the latest of the series, and then the organ solo concludes.

Rivoli
"Caprice Italian" is the overture as the Rivoli Picture goes on next and is followed by "Indian Legend," sung by Grace Fisher, violinist. The feature is "Proxies," a Cosmopolitan Prods. Luia Dorward, soprano, and Georges Da Pray, tenor, sing "Somewhere There is a City," a Ravi Keaton comedy, "Neighbor," is the next number and the concluding organ solo, "Festival March."

Strand
"Maytime" is the Strand overture as the Strand Topical Review follows, as usual. The third number is in celebration of the Strand's seventh anniversary. A huge birthday cake appears on the stage and the Strand Male Quartette has a part in the number. R. A. Walsh's "The Oath" is the feature and Ravi Keaton in "Ethereal" is the comedy. The organ solo is "March Romance."

The Rialto orchestra this week has "Petticoats and Pensions" as the overture. As usual the Rialto Magazine is the second number and after it comes Carl Rovina, baritone, singing "Young Tom O'Deyvon." The feature is "A Small Town Idol," a Mack Sennett production for Associated Producers, Inc. The Rialto orchestra then plays "In the Clock Store." The comedy is "Bud and Bessie," a cartoon novelty. The closing organ solo is "Suite in E" with John Priest at the organ.

Ganzler has completed his second production for Robertson-Cole.

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Keaton Here
Buster Keaton is in town for days. He will not remain here but will return to the coast and pay New York a longer visit later. When he returns, he will make one least picture at the Talk studio.

Dexter Coming East
Elliott Dexter is at present on for New York via the Panama Canal. He came aboard the first steamship to make a maiden voyage from the port of Angeles to New York Harbor, expects to remain on board the two week voyage, stopping at Havana for days. A few days in New York precede his return to Los Angeles.

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Tel. Tremont H. J. Streyckmann, Gen. Manager

NICHOLAS KESSEL LABORATORY
"Kessel Kwality Prints"
Fort Lee, N. J.

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Motion Picture Specialists
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ALLAN RHONER
GEN. MGR.
Oppose Zone Selling

St. Louis Exhibitors To See Producers About Plan—Sydney S. Cohen Refuses to Talk
(Special to WID’S DAILY)
St. Louis—President Joseph Mogler of the St. Louis Motion Picture Exhibitors’ League, states that a committee representing the league, has gone to New York very shortly to confer with the important producers and to present the zone plan of selling pictures which now prevails in St. Louis and vicinity. Mogler says that the plan is not equitable and works undue hardship on the smaller exhibitor. Under this plan, we are forced to face the exchanges any price, they ask pictures,” Mogler says. “Today we are paying from $25 to $500 for that former cost us $10 to $15. We will endeavor to adjust the situation so the exhibitors will have a chance of making some money. Delegates will give the producers the desired tips on the manner in which the book is handled. (Continued on Page 2)

Six Years Old

Thursday, March 11, 1915, WID said:

“It is much better to pay a salary to a capable director, who you are sure is going to make a fine film which will please the crowds, it pulls, than to pay a great price for a book or play which is possibly going to be for purposes, and then slump on the director’s salary, with the result that you get a mediocre film, which will pull the business down.” This was a vital question in the film business today, and the men who hold the reins must regard it seriously. The public wants well-known books and plays when they are well done, but if the production is to be shaded in the matter of expense, because too much has been paid for the rights to the production, then some other method is being used. The wise thing is to make known your directors. It is always the director who can make or break any film.

“The Last of the Mohicans,” Maurice Tourneur’s motion picture elaboration of James Fenimore Cooper’s immortal story, is making motion picture history. It broke all records at the Strand Theatre, San Francisco, and played a week each to standing room only at the New York and Brooklyn Strands. An Associated Producers’ special. —Adv.

New Hostettler Company
(Special to WID’S DAILY)
Dover, Del. — The Hostettler Amusement Co. has been formed with a capital stock of $200,000. The incorporators are J. E. and J. C. Hostettler of Omaha.

The Hostettlers control a string of theaters in Nebraska and Iowa.

$2,687,519 in Hoover Drive
Charles C. Pettjohn has submitted to the European Relief Council a report, as of April 9, showing what the picture industry did for the Hoover Relief Fund. The grand total is $2,687,519, of which $695,676.48 was raised in picture theaters.

Three from the Home Office
J. D. Williams, Harry O. Schwalbe and E. Bruce Johnson of the home office staff of Associated First National, will attend the annual meeting of the franchise holders in West Baden, Ind., beginning next Wednesday.

17 Salesmen Out
(Special to WID’S DAILY)
Boston—Seventeen salesmen working in the New England territory are out of work, having been discharged on Saturday last. All of the principal companies here have made cuts.

More Exchanges

Designed for Non-Theatrical Field—Deal Expected to Be Closed in Two Weeks

An important deal involving the establishment of a new system of exchanges is expected to be closed in about two weeks. The proposed distributing system will serve the non-theatrical field exclusively.

The plan calls for the opening of at least 25 branches in the key cities of the country to serve schools, churches, community houses and institutions of like character. A deal is under way with a number of prominent distributors and certain short subjects to take over these pictures for the non-theatrical field. The films are of the kind that have outlived their usefulness in the theatrical field but which are said to be excellent for non-theatrical exhibition.

Slier and Hansen Resign
Fred G. Slier and Oscar R. Hansen, field supervisors of the Robertson-Cole Dist. Corp., have resigned. Their successors have not been named.

Sharrard Succeeds
George M. Sharrard, who has been in charge of the department of mail sales of Realart, has become assistant manager of the department, and is working under Charles R. Rogers.

Sharrard succeeds J. L. Merrick, resigned.

Appointed Foreign Auditor
Nathaniel W. Sherin has been appointed foreign auditor for Universal.

Renews With Hoy
(Special to WID’S DAILY)
Boston—The New England Film Exchange Managers Association has renewed its contract with the Hoy Reporting Service of New York. This contract is for another year.

The Hoy Reporting Service serves all of the exchanges in the Eastern States as far south as Pennsylvania. It adjusts complaints with exhibitors through a joint committee of exhibitors and exchange men.

A new committee has been appointed to serve four weeks. The exchange men on it are Jack Von Tilzer, Associated Producers, Inc.; Jerome Saffron, Robertson-Cole; Melvin Hirsh, Aywon and Arthur Abels, Metro.
Quotations

More for New Haven
(Special to WID'S DAILY)

New Haven, Conn.—Some of the
eight distributing companies are
understood to be planning exchang
ere.

United Artists have established one
97 Meadow St. Robertson-Cole
is also opened a branch at 126
and Leighton in charge.
he American Feature Film Co., Inc.
Boston, holders of the Universal
anchise for New England, has an
ere in charge of M. T. Con

Around the 1st of June the eight
ny exchange building at 132 Mea
St. will be ready. Fox and sev
al other branches will move into

Federated Film Exchanges, Inc.,
ve received from the coast "False
omers," the first of the Hallroom
Dramas.

Gardiner Sells Out
(Special Cable to WID'S DAILY)

Boston—W. H. Gardiner has sold
out his interest in the New England
Pictures Corp.

Callahan Leases Aviation Hangars
(Special to WID'S DAILY)

Atlantic City, N. J.—The Callahan
Film Co., which is headed by Jimmy
Callahan, has been incorporated for
$500,000 and has rented the Curtis
Airport grounds as a studio.

One of the hangars, 40x150 ft., has
been completely equipped as a studio.

Callahan will build and paint all his
own sets and make his own props.
One of the two hangars will be utili
zed for a carpenter shop and paint
frame. Ralph Whiting will be Calla
han's general director and Edward
McNally his assistant.

Callahan will make 26 two-reel com
edies during the year. He has four
ready. The first will be released
about May 16 through Robert W.
Pisg, president of the Film Market,

Oppose Zone Selling
(Continued from Page 1)
which the producing end of the busi
ness should improve. We are tired
of asking our patrons to pay good
money to see some of the pictures
that are now being forced on the mar
ket. It is high time a change was
made.

Sydney C. Cohen, president of the
M. T. O. of A., with which the
St. Louis M. P. Exhibitors League is
affiliated, refused to comment on the
above dispatch yesterday.

Aycie Sales

Aycie Pictures report the following
territorial sales on "Under Western
Skies": To Reliance Film Co., Wash-
ington; S. & S. Film Supply Co., Pitts-
burgh; Cosmopolitan Film Co., Bos-
ton; Masterpiece Pictures Co., Cle-
veland; Big Feature Rights Corp.,
Louisville; W. L. Film Service, In-
dianapolis; Capital Film Co., Phila-
delphia; Sunny West Films, Inc., New-
York City; Quality Film Service, At-
tanta; J. F. Harvey Film Co., Dallas.

Alexander Sales

Alexander Film has closed the fol-
lowing territories on their Klass A
two reel comedies: All Star Fea-
tures, San Francisco and Los Ange-
les; De Luxe Feature Films, Seattle;
Greater Features, Denver; A. C.
Broderbund, Atlanta; R. D. Lewis
Film Co., Dallas; 20th Century Film
Co., Philadelphia, and Favorite Play-
ers Film Co., Chicago. Greater New
York and Northern New Jersey are
handled out of the exchange depar-
tment of Alexander Film.

Synchronized Co. in St. Louis
(Special to WID'S DAILY)

St. Louis—The Synchronized Scen-
ario Music Co. of St. Louis has been
formed to furnish music scores for
forthcoming productions. The serv
ice will provide for from one to 12
pieces of music. The company will
open offices here and in Kansas City.
The offices are Benjamin Cornwell,
President; Bert Boaz, vice-president;
E. A. Freudiger, secretary and trea-
surer, and Barney Fagan, general
manager.

Many familiar faces in the grand-
stand yesterday.

Scully Joins United Artists
(Special to WID'S DAILY)

New Haven, Conn.—Harry T.
Scully is now manager of the new
established United Artists exchange
at 97 Meadow St. He was former
with Federated in Boston.

(Special to WID'S DAILY)

Boston—Harry T. Goldman, for-
merly with New England First Na-
tional, has succeeded Harry T. Scul-
ly as manager of the Federated ex-
change.

Selling goods de pends largely on the
salesman. Selling season depends
largely on the poster, for which
reason convincing posters are es-
tential. The RITCHIE Poster IS
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The Lyric theater lobby, 30 pain-
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tings on "A Connecticut Yankee"
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ator and projection. Call or phone
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In the Courts

In the suit of Ralph O. Proctor, formerly general manager of the Stoll Film Corp. of America, against the corporation because of his discharge, the defendant has filed an answer in the Supreme Court asserting that Proctor represented he had sufficient skill to perform the services for which he was engaged, and was discharged March 19 "because of such incompetence and the lack of skill and ability."

A default judgment for $883 has been entered in the City Court against the Milton Theater Corp. for a sum due under an agreement to pay $2,000 a year to the owners of the property at 39 West 25th St. for maintaining a fire escape on the wall of that property adjoining the theater.

Levey to Address Phila. Club

Harry Levey will deliver an address on "How Movies Are Made" before the Poor Richard Club in Philadelphia on April 28.

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Theatrical and Motion Picture Directory

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Theatrical & Motion Picture Directory
133 W. 44 Street, New York City

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DIRECTED

"SEX"
J. Parker Read, Jr., Production
Starring LOUISE GLAUM

Douglas Fairbanks'

"The Mark of Zorro"

New Film for Dominant
Dominant Pictures, Inc., has acquired George P. Zeigler's "The Chosen Path," featuring Marguerite Leslie and Donald Hall. It is planned to distribute this production in the independent market.

Buffalo Club Changes Name
(Special to WID'S DAILY)
Buffalo. The organization of exchange managers has voted to change its name to the Film Club of Buffalo.

Try Out Jungle Film in St. Louis
"The Heart of Africa," a $70,000 film controlled by Guy Smith, Ltd., will be given a try-out at the Strand on Broad- way, Conn., tomorrow afternoon. The picture may be seen at $2 top.

Wesley Ruggles completes third production for Metro the Alice Lake is the star.

FILM QUARTERS

Offices, Vaults, Cutting Projection Rooms. Immedi- ate Possession. 46th Street,
Phone Bryant 876

TO WHOM IT MAY CONCERN

The undersigned claims all rights of produc- tion under a contract signed by the motion picture company "No Man's Woman," and all profits negotiations for any rights and exploitation of this picture are hereby disposed of. There is now an action pending Superior Court in the case of "Broken Blossoms" and Mr. R. S. Stotes has begun an action in the Court to determine the rights of either of which actions have been disposed of.

Associated Photo-Play

DIRECTOR
OF THE TRAL

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H. J. Storckmanns, General Manager

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Kessel Quality Prints
Fort Lee, N. J.

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Film Negative, Picture Specialities
56 East 22nd St.

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STUDIOS

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61st Street—290-293 E. 124th
5611 Leslie Studio—346 W. 125th More. 49
Stanley on B'way

A Thousand One," an Associated Producers release starring Hobart Bosworth, produced by J. Parker Read, Jr., is reported by exhibitors to be the best c.ving card of all Bosworth's successes. Satisfied audiences testify to the esteem in which this star is held.—Adv.

The Directors' Number

The directors' number of WID'S DAILY will not make its appearance on Sunday, April 17, as scheduled, but a week later.

Himmel Confesses

Admits to Paris Magistrate Documents Were Forgeries—Makes Clean Breast

Forged documents were used to further the scheme of Andre Himmel and the Franco-American Cinemato- graph Corp., according to a copyrighted wireless dispatch published in yesterday's Times.

"With tears streaming down his face," says the wireless, "Andre Himmel, founder of the Franco-American Cinemato- graph Corp., yesterday con-

New Reade Company

(Special to WID'S DAILY)

Albany, N. Y.—The Metropolitan Theater Corp. of New York has been formed here with a capitalization of $50,000. Incorporated are Walter Reade, F. V. Stone, and R. M. Huber.

Reade owns a string of theaters in New Jersey and several in New York City.

More Bible Films

Another Version Talked Of—Made in France—Henry Bollman After Domestic Rights

The foreign correspondent of the Film Library Service of 67 W. 44th St. has submitted a report to Henry Bollman, president of the company, describing an elaborate filming of the Bible. Leading French actors and actresses are in the cast, one of them, Mrs. Elena Leonidoff. In some of the large scenes 8,000 people are said to be employed.

There are 10 episodes totalling 8,000,000 meters, or 22 reels. The longest of the episodes is the "Song of

Marion Fairfax Signs Players

(Special to WID'S DAILY)

Los Angeles—Following the announcement of the formation of Marion Fairfax Prod., contracts have been signed with a number of players to appear under this banner. Among them are Marjorie Daw, Pat O'Malley and Tully Marshall.

Warren to Distribute

Forms His Own Organization—Plans 20 Offices—Starts Actual Release Sept. 4

F. B. Warren, who recently resigned as general manager of distribution of Associated Producers, Inc., yesterday announced the formation of the F. B. Warren Corp., a new distributing organization which will operate exchange in 20 or more important cities throughout the United States.

Director and producer affiliations after have been made or are now being consummated which, it is stated, will guarantee the release of at least 30 productions, and perhaps more, for the 1921 season beginning Sunday, Sept. 4. All productions released by the F. B. Warren Corp. will be under the direct supervision of a man long experienced in production.

The plans of the company call for an independent distribution of worthwhile productions and it was added yesterday that the company will not have financial interest in any of the series of pictures which it will distribute. A subsidiary company, to be called F. B. Warren, Ltd., will serve the Dominion of Canada, while offices are to be maintained in London, Paris, Berlin and Milan to insure adequate foreign distribution.

Dwight S. Perrin has resigned as assistant general manager of Associated Producers, Inc., to become associated with Mr. Warren in the new venture. Perrin, who is a newspaper man of long experience, will be a vice-president of the F. B. Warren Corp. Offices will be opened on upper 5th Ave.

Return to Coast

Jack White, director general, and Lloyd Hamilton, star, who will each produce six Mermaid Comedies a year for three years for Associated, have left for Los Angeles to begin work on the first pictures under the new contract.

It was first planned to produce the first picture here.

Levey to Address Engineers

(Special to WID'S DAILY)

Washington—At the coming convention of the Society of Motion Picture Engineers, to be held at the Hotel Raleigh, May 9th to 11th, Harry Levey will address the audience on "Mechanographs and Animated Models."
Himmel Confuses

(Continued from Page 1)

fessed to an examining magistrate that three documents with which he had tried to drag French films into his corporation were forgeries. 

"The second forged document pur-
posed to be minutes of a meeting of an American group interested in the scheme, in which it was stated that the capital of 500,000,000 francs was guarantted. The third was a cable-
gram saying that payment would be-
gin on a certain date. These docu-
ments were Himmel confessed, used by him in drawing French sub-
pscriptions to the concern so that he could make an appearance of serious busi-
ness before Americans. All of them were typed in Himmel's Paris office.

"Once started on his confession
Himmel disclosed to the magistrate his whole dealing. He first began to form a cinematograph trust in France and Italy with a General Garhildaro and a certain M. Roumagane. They decided to form a company with a capital of 15,000,000 francs and en-
tered into negotiations to buy two large French firms. As the capital was not forthcoming Himmel decided to go to America. He then obtained letters of introduction from the French Minister of Fine Arts to the American representatives in America. These letters by a curious chance were sent to Abyssinia. Himmel de-
clared that he succeeded, however, in seeing M. Cazeneve in New York and that M. Cazeneve told him that he ought to separate from Rou-

Lunn Addresses Advertisers

Mayor Lunn of Schenectady, N. Y., addressed the Associated Motion Picture Advertisers at the regular meeting yesterday. The mayor said against the threatened censorship and stated that it was obviously possible for a board of three indi-
viduals to select the proper kind of films for 10,000,000 people.

Harry Reichenbach made a re-
donation to the library in the city for the stand those papers have to the censorship. The resolution was passed unanimously. The town was well attended.

Brenon to Direct


New Sennett Features

In the near future, Mack Sennett will release two new features under the titles "His Dream Girl" and "Dream Man." Both pictures are doubtless available for distribution through Associated Productions. This is one of Sennett's most important productions to date, and the authentic announcement containing this subject has been given out.

"R. S. V. P." New Ray Film

(Special to WID'S DAILY)

Los Angeles—From Charles R.

Isaacson To Lecture

Charles D. Isaacson will lectu-
re at the presentation of short reels with proper music in the Kineto projection room, 71 W. 23 St. next Friday at 10:30 o'clock. Several Kineto reviews will be shown. Exhibitors are invited.

"The exhibitor provides his audience with a show,—the RITCHEY poster provides the exhibitor with an audience.

RITCHEY LITIO. CORP.

406 W. 31st St., N.Y. Phone Chelbas 8388
THE CLAYTON-LUSK BILL

Below will be found the complete text of the amended Clayton-Lusk censorship bill which has been passed by the Senate, the State of New York and which, many expect, will pass the Assembly before it adjourns tomorrow.

The bill is designed to become effective on Aug. 1, 1921.

AN ACT
Regulating the Exhibition of Motion Pictures, Creating a Commission Therefor and Making an Appropriation Therefor.

The People of the State of New York, represented in Senate and Assembly, do hereby enact, approve and ordain as follows:

Section 1. Motion picture commission. A commission is hereby created, to be known as the motion picture commission of the state of New York, which shall consist of five persons, who shall be appointed by the governor, by and with the advice and consent of the Senate, and shall hold office for the term of six years. Each member of the commission shall be a citizen of the United States, at the time of his or her appointment, and shall have had qualifications by education and experience for the duties of the office. Each member shall, by written notice and as an opportunity to be heard, be removed from the office by the governor, for inefficiency, neglect of duty or malfeasance in office.

Section 2. Term of office. The term of office of each member of the commission shall be five years, and immediately after the first appointment, the commissioners first appointed shall have their terms of office in order of their appointment, last of the odd numbered years of every second year, so that not more than two members of the commission shall be appointed in any one year and not more than three in any two consecutive years, respectively, and the vacancies occurring thereby shall be filled for the unexpired terms of such members. No vacancy shall occur in the commission by resignation, retirement, removal or otherwise.

Section 3. Salaries: expenses. Each commissioner shall receive an annual salary of seven thousand five hundred dollars. The commission shall have the authority to appoint, and to remove, such deputies, inspectors and other personnel as may be necessary to perform its duties, and to fix their compensation within the limits of the funds appropriated for that purpose. The members and employees of the commission shall be allowed all necessary travel and subsistence expenses, and compensation for any necessary services done by direction of the commission in carrying out the purpose of this act.

Section 4. Office, location. The office of the commission shall be in the city of Albany, in rooms to be designated by the trustees of the State University. The commission shall have such powers, duties and responsibilities as may be necessary to fulfill its responsibilities.

Section 5. Exhibitions, permits, licenses. No motion picture exhibiting exhibition, whichever is greater, for any purpose, shall be held to be legal without prior written permission of the commission, or unless expressly exempted from its jurisdiction by law. Such permission shall be granted for a fee not to exceed the following:

(a) $50 for each picture for exhibition by a moving picture organization;
(b) $25 for each picture for exhibition by a moving picture organization;
(c) $10 for each picture for exhibition by a moving picture organization;
(d) $5 for each picture for exhibition by a moving picture organization;
(e) $3 for each picture for exhibition by a moving picture organization.

No picture shall be exhibited without a license issued for the purpose for which such license is required. Any license issued by the commission shall be liable to be revoked by it upon the commission's finding that such license has been issued for an improper purpose, or for an improper or fraudulent purpose, or for any other violation of the provisions of this act.

Section 6. Appeals. Any person aggrieved by any order of the commission may appeal therefrom to the supreme court of the state of New York within sixty days after the mailing of notice of such order to the appellant, or in the case of a order of the commission, the supreme court shall have jurisdiction to review such order directly on the application of any person aggrieved thereby.

Section 7. Penalties. Any person who shall violate any provision of this act shall be guilty of a misdemeanor and upon conviction thereof shall be fined not less than one hundred dollars nor more than five hundred dollars, or imprisonment in the county jail for a term not exceeding six months, or both.

Section 8. Application. This act shall take effect immediately upon its approval and publication in the New York State Register.
Incorporations


Dover, Del.—Hostetler Amusement Co., Capital $2,000,000. Incorporators: S. J. E. and J. C. Hostetler of Omaha.


Albany, N. Y.—United State Moving Picture Corp. Capital $2,000,000, Incorporators: T. L. Crotet, M. A. Bruce and S. E. Dill, Wilmington.


Dover, Del.—Northern Theater Co., Capital $900,000. Incorporators: L. C. Murphy, Crisvald Adams and H. J. Wardwell, Detroit.

Dover, Del.—Mount Olympus Film Prod. Co. Capital $10,000. Incorporators: T. L. Crotee, M. A. Bruce and S. E. Dill, Wilmington.


Riesenfeld to Direct from Screen

The fifth anniversary of the opening of the Rialto will be celebrated next week by a Music Week presentation of Liszt’s Sixth Hungarian Rhapsody led by the image of Hugo Riesenfeld on the screen. Bela Nyary will also be shown playing the cymbaloon while a spotlight singles him out in the pit. Argenti, Uitst, DiToma, clarinetist, Corrado with his bassoon and Fidelman, concertmaster of the orchestra, will be featured in the same way.

Films Stolen

(Special to WID’S DAILY)

Milwaukee.—Disclosures of thefts of over $25,000 to $30,000 worth of films from local companies, were made last week, with the arrest of a man who was questioned and temporarily released by the police. Among those who have lost films are Universal, Midwest Dist., Ludwig, Pathe, Robertson-Cole, Vitagraph, Educational, and others.

To Handle Synchronized Music

(Special to WID’S DAILY)

Chicago.—The Fontaine Feature Film Co., of Omaha, will not distribute synchronized music in Iowa and Nebraska. Owing to unexpected developments, definite arrangements were made with the Hostetler Amusement Co. of Omaha.

Martin Appointed

(Special to WID’S DAILY)

Pittsburgh.—H. F. Martin has been appointed manager of the Pittsburgh branch of Pathe, to succeed F. C. Bonniall who resigned. Martin was formerly feature sales manager for Pathe in this city.

Wright in San Francisco

(Special to WID’S DAILY)

San Francisco.—Tenny Wright has been secured by the Paul Gerson Pictures Corp. as director for the William A. Howell Prod.

Coal Company May Build

(Special to WID’S DAILY)

Pittsburgh.—The Berwin-White Coal Co., which is building a $200,000 theater at Windber, is said to be planning others for several nearby towns.

To Enlarge Charleston Theater

(Special to WID’S DAILY)

Charleston, W. Va.—George Kybar will enlarge the seating capacity of the Virginia to 1500 and make some big improvements.

Percy Grainger as Author of

Percy Grainger will appear at the Capitol next week. S. L. Rothael has obtained the internationally famous pianist and composer for his last appearance in New York before he tours Europe for a year.

Sardino Acquires Upstate Exchanges

(Special to WID’S DAILY)

Syracuse, N. Y.—The Dooley Exchanges, Inc. of Buffalo, Syracuse and Albany, are now controlled by A. J. Sardino, formerly owner of the International Feature Film Corp. He will distribute for Ben Fitzger Prod. Inc. who handled “Madonnas and Men,” and for the Great Northway Film Co. which was recently incorporated for $350,000, to handle state right features.

Sardino is manager of the Savoy, Grand and Regent and owner of the Hippodrome, Syracuse.

On Selling Force

(Special to WID’S DAILY)

Pittsburg—Frank Windstein is now on the selling force of Superior Pictures exchange here.

Theatre Proposilion Wanted

Advertiser open to buy or lease motion picture theatre. Address Box B-14, care WID’s

FILM STUDIO

FOR RENT

TO OCT. 1

20,000 square feet

SAMUEL E. JACOBS

Longacre Bldg.

Broadway, cor. 42d St.

Tel. Bryan 3175

STEREOS-MATS ELECTROS

I. RUBIN COMPANY

23 E. 4th St.

SPRING 3939

TRANSATLANTIC PROJECTORS

The New Jackson Studio

Is one of the largest, newest and best equipped studios in the world. 16,000 sq. ft. without a post. Covers three blocks. All safety devices. Five stages. 50 dressing rooms and offices. Carpenter, paint and property rooms on main floor. The finest electrical equipment. Direct current—remote control.

For the rental of space apply

Jackson Film Studio Corporation

Westchester, Forest and Jackson Aves.

Bronx, New York

Tel. Melrose 4385

Downtown Office, E. Davidow, W. H. Weissager

Putnam Building, N. Y.

Personally on the ground
The New York Times

The most severely critical of all newspapers in reviewing the current photoplay season selects as the first five screen contributions:

"The Kid"      "The Ole Swimmin' Hole"
"The Four Horsemen" "Sentimental Tommy"

The Cabinet of Dr. Caligari

Distributed by Goldwyn

READ THIS CLIPPING!

"The Cabinet of Dr. Caligari," which was at the Capitol last week, has probably more individuality than any photo-play yet made. Its modern expressionistic settings place it apart, of course, but these might simply mark it as unique. It bears significant relation to the photo-dramatic art because in it, more than in any other production, space is vivified, made an active, an assertive, part of the story told. Here is cinematography brought further, in a certain direction, than it has ever gone before. Here is an embodiment of the idea that in the developed moving picture, setting, scenery, must be endowed with life, with dimensions and meanings that are inseparable from the action of the players. And there is also finished acting in this most stimulating work of the German producers.

—N. Y. Times

Distributors who are interested in the cream of the foreign product—pictures from every country in Europe—should keep in close touch with

Export and Import Film Co.

729 Seventh Avenue
In The Courts

Justice Delahanty in the Supreme Court reserved decision on the application by stockholders in Loew's, Inc., and the Orpheum Circuit to restrain them from paying receipts estimated at $25,000 and $25,000 respectively to the National Vaudeville Artists, Inc., on the ground that it is a social organization of which officers of the two corporations are members and that the donation of the receipts is waste of funds which the courts should not permit. Former Justice McCull defended the action and said that the payment is justified because the organization is a benefit association. He said that each plaintiff owns only one share of stock out of $90,000 in Loew's, and 1,000,000 in the Orpheum, and that the harm coming to each of the plaintiffs has been estimated at $2 cents apiece.

Lyman S. Abbot has sued the National Gravure Circuit, the Gravure Service Corp. and the Alco Gravure for $10,000 damages and an account Printing Co. in the Supreme Court. He says he agreed with the National Gravure Circuit to have the "Motion Picture Magazine" inserted in a number of newspapers as a supplement and the Alco Gravure Co. has to print the magazine and lend credit for the work. He says the latter refused to give further credit in January and organized the Gravure Service Corp. to print and publish the magazine, taking it away from the newspapers with which the plaintiff had contracted. He wants $5 on all the money received in addition to the $100,000.

Victor O. Freeburg has filed suit in the Supreme Court against Frances T. Patterson as the writer and Harcourt, Brace & Howe, Inc., as publishers of a book, "Cinema Craftsmanship," for $3,000 damages and an injunction restraining the sale of the book. He alleges that the defendant Patterson attended a series of lectures he gave at Columbia in 1917 on photoplay composition and that in the book a chapter on "Adaptation" has been taken from the manuscript of his lecture which he lent Patterson.

William M. Aydelotte, a lawyer of 33 West 42rd St., was sued in the Supreme Court by Vera McCord for $50,000 damages. She alleges that Aydelotte agreed in 1917 that if she would write a photoplay for Clara Louise Burnham's book, "Instead of the Thorn," he would finance it and they would share the profits. She alleges that she has been ready to carry out the agreement, but he refused to contribute enough to complete the film.

A judgment for $1,341 has been filed in the City Court against the P. W. Pictures, Inc., in a suit of Baumann & Co. to recover for goods sold and leased. The defendant filed an answer stating that it agreed to pay as soon as the returns from the picture were in, and that they are not in, but the defendant consented that the judgment be entered.

Class Starts May 1

Fred F. Cresswell, who is of Paramount's sales school, that the man of about 30

timber for film salesmanship that he would state that he has no idea to the next Paramount sales headquarters as a new associate.

The next class, which about May 1, would be drawn entirely from men outside of the class will number

Synchronize Voice and

There was a demonstration apparatus to synchronize voice and piano with the screen of Mr. Mandell's "I..." and Mr. Mandell's "I..." for Keith's Palace yesterday, but it was not

Earmhart sponsored it.

Clayton-Lusk Bill

(Continued from Page 3)

banner of the law in every matter in connection with any motion picture film, whether permits, ban- ner or matter is obscene, indecent, immoral, inhuman, sacrificial, or otherwise than that character that it is matter that would tend to corrupt morals or incite to crime. (Chapter 5 of the similar advertising matter is so exhibited or offered to another for exhibition shall be subject to a penalty for the revocation of any permit or license for such exhibition.

14. Penality. A violation of any of the provisions of the act shall be a misdemeanor. (Section 2 of the provision that any person or local police officer in the state from the duty otherwise imposed of detecting and preventing violations of the laws of the state of New York. It is to be noted and enforcing the purposes of this act, the commission may make such special rules and regulations not inconsistent with the laws of the state of New York.

16. Reports. The commission shall, on or before the last day of January in every year, make a detailed report to the governor, copies of which shall be distributed as the other similar reports. The report shall also (a) a record of its meetings and a sum- mary of its proceedings during the year;

(b) the results of all examinations of films;

(c) a detailed statement of all prosecu- tions hereunder;

(d) a detailed statement of all receipts and disbursements made for the benefit of the commission.

17. Constitutionality. If any section or provision of this act shall at any time be de- clared to be unconstitutional, it is the express legislative intent that no other sec- tion or provision hereof be thereby affected.

18. The sum of seventy thousand dollars ($70,000), or so much thereof as may be necessary, is hereby appropriated out of any moneys then in hand, and otherwise ap- propriated, for the purpose of carrying out the provisions of this act. Such money shall be payable by the treasurer of the warrant of the comptroller on the certificate of the chair of the management of the company.

19. This act shall take effect August first, nineteen hundred and twenty-one.

Three Features for World Film

Milton C. Work, president of World Film, is in the East, it has ac- quired three productions featuring Joe Moore and Eileen Sedgwick. The pictures will be offered to state right buyers.

Harry Chandle and William B. Lam, under whose supervision all World Film productions are edited and titled, have completed work on the first, "The Problem Eternal." The others are "False Brands" and "The Wolf Pack." All were directed by William J. Craig.

Legion Film Completed

The American Legion picture, "Lest We Forget," has been completed by Storey Pictures, Inc., A. D. V. Storey, president, and turned over to the publicity department of the company.

The interiors were made in the Universal's eastern studio.

National Screen is a member of the cast. Scl will be featured in a series of two reebers to be released by Storey Pictures, Inc.

(Special to WID'S DAILY)

Albany, N. Y. - Storey Pictures of New York, with an initial capital of $10,000, incorpora- tors are A. D. V. Storey, B. P. Nors, and A. Durlen. The attorney is S. Landy, 42 Broadway.
A Deal Closed

Harry 

Show

MacDonald

on Berlin-

in the

trust may figure in

on transaction

(W. D. D.

on reports reaching here

of Berlin indicate that the nego-

Famous Players-

the U. F. A., the power-

made, have been complet-

that Adolph Zukor is now in

agreement.

further reported Zukor has ac-

radio near Berlin. This is

only one owned by the newly

er and the Warner Bros. in pro-

on, is making plans for a second

Gordon picture. The picture

based on "The Provider," a

Hurst story.

Girls Leave Home" will be a

try-out in a town near New

shortly preparations, who for-

was on the exploitation staff

and Select, is now attached to

Warner exchange.

Gordon Film

understood that Harry Rapla,

assisted with Laurence

wer and the Warner Bros. in pro-

on, is making plans for a second

Gordon picture. The picture

based on "The Provider," a

Hurst story.

Girls Leave Home" will be a

try-out in a town near New

shortly preparations, who for-

was on the exploitation staff

and Select, is now attached to

Warner exchange.

Gordon Film

Second Gordon Film

is understood that Harry Rapla,

associated with Laurence

 wer and the Warner Bros. in pro-

on, is making plans for a second

Gordon picture. The picture

based on "The Provider," a

Hurst story.

Girls Leave Home" will be a

try-out in a town near New

shortly preparations, who for-

was on the exploitation staff

and Select, is now attached to

Warner exchange.

Beaverbrook Entertaining

Special to WID'S Daily)

—There is considerable in-

fused film circles here to the-

on for all the luncheons Lord

Beaverbrook has been tendering to

its prominent exhibitors of late.

ave one recently at Putney at

which were present Victor Sheridan,

Green, Sol Levy, F. E. Adams,

Lyon, G. F. Macdonald and

. Beaverbrook was also host

dinner given at the Hyde Park.

The attitude of the trade is

"What's it all about any-

Preparing "Peter Ibbetson"

orge Fitzmaurice and his wife,

a Berge, have gone to White

ur Springs, Va., to complete

preparations for the film

of "Peter Ibbetson."

From the day of its release "Lying Lips," Thomas H. Ince's super-special

Associated Producers' production, has been a long-run picture. It ran

five weeks in Los Angeles, four in Cincinnati and two in half a dozen

other big cities. In Providence, R. I., an extra theatre was rented to care

for the Rialto's overflow.—Advt.

Studio Leased

The Fox organization admits having

leased a studio in Rome, but offi-

cials are non-committal on the re-

port that it is the Colosseum. Cabled

reports from Rome indicate the

mayor and council of Rome are upset

over plans of an American pro-

ducing company to shoot scenes in

and around the historic structure.

The company that will sail for

Europe on April 28, will not, as origi-

nally planned, go direct to France

and England, but will proceed first

to Rome to start work there on a new

production. This change in plan is

due to the acquisition of an Italian

story written by Charles Sarthe.

The filming of the concluding scenes for

"Mary Queen of Scots" will con-

sequently wait upon the proposed work

in Rome. J. Gordon Edwards, who

directed "Queen of Sheba," will be

in charge of the European work.

4 E. K. Dividends

The directors of the Eastman Ko-

dak Company have declared an

extra dividend of 10% on the common

stock, payable June 1 to stockholders

of record April 30, and an extra divi-

dend of 5% on the common stock in

addition to the regular quarterly

dividend of 21/2 per cent. on the com-

mon and 11/2 per cent. on the pre-

ferred stock, all payable July 1 to

stock of record May 31.

Another Fabian House Planned

(Special to WID'S Daily)

Paterson, N. J.—Jacob Fabian will

build a 2,800 seat theater at Market

and Church Sts. The proposed struc-
	ure will house a hotel which will be

operated by the United Hotels Co.

Fabian now operates two theaters

here, the Regent with 2,500 seats, and

the Garden with 1,700 seats. The

policy of the proposed theater has not

been decided upon as yet.

10 Cents Top

Theater Chain to Show Educational

Films Only, Planned for Va-

rious Cities

The establishment of theaters for

the exclusive display of industrial and

educational pictures is already under

way in New York, Pittsburgh, De-

troit, Indianapolis and Chicago, ac-

cording to Harry Levey, who has re-

cently completed a tour of the Mid-

dle West, where he has spoken be-

fore large audiences of commercial

men.

According to Levey, the estab-

lishment of theaters where industrial and

educational pictures are shown ex-

clusively, is soon to be realized. The

use of moving pictures by national

advertisers is assuming large propor-

tions, says Levey, on account of the

possibilities of localizing advertising

campaigns; and it is not uncommon

for national advertisers to devote a

good amount of their advertising ap-

propriation for moving picture pub-

licity.

The institutions which are to be

opened in the various cities to show

industrial and educational films will

be charged the public 10 cents admis-

sion, according to the proposed

plan. These institutions will be endowed

by philanthropists and bankers and

will not be conducted for the purpose

of making money.

Nick Carter Prod.

(Special to WID'S DAILY)

Albany, N. Y.—The Nick Carter

Prod. of New York has been char-

tered by the state. The concern has

a capital of $50,000. The stockhold-

ers are: Floro Nathan, L. J. Jackson

and J. L. Herz, New York City. The

attorney for the company is Robert

Spear.

Albany — The Allgood Pictures

Corp., through its attorney, Philip

Bernstein, 209 Broadway, has filed a

certificate of dissolution.

Through Producers Security Corp.

Edward MacManus' prize picture, in

which Thomas Meit Osborne is

very much interested, is being han-

dled through the Producers Security

Corp. The picture originally was

called "The Grey Brother," but will

probably be state righted under a dif-

ferent name.

Conlon With Selig

(Special to WID'S DAILY)

Los Angeles—"CooP Conlon, for

three years publicity director for

William S. Hart, has joined William

N Selig in a like capacity.
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Making a complete change of scenery by merely turning an electric switch is the newest mail in stage investiture which Hugo Riesenberg will present soon at the Rivoli, Rialto, and Criterion. The change is made instantly—by a mere change of the color of lighting which floods the stage. The change from a Moorish interior into an old English garden is based upon the newest art evolved by Nicolai de Lipsky, the young Russian artist, who has been commissioned by Mr. Riesenberg to paint a series of settings for his theaters.

DeLipsky's method—while it is nothing new—is based upon the one of the oldest principles—that color is affected by different lights, that, in fact, a light thrown upon a color may make it invisible or bring it out more powerfully.

Managing Director Edw. L. Hyman, of the Brooklyn Strand, got a pair of Spanish dancing girls and a soloist and featured them in a court scene of a new opera. "The Passion Flower." Extras idled in the background until Fernando Garazzi, hardass, in sad and cape, came on singing "La Paloma" (Yradier). Then came the dance number. He called on the subject of "Old Madrid." The Brooklyn Mark Strand recently presented the light arias of Suppe's "Poet and Peasant," "Verdi," "Giovanotto," and Leoncavalo's "Pagliacci." The soloists, Kitty McLaughlin, soprano, Ralph R. Soule, tenor, and Asa White, baritone, were in costume. Alois Reiser conducted the orchestra without special lighting or scenic in the "Poet and Peasant" number.

Fond du Lac, Wis.—F. R. Smith, manager of the Bijou, created no end of comment in that town with an unusual pageant which was worked in exploiting "Outside the Law."

During the last year the police of that place have enforced a strict parking ordinance. When they find a car-owner breaking the ordinance, they "tag" the car with a red tag and give the owner to call at the police station.

Smith had a bunch of red tags made up the same size and color of the police tags. On these tags he printed the following ad:

"You haven't been pinched. But you ought to be, if you pass up the chance to see the greatest American melodrama ever shown on the screen, 'Outside the Law.'

suit you. Come down! Take a deep breath! Then come and be really thrilled."

Edith Roberts has started production at Universal City on "My Lady of the Island," from the novel by Beatrice Grimshaw.

A Necessity

The Regent Theater, Cleveland, Miss.

Wid's Daily, New York, N. Y.

Gentlemen:

Conditions in this particular section, the Mississippi delta are far below normal and our business is off fully 35% and perhaps 40% and the future of this year is not very bright and rosy but I believe necessary than ever to be able to show pictures that will interst the people, therefore need our publication, and must have it.

Yours very respectfully, 
(Signed) P. E. MORRIS.

Plan Test Case in Pomona
(Special to Wid's DAILY)

Pomona, Cal.—Legal steps are being arranged to secure an injunction against the showing of the theater here on Sunday. West Coast Theaters, Inc., will continue to operate their two theaters here in a legal test of the new ordinance.

Show Enthusiasm For Future
(Special to Wid's DAILY)

Grand Rapids, Mich.—Jacob Harshman, building the Regent here and other houses at Evansville and South Bend, Ind., says he will start several more soon.

Buys Two Fayetteville, Ga., Houses
(Special to Wid's DAILY)

Fayetteville, Ga.—The Durham Amusement Co. has leased the Strand and the Lafayette from H. T. Drake. Four hundred seats will be added to the Strand. The company now owns theaters in Charlotte, Greensboro, Durham, Richmond, Norfolk, Danville and Fayetteville.

Angling For Site
(Special to Wid's DAILY)

Philadelphia.—Interests, including Paramount, the Stanley Co., and lesser lights, have been angling for a lease or an outright purchase of the land formerly occupied by the Kugler restaurant, E. T. Stotesbury, who owns the property will not sell the land, and will give only a 10 year lease thereon.

A definite agreement is expected to take place within the next few days.

May Clash With Present Exchanges
(Special to Wid's DAILY)

Washington, D. C.—What appears to be a move to establish a cooperative booking bureau according to the sentiment of the individual exchanges, has been started in Baltimore with the formation of the Theater Owners' Chamber of Commerce. The Exchange Managers' Association here has been told of it. The text of the announcement says the Chamber was formed "to secure for its members the best possible pictures."

Quotations

Last Bid, Asked, Sale

Famous Players ... 70 7/8 73 7/8
Goldwyn ... 86 5/8 86 5/8
D. W. Griffith, Inc. ... Not quoted
Loew's, Inc. ... 18 4/5 19 19
Triangle ... 34 8/8 36 36

**Quotations by H. Content & Co.**

Bill Citizes Condemned Subjects
(Special to Wid's DAILY)

Charleston, W. Va.—The Helmcik bill presented in the state legislature creates a board of censors for films, and deals in one of its sections, with subjects which must be condemned.

Many exhibitors are those relating to white slavery, assaults upon women, prenatal and childish scenes, pictures dealing with the drug habit, crime, slavery, gruesome scenes, scenes holding up to ridicule races, classes or other social groups, pictures dealing with counterfeiting, brutal treatment of children, pictures of gun play, and of women smoking. The same rule will apply to advertising.

Two Pittsburgh Houses Change Hands

Lepsoy (Special to Wid's DAILY)

Pittsburgh.—The Lyric has been bought by Joe Burke, and the Loyal by Mr. Littlestone of Braddock. The Balanos brothers, who owned both houses, are going to Greece.

Offer Profit Sharing Plan
(Special to Wid's DAILY)

Philadelphia—Gen Marcus, of Twentieth Century Film Co., announces that he will soon offer exhibitors a "Profit Sharing Plan" saying there are no time limits, no stock offered for sale, a plan whereby the exhibitor can box office attractions at about the usual rental, and also show on every dollar profit made by production. Full particulars will be announced later according to Marcus.

Burton Holmes "Lab" Grows
(Special to Wid's DAILY)

Chicago.—The Burton Holmes Laboratories here have added Animation department and have engaged a staff of artists including Kelly and Walsh, Link, Olson, Barner, all widely experienced laboratories turn out a 1,000 foot weekly and a lot of commercial beside. Oscar B. Depew is general manager. Lewis F. Brown is Yorkshire representative.

Michigan Exhibitors Lose
(Special to Wid's DAILY)

Sault Ste., Marie, Mich.—The attorney here has blocked up the again the old question of balloting on the Sunday closing question with the next elections. He prescribed independent balloting side of the 100 fl. pelt.

"Birds of a feather flock together"—therefore a Ritchey poster always suggests a worthwhile photoplay.

RITCHET LITHO. CORP. 406 W. 31st St., N.Y. Phone Chelsea 8989
Why the Activity? (Special to WID’S DAILY)

London—Under the heading, “What’s in the Wind?” the Film Renter says:

A. Z. Zukor, accompanied by Al Kaufman, disembarked from the Aquitania on Monday at Cherbourg and went straight through to Berlin. Winston Churchill on the highest authority that Mr. Zukor has concluded an arrangement with U. F. A. and that he is purchasing a studio in Germany. Mr. Rachmann, the representative of the U. F. A. Co., also accompanied Mr. Zukor on his journey, and the result of his visit should make highly entertaining reading.

“Mr. Vogel, the representative of the First National, came over in the same boat and is visiting the continent. Winfield R. Sheehan of the Fox Film Co. arrived in this country on Friday, and a statement regarding the activities of his company was made regarding the recent expedition among the ‘Wild Men of Borneo.’”

Can Copyright Scenarios (Special to WID’S DAILY)

Sacramento, Cal.—Governor Stephens has signed Assemblyman Baxter’s bill to grant copyright to stories or motion picture scenarios through the office of the Secretary of State.

The new law provides that an author of any such composition may make an affidavit that it is original and send the material and affidavit, printed or typewritten, to the Secretary, who shall make a record of the production and issue a certificate of copyright under the seal of the state. A filing fee of $5 will be charged.

The certificate of copyright will be evidence in any state court of the facts it recites.

ReelerCraft Sales

George West of Reelcraft has sold the new series of two reel westerns, cf. The Great Western, Inc., and the new series of two reel westerns, cf. The Great Western, Inc., to C. D. B. Borden, Inc., of Los Angeles. The company plans to make the same type of pictures as the company, with the same type of stories, and the same type of characters.

The foreign publicity department at Famous Players stated yesterday that there would be no statement issued until Mr. Zukor returned from Europe, which would be about a month. It was added that the reports circulating in London were believed to be purely speculative.

Blumenthal’s local office, the Export and Import Film Co., did not care to make any comment on the report yesterday. It was indicated, however, that an interesting story is being written by the other side might arrive in a day or two.

Count Ignazio Thaon di Revel, managing director of the Cito Cinema, has been named as the new director of the company, which is controlled by the Italian government.

Cuts and Flashs

William Russell’s newest picture, for Fox is “Colorado Pluck.”


Sidney Goldsmith, formerly with the advertising staff of the Exhibitors’ Trade Review, is now with the Eggers Engraving Co., as sales manager.

The Baroness de Grandcourt, before her marriage with Patricia O’Connor, worked as a typewriter.

Dr. Anselm Goetzell has arranged the musical score for “Travels of Etern- nal,” which opens at the Casino on Sunday.

Frederick Burlington states that the National Geographic Magazine, with a circulation of 750,000, has accepted for publication shortly a completely new article illustrated by his recent expedition among the “Wild Men of Borneo.”

Underwrite Issue for Loew Houses

The American Bond and Mortgage Co. has underwritten a bond issue for Loew’s, Inc., for the erection of two theaters at 83rd St. and Broadway and New St., Newark. The first mortgage bond issue is for $1,800,000, maturing in one to two years, and the rate of interest is 8 per cent. The building at 17th Street will include in addition to the theaters three restaurants and two floors above for offices.

Sellers To Feature War Hero

Los Angeles—Olle Sellers has organized a company with its home office in Los Angeles. Sellers Prod. is affiliated with the Ensign-Elliott-Stapleton, and the company will be featured in the Seller’s first picture, “Life’s Little Decisions,” which will be made at the Brunton studios or at Universal City.

Hal Rosson has been engaged by Loew’s as a first cameraman to May McAvoy.

‘The Lyric theater lobby, depicted by T. N. Rand, 30 paintings on “The Queen of Sheba.”

The Selwyn theater lobby, 15 paintings on “A Connecticut Yankee.”

Both by Kassel Studios.

Don’t fail to see them.

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Rentals includes theater fully equipped—screen—operator and projectionist—copy—casablanca—gassed up—full accounts—C. W. KEIM, Representative Circle 1367
In the Courts

A summons was filed in the Supreme Court yesterday in a suit of George Ade and Charles Frohman, Inc., against the Goldwyn Pictures Corp. The attorney is Henry C. Qumby, who did not state the cause of action on the summons.

Mr. Qumby said yesterday when questioned about the suit that it is a friendly action to determine the amount due under a certain contract. He declined to say whether the picture referred to is the Jack Pickford film, "Just Out of College."

Samuel Opier, Inc., filed suit in the Supreme Court yesterday against the World Motion Picture Corp. to recover on a note made Dec. 23 last to World by Alfred Walker, and endorsed by Peter C. Heidtberger, John H. Knief and A. E. Fiegel, who are also named as defendants.

A default judgment for $1,099 has been filed in the City Court against Henry Lehrmann by Nathan Burkan for services in 1919 preparing an agreement between Lehrmann and the First National Exhibitors' Circuit to secure a modification of his contract.

Suit has been filed in the Supreme Court against the Brewster Film Corp. by Frederick K. Nixon for $612 on two notes made by the corporation and signed by P. D. Brewster, president and D. MacDonald, treasurer.

In the suit of Augustus Thomas against the Arteco Productions the defendant has filed an answer denying that it has received profits in excess of $35,000 from "The Capitol."

A verdict for $1,527 was given by a jury in the Supreme Court against Walter Hoff Seely in a suit by C. W. Mentzendorf on notes made in 1914.

A default judgment for $650 was entered in the City Court against the A. H. Fisher Features, Inc., in a suit of the Consolidated Filters Co. for services.

An attachment for $1,875 against the Globe Film Corp. has been filed in the City Court by Munziato Paolucci.

Suing Tate and Cella

(Special to WID'S DAILY)

St. Louis—Attorneys for the estate of Otto Stifel have filed suit in the Circuit Court against Frank Tate and Charley Cella for $5,281 alleged to be due in rent and taxes on the Imperial Theater, 10th and Pine Sts. The plaintiffs allege that Tate and Cella leased the Imperial for five years on March 1, 1919, agreeing to pay $8,250 a year and half the taxes above $450 a year.

Hillyer With Goldwyn

(Special to WID'S DAILY)

Los Angeles—Lambert Hillyer, former director for William S. Hart, is now at the Goldwyn studio writing special continuities.

“Marry that man? Never! I would rather see you dead at my feet!” Scene from the R. A. Walsh production, “The Oath,” adapted from the novel, “Idols,” by William J. Locke, and featuring Miriam Cooper; presented by Mayflower Photoplay Corp. and directed by R. A. Walsh. A First National Attraction.—Advt.

Coast Brevities

(Special to WID'S DAILY)

Hollywood—John M. Stahl has completed "The Child Thou Gavest Me," his latest independent film. It will be presented by Louis B. Mayer through Associated First National and will be known as a John M. Stahl Prod.

Tully Marshall is the husband of Marion Fairfax, who has just formed her own producing company. Tully will appear under his wife's direction in her first picture, "The Lying Truth."

Priscilla Dean's latest picture, "Reputation," was given a preview at the Superba theater the other evening.

Filming of "A Trip to Paradise," a Maxwell Karger Prod., for Metro, has started at the company's studios with Bert Lytell in the stellar role.

Two actors were severely burned in the filming of "Foolish Wives," when they jumped from a blazing 70-foot tower.

Gloria Swanson's second appearance as a Paramount star will be in an original story by Edward Sheldon. Sam Wood will direct.

Amos Myers has been selected as general manager for the new Viola Dana special productions which are to be made under the direction of Dallas Fitzgerald.

Kathleen O'Connor has been engaged to support Viola Dana in "Life's Darn Funny." Alan Hale and Al Roscoe' have been cast for important roles in Alice Lake's new picture, written especially for her by Arthur Somers Roche.

One more complete producing unit reached Metro's studios with the arrival of Maxwell Karger and Bert Lytell from New York. June Mathis, who adapted "The Four Horsemen" for the screen, is preparing the continuity for "A Trip to Paradise," which will be the first picture for the new unit following the completion of "The Man Who" whose final scenes are now being shot.

In the review of "Beau Reel," Henry Sharp was given credit as being cameraman. Philip du Bois was chief cameraman on this production, while Sharp was only second cameraman.

GAUSMAN.

Realtor Staff Augmented

Los Angeles—The latest ad to the editorial staff of Realtor is Elwart Adamson, the novelist, writer and cartoonist, who will prepare continuities for Mike Winter and Bebe Daniels productions.

Aubrey Staffer, manager of road companies and more recently manager of theaters at Santa Ana, Bakersfield, and Bakersfield, has been engaged to read submitted material and assist in titling the production studio.

DIRECTOR

OF THE TRADE

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J. W. FILM COMPANY

WITH GRACE DARLING

A SOCIETY DRAMA WITH POWER, DIGNITY AND BOX-OFFICE STRENGTH

THESE E S. MANHANNER 135 W. 40th ST. NEW YORK CITY.

J. W. FILM COMPANY

STUDIO BUDDY MATTHEWS, INC.
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SENNATIONAL
As a stage play
TREMENDOUS
as a screen production

BERT LYTELL
in
A MESSAGE FROM MARS

From the celebrated stage success by Richard Ganthoney
Scenario by Arthur Zellner and Arthur Maude

a MAXWELL KARGER production

METRO
Her winsome sweetness, her delicate, yet wholly articulate talent for emotional expression are never more apparent than in her latest picture.
News of the Week in Headlines

Monday

George King, general manager of Allied (United) Artists in London.

Henry B. Walthall may star for First National.

Tuesday

Local film men talk of revived National Booking in recently formed Peerless Booking Corp.

Keith and allied theater circuits book Pathe News. Involves enormous number of days.

Adolph Zukor and other officers of Famous Players re-elected.

Wednesday

Maude Adams to direct pictures, according to report. Experimenting with new color process.

New coast company plans to make pictures in Peru.

Louis B. Mayer to film “The Wandering Jew.”

Court refuses to restrain showing of “Wallingford” film made by Cosmopolitan Prod. for Paramount release.

Censorship killed in Iowa, Nebraska and New Jersey.

Thursday

Series of non-theatrical exchanges planned. Idea national in scope.

St. Louis exhibitors want different method of selling pictures in their territory. To see producers about it.

Friday

F. B. Warren Corp. formed. Latest entry into distributing field.

Stanley Co. of America to build theater at Broadway and 46th St., New York.

The last of the Franco-American-Cinematograph dream. Andre Himmel in Paris confesses he forged letters in an effort to interest capital.

Another version of the Bible made in France.

Saturday

Harry Levey plans chain of theaters to show educational.

London hears U. F. A.-Famous Players deal has been closed.

Distributors reported having cut rentals in southeastern territory.

“Pardoning the bad is injuring the good”—Benjamin Franklin.
Lavish And Spectacular Historical Pageant One Of Year’s Big Pictures

THE QUEEN OF SHEBA
Fox

DIRECTOR ................. J. Gordon Edwards
AUTHOR .................... Virginia Tracy
SCENARIO BY .............. Not credited
CAMERAMAN ................ John Boyle
AS A WHOLE .............. Massive spectacle produced on
lavish scale; a big picture with many
thrills

STORY ................. Well known historical love story
smoothly told with interest sustained to the end

DIRECTION .............. Excellent throughout, but par-
icularly in handling of mob scenes

PHOTOGRAPHY .............. Very good
LIGHTINGS .................. Good
CAMERA WORK .......... Splendid

PLAYERS .............. Notably fine performances by Betty
Blythe and Fritz Lieber; subordinates well cast
and suitable

EXTERIORS ............. Numerous big sets
INTERIORS ................. Unusually fine

DÉTAIL .............. Took some liberties

CHARACTER OF STORY .... The Queen of Sheba,
in love with King Solomon, remains unwed.

For love of him she cannot marry

LENGTH OF PRODUCTION .......... 8,279 feet

For the third time in his Fox directorial career, J.
Gordon Edwards has made an historical pageant, this
time going back to the days of Solomon and Sheba.
In 1917 he made “Cleopatra” with Theda Bara and, in
1918 “Salome” with the same star. But “The Queen
of Sheba” is the best and the biggest of the three for
two reasons. The first is that the present production
has real dramatic value, a quality that was lacking in
the others and, again, it contains genuine thrills.

Never before in the history of the screen has such a

Every Exhibitor Should Get It And “Clean Up”
Box Office Analysis for the Exhibitor

First and last “The Queen of Sheba” is one of the
year’s big pictures and perhaps a particularly big one
because of its historical background. It has been some
time since picturegoers have been presented with a
spectacle such as this. The production’s visual appeal
seems unlimited. Exhibitors throughout the country
will do well to secure it for an extended run and after
the Broadway presentation the title should be suffi-
cient to insure regular Santa Claus B. O. receipts.

The musical score prepared by Erno Rapp should
be secured because for a feature of this kind the proper
accompaniment is not only a benefit but an essential.
If it should be possible that folks will not be properly
advised by the mere mention of “The Queen of Sheba”
tell them it is another J. Gordon Edwards spectacle
and recall his “Cleopatra” and “Salome” with promises
of much better things in this one.
Artistic And Well Acted Production. Story Suffers From Elaboration

D. W. Griffith presents "DREAM STREET"
United Artists

DIRECTOR .......................... D. W. Griffith
AUTHOR .......................... Thomas Burke
SCENARIO BY ......................... Roy Sinclair
CAMERAMAN ........................ Henrik Sartov
AS A WHOLE . . . The usual Griffith artistry and excellence of production but "Dream Street" is somewhat removed from perfection mark

LENGTH OF PRODUCTION .......... 10,100 feet

Perhaps Mr. Griffith wasn’t satisfied with what he had done, and that may be the reason for the program foreword which says "we do not make any promises one way or the other: we have done the best we could." or was it modesty which prompted the lines? At any rate "Dream Street" doesn’t quite measure up to what folks have come to expect of the man who made such productions as "The Birth of a Nation" and "Way Down East."

The story is based on two of Thomas Burke’s stories, "Gina of Chinatown" and "The Sign of the Lamp," and to allay all criticism of the absence of plausibility, the title gives away the nature of the play. It is a tale of "dream people who look from wistful windows, or walk with visions on the street of dreams." It is developed with a moral viewpoint, and an allegorical atmosphere is injected to bring out the influence of good and evil. Tyrone Power is the Sayer of Truths, or the good influence, while Morgan Wallace is a "trickster of the streets," whose violin melodies have an evil influence. The mask which he wears adds to his sinister aspect.

Throughout the picture the spectator is aware of how the theme that occur when they are least expected, and happens surprisingly that it takes a few moments to regain your bearings and catch up with the new proceeding. The story of "Dream Street" is not smoothly told, and the gap between sequences slacken the interest each time they occur. The usual Griffith artistic embellishments have all been employed to make "Dream Street" appeal to the eye. The settings and effects generally are splendid, and the photography quite beautiful. The lightings throughout are effective and notably fine in several instances. Once or twice when painted drops are used the lighting is a bit too bright. The camera work would have been better had the operator varied the angle occasionally. Several scenes are used many times and each time they are shown from the same position.

"Dream Street" as seen at the premiere showing is much too long. The sequences—there are three distinct sequences—are each elongated. Gypsy takes too long to decide that she loves "Spike," the situation of the two brothers is a little slow, with Gypsy is overdrawn, and the savage Sway Wan, who may be likened to the villain, and incidentally, personifying the evil influence, carries his role to the end, inconsistent with the theory that evil should be punished, the picture closes with Sway Wan as healthy as ever. "Good" is rewarded in the ultimate happiness of Gypsy and "Spike."

Clark Mack, a new Griffith find, handles the part of the weakling brother very well. His emotional work is well done. Ralph Graves does probably the best work of his career as "Spike" McFadden, a joy to the girls and a terror to the men of his district. As the dapper Beau Brummel of the Limehouse district, Graves seems to thoroughly enjoy the part in spite of the fact that he is inclined to overact a little. Carol Dempster as Gypsy Fair is a bit too refined for the type you would expect to portray in the music hall girl, but her beauty and manner make you forget what you think she should be. Close-ups of Miss Dempster are too frequent. Edward Peil is Sway Wan, the Chinese villain, who intrigue nearly sends Gypsy’s sweetheart to his death. He makes a good deal of the part, but unfortunately doesn’t reap his deserved punishment at the end.

The conclusion of the story is altogether too abrupt and doesn’t seem the logical ending. Gypsy is in the courtroom where her sweetheart is being tried for murder when Billie, "Spike's" brother, rushes in and admits that he committed the murder in self defense. This would appear to be a thoroughly logical ending, but it is cut off abruptly and a title announces the success of the trio and the following shots show them enjoying prosperity, and a youngest, the child of Gypsy and "Spike," add to the glad atmosphere.

Is Too Long For General Distribution. Don’t Bill As Super Special

In announcing the release of "Dream Street" Mr. Griffith has made it clear that the picture is not a super production, but will be put out for regular release by United Artists on April 25th. Regardless of what critics may think of "Dream Street," and arguments for and against it, one fact is certain, and that is it will draw patronage wherever the producer’s name is shown in connection with the title. In view of the previous announcements and the tone of the program foreword, you might make it clear that the producer is not offering "Dream Street" as a special. In this way you will not lure them with "great expectations."

"Dream Street" may be too long for the average house but possibly may be cut before it is given out for general release. On the other hand if it comes to you in its present 10,000 feet it would be well to follow the manner of presentation which is being used at the Central Theater, showing it in two parts with an intermission. By all means secure the musical accompaniment which has been arranged by Louis Silvers, with Thanhouser’s "Thou Shalt Not Steal," "The Evening Star" used prominently throughout the run. Talk about the Griffith artistic touches and you can promise them things from the Griffith players who portray the characters suggested by Thomas Richards in his "House of Usher," which is in connection with "Broken Blossoms," it might be well to use his name, explaining how Roy Sinclair has written the scenario for "Dream Street," based on Burke’s "Gina of Chinatown," and "The Sign of the Lamp." Stills and general lobby display should be given careful attention.
"The Story's all over Town in the SCANDAL SHEET"

See this hugely clever promotion help in your Campaign Folder on this newest biggest

Universal Jewel de Luxe

Reputation

Carl Laemmle presents Stuart Paton's Tremendous Drama of Woman against Woman

Starring

PRISCILLA DEAN
Has Handled Story Well But Production Is Not Perfect

Mayflower Photoplay Corp. presents

"THE OATH"

R. A. Walsh Prod.—Asso. First National Pictures

DIRECTOR .......................... R. A. Walsh
AUTHOR .............................. William J. Locke
SCENARIO BY ......................... Not credited
CAMERAMAN .......................... Not credited

AS A WHOLE....... Rather delicate situation well handled technically but production is faulty

STORY...... Provided with a poor continuity or perhaps the cutting is responsible for errors

DIRECTION....... Overdoes dramatic moments

PHOTOGRAPHY ................. Good
LIGHTINGS .......................... All right

PLAYERS...... Miriam Cooper gives splendid performance; others all satisfactory and capable

EXTERIORS ......................... Good
INTERIORS ......................... Adequate

DETAIL .............................. Fair

CHARACTER OF STORY...... Jewess secretly married to Gentile extracts an oath of silence because of parental objection

LENGTH OF PRODUCTION ........ 7,806 feet

R. A. Walsh has taken a story bearing a rather delicate subject for his latest production, "The Oath," and he is to be given due credit for the manner in which he has handled the situation in the main. Producers have obviously steered clear of stories dealing with religious differences, and, in "The Oath" the entire theme is based on the objections of a Jew to the marriage of his daughter with a Gentile. The story contains strong dramatic moments and director Walsh has worked up his action to a proper pitch, but he wasn't satisfied, and in an effort to make the most of the opportunities, he has overdone it considerably and the result at times is disappointing.

The most prominent over-dramatic sequence is that of the court room and trial scene, in which Miriam Cooper plays a strong emotional part, but there is too much of this and it is too exaggerated for plausibility. It is unfortunate that this part of the picture is marred by drama laid on too thick, for otherwise it is the best thing in the picture. Detail in the English Court with the wigged gentleman, is excellent and somewhat of a novelty. The work of Miss Cooper, other than a bit of over-acting, is splendid, and her performance is well worth seeing. Conway Tearle satisfied the role of the Gentile, but he refuses to display much emotion. Anna Q. Nilsson and Henry Clive are adequate in minor parts.

The picture suffers generally from a poor continuity although on close observation it is more likely that the cutter is to blame, especially in view of such a prominent error as that showing Miss Cooper going out of one room clad in a velvet gown and a following shot showing her in another room, still accompanied by the gentleman she left the former room with, and wearing a totally different dress, and having her hair fixed entirely different. No title indicates reason for the change, or the fact that any time has elapsed allowing for the change.

Minna Hart, a Jewess, extracts an oath of silence from her husband, Hugh Coleman, a Gentile, regarding their secret marriage, and swears never to see him again because she believes him a coward. When Minna's father is murdered and Coleman accused of the act, the oath prevents him from saving himself, because he cannot say he was with his wife at the time of the murder. There are numerous complications including Minna's jealousy of Irene Lansing, a former friend of her husband's and Irene's sacrifice to save Hugh from conviction. Eventually Hugh and Minna are reconciled and start life over again, while Irene's husband forgives her perjury which saved Hugh's life.

Catchlines Based On Theme Should Attract Attention

Box Office Analysis for the Exhibitor

In view of other big pictures made by R. A. Walsh, there should be a good majority who will want to see this production. Its main appeal is through the situation upon which the story is based and because of the frequency with which society faces just this problem is sufficient reason for arousing interest in the photoplay. Therefore make the fundamental theme the basis of your appeal and use lines that will let them know what "The Oath" is about. The following would be appropriate: "Should religious differences be a barrier to love? See the result of a secret marriage of a Jewess and a Gentile in R. A. Walsh's adaptation of Wm. J. Locke's novel 'Idols.'"

You can promise your patrons nothing offensive and can assure them that a rather delicate situation is carefully handled and contains strong dramatic moments. Mention Miss Cooper's name and refer to her good work in a different role.
Announcing

THE SCATTERGOOD STORIES

Produced by
Edna Schley Productions

SOMETHING NEW—YET OLD IN THEIR POPULARITY WITH THE PUBLIC—
A series of 2 reel comedy dramas featuring "Scattergood Baines", friend of 5,000,000 fiction lovers

Adapted from the UNIVERSALLY KNOWN "SCATTERGOOD STORIES"

The SATURDAY EVENING POST
COSMOPOLITAN
and AMERICAN MAGAZINE
and they are still being published

LET US PROVE TO YOU THEY ARE DISTINCTLY DIFFERENT —
Western Pictures Exploitation Company
Irving M. Lesser, Gen. Mgr.
Another Really Entertaining Offering From Hayakawa

Sessue Hayakawa in "BLACK ROSES"
Robertson-Cole

DIRECTOR ...................... Colin Campbell
AUTHOR ...................... E. Richard Schayer
SCENARIO BY .................... E. Richard Schayer
CAMERAMAN .................... Frank D. Williams
AS A WHOLE......Fine entertainment that holds interest from first to last; excellent acting a notable feature
STORY......Gives star unusually suitable vehicle; is well put together and at times gripping
DIRECTION.......A really worth while bit; effective touches that make it distinctive
PHOTOGRAPHY ..................... Excellent
LIGHTINGS ...................... Artistic
CAMERA WORK ................. Very good
STAR.................Does more good work in this
SUPPORT....................All do splendidly
EXTERIORS ...................... Good
INTERIORS ...................... Adequate
DETAIL ..................Correct
CHARACTER OF STORY.......Gardener convicted for murder of employer, escapes and brings about capture of crooks who "framed" him
LENGTH OF PRODUCTION........5,600 feet

By this time picture patrons have come to expect good entertainment from the pictures of the Japanese star and he is to be thought of in connection with stars who don't "disappoint," such as Charlie Ray, Bill Hart and a few others. And it isn't at all unlikely that many of the star's admirers have come to the conclusion that Hayakawa is not given the prominence which his splendid work deserves.

"Black Roses" is an entertaining picture, above the average program release. First of all they had a really good story to work with and a continuity which is without a break. Then the director has gone right to it, introduced his characters and gotten right into the plot without delay. The action follows in rapid sequence and there is no lagging between times and no tedious detail to hold up the interest, no long, unnecessary sub-titles because they aren't required. The action doesn't require explanation.

Of course the Japanese star is undoubtedly responsible for a good share of the picture's success and his acting is excellent, as usual, and he is supported by a capable, well-cast company of players, including his wife, Tsuru Aoki, Myrtle Stedman, Henry Hebert and Toyo Fujita. But Director Campbell's efforts also are to be taken into account when dividing the "glory." His numerous "touches" register every time. And the manner in which he develops his story and keeps building the suspense toward the grand climax is notably fine. The photography in the Hayakawa pictures is always splendid and in "Black Roses" there are many fine bits, among them some lighting effects that are artistic.

"Monocle" Harry with his co-workers, Blanche and Wong Fu, kill Benson Burleigh. They "frame" the murder on Yoda, the gardener, who is convicted. The crooks take Blossom, Yoda's bride, and hide her in Chinatown. A fellow inmate tells Yoda how he was "framed." Yoda makes a daring escape and later as a prince of the Orient becomes acquainted with Blanche and her associates. This time Blanche and Harry try to work the "badger" game on the prince, but he pretends to be one of their kind and through a clever series of tricks and intrigue Yoda not only recovers his wife but also brings about the arrest and conviction of Blanche, Harry and the Japanese partner, Wong Fu.

Well Worth Booking If You Want To Show Good Pictures

Box Office Analysis for the Exhibitor

Closely following the success of Hayakawa's recent production, "The First Born," Robertson-Cole are showing "Black Roses," incidentally a good title which should have a good drawing power properly written up with catchlines. There is little about "Black Roses" that requires analysis. It is a truly entertaining offering which exhibitors will do well to book, and where the star is a favorite you can make promises that you know the picture will fulfill.

Exhibitors who are not showing the Japanese star's pictures should lose no further time in acquainting themselves with his work and securing a booking of "Black Roses" to introduce him to their patrons. Those who usually show Hayakawa productions will be sure to please them with this. You might also mention that he is supported by his wife in this one.
Louise Glaum in "I Am Guilty!"

By Bradley King
A J. Parker Read Jr. Production

A MASTER VISUALIZATION OF A HIGHLY DRAMATIC INCIDENT IN THE CAREER OF A NEGLECTED WIFE

To be released May First
There is an "A. P." Exchange near you. Make arrangements to book this picture NOW!

With a notable supporting cast including Mahlon Hamilton, Joseph Kilgour, Ruth Stonehouse, Claire Du Brey and others.

Associated Producers Inc.
Home Offices: 729 Seventh Ave., New York City
Fair Entertainment, But Story Lacks Punch

Alice Lake in
"UNCHARTED SEAS"
Metro

DIRECTOR .................. Wesley Ruggles
AUTHOR .................... John Fleming Wilson
SCENARIO BY .............. George Elwood Jenks
CAMERAMAN ................ John B. Seitz
AS A WHOLE.............. Material lacks originality; fair entertainment, but too long and with dramatic moments not well handled

STORY........... Highly improbable triangle theme, showing no high lights
DIRECTION......Attempt at spiritual motif falls short; considerable padding in the form of repetition

PHOTOGRAPHY .............. Fair
LIGHTINGS .................. Usually good
CAMERA WORK .............. All right
STAR....... Her work satisfactory, but nothing much required of her
SUPPORT....... Rudolph Valentino the best; all adequate
EXTERIORS..... Manufactured ice and snow scenes are not realistic

INTERIORS .................. Good
DETAIL ..................... One or two minor discrepancies

CHARACTER OF STORY..... Wife striving to reform evil husband, finally abandons him for man who first loved her

LENGTH OF PRODUCTION..... 5,803 feet

Much snow and ice and husbandly villainy are the outstanding features of Alice Lake’s latest starring vehicle. It is only fair entertainment. The story is the familiar triangle, with a bad husband and a good “other man” in the woman’s life. It is old material, and it has been treated in the regulation way, without the touches of originality which would lift it above the commonplace. The development takes many improbable twists and turns. The situations are started off with the prospect of dramatic incident to come, and then most of them are abandoned just before the high point of the action, and the next thing the spectator sees the result of the action, and not the thing itself. This is true when the wife saves her husband from the opium den, and in several of the incidents taking place in the far North.

Throughout the whole piece there runs the idea of spiritual strength and “soul union.” The punch in the biggest moments falls short of its purpose through the story’s improbabilities and its failure to arouse a great deal of sympathy.

Alice Lake plays the part of the mistreated and long suffering wife, impressively, and if the story backed her up more strongly in its appeal, her performance would stand out much more clearly. She displays just about the right amount of emotion during the time she is struggling to make a man of her husband, and her big scene in the far north is a good piece of acting, although the scene itself leaves the spectator unconvinced. Rudolph Valentino gives the best performance in the supporting cast.

One or two errors in detail appear. The hero is clean shaven after wandering for days in the arctic, but suddenly appears with a stubble of beard on his face. In the next shot he has not changed his position, but the beard is gone. In another scene there is a blizzard raging, yet the dog team casts a perfect shadow on the snow.

The story is of a wife who does everything in her power to reform her straying husband, even going to the arctic with him in search of gold. There he shows his cowardice by turning back, and she abandons him for her former sweetheart, and together they brave the wilds of the north.

The Star May Attract, But Don’t Make Too Many Promises

Box Office Analysis for the Exhibitor

Except for the star, there isn’t a whole lot to work with in advertising “Uncharted Seas.” That is, there are not many unqualified promises you can make for it without running the chance of disappointing. The best thing to do is to stick pretty closely to regular announcements, using the star’s name if she is popular, and making a promise of a good performance on her part. The nature of the story has more or less drawing power, so that it will be all right to give a hint as to what it is all about. Stills of the scenes in the north, particularly of where the ice crushes the boat, will attract attention. Catchlines relating to the theme will help, and you can also tell them that the story is an adaptation of John Fleming Wilson’s story which appeared in Munsey’s Magazine.
Program Offering That Is Mildly Entertaining

“PROXIES”
Cosmopolitan Prod.—Paramount
DIRECTOR ......................... George D. Baker
AUTHOR ............................. Frank R. Adams
SCENARIO BY ..................... Geo. D. Baker
CAMERAMAN ..................... Harold Wenstrom
AS A WHOLE...........Fairly interesting offering of
average merit; with limited possibilities

STORY......Has been given a continuity choppy in
spots; isn't strong screen material

DIRECTION.......Satisfactory for the most part;
hasn't handled players to best advantage

PHOTOGRAPHY ..................... All right
LIGHTINGS ............................ Good
CAMAERA WORK ..................... Average
PLAYERS.......Zena Keefe and Norman Kerry good
in featured roles; others suitable but not all
capable

EXTERIORS ............................. Few
INTERIORS ............................ Adequate
DETAIL ............................ Titles poor
CHARACTER OF STORY....Society girl engaged
to one man flirts with butler who is reformed
crook

LENGTH OF PRODUCTION ...... 6,283 feet

Cosmopolitan's latest production is from the story
by Frank Adams, and directed by George Baker with
Zena Keefe and Norman Kerry as featured players.
On the whole "Proxies" is mildly interesting and per-
haps it’s the fault of no one individually that it fails
to measure up as exceeding the average mark; but it
doesn’t. The story contains little strong screen ma-
terial. It isn’t weighty and there are no big moments
or surprises in the film.

There is too much footage allotted to its telling and
the ending is put off too long. Careful cutting
would improve “Proxies” considerably and many of
the sub-titles could be omitted entirely. They are too
numerous and often poorly written. For the most
part director Baker has managed things satisfactorily.
Raye Dean, who plays the part of the society girl who
flirts with her father’s butler, does some peculiar
manoeuvering in an empty ballroom where the butler
is trying to arrange some chairs. It would seem that
she decided to “play” a bit. Miss Dean has done
much better work and it’s to be hoped her habit of
pointing her finger isn’t a permanent mannerism.
Norman Kerry and Zeena Keefe do satisfactory work,
but have limited opportunities in the featured roles.

A satisfactory premise isn’t established in the early
reels, and the spectator is confused by the love affair
of the girl, the none-too-specific financial difficulties
of her father, and the actions of the butler and the maid.
A title here and there, properly worded, would help
to make things more comprehensive.

Carlotta Darley is engaged to Homer Carleton, but
she regrets that Homer isn’t as tall and handsome as
Peter, the butler. Mr. Darley is aware that Peter is
an ex-crook but believing that he has reformed, retains
him in his employ. Clare Conway, a maid in the
household is in love with Pete, and jealous of Carlotta’s
admiration of him. A reception is in progress in the
Darley home at the time John Stover arrives with a
certain paper that will bring about Darley’s financial
ruin. Peter manoeuvres to have Stover invited into
the reception room, and having overheard Stover’s
conversation, holds up the guests at the point of a
pistol, in order to secure the paper and save his em-
ployer. He does, and later escapes with Clare and
marries her.

Not Strong Enough For A Run
Box Office Analysis for the Exhibitor

This isn't big enough to hold over if you are in
the habit of playing Cosmopolitan productions for an
extended run. Zena Keefe should be well enough
known to warrant using her name as an attraction,
and perhaps Norman Kerry’s name is familiar, al-
though he is not of stellar prominence. You might men-
tion George Baker’s name and tell them of his recent
Cosmopolitan picture "Buried Treasure," starring
Marion Davies. If you have already played the latter,
so much the better.

Rather than making promises you might rely upon
catchlines to get them interested, using some along
the following: "Peter, the butler, admitted he was a
crook though reformed. His employer believed him
but why did he hold up the guests at the reception?
See for yourself in ‘Proxies.’" Use sufficient catch-
lines to give them an idea of the story.
THE DIRECTOR’S ISSUE

Containing authoritative data and information of unusual value relative to the director and his work.

WILL APPEAR

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CURRENT RELEASES

AMERICAN FILM CO. (Distributed through Pathé Exchange)

Man, Woman and Marriage (Holubr-Philips) ... 9-26-20
Sewing the Wind (Anita Stewart) ... 1-30-21
The Kid ( chaplin) ... 5-30-20
Maxim's Affair (Constance Talmadge) ... 2-20-21
The Old Swimmer's Hole (Charles Ray) ... 5-94
Raggedy Wives (Mabel Ethel) ... 8-75
The Oath (Big Five Prod.-R. A. Walsh) ... 2-20-21
The Fenman (Lionel Barrymore) ... 6-100
The Passion Flower (C. Mays) ... 6-100

ASSOCIATED PRODUCERS

The Tale of a Half Acre (Hughes) ... 5-20
Opportunity (Dell) ... 4-20
The Right Hand of God (Vance) ... 3-20
The Newcomer (McNabb) ... 2-20

FEDERATED FILM EXCHANGES OF AMERICA, INC.

Nobody's Girl (Billee Rhodes) ... 5-00
Lesse May (Hessie Love) ... 5-00
The Midlanders (Bessie Love) ... 5-00
Duke of Chancery (Fred Stone) ... 4-50

GAUMONT-THALASSA

Fall of a Saint ... 6-00
Out of the Darkness ... 6-00
I J ustification of Youth ... 6-00
The Edge of Youth ... 6-00
Brandied ... 6-00
The Thunker ... 6-00
In the Clutches of the Hunchback (Serial) ... 3-20-21

GOLDWYN PICTURES

Godless Men (Reginald Barker Prod.) ... 2-62
Just Out of College (Jack Pickford) ... 2-31-21
Secrets of Destiny (Milton Frederick) ... 4-95
The Highest Bolder (Midge Kennedy) ... 4-96
Pirates of Love (Betty Compton) ... 5-94
The Concert ... 2-20-20
Guile of Women (Will Rogers) ... 3-6-21
Honey, Pulls the Strings (Tom Moore) ... 5-60
A Voice in the Dark (Rogers & Keaton) ... 3-20-21
Don't Neglect Your Wife (Gertrude Atherton Prod.) ... 5-64
A Tale of Two Worlds (Govenor Morris Prod.) ... 3-20-21
The Cabinet of Dr. Caligari ... 3-90

D. W. GRIFFITH, INC.

Way Down East ... 1-12

W. W. HODKINSON CORPORATION (Distributed through Pathé)

J. L. Frothingham Prod.
The Breaking Point (Bessie Barriscale) ... 5-28
Her Other Woman ... 3-20
J. Parker Read, Jr. Prod.
The Irresistible Master (Hobart Bosworth) ... 5-16
Robert Brunton Productions
The Coast of Opportunity (Kerrigan) ... 3-20
Ben B. Hampton and Ettinge F. Warner Prod.
The U. P. Trail ... 5-16
The Spenders ... 3-20
National Film Corp.
The Kentucky Colonel (Joseph Dowling) ... 3-20
Irvin W. Villat Prod.
Down Home ... 3-20
Pathe Prod.
Of the Chorus (Alce Lake Metro Special) ... 3-20

METRO PICTURES CORP.

Passion Fruit (Dorothy Arzner) ... 8-20
The Greater Man (Alice Lake) ... 3-20
Mar. 27 Tragedy in May (Thomas Meighan) ... 3-20
Puppets of Fate (Viole Dana) ... 3-20
A Message from Mars (Bert Lytell) Special Metro ... 3-20
Out of the Chorus (Alice Brady) ... 4-20
Uncharted Seas (Alic Lake Metro Special) ... 3-20
J. H. Productions
Without Limit (All-Star) ... 3-20
Nazimova Productions
Madame Peacock ... 3-20
Dec. 16 Biloxi Special
Rollo West Prod.
The Silver Lining (Jewel Carmen) ... 3-20

PATHE EXCHANGE, INC.

Jan. 2 The Girl Montana (Blanche Sweet) ... 2-20
16 When We Were Twenty-One (H. B. Warner) ... 1-21
23 The Saire Hen (Edna Troye Prod.) ... 1-20
30 The Killer (Federal Photoplays) ... 1-20
Feb. 6 The Devil (Asso. Exhbit.) ... 2-20
27 What Women Will Do (Asso. Exhib.) ... 3-20

PIONEER FILM CORP.

A Good Woman (Gail Kane and J. Herbert Frank) ... 3-20
Stolen Identities (Marguerite Namara) ... 3-20
The Barhanein (Marianne Namara) ... 3-20
Idle Hands (Gail Kane and Thurston Hall) ... 3-20
Empty Arms (Gail Kane and Thurston Hall) ... 3-20
His Brother's Keeper (Miriam Cooper) ... 3-20
Finders, Keepers (Violet Merserue) ... 3-20
Out of the Depths (Mary Philbrook) ... 3-20
Thoughtless Women (Amm Ruby) ... 3-20
The Eternity Mother (Florence Reed) ... 3-20
A Man There Was (Victor Seastrom) ... 2-20

W. S. WALSH PRODUCTIONS

A Small Town Idol (Ben Turpin) ... 5-00

FOY FILM CORP.

For the Soul of Rafael (Clara Kimball Young) ... 6-00
Keep to the Right (Edith Taliaferro) ... 6-00
Whispering Devil's (Conway Tearle) ... 6-00
Mid-Channel (Clara Kimball Young) ... 6-00
Hush (Clara Kimball Young) ... 6-00

PROMINENT PRODUCERS-LASKY CORP.

Mar. 6 Straight Is the Way (Cosmopolitan Prod.) ... 6-13
13 The Call of Fuba (Dorothy Jordan) ... 5-16
19 The Easy Road (Thomas Meighan) ... 6-20
25 The Valley of the Kings (With. Millard Sadler) ... 6-26
210 Bead Revel (Thos. H. Ince) R. J. (J. Warne Prod.) ... 3-20
27 The Golden Lady (Robt. Z. Leonard Prod. with Max Murray) ... 3-20
23 The Idol of the North (Dorothy Dalton) ... 2-20
Apr. 20 The Foul Heart (McFady Super Spec.) ... 3-20
28 The Dollar A Year Man (Hospice Artiguel) ... 6-20
36 The Honest Treasure (Cosmopolitan Prod.) ... 6-20
10 The Witching Hour (Taylor Spec. Elliott Dexter) ... 3-16
11 The Love Special (Wallace Reid) ... 6-16
19 The Good Woman of Paris (Wm. DeMille Super Spec.) ... 3-20
24 The Crossed Hands (DOC) ... 6-16
May 1 The City of Silent Men (Thomas Meighan) ... 6-16
9 From the Cosmopolitan Prod. ... 6-26
10 Deception (Super Spec. Prod.) ... 6-16
12 The Jo (Dorothy Gish) ... 3-20
15 King, Queen, Joker (Sydney Chaplin) ... 6-20
23 Too Wise Wives (Luis Weber Prod.) ... 6-16
22 Sacred and Profane Love (Max Ferguson) ... 6-20
21 Sentinel Tommy (John S. Robertson Prod.) ... 6-20

Specials

The Face at Your Window (Special Cast) ... 7-00
Blind Wives (Special Cast) ... 7-00
Two Bahamas, the River of Love ... 7-00
A Connecticut Yankee in King Arthur's Court ... 7-00
J. H. Productions
The Queen of Sheba ... 8-00
William S. Walsh Productions
The Scuttlers ... 6-00
Dag Harlan ... 6-00
Perry White Series
The Tiger's Cub ... 6-00
Know Your Men ... 6-00
Tom Mix Series
Frisco Trails ... 6-00
The Road Dancers ... 6-00
Hands Off ... 6-00
Louise Lawson Series
The Little Grey Mouse ... 6-00
Partners in Fate ... 6-00
While the Devil Laughs ... 6-00
William Russell Series
The Iron Rider ... 6-00
The Cheater Reformed ... 6-00
Knockers ... 6-00
Shirley Mason Series
Flame of Youth ... 6-00
Wing Toy ... 6-00
The Lamplighter ... 6-00
George Walsh Series
Number 17 ... 6-00
Dynamite Allen ... 6-00
20th Century-Fox
The Land of Jazz (Eileen Percy) ... 5-00
The Major (Buck Jones) ... 5-00
Why Trust Your Husband (Eileen Percy) ... 5-00
The Big Punch (Buck Jones) ... 5-00
The Blushers (Buck Jones) ... 5-00
Oliver Twist Jr. ... 5-00
The One-Man Train (Buck Jones) ... 5-00

FIRST NATIONAL

Lover, Honor and Behave (Mack Sennett) ... 5-00
Mieving and the Bunch (Sydney Franklin) ... 5-00
The Great Adventure (Lionel Barrymore) ... 5-00
Lady's Last Betray (Sydney Franklin) ... 5-00
Not Guilty (Sydney Franklin) ... 5-00
Heart Interest In This That Doesn’t Always Register

“WHAT’S A WIFE WORTH?”
Robertson-Cole

DIRECTOR .......... William Christy Cabanne
AUTHOR .......... William Christy Cabanne
SCENARIO BY .... William Christy Cabanne
CAMERAMAN ....... Georges Benoit
AS A WHOLE ...... Quite expensively staged but too long drawn out; not convincing
STORY ...... Attempts heart appeal in several ways, which fall short of their aim
DIRECTION ...... Good in staging, and in securing atmosphere
PHOTOGRAPHY ..... Good
LIGHTINGS .......... All right
CAMERA WORK ...... Up to standard
PLAYERS ...... Casson Ferguson offers nothing unusual; Alex Francis, Cora Drew and Ruth Renick, good in some scenes
EXTERIORS ........... Good night shots
INTERIORS .......... Some quite elaborate ones
DETAIL ........................ Fair
CHARACTER OF STORY ...... Husband, tricked by false friends into believing his wife has deserted him, divorces her and marries again, only to learn the truth later
LENGTH OF PRODUCTION ....... 5,600 feet

The outstanding feature of “What’s A Wife Worth?” is its continuous striving to appeal to the heart, and to play on the sympathies, through various standard forms of heart appeal. Among the chief of these is mother love. Perhaps it is because it is so evident that they are trying for all they are worth to get the audience’s sympathy, or perhaps it is just because there is too much of it; at any rate something causes much of the desired effect to be partially lost.

There isn’t enough material to the story to make so long a picture. If it were cut down, so that it wouldn’t be necessary to devote sequence after sequence to a comparison of the daily life of the heroine with that of the husband from whom she is separated, the entire middle part of the picture would be vastly improved. As it is constant repetition of the same sort of events loses through over work.

There is a good thought behind the story. There are numbers of flowery sub-titles, so long as to completely fill the frame of the picture, and these, too, detract from rather than add to the progress of the production.

The hero of the story is not a likable character, at least through most of the action. He is certainly not much of a man, when he shows himself afraid to introduce his wife to his father, and hides her in the house, while he plays around with the girl of his father’s choice. Casson Ferguson does everything that the part calls for, but there isn’t anything unusual or superior about his performance. The best bit in the picture is done by Cora Drew as the heroine’s old aunt. Alex Francis also displays his usual ability, but his part calls for nothing big.

Bruce Morrison, son of a wealthy man, after quarreling with his father, marries Rose Kendall, a village belle. He returns home with his wife, and hides her from his father, while Jane Penfield, the girl of his father’s choice, is introduced to Bruce. Jane’s brother, discovering Rose, fills her head with lies, so that she runs away and is lost to Bruce. Abandoning hope of finding her, Bruce, to please his father, secures a divorce and marries Jane. The marriage is unhappy.

Meantime Rose has gone to work, and later a child is born to her. She cannot care for it, and fate leads her to place it in Bruce’s home. Bruce and Rose are finally brought face to face, and after many complications, a reconciliation is effected.

Title Should Draw, But Don’t Promise Too Much
Box Office Analysis for the Exhibitor

The fact that “What’s A Wife Worth?” is likely to prove somewhat tiresome, makes it advisable to go rather slow on the kind of promises you make for it, unless you operate a transient house, where you don’t have to keep them coming. It has a good idea, and without doubt many people will like it. The title has a lot of drawing power, and will certainly attract attention, so that much use of it is about your best advertising bet.

You can tell them that Casson Ferguson has the leading part, and refer to his work in “Madame X.” Also tell them that Alex Francis is in the cast, as he is well liked by most picturegoers. Use the line, “Is a Wife worth fame, fortune, honor, everything? See ‘What’s a Wife Worth’ at the blank theater and judge.”
Youthful Star Will Be Liked In His First Picture

Reeves Eason, Jr., in
"THE BIG ADVENTURE"
Universal

DIRECTOR .................. Reeves Eason
AUTHOR .................. James Edward Hungerford
SCENARIO BY .................. George Pyper
CAMERAMAN .................. Virgil Miller
AS A WHOLE . . . Offers pleasing vehicle for promising youngster who seems much at home on screen

STORY . . . . Nothing unusual but that isn't important; it provides good role for juvenile star

DIRECTION .................. Very good

PHOTOGRAPHY .................. Good

LIGHTINGS .................. Good

CAMERA WORK .................. Up to standard

STAR . . . . Thoroughly pleasing little fellow; has likable personality

SUPPORT . . . . Lee Shumway, Fred Herzog, Mollie Shafer and Gertrude Olmstead suitable

EXTERIORS .................. Satisfactory

INTERIORS .................. Adequate

DETAIL .................. Nothing wrong

CHARACTER OF STORY . . . Boy runs away from cruel father and finds good home with lawyer's sister

LENGTH OF PRODUCTION . . . 4,589 feet

Reeves Eason, Jr., known as "Breezy" Eason, has been seen before in support of various Universal stars, but in "The Big Adventure" he is a star in his own right and deserves it. "Breezy" is a likable little chap with considerable personality for one so young, and he displays promise of becoming well known among juvenile players. Of course his father's direction is responsible perhaps for his good work, but even at that he seems much at home, and shows no signs of being camera-shy.

The story of "The Big Adventure" is unimportant and so it isn't probable that its lack of originality or the fact that it contains little action is going to matter very much. It affords the youthful star the sort of part which gives him good prominence. The story is really narrative in form and there are no high lights except a rather effective climax. There doesn't seem any good excuse for the romantic twist, because of the obvious difference in the ages of the man and the little girl. Reeves Eason has made a thoroughly comprehensible picture, and it isn't dragged out to unnecessary length. It may strike some that he has injected the brutality business a trifle too strongly, but there are no really long shots of it.

Patches, a waif whose name is no exaggeration, decides to run away from his brutal father, so with his dog Mickey, he becomes a passenger of a box car. The brakeman is kindly and Patches is allowed to ride to a near-by town where the boy insists he has relatives. He hasn't, of course, and eventually he meets some tramps, and while with them, all are arrested. A young lawyer, John Wellborn, asks for custody of the boy, and Patches finds a comfortable home on the farm of Wellborn's sister and her adopted daughter Sally.

The boy's father in the meantime has become a tramp, and comes to the farm begging food. When he finds Patches alone in the house, he robs the place then takes his son away. Sally, who is in love with Wellborn, is running away because she thinks he loves someone else. She sees Patches being taken into a deserted hut. She follows and is held a prisoner. Patches escapes and brings help. Sally learns that Wellborn does love her, and Patches returns to the farm.

Play Up Boy Star And Appeal To Children Especially

Box Office Analysis for the Exhibitor

This is an enjoyable offering inasmuch as it presents an agreeable youngster in a part that gives him the right sort of opportunities and he takes advantage of them. Little "Breezy" Eason will undoubtedly gain many admirers through his first stellar appearance, and in billing the picture you may recall pictures in which he has supported various Universal stars. You might make an extra appeal for matinee attendance, and tell them about the youthful star of "The Big Adventure."

Children especially will like the picture, and they will probably want to see more pictures with "Breezy" starring, so you might give his initial one a good boost to get them interested. Catchlines should attract and you might say: "If your father was cruel, your mother was dead and you had no friend but a dog, what would you do? See how 'Breezy' solved the problem in 'The Big Adventure.'"
Release Date
Mar. 27 A Devil's Bargain (No. 10 Double Adventure) .......... 2
The Hand (No. 3, Aventuring Away) ................. 2
Timber Wolves (Edgar Jones) .................. 2
How Romances End ........................................... 2
Apr. 3 The Danger Ledge (No. 11 Double Adventure) .......... 2
A Life in Jeopardy (No. 4, Aventuring Arrow) .. 2
La Rue of Planks Valley (Tom Santeclis) ........ 1
The Love Lesson (Eddie Boland) ................ 1
Apr. 10 Hazardous Heights (No. 12 Double Adventure) .......... 2
Mesquite Stone (No. 3, Aventuring Arrow) .......... 2
Sagebrush Mountain (Edgar Jones) ........ 1
Rush Orders (Pollard) ................................. 1
Apr. 17 By Air and Sea (No. 1 Double Adventure) .......... 2
The Midnight Attack (No. 6, The Aventuring Arrow) .......... 2
The Sagebrush Mountain (Tom Santeclis) .......... 1
Robogolins (Eddie Boland) ...................... 1
Apr. 24 The House in the Canyon (No. 14 Double Adventure) ........ 2
The Trouble Game (No. 7, The Aventuring Arrow) .......... 2
The Law of the Woods (Edgar Jones) ........ 1
Patching Over (Comedy) ..................................... 1
Pathe News and Topics of the Day: Once a week.
FEDERATED FILM EXCHANGES OF AMERICA
A Rare Bird (Monte Banks) .................................. 2
His Naughty Night (Banks) ................................. 2
Nearly Married (Banks) ...................................... 2
A Beer Man Scandal (Banks) ......................... 1
Ford Educational Weekly (1 reel): Airlertly, Having a Circus, Start-
ing Life, Showing Young Life, In the Glory of the Past, He-
Away Friends, For the Hay Fever, The Way of the West, Tim-
ber King, No. Reg’lar Bird.
Goldwyn-Bray Pictograph (1 reel): The Riveter, The Human Voice, Sein-
‘ning Things, Orinoco, Gyro Scientists, Unshod Soldiers
of the King, No. Reg’lar Bird.
Goldwyn-Bray Comics (Lampoons): Why Change Your Husband, Bear
Facts, Yes Dear, I Don’t Care, Pop, Chemical Inspiration (The
A-Scient and Honorable Mat Wallpaper Cartoons), Safe Combi-
nation (No Place for a Honeymoon Animated Cartoon), The City
That Never Sleeps, Powell Expedition.
Captured Comics (2 reels, distributed by Goldwyn): In and Out, Knock-
ing ‘Em Cold, Hearts and Hammers, Artificial Enemies, Fingers
and Pockets, Love on Rollers, At It Again, Professional Ethics,
When Martin Gits Here, Gad Ap Napoleon, You’d Better Get
It, Indigo Sunday, Home Brewed Youth, Angels Feathers,
VICTOR KREMER FILM FEATURES
A Burlesque on Carmen (Charles Chaplin) .......... 3
Alcazars (Charles Chaplin) .............................. 2
Work (Charles Chaplin) ..................................... 2
By the Sea (Charles Chaplin) ............................ 2
RECREAL
Billy Francy Comedies (1 reel): Fixing Lizzie, Getting His Goat, Dry
Rum and Coke.
Texas Guinan Comedies (1 reel): The Whit Squaw, A Moonshine Fend,
Hearts of the Ranch, The Desert Vulture.
Alice Howleys Comedies (1 reel): Squirrel Time, Convict’s Happy Bride,
Good Night Nurse, Lunatics and Politics.
Napoleon & Sally Comics (1 reel): Their First Flivver, The Deserter,
Dreamy Chinatown, Herds of the Beach.
Matty Roubert (2 reels): Circus Days, She’s a Vamp.
Gale Henry Comedies (2 reels): The Champion, The Movies, Help, Hear-
looms.
Royal Comedies (2 reels): Where Are Your Husbands, When the Cat’s
ELECTRONAL FILM EXCHANGES, INC.
Mermaid Comedies (2 reels): A Fresh Start, Duck Inn, Dynamit, Non-
sense, The Simp, April Fool, High and Dry, Moonshine and Holy Smoke.
Chester Comedies (2 reels): Four Times Fueled, An Overall Hero, The
Big Show, A Devil’s Fact of Trouble, The One Best Pet, You’ll Be
S’Prised, Beat It, and Ladies Petes.
Torchy Comedies (2 reels): Torchy, Torchy Comes Through, Torchy in
High, Torchy’s Triumph, Torchy Mixes In, and Torchy’s Night Fete.
Christie Comedies (2 reels): Mr. Fatima, Wedding Blessings, Back from
The Front, Dining Rooms, Kitchen and Sink, Movie Hid, Nobody’s
Wife, Hey Rube, Man versus Woman, and Scrappily Married.
Vanity Comedies (1 reel): Three Fathers and Your Business, Ossian
Did It, Tea for Two, and Without a Wife.
Gayety Comedies (1 reel): Rest in Peace, Blondes, Ain’t Love Grand,
and Sand Witch.
Educational Specials: The Race of the Age, (Man o’War) two reels; Art
of Diving (Kellerman), 1 reel; Happy Ruth—How He Knocks
His Home Runs, 1 reel; Valley of Ten Thousand Smokes, 1 reel;
and Modern Centaurs, 1 reel.
Release Date
Bruce Scenoies Beautiful (1 reel): Tropical Nights, The Banana Special,
The Explorers, The Island Devil, First Time, Purple of Camping, Voices of
the Sea, and The Will Of The Wisp.
Chester-Outings (1 reel): Getting a Polish, Swat the Landlord, There’s
No Santa Claus, Rookeries and Squawwomen, Crowning King
Babbling, Frivolous Pigeons, Lost, A Violet, Pains and Papas,
and Paths of Glory.
Chester Screenlets (1 reel): They Forgot the Town, Out of the Past,
Then Came Company Came, Art is Everything, No Hope for the Dry,
Silver Silences, Sultans of the Sea, Getting a Toe Hold, and
From Deer to Dam.
Miscellaneous: A Tale of the Fur North, In Dutch, and Hides and Go
Seeks.
SELZNICK
Herbert Kaufman Editorials (1 reel): A Good Fellow, Content, Pity the
Poor, Society Bard, Man, Dictionary of Success, A Certain Rich
Man, The Batter and the Batter, Who Threw the Brick, John-
son, Little Red Riding Hood.
Serials Branded Four (Ben Wilson and Nena Gerber), 15
episodes
Pristina Pictures Death, Where Is Thy Sting? .......... 1
Selznick News Twice each week .................. 1
Kinograms One each week .................. 1
Fox
September, October and November
Sunshine Comedies (2 reels): Chase Me, An Elephant’s Nightmare, Hold
Me Tight, His Noisy Still, Pretty Lady.
Clyde Cook Comedies (2 reels): In Like A Black Cat, The Hunstman.
Mutt and Jeff Comics (1 reel): The Merry Cafe, The Tailor Shop, The
Brave Torradora, The Roman’s Report of Living, League
of Nations, Flip Jacks, A Rope Romance, Farm Efficiency,
Cheerios, The Medicine Man.
Fox News (twice a week) ....................................... 2
Serial: Bride, 13, 15 episodes
C. B. C. FILM SALES CORP.
Hallroom Boys Comedies (2 reels): In mud Again, Tough Luck, High and
Girls, In Again, Out Again, A Doggone Mix-Up.
Star Ranch Westerns (2 reels): The Queen of Hearts, Pirates of the West,
Her Western Adventure, The Gun Runners, A Daughter of the
Law, The Ranch Mystery.
Screen Snapshots (1 reel—twice a week): No. 23, 22, 21 and 20.
ALLIED DISTRIBUTING CORP.
12—2 reel Al and Howell Comedies: Apr. 15, Pure and Simple; May 15,
Liquorish Lips.
SPECIAL PICTURES CORP.
(Through Federated Film Exch.)
Comedicales (2 reels): Up in Betty’s Bedroom, A Pajama Marriage, A
Seminary Inn, Watch Your Husband, Twelve P.M., Ball-
room Rompo, Too Many Husbands, Caught in a Cafe.
Chester Conklin (2 reels): Home Rule, A Soft Boiled Egg, His Model
Day.
Comedyart (2 reels): Uneasy Feet, Ima Vamp, An Uncen Match,
Mother’s Angel, Heavenand and Heckled Hens, Friends &
Enemies, Prince of Daffy, Shorty’s Long Suit, Sweer Dyna-
metric, Rocked to Sleep, The Ballroom, Morals (1 reel): Why Worry, Almost, Guitl, Kids, Twins, Bliss.
Claypool Comedies (1 reel): Edendale, The Lonesome Riders, Observations of
A Park Statue, Virgin of Humbul, Hot on the Farm, Dreams.
Sunset Buried Scenes (1 reel): Birthplace of the West, Land of Sky
Blue Waters, Land of Loving Color, Path of ’49, Highway
through Wonderland, Going North, Down in Dixie, Liquid Gold in Texas,
Hungry Food, Trip of the Four Bears, Vegetarians, Hunting the
Sea Wolf, Boy Scouts, Water Babies, Beauty Spots in the
United States and Canada.
KINETO CO. OF AMERICA
Kineto Revue 
(Through National Exchanges)
The Living Book of Knowledge (1 reel): Thrills, The Emerald Isle,
Palms, The Holy City, Down in Dixie, Liquid Gold in Texas,
Hungry Food, Trip of the Four Bears, Vegetarians, Hunting the
Sea Wolf, Boy Scouts, Water Babies, Beauty Spots in the
United States and Canada.
CHARLES URBAN’S MOVIE CHATS
(Through State Right Exchanges)
Wonders of the World (Two Series): First Series from No. 1 to No. 26
(1 reel): Second Series from No. 27 to No. 32.
Some Good Comedy In a Weak Story

Mabel Normand in
“WHAT HAPPENED TO ROSA”
Goldwyn

DIRECTOR .................. Victor Schertzinger
AUTHOR .................... Pearl Lenore Curran
SCENARIO BY .................. Gerald C. Duffy
CAMERAMAN .................. George Webber

AS A WHOLE ... Pretty good comedy; very well
made, furnishing moments of light entertain-
ment

STORY ...... Adapted from Pearl Curran’s “Rosa
Alvaro, Entrante”

DIRECTION ...... Has taken advantage of every
comedy possibility. Interest holds well without
much plot

PHOTOGRAPHY ................. Very good
LIGHTINGS ........................ Good
CAMERA WORK ................. Standard

STAR ...... Senses all opportunity for comedy, and
puts it over in her usual way

SUPPORT ...... Hugh Thompson, Doris Pawn, and
Tully Marshall all contribute a lot

EXTERIORS ....... Good ship and carnival scenes

INTERIORS .................... Adequate

DETAIL ............... Some well written sub-titles

CHARACTER OF STORY ...... Department store
clerk assumes character of Spanish vamp to win
her hero

LENGTH OF PRODUCTION .... 4,148 feet

The biggest thing and about the only thing to
“What Happened to Rosa” is Mabel Normand. The
story has been told, and the whole production directed,
simply as a means of giving the star an opportunity
to be funny with the tricks, and the business that she
undeniably puts over in a highly amusing fashion.
The story itself hasn’t much body to it, nor is any
attempt made to do more than amuse. In this it is
pretty successful. There are a number of ridicu-
ously funny situations, and in each of them the star gets
full value out of the comedy.

Promise The Comedy They Will Expect From The Star

Box Office Analysis for the Exhibitor

“What Happened To Rosa” has enough of the sort
of comedy that your patrons expect from Mabel Nor-
mund, to warrant a promise of some real amusement.
The story isn’t much, but it serves its purpose, and
there will be few who will not find a good deal of
enjoyment in the star’s performance, and the humor
of the piece. The idea that stands out—that of the
fake fortune teller guiding the girl on the right track—
offers possibilities for amusing and attractive stunts.

She has sort of a female Bunker Bean part. As a
meek and woebegone shop girl, who acts upon the
advice of a mind reader, and assumes the character
of a dashing Spanish beauty, Mabel has a large field
of comedy to work with, and most of the time the
laughs are forthcoming. The transformation from
the shop girl to the fiery, coquettish Spaniard, with
the attendant wonder and misgivings of her friend, who
thinks she is having “fits,” all makes for a good deal
of genuine amusement.

The director is responsible for holding up the in-
terest pretty well between the moments of comedy,
by well staged scenes, and by keeping the players on
the move all the time. The scenes on board the car-
nival boat are particularly well done, and in spite of
the fact that there is nothing to show that it is really
a ship, the atmosphere is very realistic.

The cast is a highly satisfactory one. Tully Mar-
shall adds his usual effective performance to the con-
tribution of comedy, and Doris Pawn is quite equal
to the part of Mayme Ladd’s shop-girl room mate.
Hugh Thompson isn’t called upon for very much in
the hero part, but he does everything necessary in a
satisfactory way. The titles are humorons, and nearly
every one of them is good for a laugh.

Mayme Ladd, working at the stocking counter of
Friedman’s store, dreams of a romantic life, and when
she sees a picture of Dr. Maynard Drew, he becomes
the hero of all her dreams. She consults Madame
Yvette O’Donnell, an Egyptian seeress, who tells her
she is the reincarnation of a beautiful Spaniard.
Mayme forwih assumes the character on all occasions,
and in this guise she meets Drew on a river excursion.
Then she disappears, and the Doctor, who has fallen
in love with her, searches everywhere for her, finally
finding her in the person of a ragged young man who
has contrived to get himself injured and brought to
the doctor’s office. He tells her that he loves her just
as well as Mayme, as though she were really Rosa.
Some Short Reels

Kineto Review—"Manhattan Life"—Kineto Co.
Type of production........................................1 reel magazine
There is a shot in this number of about every point of interest in New York City. Or at least there are so many of them that it seems as though there could be no interesting places missed. New York City is always an interesting subject, particularly the farther away one gets, so that the reel should make a generally interesting one anywhere. It starts off with some views of Broadway at its busiest. Then follow shots of Madison Square, Columbus Circle, Central Park, Morningside Park, Riverside Drive, Columbia University, the College of the City of New York, Van Cortlandt Park and the Washington Bridge, connecting Manhattan and the Bronx. Moving down to the other end of the island, the spectator is shown a panorama of the East River, with Manhattan and Williamsburg Bridges, a close-up of Brooklyn Bridge, some docks in the East River and some old ferry boats which have been converted into schools for sickly children. The subjects are all interesting and there is a sub-title with information about each.

"The Naturalists"—Fox
Type of production.................................1 reel animated cartoon
After seeing this cartoon one would think that the idea must have originated after a large dose of home-brew (not slandering Mr. Bud Fisler). It is so ridiculous that it seems impossible that anyone could help laughing at it, and it is probable that everyone will laugh who sees it. Mutt and Jeff are putting on a moving picture talklogue in which they show their experiences studying animals, the first of which is the "Tail-chasing Cuss-Cuss." It isn't possible to explain what it's all about, but it's very funny and if a cartoon ever got a laugh this one will get several.

"Torchy's Night Hood"—Master Films-Educational
Type of production...................................2 reel comedy
One of a series of "Torchy" comedies, starring Johnny Hines, and with the stories based on Sewell Ford's red-headed office boy character. Hines is a good selection for the part, and he is really very funny in this number. The popularity of the "Torchy" stories should make the comedy a good drawing card, and there won't be many people disappointed in the picture. It's fun from start to finish, with a whole lot of laughs. At the start Torchy goes into Child's with one smooth dime in his pocket. He manages to corral three wheat cakes without the man in the window seeing him, and then hides them from the waitress while he orders a cup of coffee. Then there is a big laugh when a young lady enters with a small but mean dog, which instantly bites a hole in the dollar mark on Torchy's ticket. Torchy then attempts to help a friend elope with a rich man's daughter, and gets into all sorts of hot water as a result. It's all good stuff and quite an original style of comedy. It should go very well in any house.

"A Monkey Movie Star"—Universal
Type of production........................................2 reel comedy
This one has Joe Martin, the monkey, for its star. It will be a sure fire number with kids and will also prove amusing to grownups on the strength of the ridiculous story that has been built up around the ape. Joe sees a moving picture company taking a scene and a sub-title informs that he would like to be a "movie star." Joe straightway goes to sleep and dreams the rest of the picture, in which he becomes a high-salaried, temperamental star. Joe takes his breakfast in bed, dresses in his walking clothes and top hat, and performs very humanly through the whole performance. Some of his facial expressions while undergoing a full toilet at the hands of his barbers are screams. The utter disgust with which he receives the services of the barber who wants to shave him will get a howl out of most anyone. It is a good comedy for any type of audience.

"Bubbling Over"—Pathé
Type of production..................................1 reel comedy
Some of the stuff in this one is the best that Snub Pollard has had to work with for some time, although Snub doesn't have much more to do with putting it over than several other members of the cast. In fact the stuff goes over on its own strength more than anything else. Marie Mosquini and Sunshine Sambo are in support of Snub. There is a lot of business with soap bubbles that is good for a lot of laughs, although it doesn't sound particularly funny. Snub is a haggard husband, and when the cook quits with company coming, his wife makes Snub cook the dinner. He gets a cake of soap in the soup, and the result is disastrous but funny. The reel runs off pretty fast, and should be a satisfactory short comedy in a majority of houses.

"GEVAERT"
RAW FILM STOCK
Positive—Negative—Colored Positive

United States Distributor
THE GEVAERT COMPANY
OF AMERICA, INC.
HOVEN BUILDING
117 West 46th St., N. Y. City

Manufactured by
L. GEVAERT & CO.
ANTWERP, BELGIUM
Some Short Reels

"Alexandria"—Burton Holmes-Paramount
Type of production........................................1 reel travelogue

Making a complete tour of the city of Alexandria, Egypt, and giving a bit of interesting information about each one of the places visited, this reel forms an entertaining, and the only satisfactory travel picture. A great many of the unusual facts about the city's inhabitants and their life are brought out in the course of the reel. It starts out with a view of the harbor, with Alexandria as part of the city of the Pharaohs, and the ruins of ancient northern Africa. The water front, looking very modern and up to date is seen, with a modern lighthouse replacing the ancient Pharos, which was the first lighthouse on record, and one of the wonders of the world. Then there are shots of the principal hotels, the stock exchange, with a view of the traders in action, and a scene of the Place Mehemet Ali, which is the principal thoroughfare of the city. A panorama of the whole city convinces that the census, given out as 400,000 population, is not padded. The only relics of Alexandria's ancient glory are Pompey's Pillar, and two recently excavated sphinxes, of which good views have been obtained. There are some views of the surrounding rural districts, and the reel ends with shots of natives asleep in every conceivable position in the city streets.

"Edgar The Detective"—Goldwyn
Type of production.........................................2 reel comedy

One of the series of Booth Tarkington's "Edgar" stories. It is certain appeal to all intelligent people, and in particular to all those who enjoy and appreciate Booth Tarkington's "Boy" characters. The author's personality and individual style of humor is apparent all through this number, and is further emphasized in the titles. It's good clean, wholesome fun from start to finish, and should be an excellent comedy for high class houses. As may be imagined, Edgar conceives the dream of being a detective, and invests in a correspondence course in the art. When he and his country cousin go on a visit to their farmer-uncle, Edgar imagines that Ole, the hired man is bent on murdering the hired girl, and proceeds to "detect" him according to the teachings of the book. It is good stuff, with a big laugh at the finish, and some very humorous action introduced in the form of some of Edgar's day dreams about his future as a detective.

Pathe Review No. 100
Type of production........................................1 reel magazine

There is interest or beauty in nearly every foot of this issue, which is composed of a good selection of subjects, with just about the right amount of space devoted to each. It's a first rate reel of its kind. The first subject is titled "Fins and Fun," and shows two men enjoying the thrills of trout fishing in a beautiful mountain stream. The fishing is very good, and the men have a very good time. Then there are some interesting views of the machine-process of making men's straw hats. It takes the spectator through the whole operation, from the time the straw comes into the factory until the finished product reposes on a young man's head. A slow motion bit is next, showing how complicated this roller skate is really when the different motions are analyzed. A few shots of animals in the Bronx zoo are next shown, and the reel concludes with some beautifully tinted shots of Glacier Park.

"The Law Of The Woods"—Pathe
Type of production........................................2 reel western

This is one of the series of short features adapted from Holman Day stories, and produced by Edgar Jones. Jones also plays the leading part. This one has a better story fundamentally than some of the foregoing numbers of the series, but the development of the theme isn't all that it might be. There isn't a lot of attention paid to detail, or to the general feeling of the production, so that spots it looks rather crude. Jones is a realistic type for the hero of this one, although he isn't exactly the popularly conceived type of hero. It will probably be a satisfactory offering for smaller theater audiences, but to the more discriminating persons it will be unbearable to the more discriminating. Jones plays the part of a confirmed groucher with a past, in a frontier logging camp. He meets the men who have come to cut timber to the woods to kill him. He is arrested for murder, but proves that he is innocent, is set free, and goes on his way, and is finally re-united with his wife and baby, whom the villain has stolen.

"In Bad Against"—C. B. C. Film Sales Corp.
Type of production........................................2 reel comedy

This is the eighth of the present series of Hallroom Boys comedies, and the last to be released through C. B. C. Film Sales Corp. Beginning with the ninth number, they will be released through Federation Film Exchanges. Sid Smith is the featured comedian, with Harry McCoy playing the part of the other flourisher. They are a number of good laughs scattered through it starting with a big one right from the bat and a good portion of the story is pretense and regisseur. They haven't made use of as much trick photography, which in some of the foregoing numbers has resulted in a lot of laughable things. Smith and McCoy work both the comedy and the action in an acceptable manner, and usually put all the punch possible into their business. They try out as automobile salesmen in one, and there is a lot of business built up around a Ford, which, while anything but a new subject, is still good for a laugh or two. A fairly satisfactory comedy offering.

"The Sweetest Story Ever Told"—Prizma
Type of production........................................1 reel colored novelty

A distinct novelty, in one-reelers is this Prizma offering. "The sweetest story" turns out to be a short review of the various forms of candy and confections of all kinds, used as an aid to cupid. It shows, in the very natural Prizma coloring, many different, and elaborate forms of candy, boxfulls of those artistic creations in the forms of flowers, hats, and baskets, all made of candy, take form before the camera in a miraculous way. The only thing of value about the reel is its novelty value, and a satisfactory offering on the program of the larger houses.

"One Per Cent Was Plenty"—Chester-Educational
Type of production........................................1 reel scenic

The cameraman who shot this took his tripod in some precarious positions to shoot some of these scenes in the Canadian Rockies. The scenes are taken among the high peaks in British Columbia, and they present some of the greatest mountain country in the world. The trains make stops at some of the more precipitous places. The scaling of some of the steep rocks provides a thrill or two. It's a first rate scenic offering.

Screen Snapshots No. 23—C. B. C. Film Sales Corp.
Type of production........................................1 reel Fan Magazine

The latest issue of the reel, that offers glimpses of the fans' favorites, when they are "out of character," is a good one. There are not only a number of stars caught off duty, but there is also a thrill provided by a novel airplane stunt. The reel starts off with the shooting of a scene in which Earle Metcalfe rescues Anna Q. Nilsson for a sinking ship, with Frank Borzage directing. Then there is the thriller, when Frank Clark flies from the roof of a skyscraper for the first time in the history of American aeronautics. This scene was made for a forthcoming Katherine McDonald picture, and makes an interesting bit of footage. Other subjects shown Jack Pickford inspecting the construction of some new sets; Marion Davies showing how easy it is to change from a blond to a brunette; Geraldine Farrar and her husband, Lou Tellegen, being welcomed home from a ride by Mrs. Tellegen's parents; and the final bit shows J. Stuart Blackton directing his two clever children in a scene. Most of the reel should prove very interesting to fans who enjoy a little touch of intimacy with their favorite stars.

Paramount Magazine—Famous Players
Type of production........................................1 reel magazine

This issue contains only two subjects, both of which are cartoons and the first the "Of Course" cartoon, a bit just why reason is not clear. It isn't particularly funny. The other is a Felix cartoon by Pat Sullivan, and is up to the standard of these pictures, which are nearly always good for a lot of good laughs. Felix's character is his usual one, and the scaling of the ridiculous predicaments he gets into are very amusing. It makes a good filler on the strength of the latter part.
FIRST AGAIN

We appreciate and congratulate you gentlemen of the Rex Photoplays, Inc., of Boston, producers of Billy B. Van comedies, on your first official act in motion picturedom—that of subscribing to WID'S DAILY.

Knowledge is power—the progressive executive must keep reliably informed of what is going on in this industry—and—WID'S DAILY will bring this news to you bright and early every morning of the year.

IF YOU WANT NEWS—WHILE IT IS NEWS—READ

WID'S DAILY
A Box-Office Sensation At The Capitol Theatre

The Cabinet of Dr. Caligari has proved that theatre-goers want something new!

The second largest Sunday—the largest Monday, Tuesday Wednesday—the third largest Thursday—the second largest Friday and Saturday....

in the history of the Capitol Theatre! ... and that's some history!

This new European film success is a mystery story that holds the public in suspense every minute!

Give your patrons something new—
they want it!

The Cabinet of
Dr. Caligari
Distributed by Goldwyn
Distinctive Prod.

It's Henry M. Hobart's New Co.

Plans Specials Only—Will Work in the East

Henry M. Hobart, former general manager of the International Film Co., Inc., producers of Consolidated Prod., has formed a company in Albany known as Distinctive Prod.

It is Mr. Hobart's plan to make films, probably three or four a year. He has already turned no distributor plans as yet. He stated on Saturday that he will produce in the East, and that he didn't have a studio as a producer. Further, he has said the thing nothing of distribution plans, it will be recalled that shortly after the March left International, as stated in D'S DAILY at the time, plans were under way for an independent producing unit with Hobart as the central figure. Distribution was the only Associated First National deal, it can be stated authoritatively, by far as Hobart is concerned, definitely off.

(Special to WID'S DAILY)

Warren's Company Formed

(Special to WID'S DAILY) Over, Del.—The F. B. Warren Co., has been formed here with a capitalization of $1,500,000.

Directors to Meet

The directors of the Federated Exchange of American, Inc., will meet on Wednesday of this week to make plans for the organization of the exchange.

Nathan Out of Hospital

Nathan has been discharged from the Flower Hospital, where he was confined for several days with a stroke of influenza.

Big 4's" English Unit

(Special to WID'S DAILY) London—The incorporation papers for the Allied Artists Corp., which is the United Artists English corporation, state that the company is to be

Box-Office Angles

Great line. Like many good ones. Overdone. By wrong kind of advertising matter. And lithos. You Advertising men. Down at the AMPA. Check it. You'll have trouble. Lots of it. Checking the Big Boss. Who wants "snappy" stuff. And all that. "Something that'll get 'em in." Yes. And have them bawling you out. When they come out. And saying and doing things. That bring talk of censorship. Just a simple matter. Is it worth it? All right for sharpshooters. Who's being driven out of this business. Every day sees 'em go. But not for regulars. Who expect to get their "ham and—" year or two later. Out of this business. So do the limit. Opposing. It the wrong kind of a title get's 'em in. The wrong kind of posters make a few talk. And a lot more howl. Some counterfeits get away with phony money. For a while. Most of 'em end in the Pen.

Calling the Doctor


(Continued on Page 2)

Building Ban Ends

Theaters in England to Go Ahead—Move Is of Tremendous Importance—See Held Up.

(Special WID'S DAILY)

London—The legislation which has been in force in Army and is some time past against the concentration of new theaters has practically ended. The bill has been officially lifted. And the result is that a theater in London is to be opened. Dr. Addison has introduced a new Housing Bill in Commons, one of whose provisions which calls for the lifting of the ban on luxury buildings will have been fulfilled. And as to help do away with the depression in the building trades. It is the impression of film men here that the House will become a law speedily. Its passage is being looked for, for it has been in force for a considerable time. If it is passed, it will be desirable. That is, it is now conservatively estimated that a total of 100 theater projects will be started in the next year. Picture Playhouses Ltd., the Famous Players theater subsidiary for Great Britain, in which a number of coal barons are very much interested, it is expected, will start its activities on a rather extensive scale. The number of legitimate theaters which were intended for super-kinemas—there are several in those they are to go West End of London which are to be converted—is not definitely known.

Film men in close touch with the English situation were of the opinion that the lifting of building restrictions in England would be an 

Off for West Baden

The home office group of First National officials left on Saturday for West Baden, Ind., where the annual meeting of franchise holders will be held.

Masbaum Already There

(Special to WID'S DAILY)

West Baden, Ind.—Jules E. Masbaum, head of the Stanley Co., America of Philadelphia, is here for the annual First National meeting.

Up to Governor

(Special to WID'S DAILY)

Albany—One of the last acts of the Assembly before adjourning was to pass the Clayton-Lusk censorship bill.

The measure now goes to the Governor. It is considered a certain that it will become a law.
Box-Office Angles
(Continued from Page 1)

Let's see? How long ago was it that the theatrical people couldn't "see" the picture business? Or anyone in it?

"WHAT'S NEXT?"

Asks Jesse Hampton. "We've had factory made pictures. And then real productions. Now are we getting back to the routine made." H-e-y! Wait a minute. Don't rush so. You'll all be heard.

Talking of the coming season. Of course. Wants to make the kind of a picture the public wants. Thinks "Sentimental Tommy" great. He's right. Wants the clean kind. The kind you won't hear kicks about. And yet be human. All right JD go on and make 'em. There's a lot that should be made. That's certain.

GRIFF'S FIND

Charles Emmett Mack. Put that name down. It's going to last. A long time. Worked around the Griffith studio. DW dug him out. For a part in "Dream Street." Long way for a prop boy to go. To where he located in the picture. But he'll go further. Much. DW'll see it to.

By the by what became of Billy Bitzer's photography? Hendrik Sartov did Griff's latest. And the crowd at the first night wondered. Because Bitzer has been regarded as part of Griff.

BREAKING IN


"Schmoos" said Gould. "Whatcha trying to sell me now?"


FROM HERBIE MILES

Comes this. All the way from Italy. From a trade paper. Talking of some productions says this critic: "All the films mentioned above have the following faults in common——illogical, stupid or incomprehensible photo-play; forced mixing of tragic and dramatic with——farcical and comic situations; nonsensical details (abra-cadabra-maladies; doctors ignorant of the handling of their instruments; theapeutical hocus-pocus etc); tides and subtides too numerous (perhaps because they cost less to produce than the necessary explanatory scenes); too many princes, barons, counts, motor-cars, telephones, letters, revolvers, devilish schemes——just as though sensations, mad-queerades and receptions were the essence of life——and the ordinary humble working man were eternally on strike."

Which causes Miles to comment: "Some critique."

We'll say it is.

INTERESTING AND UNUSUAL


See a lot of companies advertising. To sell goods. But darn few using space to get product. It's moves like this that have Pioneer on the map. Doing the unexpected. And doing it well.

Wonder what I'll Arthur Tarshis had to do with it?

JUST BETWEEN FRIENDS

What is the producer of "Ben Hur" going to do? Just as easy as dribbling the ball in the can William Fox puts it over. Via J. Gordon Edwards. Who put a chariot race in "The Queen of Sheba." Nary a chariot in Jerusalem. In those days. But what's a little race between friends? And what sort of a thrill has he left the producer of "Ben Hur?"

DANNY.
Unquestionably one of the keenest state-of-the-art offerings of the year.

A new kind of picture that will arouse the widest interest.

Fidelity Pictures Company Inc.

Presents

"THE INVISIBLE WEB"

Audiences will thrill with the wonder of this picture.
Critics will assert it is one of the tensest dramas that has reached the screen.

Until the surprising solution is worked out by a beautiful girl the tensest kind of mystery keeps the audience on the edge of its seat.

Many people of wealth are involved, affording opportunity for beautiful sets and clothes.

There is showmanship in every angle and twist of this picture. It spells success in each scene and unusual situation. Advertising and exploitation and publicity is thoroughly in keeping with the strength of the production.

*It's a distinctly different picture that'll be disposed of quickly. Considerable territory already sold.*

FIDELITY PICTURES CO., INC.

117 West 46th St., New York City
On Broadway

Astor—"The Four Horsemen of the Apocalypse."

Broadway—"A Perfect Crime."

Brooklyn Strand—"The Oath."

Capitol—Tom Moore in "Made in Heaven."

Casino—"Mother Eternal."

Central—"Dream Street."

Criterion—"Sentimental Tommy."

44th St.—"Way Down East."

Loew's, New York—Today—"What Every Woman Knows."

Tuesday—Lionel Barrymore in "The Great Adventure."

Wednesday—Mary Miles Minter in "The Little Clown."

Thursday—Charles Ray in "The Old Swimmin' Hole."

Friday—"Bare Knuckles," Max Linder in "Seven Years' Bad Luck."

Saturday—Roscoe Arbuckle in "The Dollar-a-Year Man."

Sunday—Betty Compson in "Prisoners of Love."

Lyric—"The Queen of Sheba."

Park—"Over the Hill."

Rialto—Elise Ferguson in "Sacred and Profane Love."

River—"Deception."

Selwyn—"A Connecticut Yankee in King Arthur's Court."

Strand—"The Sky Pilot."

Next Week

Astor—"The Four Horsemen of the Apocalypse."

Broadway—Not yet determined.

Brooklyn Strand—"The Sky Pilot."

Capitol—Clara Kimball Young in "Hush."

Casino—"Mother Eternal."

Central—"Dream Street."

Criterion—"Sentimental Tommy."

44th St.—"Way Down East."

Lyric—"The Queen of Sheba."

Park—"Over the Hill."

Rialto—Roscoe Arbuckle in "The Traveling Salesman."

River—"Deception." (subject to change.)

Selwyn—"A Connecticut Yankee in King Arthur's Court."

Strand—Jackie Coogan in "Peeck's Bad Boy."

Cohn Here

Harry Cohn, producer of Hal Roach Boys' Comedies, is in New York from the coast to attend a Federated meeting in Atlantic City.

"You will tell me the truth, or I will crush it out of you!" Scene from the R. A. Walsh production, "The Oath," adapted from the novel, "Idols," by William J. Locke and featuring Miriam Cooper; presented by Mayflower Photoplay Corp. and directed by R. A. Walsh. A First National Attractions. —Advt.

In the Courts

Supreme Court Justice McCook has dismissed the complaint in the suit of Harry Revier against David P. Howells, D. P. Howells, Inc., and President Rubey of the National Film Corp. for an accounting of moneys withheld alleged to be due to creditors. The court ruled that the suit should have been brought by Revier in behalf of himself and other creditors and not by himself individually.

Still Adding to Chain

Los Angeles—The West Coast Theater Corp. has taken over the Liberty and Palace theaters in Long Beach from J. E. Wrightman and W. J. Johnson.

New Theater for Brooklyn

The southeast corner of Gates and Tompkins Aves., Brooklyn, will be renovated into a picture theater at a cost of $120,000. A New York syndicate has purchased the group of flats and buildings on the site.

The new theater will be two blocks away from the summer, which is enjoying an unusual business because of its central location and lack of opposition from other theaters which are too far distant to materially affect its business.
Hearing Possible

Governor Miller May Grant One to Film Felik Before Finally Considering Censorship Bill

(By Long Distance Telephone)

Governor Miller may grant a hearing to motion picture interests before he takes up the Lusk-Clayton Censorship bill for definite action. Before leaving for New York Monday afternoon he said that he had been imported by many interests to give such a hearing and it was not unlikely that this might happen before he decided upon the personnel of the commission. If this happens it will occur within the next 30 days, as the Clayton bill is one of the measures upon which action must be taken by that time.

The Governor gave no indication that he did not anticipate signing the bill.

The possibility of censorship in the state was naturally the chief topic of discussion where film folk met yesterday in some quarters the belief was expressed that it was possible that the bill would not be signed, it was rather generally the attitude that the Governor intended putting the proposed bill into effect. This, as before noted, would bring censorship into active operation in New York on Aug. 1, 1921.

Lloyd Coming

Harold Lloyd is expected in New York in a few weeks.

On the Way

About 20 First National executives left for West Baden, Ind., yesterday to attend the annual meeting of shareholders. They occupied one special car and the better part of another.

Second Martin Film

Goldwyn will distribute a second Mamarone Kendall production, starring Vivian Martin, called "Ofiling Up Society."

Goldwyn Dies May 1st

Samuel Goldwyn will be back in New York May 1st, after a European trip which included England, France, Spain, Italy and Germany.

Goldwyn went abroad in February to become acquainted with the latest developments in England and on the Continent, and for conferences with agents for a wider distribution of Goldwyn pictures on the foreign market.
Above is one of the New Process Newspaper Cuts developed by Universal for advertising Priscilla Dean in "Reputation," her new Universal Jewel—Adv.

**Newspaper Opinions**

**Deception**—F. P.-L. Rivoli

**DAILY NEWS**—**Surprisingly interesting when its great length is considered.** 

Fine acting of a young woman named **Tucker**. 

**HERALD**—**A** turbulent story of the screen's darkest recesses. 

**TRIBUNE**—It is a fascinating picture, superbly acted and directed. 

**AMERICAN**—The Hearty Eight at the Rivoli is almost a masterpiece. It is one of the most luminous pieces of acting I have ever seen on the screen or in the theatre. **Deception** may be set down as something distinctly unique and gripping. The crowd scenes roll by without effort; the story is without a single slip of irrelevancy, it is all extraordinarily real.

**POST**—In doing so the Germans are to be congratulated, for perhaps the best composed, most cogent and truly constructive dramatization of history that the screen of this country has yet seen.

**MOTION**—**A** genuine spectacle, as it must be for the screen's well-decorated theater. 

**GLOBE**—It is a magnificent presentation, to be admired in every detail.

**THE DAILY NEWS**—**A picture of the year.** 

**TRIBUNE**—**A** thrilling story of the screen's darkest recesses. 

**AMERICAN**—That stage is done enough to make the whole film worth while and the film is so good that it would be worth while without the stunts.

**SUN**—**A** fascinating picture, superbly acted and directed.

**MAIL**—Because it is an exceedingly good western picture, one of the best that the screen has seen in some time. It only fails when it tries to mix the common with that of the scenarioists.

**TELEGRAM**—It is a human interest story with dramatic incidents which reach their climax with a real dramatic stamp. 

**JOURNAL**—The film is big, noble and well directed, and well photographed picture.

**SACRED AND PROFANE LOVE**—F. P.-L. Rialto

**WORLD**—Naturally, it is an interesting picture because of the presence of the star, but it is not without faults. **Herald**—With her marvellous of screen technique she has not failed to bring a new breath of life to the screen with her new star, the film is a success.

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At Kodak Park where most of the motion picture film for the world is manufactured, quality production and quantity production go hand in hand.

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
Crisis Past, Jackie Recovering

Jackie Coogan is on the road to recovery. The crisis was reached and successfully passed yesterday. He was threatened with pneumonia.

Texas Convention On
(Special to WID’s DAILY)
San Antonio, Tex.—The convention of the Texas Exhibitors’ Circuit opened here yesterday. It is a two day meeting.

NEWCOMBE
J. H. Earle

GASNIER
is a short name
and easy to remember.

KEEP LOOKING
for it when you
want to find sure fire

MONEY
MAKING
SPECIALS

Newspaper Opinions
(Continued from Page 2)

silence would be sweet. Your admiration for Miss Ferguson may help you bear the film.

POST—* * * The film works up to the several strong situations of the stage play. * * * It is the play screened, and still possesses of its act divisions. Elsie Ferguson beautifully powdered and what is more, looking it at the Carlin.

SUN—The play opens in a interesting scene setting, although not out of the ordinary, enhance the production, which Mr. Taylor directs himself, as usual, with honors.

MAIL—It is a pity that such a picture should be assigned to an event like the theater’s celebration. * * * “Sacred and Profane Love” was bad enough as a stage piece, if anything, it is worse on the screen.

TELEGRAM—Miss Ferguson is even better on the screen than she was on the stage, JOURNAL—“Sacred and Profane Love” at least brings lovely, Elsie Ferguson back to the screen at the Rialto. This is about its only virtue.

Daily News, Tribune, Globe and Evening World made no comment.

“Mother Eternal”—Abramson Prod.
Casino

WORLD—The picture generally is poorly conceived, poorly cast, poorly directed and poorly exhibited. There is an exception to this. For a time, Vivian Martin, a pretty and talented screen actress, does not lose her attractiveness even in these surroundings. HALL—* * * Miss Martin displays unexpectedly sincere emotional power for one who has hitherto been cast in comic type roles.

AMERICAN—Vivian Abramson, who wrote the story and directed it, is to be congratulated. * * * And the picture, although blossoms with the album of none too plausible circumstances, * * * is nevertheless * * * sincere. SUN—But well balanced work by Thurston Hall, Earl Metcalfe and J. W. Johnston who effective bits of directing make “Mother Eternal” a rallying point on Broadway for maturity.

TELEGRAM—Miss Vivian Martin displays unexpectedly sincere emotional power as the mother in “Mothers Eternal.” GLOBE—A puzzled but polite audience sat through the film with admirable patience.

JOURNAL—Vivian Martin is the star of this latest film. Always an actress of charm and appeal, she performs a splendid feat of characterization in the star role. Her skill and sincerity do much to give the entire production dignity.

Daily News, Tribune, Post, Mail and Evening World made no comment.

“Made in Heaven”—Goldwyn Capitol

HERALD—The picture, plus Moore, is engaging. * * * TRIBUNE—* * * Amusing, but in no degree as amusing as “Hold Your Horses,” his previous picture.

AMERICAN—* * * Just a pleasing bit of sentiment. SUN—* * * Pleasant comedy. * * *

TELEGRAM—All of Tom Moore’s magnetic quality is apparent in the new film, “Made in Heaven,” in which he appears at his best on the screen at the Capitol this week.

JOURNAL—* * * Typical Tom Moore film. * * *

Daily News, Post, Mail, Globe and Evening World made no comment.

“The Non-Sense of Censorship”

Several well-known authors and playwrights are making appearances in “The Non-Sense of Censorship,” made for the National Association and now being shown in states where there is censorship agitation.

Douglas Fairbanks is the only screen actor in the picture. He shares star honors with Rupert Hughes, Edward Knioblock, Samuel Merwin, Thomas Buchanan, Rita Wray and Montague Glass, all of whom act like veterans and show no evidences of “camera fright.”
New Barrie Film
Players to Make "The Little Minister"—Betty Compson Cast for "Lady Babbie" (Special to WID'S DAILY)

Angels—The Times, speaking of the much-discussed and favored part of Peter Pan, in the film play,

"The best performing animal in pictures," is what the critics say of Brownie, the Wonder-dog—exclusive with Century Comedies, the big, clean, every-week laugh.—Advt.

The Way Out

The Senate and the Assembly of the State of New York have passed the Lusk-Clayton Bill to you, Governor Miller.

The question of what is best for the people of this great Empire State, so far as a part of their amusement is concerned, is now squarely facing you.

You are on record that all industry and business of this community is to be protected. In these days, with commerce beginning to recover from post-war conditions, the motion picture industry, with others, is struggling to meet its commitments and despite all handicaps, to move business interest along the lines of sanity, profit and development. Because of the millions of dollars involved and because of the important part that the moving picture plays in the economics, as well as the entertainment of the communities of this State, there can be no question but that your judgment will follow the lines of practicable, honest and sincere development.

It may be true, it undeniably is true, that a certain percentage, a trifling percentage, perhaps, of the actual number of moving pictures made might well be censored, and it is equally true that some of the advertising, including the lithographs pre-

(Continued on Page 2)

Over $14,000,000
Pathé Exchange, Inc., Closes Biggest Year in Its History—Some Interesting Figures

According to statements just made public, the business of Pathé Exchange, Inc., for the year just closed was $14,700,000, as against $9,800,000 the previous year, and $6,275,000 two years ago.

This shows a gain of 135% over the receipts of two years ago, and 38% over those of one year ago.

In keeping with a policy of greater volume and smaller margin, the per cent profit on turnover was made well be over 6
great in 1920 as it was in 1919, but the total net profit showed a substantial increase over 1919, which held the previous record for profit.

Pathé officials take a very optimistic view of the future, their March collections this year having shown a healthy increase over those of March one year ago.

Will Brunet Retire?
Refuses to Comment Relative to His Future With Pathé

Various rumors are being heard concerning the future policy and management of Pathé Exchange, one of which is that the contract with President Paul Brunet will expire in the near future and may not be renewed.

It is intimated that the policy followed by Mr. Brunet does not entirely harmonize with the ideas of the French company.

When these reports were mentioned to Mr. Brunet he stated that he had no comment whatever to make regarding them.

Brunet sails for Europe on June 2 aboard the Imperial.

Ten to Start
So Warren Promises—First Picture Now in the Making—Ready by May 15

A statement from the F. B. Warren Corp, issued yesterday promised 10 completed productions by August, thus permitting exhibitors to arrange play dates for the early part of the fall. The first picture, it was said, is now in production on the coast and will be ready about May 15. No hinting was given as to who was making it. Production is also under way in the East.

In the meantime organization work is progressing. Mr. Warren is now engaged in the signing of leases for branch offices and in building the field force.
sent for the purpose of attracting people into the theaters, might well have been prepared along saner and even more decent lines. But it is a serious question whether or not the remedy suggested is not too drastic for the faults incurred and the mistakes made.

There has been much discussion during the past few months on the part of the various interests of this industry in an effort to meet the problem of meeting your desire for regulation of this industry. But only within the last week has there apparently been made a series of suggestions which seem worth while and deserving of your consideration.

This publication possesses certain information which indicates with certainty that a move along the right lines is well within your province.

It is to be hoped that you will follow your own dictates with regard to this. And there is every reason to believe that if you will, that the result will more than justify the patience which will be necessary.

You cannot, with a stroke of the pen, affect millions of dollars worth of productions and the possible entertainment of millions of people, without the possibility, at least, of working an injury definite, important and costly. And this no matter how sincerely the work you plan is carried out by others. On the other hand, you have no reason to believe but that promises made can be broken.

You have been swamped with petitions; you have been taxed to the utmost of your patience by men who have made pleas, who have offered suggestions. Some Assemblymen have been informed of certain possible movements which, after all, might well have been left unsaid.

It lies within your power to bring to the people of this community, to the motion picture industry, and indeed to the entire country as a whole, great good. Motion pictures have proven beyond question the greatest delight and entertainment for the tremendous masses of people who make up this country. To their development, perhaps, there has not been that stability, that careful reckoning along which lines other industries have developed. But just as this country responded without question of cost to the great problem of the World War, so this industry has made gigantic leaps in the effort to satisfy the millions of people who look to it for their only form of entertainment. And so mistakes have happened in this industry. Perhaps the wrong kind of men have at times operated in a manner very far from pleasing, including those producers who look to the dollar first and rarely think of consequences.

And so to the innumerable suggestions that have been offered we should like to add this:

Do not sign the Lusk-Clayton Bill.

Rather, appoint a commission of the highest type of individuals of this vast State. If you please, bar from this commission any individual, or representative of the motion picture industry. Let it be composed of educators, leading mentalities of commerce and finance. Exclude from it any and all reformers or fanatics.

Let this commission have ample time and funds to study the problem of the motion picture. Not as

The Way Out

(Continued from Page 1)
I TRY to be a BUSINESS MAN as well as a “creator”—

I believe in commercial values as well as artistic values—

YOUR SUGGESTIONS WILL BE APPRECIATED FOR FUTURE

Reginald Barker PRODUCTIONS
Zones for New York
Theater Owners' Chamber of Commerce Appoints Committee to Make Them

The Theater Owners' Chamber of Commerce at a meeting held yesterday appointed a committee of 12 to cooperate with the F. I. L. M. Club on the zoning of the City of New York so that important circuits such as Loew's could not secure protection on the showing of pictures to the detriment of the independent exhibitor.

Trade Paper Men Entertained
The Theater Owners' Chamber of Commerce had as its guests at luncheon in the Hotel Astor yesterday representatives of the various trade papers, who had an opportunity of seeing at close range just how the members of the chamber accomplish things.

Kauffman Gets Verdict
(Special to WID'S DAILY)
White Plains, N. Y.—Justice Mor-
schauser in the Supreme Court has handed down a verdict of $49,000 in favor of Herbert Kauffman in the latter's suit against the Selznick Pictures Corp. and Select Pictures Corp. for alleged breach of contract.

CHESTER EXPANDING

Chester Expanding
Plans New Series of Two Reel Com
dies and Another Travel Reel

New Company Formed
C. L. Chester, head of the C. L. Chester Prod., Inc., at present producing a comedy series for Federated and a travel series for Educational, plans two additional series of pictures.

One of them will be a series of two reel comedies, to be released at the rate of one a month and the second, what he terms a sensational series of travel films each to be one reel in length and to be released every other week. The first of the comedies will be available in September. Chester stated yesterday that release had been arranged for through a national distributing organization, but that he was not at liberty to divulge the name of the company. No re
tape has been secured for the travel films as yet.

A new comedy, the Chester Pictures Corp., has been formed in Del-
aware with a capitalization of $900-
000 to finance the product. Chester will leave for the coast in several days to get travel films each to be one reel in length to be released every other week.

(Special to WID'S DAILY)
Dover, Del.—The Chester Pictures Corp. has been formed here with a capital stock of $900,000. The incorporators are Mr. A. Walsh, Westechs-
ner, N. Y., and Thomson E. Miles of New York City.

Clark With Robertson-Cole
C. Seymour Clark has been ap-
bolnt director of publicity and ad-
vertising at Robertson-Cole, succeed-
ing A. J. Hoerle. Clark has been identi-
ified with the Red Cross, the Hoover
Relief Fund and various Middle
Western newspapers.

New Western Series for Pathe
(Special to WID'S DAILY)
Los Angeles—Joseph Franklin Po
dales has signed a new contract for
other series of eight westerns, with Tom Sanschi for Pathe related to has re-engaged Sanschi for the principal role.

Poland Renews With Ince
(Special to WID'S DAILY)
Los Angeles—Joseph Franklin Po
dales has signed a new contract to
write scenarios for Thomas H. Ince.

CROSSTOWN

At Broadway Theaters

Strand
The overture at the Strand this week is "Pique Dame." The Strand Topical Re-
el.deau series for Edward has be
omes a scene. "Stratford-on-Avon," in con-
memoration of Shakespeare's birthday. The Strand Male Quartette presents an original musicale, introducing "Gwen," a new
song by Paul M. Sarazen and the first National. The feature then goes on. It is "The Sky
Duo," a King Vidor production for the Cathrine Curtis Corp. The comedy is Larry
of the Previous Hour, concluding organ solo, "Marche Pontificale."

Capitol
"The Queen of Sheba" is the overture at the Capitol this week. The Capitol Ballet Corps and the Capitol Ensemble figure in this. Capitol News, as usual, is the second number. Maria Sammon
of the Budapest Fiddle Orchestra is in charge of "Bird Song" from "PippicK." The fourth number is Lyman Howe's Famous Ride on a Runaway Train. The high light of the program is the appearance of Percy Grainger, who plays on a Duo-Art Piano. A Mack Sennett comedy, "Officer Vapid," is the next number, after which comes a patooti of Irish melodies. The feature is Tom Moore's "Made in Heaven."

Rialto
The Rialto is celebrating its fifth anniver-
sary this week with a special musical program. The overture is "The Sixth Hun-
garia Rhapsody." It is presented in con-
junction with a screen novelty. Hugo Riesenfeld di-
rects the music and continues the pro-
ung for about the first half of the piece. Then the whole orchestra is flushed upon the screen and the songs are sung by the soloists, the various soloists are shown in close-ups as "Do You Remember?" "Dance of the Mag-
Zine and the new Shariteman playing "Cupid," "Silent March," and "Over-House" sings "Bird Song" from "PippicK." The fourth number is Lyman Howe's Famous Ride on a Runaway Train. The high light of the program is the appearance of Percy Grainger, who plays on a Duo-Art Piano. A Mack Sennett comedy, "Officer Vapid," is the next number, after which comes a patooti of Irish melodies. The feature is Tom Moore's "Made in Heaven."

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Stereophonic Sound

Stereophonic Sound

BARNES PRINTING CO.
Motion Picture Specialists
25 East 22d St.
New York City

STUDIO W
New York

STUDIO W
New York

STUDIO W
New York

STUDIO W
New York

STUDIO W
New York
Start in London

Ayres Going Abroad for Famous Players—Coming East for Role in Meighan Film

In Jesse L. Lasky arrives in York from Los Angeles on or April 25, it is expected that he will settle here where he will reside while the start of the filming of 'The Jiggers,' a successor to the late-lamented 'The Diggers,' is practically decided upon. It is a question of settling the final

Appear in Meighan Film
(Special to WID'S DAILY)

Los Angeles—Agnes Ayres will or the East shortly to appear in Thomas Meighan in "Cappy" which will be made at the Players Long Island studio. Ayres was originally slated to opposite Wallace Reid in "The Diggers," but Lois Wilson will take that part.

Crisp to Work in Scotland
(Special to WID'S DAILY)

—Donald Crisp will make his "Beside the Bonnie Bunch" in Scotland, where the transpares.

Dan Cos. Declare Dividends
(Special to WID'S DAILY)

—The Famous Players-Lasky Corp., Ltd., has declared a dividend of £2 a share for the quarter ending April 30. It is on the pre-stock of the corporation and payable May 2 to stockholders at the close of business on 5.

Eastern Theaters, Ltd., the company for the Fantees, which opened last September, declared a dividend of 4½% preferred stock. It covers the 6 weeks ending Dec. 31 last and is payable May 14 to stockholders of the close of business April 30.

Three Pictures Ahead

—Tulipan Nadal has finished the first National picture, "Man's Place," an Emerson-Loos directed by Victor Fleming, and is going to enjoy a six-weeks' va

After Reforms

T. O. C. C. Seeks Standard Contracts and Elimination of All Deposits—Committees Named

The Theater Owners' Chamber of Commerce officially announces that it has actively started the move for the adoption of standard contracts and the elimination of all deposits. Committees have already been appointed to get the moves under way.

The organization's intention is to secure one form of contract to be used by all distributors and where those distributors will not adopt the standard form of contract, a rider will be insisted upon for the benefit of the members of T. O. C. C.

The move for the elimination of advance deposits, as first indicated in WID'S DAILY, will also be launched by a second committee of T. O. C. C. members. It will be recalled that William Brandt, president of the organization, while in Rochester, stated he intended starting the campaign so that all deposits will be eliminated by the fall season.

M.H. Kohn Sues Nat'l

Wants $112,000 Damages Because He Charges Contracted Films Were Not Up to Standard
(Special to WID'S DAILY)

Los Angeles—Milton H. Kohn of San Francisco has brought suit for $112,000 damages against the National Film Corp. of America, charging that the films he had contracted with National to produce for him were not up to standard.

In the complaint Kohn charges that he entered upon a contract with National whereby the latter company was to make 52 pictures during 1920; that after 10 had been delivered Kohn ordered the company to stop making any more of them on the ground that the product did not come up to the standard he expected them to reach. Kohn further claims that if the proper degree of quality had been reached he would have made a profit of $300,000. In its answer National Film asserts that a previous agreement had been made, before the filing of Kohn's damage suit.

More Cuts at Universal
(Special to WID'S DAILY)

—Los Angeles—Thirty-five employees at Universal City, including nine cameramen, have been let out.

Nazimova Through

Reaches Agreement With Metro—"Camille" the Last Film Future Plans Indefinite
(Special to WID'S DAILY)

Los Angeles—Nazimova and Metro have come to an understanding regarding the unexpired term of the star's contract. Under the terms of the agreement, "Camille," which is now in the working, will be Nazimova's last production for Metro, although the original contract called for one more picture. The settlement is a mutual one, according to Joe England, treasurer of Metro, who supplied the above information.

When Nazimova was asked regarding her future plans, she stated there was nothing definite to say at present. She expects to leave for the East the latter part of this week for a short rest, and to join her husband, Charles Bryant, who is now in New York. After a short stay there, both will return to Hollywood to supervise the cutting and final editing of "Camille."

Nazimova was asked regarding her possible affiliation with United Artists, and in response stated that all such inquiries should be leveled at her husband in New York.

At United Artists, it was stated yesterday that nothing was known about Nazimova's joining that organization.

Pickford May Come East

Mary Pickford may come to New York from the coast to testify in court regarding the Cora C. Wilcken case. The matter depends upon when the court reaches the case.

Cosmopolitan Signs Capellani

Cosmopolitan Prod. yesterday announced that Albert Capellani had been engaged to direct a series of pictures, represented as having been in Paris for some time, left France yesterday for New York.

Leave for California

Allen Holubar and Dorothy Phillips left for California yesterday to start work on a new production which it is understood will be released through Associated First National.

Grey Sails Today

Albert L. Grey of the Griffith offices sails today for England. He will be gone six weeks, what his office describes as "the usual spring trip."
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Omaha,—Harry Goldberg of the Sun and a leading booking "The Devil" recently, campaigned for a week. He had a man in scarlet tights and cloak walk the streets, climb buildings, sail in an aeroplane above the theater and do stunts in midair.

Goldberg made up a spectacular head of "The Devil" for one side of the lobby. It was outlined in green electric bulbs, and had eyes of red electric bulbs, which glanced about with a startling effect.

The prologue was played before a fancy drop hung in 1, with a centre door flanked by spears of fire rising from urns. A table held "The Devil's" record book as in the picture. Beside the chair back of the table appeared the Butler, as the footlights glowed red. The Devil—George Arliss in high hat, monocle and opera cloak over evening dress entered, was relieved of his hat, gloves and cloak by the butler, and introduced himself as "one that lurks in your home and in your brains, the first to whisper in your cars evil thoughts and evil deeds." As he writes in the book he continues in similar vein. A spotlight concentrates upon him. Finally, as he talks he is enveloped in flames. He disappears in the flames, saying: "My friends, I warn you again—look out for the Devil—for he may be here among you to-night."

This was the finishing touch of two weeks intensive preparation for the raising of the Sun on "The Devil." It picture. It found an immense audience in exactly the right spirit to enjoy the production. The week's business was enormous. Managing Director Goldberg and his staff certainly had made Omaha "sit up."

Montgomery, Ala.—For the *showing* this week, "The Devil," Jean Darnell, Goldberg's exploitation representative, obtained 12 window displays in prominent stores. She wrote the special cards and dressed four of the windows herself.

Here are two samples of the cards used with the window displays, which contained, in addition to the merchandising, stunts and enlargements of the photographic series of "Don't neglect your wife." Say it to her with flowers, then take her to see "Don't Neglect Your Wife," at the Strand Theatre.

"Don't neglect your wife."

Buy her a Domestic Science fireless cooker and then take her, etc.

A contest was made by connection with the window displays whereby the winner of the lucky seat number received $5 in gold toward the purchase of any article displayed in any of the windows. A number was selected from the batch of tickets that would be sold for the showing of "The Devil." The Lucky seat number, and placed in a sealed envelope which was pinned in the box office in plain view of those purchasing tickets. Printed on the large envelope was the following: "This contains the lucky number. Keep your seat coupons and win the five dollar prize on "Don't Neglect Your Wife.""

Indiana, Pa.—Something new in the exploitation line was pulled by Hal Oliver. Goldberg exploitation man for Cleveland, Detroit and Buffalo, when "The Penalty" was booked by the Grand.

An extra four-page section of the Indiana Evening Gazette, forming Part I of the regular edition, was printed and distributed in the news edition of the paper. The circulation of the Gazette is 3,500 copies, so that practically every resident of the city saw the four exploitation pages. A two line ribbon, in 24-point type, was run across the top of page 1 of the section, reading: "Legless Gang Leader Catches Plans for Revolution." Under that was a three column head reading: "Lon Chaney, Al St. John, Ralph Blane, Sachel the Town." The story, "By special wire," prepared for the edition by Mr. Oliver, occupied a column and a half and was followed by short stories about "The Penalty," taken from the press book. A double-column cut, shown in the press book, was also carried on the first page, together with a two-column story about Pauline Frederick in "Madame X," the picture booked to follow "The Penalty" at the Grand.

New House for Lynch

(Hartford, Conn.)—There will continue to be local option of Sunday closing of picture houses in Connecticut. The Senate judiciary committee has reported unanimously against the bill introduced by Representative Samuel. The National Association campaigned against the repeal bill with W. E. Spragg, of the Washington office, who according to the Sagal, of the Poli interests, C. M. Hughes of the Famous Players exchange, representing the New Haven Manager's Association, and others.

Quotations

Last Bid, Asked, Sale
Famous Player... 73% 75% 75% 75% 75%
Goldwyn ... 87% 87%
D. W. Griffith, Inc. ... Not quoted
Loco's, Inc. ... 18% 18% 18%
Triangle World Film ... Not quoted

**Quotations by H. Content & Co.**

Cash in Kansas City

(Kansas City, Mo.—M. Lowell Cash is here for Universal. He has been assigned to handle exploitation in Omaha, Des Moines, Oklahoma City and Minneapolis.)

Polo to Make Two Reelers

(Los Angeles—Edie Polo, who has just completed "Cyclone Samson," a serial, will make a series of two reelers for Universal to be known as "The Return of Cyclone Smith." Polo, it will be remembered, made the original "Cyclone Smith" pictures.)

Four For Keith

Amsterdam, N. Y.—Four of the largest theaters here will be controlled by the B. F. Keith interests. These houses are the Regent, Rialto, Amsterdam and the Strand.

Stuart Paton is making preparations to begin work on Priscilla Dean's forthcoming feature, "Conflict.

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St.


Texas Showman Buys Exclusives

(Special to WID'S DAILY) El Paso, Tex.—J. Alarcon has put his interest in the Alacar, aida, Eureka, Hidalgo, Paris and the Rex, and has bought control of the International Pictures Co., West San Antonio St. Alarcon said to be interested in the Mexican City.

Censors in Miami, Okla.

(Special to WID'S DAILY) Miami, Okla.—Not content existing legislation, the city council passed an ordinance prohibiting fox dock for exhibitors whose pictures do not meet with good opinion of a local board of censors to be appointed by the mayor.

Those who show must get a permit, which can be revoked at the pleasure of the board. Members of the fire or police commission, chief of police or any officer, acting in the ordinance, may stop a performance.

Thursday, April 21, 1921

New House for Lynch

(Denison, Tex.)—The Lynch Enterprises have leased the Grand for ten years. Mr. Maloney, who managed the Lynch theaters in Ft. Worth, Texas, will be in charge.

Open Seventh Theater

(Chicago)—The Brighton Park opened recently the seventh Chicago house owned by H. Schoenstadt and Sons. The new theater cost about $400,000, and seats 1,600.
In the Courts

Supreme Court Justice Delehanty has denied the application by William P. Coates, interested in the stock in the Orpheum Circuit, and Harry Mountford, holder of one share in Loew's, Inc., for an injunction restraining them from donating one afternoon's receipts to the National Vaudeville Artists. The court said that the only inference that can be drawn from the owners is that the two men bought their stock for the sole purpose of harassing the corporations. The court said that even if the stockholders could not have an injunction because the two corporations have a perfect right to donate to the sick benefit fund of the vaudeville artists.

Albert L. Griffith is made defendant in an action brought by Robert Edgar Long, former general press representative, for damages to the production of "Dumbbell," to affect an accounting on the sale of "Way Down East" souvenir books, now being sold in theaters where the picture is being shown.

Long, who designed the book, claims to have had a partnership agreement with A. L. Griffith. The complaint is represented by Alfred Beekman of House, Grossman & Vorhaus, New York City. The defendant is vice-president and general manager of D. W. Griffith, Inc.

Mollie King has obtained a judgment for $1,250 in the City Court against Walter K. Freeman for services in making the film, "Her Majesty." The case was not defended.

The New Jersey Studio Co. has sued the Albert Capellani Prod. for $14,500 alleged to be due as rent of the Solax studio at Fort Lee, N. J. from last September at $600 a week.

In the suit by Triangle Film against Harry E. and Roy E. Atten the plaintiff has applied in the Supreme Court to have the case heard by a jury.

Fred L. Kavanaugh of Waterford, N. Y., has been sued in the Supreme Court by James Roddy to foreclose a mortgage on the defendant's property.

"Lab" Unit at Roach Plant (Special to WID'S DAILY)

Los Angeles—An organization to be known as the Studio Film Laboratories was formed at a recent meeting at the Roach Studios with T. J. Crizer, manager; Walter Lundin, assistant manager, and Charles Farrell, treasurer. The company will manage the $900,000 laboratories now under construction and which will develop and print all of the Roach output. Roach is completing a $100,000 building program at the studio. He is erecting a title stage and a separate building to house his generating plant.

Kenyon Preparing "The Christian" (Special to WID'S DAILY)

Los Angeles—Charles Kenyon is now at work preparing the continuity of Hall Caine’s "The Christian," which will be produced by Goldwyn.

Out of the Business (Special to WID'S DAILY)

Socraiba, Java, Dutch East Indies—Maurice Pizarro, who has been conducting an exchange business here, has sold out and intends returning to Belgium, where he again expects to enter the business.

Johnson Finishes Catholic Film

A four reel picture entitled, "The Vineyard of the Lord," has now been completed by the Catholic Charities of the Archdiocese of New York and will be exhibited in the next two weeks in each of the 302 parishes comprising the archdiocese to aid Catholic Charities Week, April 24th to 30th.

The production cost $15,000, which was defrayed by a wealthy Catholic layman. It was directed by Tefft Johnson.

Welch Here

Welch has arrived in New York from the coast where he has been for the past two years, to urge some urgent matters. Welch, who has completed a picture with MacDonald, has been busy with William N. Selig and Sam Goldwyn to make a second version of "Rosary." Lewis J. Stone has engaged for the picture as well three to be made following "Rosary." Welch will work with Bates.

Staged in Mt. Olympus Series

Bates, long associated with the same comedies, in which he worked with Charlie Chaplin and F. M. Bean, has signed a contract to Mount Olympus Distributors to appear in their series of "Dumbbell" comedies, soon to be released under the states rights field. Bates has also signed for the "Dumbbell" series and will work with Bates.

company has established a Coast branch in the Pacific Bldg., Los Angeles, with H. Tower in charge. The headquarters also has been at 122 So. Michigan Blvd. H. Engelmann will manage the firm.

Signed by the Seaside!" will title of the second two-reel comedy to be released by Howard Productions, Inc. The release is May 8th.
Coast Brevities
(Special to WID's DAILY)

Hollywood—"Sunshine Sammy," or Frederick Ernest Morrison, has just signed a new two years' contract to appear in the Hal E. Roach Prod.

"Bobby" Eddy, who will direct Eddie Boland in a new comedy, is a new recruit at the Hal E. Roach Studios, returning to the Los Angeles colony after an absence of three years. He was formerly with Mack Sennett and later directing for Tom Mix.

The filming of "Rip Van Winkle," with Thomas Jefferson playing the title role, was started last week at Universal City by the Ward Lascelle Prod. The cast includes Daisy Robison, Gertrude Messinger, Milla the scenario, Pete Soso, Max Ascher and Ted Billings.

The Bervilla Film Corp. is now at work on the seventh episode of "The Blue Fox" serial.

The cutting of "Blue Blazes," a Doubleday Prod. starring Lester Cuneo and Francesca Billington, has been completed and the negatives have been shipped East. Robert Kelly directed.

It is reported that Allan Dwan will make his next picture in Hawaii.

David H. Thompson has been named as production manager for Bayard Vellar's producing unit at Metro. Thompson formerly was producing manager at the Metro Studio, and will make up his new duties immediately.

June Mathis has started work on the scenario for Rex Ingram's new Metro feature, a Balzac story, the title of which has not yet been announced.

Gareth Hughes will act as head of Viola Dana's supporting company for three productions.

Ellis Parker Butler's "Phil Gubb" story, now being written by Weber Culicic, and Victor Potel will create the main part. Others in the cast are Dorothy Wolkert, Otis Harlan, Harry Todd, Howard Crampion and Ruth Handforth.

Arthur F. Statterhans has finished the continuity for an original screen story by Leroy Scott, tentatively called "The Mother." Rupert Hughes is now working on the story designed to give talents of Tom Moore. The working title is "From the Ground Up."

Director Erle Kenton, engaged to direct "Money Flies," Warner Bros. initial production for Educational, has severed his connection at the completion of the picture.

Frank Lloyd, the director, Phoenix Hunt, Jack Holt and other members of the improvisation "The Great Comedian," will leave this week for Big Bear, where they will spend a week making exteriors.

Emerson Goes Home
John Emerson returned to his Greenwich Fark home yesterday from a local hospital, where he had undergone an operation. His condition is sufficiently improved, so he says, as to insulating his hands in the coming Equity Benefit arrangements.

Another Gore Theater
(Special to WID's DAILY)

Los Angeles—Michael Gore, president of the West Coast Inc., is building a new theater at Gardner Junction, in West Hollywood. The theater will seat 1,200 and will cost about $100,000.

That Misplaced Line
A misplaced line in yesterday's issue of Associated Producers release, "Mother o' Mine" is an Ince production: "The Broken Doll." Dwan release and "The Foolish Matron" one directed by Maurice Tourneur.

Secure Synchronized Output
(Special to WID's DAILY)

Cleveland—The Exhibitors Service Co., Cleveland Cleveland Bldg. has secured the Synchronized Scenario Music Co. output for Northern Ohio.

Big House for Buffalo
(Special to WID's DAILY)

Buffalo—The Statler Hotel interests have finally completed plans for the proposed hotel which will be built at Niagara Square, Delaware Ave., Franklin St., Franklin St. and Genesee St. The hotel will also house a large picture theater, but whether the hotel will run it or not is prohibited. The entire project will cost $5,000,000.

Realart Exchange Organizes Team
The New York exchange of Realart has organized its baseball team for the present season and is looking for contests with some of the better class teams in the amusement business. The first game of the season will open when it plays the First National Exchange of New York at Van Cortland Park on Saturday, May 7th.

"Hope Diamond" Sales
William Fait, Jr., of the Bowells Sales Co., Inc., has sold the following territories on "The Hope Diamond Mystery": All of Canada, Allen Bros.; Texas, Oklahoma and Arkansas, Specialty Film Co.; North and South Carolina, Georgia, Alabama and Florida, Associated First National of Virginia; Northern and Southern California; All Star Feature Distributors, Inc.

Some Cast
(Special to WID's DAILY)

Los Angeles—The cast for "The Three Musketeers" has been rounded out. Production will start as soon as the costumes are completed. The cast is as follows: Douglas Fairbanks, George Seigmund, Sydney Franklin, Margarette D'Etolle; Thomas Holding, Charles Stevens, Eugene Pallette, Mary McLaren, Boyd Irene, Nigel de Brui, Leon Poff, Adolph Menjou, Leon Barry, Willis Robards and Barbara La Marr.

Triart Born in Atlanta
(Special to WID's DAILY)

Atlanta—For distribution, the Triart Film Co. has been formed here. Harry Stone heads it. William O. Walker is local manager. The new company will handle a full line of features and short subjects. It has the Equity series, of Clara Kimball Young; Harry Carey, in "Brute Island," "West of the Rio Grande," with Allen Raye; "Man and Woman" and "Broken Hearts." It will handle re-issues with Gloria Swanson, Louise Glau, Dorothy Gish, William Desmond and Norma Talmadge; 12 Mack Sennett comedies, 12 one red Chaplains and the same number of Fatty Arbuckle comedies. It will also handle "Love's Plaything."

Charlie Conklin
screened his new comedy, recently completed for the States Rights Market—
He Had to Buy a New Hat
(Two sizes larger than usual)

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that caters to FILM FOLKS
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2. Supply you free of charge a complete list, giving name, address and seating capacity of every theatre in the country—and keep it up to date with regular supplements.
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Theatrical & Motion Picture Directory
133 W. 44 Street, New York City
Bryant 818

Third De Haven for Ist N.
First National will distribute this year's look for the distribution, the Triart Film Co. has been formed here. Harry Stone heads it. William O. Walker is local manager. The new company will handle a full line of features and short subjects. It has the Equity series, of Clara Kimball Young; Harry Carey, in "Brute Island," "West of the Rio Grande," with Allen Raye; "Man and Woman" and "Broken Hearts." It will handle re-issues with Gloria Swanson, Louise Glau, Dorothy Gish, William Desmond and Norma Talmadge; 12 Mack Sennett comedies, 12 one red Chaplains and the same number of Fatty Arbuckle comedies. It will also handle "Love's Plaything."

WHEN—

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Bryan, Texas

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Quality Still Picture Laboratory
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12th & 13th St.

GOLD STUDIO—43 W. 125th St.
Maw, 324-125

GOLDCOAST STUDIO—311 W. 125th St.
Maw, 324-125

4

Thursday, April 21, 1924

DAILY
Embargo Lifting

Germany Gradually Permitting More Pictures to Go In—All Restrictions Off Later

Private advices received in New York in the past few days indicate that the present restrictions on the importation of foreign-made pictures into Germany are being gradually removed. The information has it that the German Government is not officially announcing the removal of the embargo, but that the measure now in force will not be observed to the letter.

It will be recalled that it was decided in Berlin to limit the number of foreign-made pictures imported into Germany to 15 per cent of the amount the country used in 1920. This percentage was to be divided into the three classes constituting the business: the distributor, the exhibitor and the producer. The limitation was considered necessary to foster home industry and enterprise.

One of the strongest reasons for permitting a laxity in enforcing the 15 per cent clause is said to be the impossibility of making an equitable division of the imported films among the various German film concerns. Large concerns like the U. F. A.

(Continued on Page 2)

M. P. D. A. Opposes German Films

The M. P. D. A. in a lengthy statement issued yesterday afternoon officially announced its opposition to the "exploitation and exhibition of German made films in the United States for an indefinite period."

The statement went into details as to the character of the pictures and characterized "Passion" and "Deception" as insidious propaganda.

Metro Moves Next Week

The Metro executive offices will move next week from the present location in the Longacre Building to the 6th and 7th floors of the new building at Broadway and 45th St.

The Loew Enterprises will occupy part of the 7th floor with Metro and all of the 8th.

Still Free

Betty Blythe, who is now in New York from the coast, has not signed any contracts, it is learned. It is understood that several offers have been made, among them one to appear as Mary in "Mary, Queen of Scots," which J. Gordon Edwards will make in Europe.

In the interim Miss Blythe is doing some spring shopping.
Embargo Lifting

(Continued from Page 1)

ually would control the bulk of imported films because its activities embrace all three phases of the business.

The importation of outside productions will be permitted on a larger scale as time goes by, until the point is reached where any number of films will be allowed to enter the country without interference on the part of German authorities.

An interesting sidelight on the situation was divulged yesterday by a man who is well posted on foreign conditions. He stated that big German producing units were forced to abandon plans to take large troupes into Italy where scenes were to be shot for forthcoming productions, because the Italian consul general in Berlin refused to vise the passports. It was the impression in Germany, as described by this man, that the move was primarily aimed at the 15 per cent clause which barred out Italian films as well as those of other countries.

Crafts Opposition Grows

(Special to WID'S DAILY)

Chicago—Reform dictatorship will never be established in Illinois according to the exhibitors of this state, who have made an appeal to the public and to the press to "halt the attacks of Dr. Wilbur F. Craits and preserve the theaters of the state from the interference of those who seek through false assertions to intimidate themselves into control of motion pictures." The appeal was made through the M. F. T. O. of the state in convention. Other organizations in exhibitors are expected to follow.

Chief Leaves It to Exhibitors

(Special to WID'S DAILY)

Tulsa, Okla.—The chief of police here has declared exhibitors must cut objectionable material from their films or he will ask for a municipal censorship from the city commission.

Women Ask for Censorship

(Special to WID'S DAILY)

Mobile, Ala.—The League of Women Voters here has asked the city to create a board to censor pictures.

Let the Other Exhibitor Tell You What's Making Money

Here's Some Attractions That Have a Big Drawing Power—They Are Proving It Daily

The Woman in His House

One of the best pictures ever shown here. Many favorable comments.—Lowell Theatre, Little Falls, Minn.

Habit

High grade production. Mildred Harris does some very fine acting. You can boost this picture to the limit.—Lyric Theatre, Olso, Minn.

Good References

This picture broke all attendance records. The box office receipts were exceptionally heavy. They turn out to see Constance Talmadge here.—H. A. Daniel, Rialto Theatre, Laredo, Tex.

The Truth About Husbands

A very pleasing picture. The management placed particular stress on the fact that this was a First National attraction. It got the business.—August Iig, Wonderland Theatre, Lorain, Ohio.

The Kid

Played to biggest week's business in the history of the house. In six days it equalled the previous box office record for seven days. Held over for a second week.—Circle Theatre, Indianapolis, Ind.

Jim the Penman

"An interesting screen version of the famous melodrama. It has fine possibilities as a box office attraction. It demonstrated its ability to draw at the New York Strand."—Variety.

Passion

"Never before in the history of the screen has a motion picture created such an upheaval of popular interest as this, the greatest of Associated First National releases. A wonderful human and historical document."—Trenton (N. J.) Times.

First National Attractions

That's another reason why

There'll be a Franchise everywhere
FROM A MAN WHO KNOWS

One of the country’s greatest showmen—S. Barrett McCormick, Managing Director of the Ambassador and Kinema Theatres in Los Angeles, wires us as follows:

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KINETO COMPANY OF AMERICA
INCORPORATED

71 WEST 23rd STREET NEW YORK CITY
In the Courts

Reginald Warde has sued the Municipal Studios, Inc., to recover $5,000 he paid for stock under alleged false representations. He alleges that the defendant declared it was the owner of land in Long Island City on which a large motion picture studio would be built, and that building operations had started and that the studio would be finished by January, 1920. He alleges that the defendant had not started to build when he was induced to buy stock.

The defendant filed an answer admitting that the studio was not built, but denying the other allegations.

F. P.-L. Plans Additions in Philly (Special to WID'S DAILY)

Philadelphia—Famous Players-Lasky are planning alterations and additions to their exchange building at 1219 Vine St.

Swain in Chaplin Comedy (Special to WID'S DAILY)

Los Angeles—Charlie Chaplin has made an important addition to his company by securing the services for a long period of Mack Swain. A contract has been signed whereby Swain becomes permanently identified with Chaplin.

Pielow Joins Hodkinson (Special to WID'S DAILY)

Portland, Ore.—Ralph Pielow has been appointed Hodkinson representatives in that territory to succeed Mr. Chanler, who has resigned.

Jans Goes to Washington (Special to WID'S DAILY)

Herman F. Jans of Jans Pictures, Inc., left for Baltimore and Washington yesterday with his sales manager, Foster Moore, and C. F. Wrensch of the auditing department. While in Washington Jans expects to close a deal on "Madonnas and Men."

"The Rosary" a Two Reeler (Special to WID'S DAILY)

Los Angeles—"The Rosary," which Jerome Storm is to make for William N. Selig and Sam E. Forke, will be a two reeler for Educational release.

The second two reeler will be "Debonair," by William Farghur Payson; the third, "The Royal Box," and the fourth, "The Honor of the Big Snows."

$550,000 Loan on Coliseum

A loan of $550,000 has been made on the Coliseum theater, Broadway and 181st St., by the Prudence Bond Corp., to the Greater New York Vaudeville Theater Corp. The theater cost about $1,200,000 to build.

After T. and D. Theater (Special to WID'S DAILY)

Sacramento, Cal.—The Paramount Pictures Corp., which is building a new theater at K. St., Ninth and Tenth Sts., is reported negotiating with Turned and Dalbush to take over the lease of the T. and D. theater.

Apex Gets Synchronized Franchise (Special to WID'S DAILY)

Pittsburgh—Apex Pictures, Inc., 121 Fourth Ave., have secured the franchise for the Synchronized Scenario Music Co. product for Western Pennsylvania and West Virginia.

Charlie Conklin says—

"IT'S AWFULLY LONESOME TO BE A GREAT COMEDIAN"

F. S.—Those who wonder how he knows should see the picture he has just completed for STATES RIGHTS RE-LEASE.

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Four in Calvert Series

Dominant Pictures, Inc., will release on the state right market a series of four Catherine Calvert productions, the first, "Aching Hearts," and the second, "The Masked Marriages."

Berry Sells Out

(Robert P. Wadsworth)

Manchester, N. H.—The Granite Square has been bought by Forest G. Berry, who is going to Florida, it is said. Berry is secretary of the M. P. T. O. of New Hampshire.

San Antonio as Studio City

San Antonio, Tex.—The Cinema Club, recently organized, has begun a campaign to promote this city as a location for studios. Congress Harry M. Wurzbach has promised his support.

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German Exchanges
as Players Arranging for Its Distribution in Central Europe—Main Office in Berlin

William M. Vogel, the largest studio in London, will be here from New York. Miss Senning, who is in New York, will go to Louisville next week where an operation will be per- 1. 

Lease Studio in Rome

Fox offices stated yesterday that the largest studio in Rome had been leased for the production of a series of pictures under direction of J. Gordon Phillips. The name of the plant is the Lido, but no further information is available. No Fox film is possible that Fox may make in Egypt.

Starring Team in Fox Film

Murphy and Johnny Walker star in “Two Live Wires.” Fox release, directed by Ed-Sedgwick.

WID'S DAILY

The Recognized Authority

Saturday, April 23, 1921

Price 5 Cents

Will Urge Truce

National Association to Ask Governor For Year's Grace—Four Speakers to Be Selected

The National Association will again ask Governor Miller for a year's grace during which time the industry will promise to cleanse itself of undesirable pictures, at the public hearing to be given by the Governor on Tuesday.

This was decided upon yesterday at a meeting held in the Association's rooms. The president or the representative of every company attended the session, at which the program for Tuesday was mapped out. It was impossible to learn yesterday who would go to Albany on Tuesday. It was stated that as many executives would go as will be in town and that those that were away would be officially represented. Plans were made to have four speakers represent the industry. The individuals have not as yet been selected. There will be one familiar with the technical side of the business, a man who will be able to answer any question regarding pictures that may be asked. Another will represent the financial end of the business. He will explain just what censorship would mean to the industry. The third speaker will be from the Authors' League of America. The choice rests between Rex Beach, George Ade, Booth Tarkington and Augustus Thomas. The fourth will present the censorship angle from the viewpoint of the general public.

The Review Board Delegation

Dr. Everett Dean Martin will head the delegation of the National Board of Review which will go to Albany to meet the hearing. Others who will attend will be Dr. Arthur Shields of the Inter-Racial Council, Miss Mary Gray Peck, Mrs. C. R. Richards and William D. McQuire. A large delegation of members will also go, but will be observers only.

Mastbaum's Diners

Says No Deal is On With Famous Players—Admits Stock Was to Be Interchanged

(Special to WID'S DAILY)

Philadelphia—Jules E. Mastbaum, in the current issue of "The Exhibitor," a regional trade paper published here, denies that Famous Players-Lasky will absorb the Stanley Co. of America.

(Continued on Page 2)

Here is a picture with a moral. Like Billy Van, live film men read WID'S DAILY the fact thing every morning. They know the value of keeping accurately informed of what's going on in their own industry—Advt.

To Leave Metro

May Allison and Company Come to Agreement—Free Beginning July 1

(Special to WID'S DAILY)

Los Angeles—May Allison states that by mutual arrangement she and Metro have cancelled the existing contract which was optional to run for another year.

Miss Allison adds that on the first of July she will be free to consider several attractive offers which she says have been submitted to her.

Washburn to Go On Tour

(Special to WID'S DAILY)

Los Angeles—Bryant Washburn is to make a number of personal appearances in connection with the showings of "The Road to London." He will appear at Frank Newman's theater in Kansas City tomorrow. Chicago, Louisville and other cities are included in the trip.

Who Has "Carnival?"

There is some speculation in film quarters regarding the distribution of "Carnival." the Harley Knopes production made in Europe which he brought to this country.

Knopes will give no information regarding distribution arrangements.

Rogers Through

Does Not Intend Renewing Goldwyn Contract, is Coast Report—Tied Up Until June

(Special to WID'S DAILY)

Los Angeles—Will Rogers will not renew his Goldwyn contract, it is reliably learned here. He is under contract with the company until June and when his present agreement is completed he will make other connections.

This information is not officially confirmed at the Goldwyn studios, but the source from which it originates is unquestionable.

Campbell Here

W. S. Campbell, the comedy director, is in town from Los Angeles.

Mary Minter Going Abroad

Mary Miles Minter will leave in June for a brief tour of Europe. She will be accompanied by Mrs. Charlotte Shelby and Margaret Shelby, her mother and sister.

The picture which she will complete before leaving the Hollywood studios will be her eleventh for Realart. While abroad she will make a number of personal appearances at some of the larger theaters.

(Continued on Page 2)
Mastbaum Denies

(Continued from Page 1)

The article in "The Exhibitor" is as follows:

"Setting at rest all rumors that the Stanley Co. of America had been absorbed or was about to be absorbed by the Famous Players-Lasky Corp., Jules E. Mastbaum, president of the Stanley Co., emphatically denied that the producing company had taken over any of the holdings of the Philadelphia organization. When asked as the probable source or foundation for the rumor that has gotten considerable momentum and wide-spread publicity in this section, Mr. Mastbaum said that it was undoubtedly the outgrowth of negotiations that were entered into some few months ago whereby there was to be an exchange of large blocks of stocks of the Famous Players Co. and the Stanley Co. These negotiations, however, did not result in any definite deal, and so far as the absorption of the Stanley Co. by the Famous Players-Lasky Co. is concerned, it has been permanently discarded from the minds of the officers of the Philadelphia corporation."

WID'S DAILY on April 4 reported from Philadelphia that a deal was on between Famous and the Stanley Co. for the outright purchase of the latter company. At the time Elek J. L. Ludvig of Famous stated he had not heard about it. Later, an effort was made to trade Mr. Mastbaum in Philadelphia, but he was out of town and no one was authorized to make statements regarding the company's policy.

"Roxy" to Entertain Kiddies

At 10 o'clock this morning over 5,000 children from the high schools and public schools of the city will be invited as the guests of S. L. Rosich at a gala musical entertainment and demonstration at the Capitol. Mayor Hylan and President La Guardia of the Board of Aldermen will be the guests of honor.

Finish Tilling Three Films

Harry Chandlee and William B. Laub have completed the sub-titles for "Suspicious Wives," starring Molly King, as well as the two Joe Moor-Eileen Sedgwick pictures, "False Brands" and "The Wolf Pack," all of which are being released by World Film.

Even in Java

Soerabaja, Java, Dutch East Indies.

Wid's Daily, New York. * * *

"I have been noted among film dealers and exhibitors for having a "tangan dingin" (lucky hand in bally) in buying specials and I may as well confess now that my "tangan dingin" was Wid's reviews most of the time.

Most of the specials and features which I secured for my territory were bought on the strength of your favorable comment in your reviews, and many times you have saved me a considerable loss of money, when I was tempted to buy a picture on the strength of a sometimes splendid advance advertisement, but after reading your review I decided to give my competitors a chance to get their cables ahead of mine in New York. * * *

As once back in Belgium I intend to start in film business again, I will not say "adieu" but "au revoir," as my cheque and your subscription department will sure meet again. Will not write for you and THE trade paper whose name is Wid's and whose motto must be service.

Tout a vous.

MAURICE PEZZARO.

Chester Leases Entire Floor

C. L. Chester has leased the entire fourth floor of 120 W. 43rd St. to house his local office staff.

Beier and Rosenfeld in Charge

Murray Beier and Charles Rosenfeld will conduct the New York exchange of the Allied Distributing Corp.

Phil. League Takes Floor

(Continued from WID'S DAILY)

Philadelphia exhibitors' League has leased the second floor at 13th and Vine Sts., the quarters formerly occupied by the Triangle Exchange. This will be the permanent home of the organization.

Priscilla Dean's new Universal-Jewel production, "Reputation," has been delayed from April 15 to May 2.

NOTICE!

The undersigned, The Vitagraph Company of America, Inc., hereby announces that it is the sole owner of the motion picture rights for the world in and to the book and dramatic composition entitled "The Little Minister," by J. M. Barrie, and that it will take all necessary legal measures to prevent any infringement of those rights.

The Vitagraph Company of America, Inc.
“DREAM STREET”
HAS
PROVED ITSELF A
$2.00 PICTURE
IN TWO CITIES ALREADY

A picture of Faith . . and Hope . . and Love . . it appeals to the highest decencies and cleanest longings in man. It brings a serene certainty into the hearts of the public.

“Moments of Inspiration . . MOMENTS ONLY A GREAT SOUL COULD PRODUCE”—says S. J. Kaufman in the N. Y. Globe. “It is superb.”

“Easily the most artistic picture which Mr. Griffith has ever made”—N. Y. Commercial.

“It touches the heart of every beholder, for A LOVE THAT IS TRANCENDANT animates the tale, and presents a new aspect of the greatest human emotions.”—Philadelphia Record.

“Another Griffith to hang in the Screen’s art gallery.”—Philadelphia North American.

“AMPLEY WORTH A PLACE IN THAT GALLERY WHERE HANGS ‘THE BIRTH OF A NATION.’”—Philadelphia Inquirer.

“Handsomely and artistically done, it has that indefinable touch that makes GRIFFITHT SUPREME IN THE MOTION PICTURE WORLD.”—N. Y. Mail.

“Griffith’s sheer genius is revealed again.”—N. Y. Telegram.

“And ‘Dream Street’ HOLDS YOUR INTEREST from start to finish.”—N. Y. American.

“It grips the spectators (Times) and MAKES OTHER PICTURES LOOK LIKE TRASH. It is a sparkling gem, a thing of rare distinction.”—N. Y. Review.

“The scenes look as if they might have COME FROM THE BRUSH OF BEARDSLEY, and in popularity it should be a ‘MAIN STREET’ OF THE FILMS.”—N. Y. Sun.


“Beautiful atmospheric scenes fairly swim before the DELIGHTED ONLOOKERS’ EYES.”—N. Y. Globe.

“Here is the WITCHERY OF THE CAMERA as no one but Griffith can evoke it.”—N. Y. Telegram.

“For Griffith is THE GREATEST MOTION PICTURE DIRECTOR in the World.”—N. Y. Globe.

“Dream Street” will be released on the United Artists Program.
Today's Issue

ATHENS, GREECE—First and exclusive pictures of the marriage of the Crown Prince of Roumania to Princess Eleoni of Greece. Remarkable views of the pomp and splendor attending the ceremony.


SAN PEDRO, CALIF.—Pacific Fleet prepares for contest with aeroplanes. Admiral Rodman directs target practice. Series of broadsides fired following orders from battle observers.

BOSTON, MASS.—Modern Paul Revere speeds over the old route of Revolutionary Hero. Crowds greet him in every town.

Views of Harding's visit to New York, Viviani leaving for France, Some He-Vamps in Columbia Varsity Show, etc., etc.

Lewis J. Selznick Prize for Selznick News, the World's Greatest News Reel

Phila. Ledger Starts Daily Page (Special to WID'S DAILY)

Philadelphia—The evening Ledger has decided to run a page of film news daily, thus reversioning to its former policy.

When Ben Turpin was informed that his old sidekick "Charlie Conklin" had started producing independently, it knocked him cross-eyed.

"Ill-Advised" Move

Is the Way Louis Auerbach Characterizes Agitation Against Foreign Pictures—By Bert.

Louis Auerbach, vice-president of the Export and Import Film Co., Inc., one of the largest importers in the business, yesterday characterized the importation of foreign pictures as "ill-advised." Auerbach is in close touch with developments in the foreign market and believes the importation is being hampered on new developments in the field.

He stated yesterday:

"The picture industry in America when making pictures expects his foreign sales to carry a great deal of the production cost, and if through some ill-advised action this source of revenue is reduced or taken away it will so reduce the income that many American companies will have a hard time existing. Those who are operating on a very small capital will fail."

"In the exportation of films we have time and again encountered restrictions in the markets of this and other countries who complain because their pictures are not being shown in the United States. Louis Auerbach is aggressive against our pictures. We have assured them over and over again that whenever their pictures come up to the high standards of the American industry we shall bring them before the American public. Although there are in this country today hundreds of pictures being exhibited in England, France, the Central Powers, etc., produced in the last four years, only three pictures are seen abroad; or, at best, hundreds have been of the quality demanded by patrons of American motion picture theaters.

"All countries have tried to refuse the importation of all commodities, including films, so as to keep their money at home. This applies to all parts of the world, and although the statement was made that Germany allows motion picture importations of only 2 per cent, this is not a fact. The German government has a definite policy, and that is to be increased considerably. There are today in Germany probably twenty American pictures to every foreign picture that is in the United States."

"The American exporter is making every effort to open up the big foreign market for American productions so as to keep the American producer of motion pictures busy and to give him again a new outlet for his product and increased income which for years, on account of the war, has been shut off. It is unfair and illogical to expect him to build an entirely new date with an agitation against foreign pictures.

"The greatest films ever produced were historic films based on facts and history. First among these was 'Quo Vadis,' based on the Christian era, then there was "Cleopatra," and most recently made "The Birth of a Nation," which deals with history, and so on down the line. Certainly no man can claim that 'The Cabinet of Dr. Caligari,' which lately closed at the Capitol theater, is a propaganda film. No one who has been forced to read Shakespeare, being anti-British because he wrote plays that were bitter attacks upon Henry VIII, Richard III and other characters of history."

1st National's Stand

Earl J. Hudson Explains the Baltimore-Chaplin Situation—Exhibit.

Earl J. Hudson, assistant to J. D. Williams of Associated First Natl., explained to WID'S DAILY yesterday his organization's stand on the Chaplin situation in Baltimore in connection with the Nixon-Nirdlinger interests, Chas. Whitehurst and Marcus Loew are seeking an injunction restraining the production of a new Chaplin theater, operated by Guly L. Wonders.

"Mr. Hudson said:

"'The Victoria, operated by Nixon-Nirdlinger, the Garden, operated by Charles Whitehurst, and the Hippo- drom's Loew house, held the contracts made in 1917 for the Chaplin series. The contracts called for day and date showings. We explained to these exhibitors why it was necessary for us to secure additional rentals for 'The Kid' and endeavored to show that we were right by citing the established box office value of the picture. They insisted, however, on adhering to the terms of their old contracts."

"The Rivoli theater is our substitute holder of the contract, and we offered Mr. Wonders a day and date showing on 'The Kid.' The three theaters objected, holding that their obstructions on a previous染 was included in their copies of the Chaplin contracts. Rider, they said, was the house in which day and date showings of the Chaplin pictures. The original contracts in the home office, however, contain no such riders and besides, all contracts are subject to the approval of the home office."

Close Foreign Contract by Phone

L. H. Allen of the Foreign Markets Dist. Corp. was at the local end of the telephone and Vicente Blanco of United Artists of Mexico, at the end at Los Angeles. The contract was started and closed with the making of a contract covering the Vitagraph output for the year, beginning April 1st over the telephone, too.

New List From Review Board

The National Board of Review has issued Bulletin No. 5 covering additional "Exceptional Photoplays." The list includes "The City of Silent Men," starring Thomas Meighan; "Deception," "The Passion Flower," starring Norma Talmadge, and "A Small Town Idol," with Ben Turpin. The first two are Paramount pictures, the third is a Vitagraph release and the last Associated Producers, Inc.

New Story for Edith Roberts

Several stories have been bought by Universal. Among them is "Harbor Road," a novel by Sara Ware Bassett, which it is expected will be used as a vehicle for Edith Roberts.

Watch for Plunkett

Joc Plunkett is a busy man these days. "I won't say if he's doing, but his connection with "Bob Hampton Placer" at the Strand, beg- ning May 1. That's a good stunt. Watch it.

Conditions 20% Off, Says K.

"I find business conditions in Manhattan's retail trade in the similar to those prevailing in the West, which means about off normal," said Morris Kohn, art's president, upon returning to York from a tour of key cities in Eastern States.

"While conditions now, as far as the exhibitors with whom I am concerned, are about 20% off what they have been, the prevalent impression seems to be that there will be a change in the general situation and most exhibitors looking to that time for improvement."

"I'm in Detroit I found that exhibitors can see some improvement in conditions and the same thing is true in Pittsburgh," he added.

Director of the Trade

A RELIABLE GUIDE FOR READY REFERENCE

ACCOUNTANTS

EDMONDS & BOUTON, INC.
56 Pine St.
New York City

ADVERTISING—PUBLICIT

MERRITT CRAWFORD,
The Screen Bulletin
904 Fitzgerald Bldg.
Bryant

ROBERT EDGAR LONG
With D. W. Griffith
1462 Broadway
Bryant

ARTISTS AND ART TITLE

F. A. A. DAHME, INC.,
Art Title—Animation—Leaders
220 W. 42nd St.

MARTIN-McGUIRE & NEWCOMI
Art Title
727 7th Avenue
Bryant

BROKERS

MOTION PICTURE SECURITIES
Investments
454-460 L. W. Bryant Bldg., Los Angeles

LABORATORIES

EVANS LABORATORY
Quality Motion Picture Testing
416-24th W., 216th St.

CLAREMONT FILM LABORATORY
430 Claremont Parkway
Tel. Tremont 1805
General Managers

NICHOLAS KESSEL LABORATORY
"Kessel Kwalty Prints"
Port Rico, N. Y.

PRINTERS

BARNES PRINTING CO.
Motion Picture Specialists
85 East 22nd St.
Phone Gramercy

PROSPECT PRESS
185 W. 4th St.
Spring

STUDIOS

ESTE STUDIO AND LAB, INC.
Brooklyn—239-245 E. 124th Harlem
Studio—$621 W. 123rd M. 8609
MAKING A MAN OF HER HUSBAND

was the baffling task Lucretia Eastman had given up until his father's pleas and her woman's yielding heart persuaded her to try once again . . .

ALICE LAKE

in

UNCHARTED SEAS

enacts superbly the story of Lucretia's last indulgences

From John Fleming Wilson's story in Munsey's.

Directed by Wesley Ruggles

METRO

He's from Missouri!!

And he's from Missouri!!

Why worry about the weather when you can put "THE FURNACE" in your house?

Mr. J. Woody,
Realart Pictures, Inc.,
New York.

Dear Mr. Woody:

We are very pleased to advise that we did a splendid business on "THE FURNACE" in spite of inclement weather and Holy Week.

"THE FURNACE" is one of the best all around pictures produced this year. Besides a very popular and talented cast, it has a story of unusual merit.

Personally, the engagement gave us a great deal of satisfaction, not only on account of the business, but upon the number of pleased patrons.

Sincerely yours,

LIBERTY THEATRE

Mr. Harding

SH+JM

REALART PICTURES CORPORATION
469 FIFTH AVE. NEW YORK
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NEWS OF THE WEEK IN HEADLINES

Monday
Britain removes ban on theater construction. Move of tremendous import to both American and English film men. Henry M. Hobart forms Distinctive Prod. Plans three or four a year.

Tuesday
Actors’ Equity to launch move for high tariff and exclusion of foreign-made pictures. Robertson-Cole acquires three outside productions. Rentals reported cut in southeastern territory.

Wednesday
Pathé Exchange grossed $4,000,000 in 1920. Reported Paul Brunet may retire as president. Famous Players to film “The Little Minister.” Betty Compson as “Lady Babbie.” F. B. Warren Corp. to have 10 completed pictures by August. Baltimore exhibitors suing First National over attempted breaking of Chaplin contracts. C. L. Chester to add two new producing units.

Thursday
Nazimova terminates contract with Metro. T. O. C. C. to urge adoption of standard contracts and elimination of advance deposit.

Friday

Saturday
Will Rogers to leave Goldwyn upon expiration of present contract. L. Auerbach, prominent exporter, fears reaction against American films if foreign pictures are banned here.

"Pardoning the bad is injuring the good” — Benjamin Franklin.
A FEW OF THE EARLY COMMENTS ON
D. W. GRIFFITH'S
NEW UNITED ARTISTS PRODUCTION

DREAM STREET

"Grips its spectators. * * * Mr. Griffith, as usual, shows himself a master at making scenes that hold the eye and command the interest. * * * Not just 'movie stuff.'" (N. Y. Times.)

"'Dream Street' is made up of haunting and lovely pictures. * * * It is superb. * * * Moments only a great soul could produce. These are Griffith's, not Burke's." (N. Y. Globe.)

"As full of surprises as an Xmas pudding is of plums. * * * One of the artistic triumphs of the year. * * * Gorgeous blending of effects, with pathos and comedy." (N. Y. Telegraph.)

"'Dream Street' has novel twists * * * beautiful photography * * * contrasts * * * well worth seeing. * * *" (N. Y. Journal.)

"There is distinction in anything done by Griffith and too high praise cannot be given. * * * You cannot escape a thrill." (Evening World.)

NOW SHOWING AT THE
CENTRAL THEATRE, BROADWAY, NEW YORK
Seats, Fifty Cents to Two Dollars
Extraordinary Spectacle Superbly Acted and Magnificently Produced

"DECEPTION" 
Paramount

DIRECTOR .................. Ernest Lubitsch
AUTHOR ....................... Not credited
SCENARIO BY ................. Not credited
CAMERAMAN .................. Not credited

AS A WHOLE.............. Another really big production of foreign origin well worthy of favor
STORY....... Re-enacts the history of a certain period in English history known to everyone
DIRECTION..... Quite superior; shows unusual care from every angle, detail particularly
PHOTOGRAPHY .............. Very good
LIGHTINGS ................. Good
CAMERA WORK .............. Splendid; long shots excellent
PLAYERS...... Two of the best screen performance ever seen; others all very fine
EXTERIORS.... Good; many especially constructed INTERIORS ............ Many and elaborate DETAIL ................. Appears to be correct CHARACTER OF STORY....... Taken from history of the period of Henry VIII LENGTH OF PRODUCTION........ 9,297 feet

Another one of the year's big pictures comes from the foreign market and is another production made by Ernest Lubitsch, who made "Passion." Again Lubitsch has gone into history for his story, this time taken from the reign of King Henry VIII, of England and his notorious and infamous career. Those well acquainted with England's history may find errors, but to the casual observer who just remembers the main facts of the scalawag king, "Deception" appears to be correct; certainly it is interesting.

From first to last the picture holds the attention and the development keeps increasing the interest to the very end. And considering the length of the feature, this may seem surprising. Mingled sympathy for the exiled Queen and comedy touches provided through the scapegrace Henry, hold the attention until a more tragic atmosphere is reached, and then before you realize it, they have arrived at the conclusion.

The direction of "Deception" is really of a superior quality and from every angle it seems almost without error. His handling of the players, settings and especially the way in which the mob scenes have been conducted is excellent. It is a lavish production in every way. The settings are numerous and costly and in some cases actually took months to build, notably a replica of Westminster Abbey, of which they use both interior and exterior. The tournament scene and the water festival are also splendid. The costumes are gorgeous.

It doesn't seem exaggerating to say that "Deception" contains two of the best screen portrayals ever seen. Emil Jennings as Henry VIII is a finished performer, and from the time he appears with his jeweled fingers "digging" into a dish of food until the time that he ruthlessly condemns Queen Anne to death, his work holds the attention. He appears a trifle too Tontonic of stature for England's licentious king, but this is readily overlooked. Henry Porten as Anne Boleyn is absolutely convincing and her acting remarkable at times.

A brief synopsis will recall the story. Henry tires of Queen Katherine and when the Pope refuses to grant a divorce, the King accepts excommunication and establishes his own church at the same time making Anne Boleyn, Queen. The King soon tires of Anne and when a daughter is born instead of a son and heir, Henry finds cause to have Anne beheaded and this time Henry marries Lady Jane, one of the Queen's ladies-in-waiting. Henry certainly was a "devil" with the ladies and from his evident admiration of water nymphs and such, it seems a pity he didn't live in the age of Sennett bathing girls.

Should Make a Lot of Money and Good Showmanship Will Do It

Box Office Analysis for the Exhibitor

If you are to judge from the throngs who have tried to gain admission to the Rivoli for a view of "Deception," the picture promises to be a "clean up" as was its predecessor, "Passion." It is undoubtedly one of the big productions of the year and exhibitors who can obtain it for a run should consider themselves lucky. You can go the limit on promises and if it doesn't go over it's because of poor showmanship.

The title may not mean very much of itself so recall the licentious career of England's scapegrace king and tell them the story is enacted by a unusually talented company of players, making special comment upon the performances of Henny Porten and Emil Jennings. There are others who do good work but these are the most important. The box office results should compensate for any expense you go to to put the picture over. If they don't there's something wrong somewhere.
SALIENT FILMS, Inc.

Producing

a series of special features

— STARRING —

MISS MURIEL OSTRICHE

Directed by

J. Charles Davis, 2nd

Distributed by

Forward Film Distributors, Inc
110 West 40th Street
New York City

Bryant 1361
Some Good Thrills in Vidor's Latest

Cathrine Curtis Corp. presents
"THE SKY PILOT"
King Vidor Prod.—Assoc. First National Pictures
DIRECTOR .................. King Vidor
AUTHOR ..................... Ralph Connor
SCENARIO BY ............... Faith Green
CAMERAMAN ................ Not credited

AS A WHOLE.... Splendid production and many individually fine bits in rather novel western

STORY..... Makes attractive screen material but is considerably too long

DIRECTION..... First rate; gets in some good thrills

PHOTOGRAPHY ............ Excellent
LIGHTINGS .................. Good
CAMERA WORK ............ Very good

PLAYERS.... John Bowers good in rather cut-and-dried role; David Butler gives interesting performance and others all do very well

EXTERIORS ................ Many pretty shots
INTERIORS ................. All right

DETAIL .................... Nothing noticeably wrong

CHARACTER OF STORY..... Young “Sky Pilot” reforms whole western town and wins the belle of the place

LENGTH OF PRODUCTION ....... 6,305 feet

Ralph Connor’s well known novel “The Sky Pilot” has been given a first rate production by King Vidor, and judging from audible comment at the Strand where it was shown, the picture seemed to be well received. The male members of the audience, especially appeared to be thoroughly satisfied, and in the part dealing with the “green” minister’s attempt to hold services in a saloon, the comedy business went over big.

The director has gotten the most out of the story and has put in some fine thrills, particularly the stampede scene which is the best thing in “The Sky Pilot.”

John Bowers and Colleen Moore must certainly have taken out accident insurance before they agreed to take part in this. The photography in this spot is certainly excellent, close-ups of the girl showing the shadows of the stampeding animals, upon her prostrate form. This scene recalls to mind the stampede sequence in Universal’s “Lasca” but Vidor’s is equally well done and perhaps a trifle more thrilling.

“The Sky Pilot” is quite a bit too long and the ending is dragged. When the western town reforms to the extent of presenting the minister with a church, the ending seems at hand but it isn’t even close at hand. What follows contains some good action but there’s too much of it. John Bowers does well in a part somewhat out of the ordinary for him. David Butler is certain to make an impression as the terror of the town. Colleen Moore is a demure heroine.

A young minister comes into a western town and is hailed as “The Sky Pilot.” His first attempt to convert the cowboys is to hold services in the saloon. It ends in a fight in which the Pilot gives the town terror, Bill Hendricks, the beating of his life and wins Bill’s friendship as a result. After many adventures in the western town the Pilot finally converts the boys and they present him with a small church. Then just as you think things are about over, the action is only really getting started and there are a series of thrills in which the villain, known as “The Duke,” and his partner, The Old Timer, plot against the converted crowd. The church is fired and the minister nearly killed. Gwen, the Old Timer’s daughter, formerly saved from death by the minister but now a cripple, has her Indian servant drive her to the minister’s rescue. She arrives in time to save him from death in the burning church and at the same time recovers the use of her limbs. Following this all hands are converted and the Pilot wins the heart of Gwen.

Should Do Good Business if Properly Handled

Box Office Analysis for the Exhibitor

Exhibitors ought to do pretty good business with “The Sky Pilot.” In case you think the title won’t mean very much to them you might even go into detail to tell them what it is about, and be sure to play up the thrill of the stampede. Also show stills of the scene in which the minister and his horse are hurled from a high bridge. Both incidents should get them interested. You can make promises for these two bits. Appeal strongly to your men patrons. Judging from the Strand audience, it will please them the best.

If you think the title of Ralph Connor’s novel is well enough known you can play up the title but be sure to use lines telling them what they can expect. Use King Vidor’s name and recall his “The Jackknife Man.” Among the names of the players John Bowers, Colleen Moore and David Butler are the best known.
WORLD PREMIERE DE-LUXE!

"PECK'S BAD BOY"

(1921 MODEL)

Starring The Sensation of Filmdom

JACKIE COOGAN

(THE KID)

at the

MARK

STRAND

THEATRE NEW YORK

ALL THIS WEEK

All Star Cast Includes:

DORIS MAY
LILLIAN LEIGHTON
RAYMOND HATTON

Directed by

SAM WOOD

WHEELER OAKMAN
JAMES CORRIGAN
CHARLES HATTON

Edited and Titled by

IRVIN S. COBB

5 Reels of Laughter For Every
Child from Six to Sixty-Six

Western Pictures Exploitation Company

IRVING LESSER, Gen. Mgr.

635 H. W. Hellman Bldg.
Los Angeles

New York Address
Biltmore Hotel
Good Western If You Like Them Mild

"SUNSET JONES"
American Film Co.—Pathe

DIRECTOR ....................... Geo. L. Cox
AUTHOR ......................... Daniel F. Whitcomb
SCENARIO BY .................... Not credited
CAMERAMAN ..................... Not credited
AS A WHOLE............Satisfactory program western;
contains no especially big moments but manages
to hold the attention

STORY ............ Fairly interesting but might have been
made more so by more force in dramatic
sequences

DIRECTION ........... First rate for the most part;
might have put in more action since it is a
western

PHOTOGRAPHY ................... Good
LIGHTINGS ......................... All right
CAMERA WORK ................... Average
PLAYERS ....... Charles Clary adequate in title role;
Irene Rich good as heroine

EXTERIORS ............... Usual western
INTERIORS ................. Correct
DETAIL ......................... Satisfactory

CHARACTER OF STORY ..... Western "bad man"
plans to kill his wife rather than leave her to
her lover, when he himself is captured

LENGTH OF PRODUCTION ....... 5,000 feet

A good western atmosphere without probably as
much action as might be expected, is what is being
offered in "Sunset Jones." The opening reel might
have been a little more precise in laying the story
foundation, but as it progresses is comprehensive
enough. There seems to be presented too much on
the surface, that is, to the audience there isn't sufficient
reason for the things that happen. For instance,
David Rand is evidently a western "bad man" and
the titles keep telling you of his deeds. Actual scenes
of some of his adventures would lend reality to the
picture and give you reason for believing that he re-
cieved his just deserts when he is killed.

For those who like westerns minus the "shootin,"
"Sunset Jones" should fulfill all desire for it is really
mild, in fact just a bit too mild for a western. A
fairly good suspense is created toward the end when
Rand plots to have his wife killed by "accident"
rather than leave her to be happy with her lover who
is the man assigned to capture Rand.

The direction is quite satisfactory on the whole, but
more force injected into the dramatic sequences would
have improved the picture greatly. It is inclined to
run along in too much the same line. Charles Clary
portrays the hero satisfactorily but has a peculiar man-
ner of registering a variety of expressions by lifting
his eyebrows. Irene Rich as Rand's wife does good
work.

John Ballard, Division Superintendent of a western
railroad, finally discharges David Rand because of his
dishonesty. Rand'nd his band continue their maraud-
ing escapades. Marion, wife of Rand but separated
from him, is visited one day by "Sunset" Jones. Pre-
vious to her marriage to Rand, Marion had been in
love with Jones but Rand had poisoned her mind
against him by telling her that Jones was a man-killer.

Rand learns that Jones is in town and is prepared
for trouble. While in the town saloon Rand is about
to be arrested when one of his band kills the sheriff
and the "bad man" escapes. Before the sheriff dies
he authorizes Jones to go after Rand and arrest him.
Rand sends for Marion to come to his hiding place.
She goes and when Jones hears it he follows. Jones
arrives in time to save Marion and Rand is killed,
leaving Marion free to marry her former sweetheart.

Should Satisfy On Average Program

Box Office Analysis for the Exhibitor

Exhibitors who know their patrons like mild west-
ern features will probably satisfy them with "Sunset
Jones." You might use the name of Charles Clary in
billing the picture and also that of Irene Rich. She
will be remembered as appearing in some recent Will
Rogers pictures. If you know this sort of western
will please your folks you can make promises for
"Sunset Jones."

Catchlines should attract and use them along this
line: "She was married to a western 'bad man,' but
in love with the man who was sent to arrest him. It
was a case of love or duty. Which did she choose?
See the solution in 'Sunset Jones,' featuring Charles
Clary and Irene Rich." Other lines can be worked up
along the same idea to get them interested.
To the Biggest House in the Land —

Shake hands with yourself!
the "Wildcat" is back!

Carl Laemmle presents Stuart Paton's Tremendous Drama of Woman against Woman

There is only one Dean. Only one "Wildcat of the Screen." Only one actress whom you can absolutely count on for a ripping, tearing, sensational drama every time she appears. And there's only one theatre in your town that can show this newest Dean picture first. Make that theatre yours—right now—today—by wire. Then ask your Universal-Jewel Exchange to show you the promotion material for "Reputation" and you'll see the cleverest stuff that any picture—even a Dean—has owned for many a year.

Starring the Most Dynamic Personality in Moving Pictures

PRISCILLA DEAN

Universal Jewel de Luxe
Adapted by Lucien Hubbard
FROM EDWINA LEVIN'S NOVEL "FALSE COLORS"
Fair Offering With Adequate Production Of Commonplace Story

William Desmond in
"DON'T LEAVE YOUR HUSBAND"
Bradley Prod.—Federated Film Exchanges
DIRECTOR .................... Samuel R. Bradley
AUTHOR ...................... Edmund Goulding
SCENARIO BY .................. Not credited
CAMERAMAN .................. Harry Gerstead
AS A WHOLE...... Mediocre production dealing
with phase of life that is hardly entertaining
STORY...... Nothing original nor distinctive about
it; does point a bit of moral
DIRECTION ...... Manages to keep it from becoming
offensive
PHOTOGRAPHY ................. All right
LIGHTINGS .................... Usually good
CAMERAWORK ................ Up to standard
STAR...... Not the type of role he is best suited to
SUPPORT...... Marguerite Clayton satisfactory lead;
Frank Losee good type; others suitable
EXTERIORS ..................... Not many
INTERIORS ..................... Adequate
DETAIL ......................... Fair
CHARACTER OF STORY ...... Bank clerk's loyalty
to his wife disproves employer's theory regarding
women
LENGTH OF PRODUCTION .......... 6,200 feet

Why is it that producers insist upon filming, and
authors continue to write stories dealing with that
phase of life which is usually spoken of in an under-
tone and which at its best, is not what you'd call
"entertainment" material? Samuel R. Bradley's fea-
ture, formerly called "Dangerous Toys," and now
being released by the Federated Film Exchanges under
the new title "Don't Leave Your Husband," in-
cidentally a more attractive one, contains nothing that
is new to the screen, dealing as it does with the efforts
of a husband to satisfy his wife's cravings for the
luxuries he cannot afford and the subsequent lesson
which they both learn. And at the same time touching
upon the wealthy man designated by a title as "one
of the men who maintain apartments other than their
own" or something to that effect.

In view of the material he had to work with the
director has managed it pretty well. The production
is adequate. He hasn't wasted any money on some-
thing that wasn't worthy of an expensive production,
and his results are in keeping with the general atmos-
phere of the offering. He is also to be commended for
the manner in which he has handled the story. There
are no objectionable scenes and on the whole there
is nothing offensive although the titles, of which there
are too many, are not always written in good taste.
They usually end with "and—" Sort of suspense
effect.

William Desmond seems out of place in a role like
this, but he does the best he can with it. Mar-
erite Clayton is suited to the lead and Frank Losee
is good as the rich man.

Louise Gray can't get along with her husband's
salary so she becomes a model and meets Hugo Har-
man, her husband's employer, who offers to provide
her with the luxuries of life for three weeks, at the
end of which time she is to be free to stay or to leave.
Harman is trying to prove to Gray his theory that
every woman has her price, and so when Gray still
loves his wife and is willing to take her back after
what he learns, Harman's ideas are shattered and he
admits defeat. There is a reconciliation between Gray
and Louise, and Harman welcomes home the wife who
left him twenty years before, just as Louise left Gray.

Will Be Well Received Only By a Certain Class
Box Office Analysis for the Exhibitor

There are a good many houses catering to audiences
that like "high life" flavoring in their screen entertain-
ment so in these houses "Don't Leave Your Husband"
will be well received. Played up with catchlines such
as the following, it will attract attention. "If your
husband's salary provided you with no luxury, and
another man offered you the things you craved for,
what would you do? See how Louise Gray solves the
problem in 'Don't Leave Your Husband.'"

It isn't necessary to do any promising if you have
a daily change program. You are not liable to hear
any kicks on this one for a day showing although it
will be less favorably received if you cater to "family"
trade. Use William Desmond's name in your an-
nouncements, and if you think Marguerite Clayton is
well enough known you might also use her name.
A Worthy Successor to "Hold Your Horses"

TOM in blue serge and silver buttons will cast a spell over the hearts of your patrons—just as he did with the haughty society miss who listened to his blarney in "Made in Heaven."

A real Moore picture—sunny as his smile, beguiling as his eyes.

GOLDWYN presents

TOM MOORE

in

MADE IN HEAVEN

by

WILLIAM HURLBUT

directed by

VICTOR SCHERTZINGER

Rene Adoree, the young bride of Tom Moore, appears in "Made in Heaven."

A GOLDWYN PICTURE
Adaptation of Well Known Stage Play is Disappointing

Elsie Ferguson in
"SACRED AND PROFANE LOVE"
Wm. D. Taylor's Prod.—Paramount

DIRECTOR .................... Wm. D. Taylor
AUTHOR .................... Arnold Bennett
SCENARIO BY ............... Julia C. Ivers
CAMERAMAN ................. James C. Van Trees

AS A WHOLE......Quite a disappointment in view of the success of the stage play

STORY......From Arnold Bennett’s play; doesn’t register as entertainment as screen vehicle

DIRECTION......Doesn’t make the most of star’s ability and is frequently inconsistent

PHOTOGRAPHY ................ Good
LIGHTINGS .................... Satisfactory
CAMERA WORK ............... Adequate

STAR......Isn’t always photographed to advantage and isn’t given proper opportunities

SUPPORT......Conrad Nagel does the best work; others satisfactory

EXTERIORS .................. Few of them
INTERIORS .................... All right

DETAIL ......................... Fair

CHARACTER OF STORY......A woman of many love affairs finally realizes happiness with her first lover

LENGTH OF PRODUCTION ....... 5,964 feet

Those who saw Elsie Ferguson a few years ago in the stage play from Arnold Bennett’s novel, and who have been anticipating her appearance in the screen version are due for a disappointment in William D. Taylor’s production. The atmosphere of the film is heavy and there is little relief for your entertainment. During the run of the picture the audience is treated to one suicide by drowning, another by shooting, two apparently natural deaths and one near death when the Diaz, the once famous pianist, drinks poison after firing a shot at the woman he blames for his downfall. All this isn’t pleasant to say the least, even considering that two of the deaths are merely referred to in titles.

Miss Ferguson doesn’t seem to have been given the opportunities to show what she can do. Her performance seems to be a series of interruptions and she might almost be called a “travelling heroine.” Perhaps Arnold Bennett’s original heroine did equally as much wandering but it doesn’t fit in well for a screen adaptation. The star isn’t always photographed to the best advantage but otherwise no fault can be found with that phase of the production. There are several inconsistencies which they fail to give any reason for, namely, the heroine’s self acknowledgment that after all the years she really loves the Diaz, although when he attempts to make love to her she gently repulses him with “remember we are only friends.” Other incoherent bits are noticeable.

It doesn’t seem stretching a point to say that Conrad Nagel gives the best performance in the picture. As Diaz, the famous pianist, he is hardly recognized as the staid barrister of “What Every Woman Knows.” His make-up is excellent.

Carlotta Peel, brought up by a maiden Aunt with maiden ideas, unknown to her Aunt attends a musical given by Diaz. After the performance she meets the artist and later succumbs to the strains of “Sampson and Delilah,” played by Daiz. Carlotta spends the night with Diaz and returns the next morning to find her Aunt dead. She doesn’t see Diaz again, and in after years, Carlotta, now a well known novelist, is loved by her publisher, Ispanlove, whose wife commits suicide because of her husband’s affair with Carlotta. Ispanlove then kills himself. After another lapse of time and in a new locality, Carlotta encounters Diaz, a victim of absinthe. She nurses him back to health and his gift of playing is restored. Carlotta is now happy with her first love.

Use Names But Don’t Make Promises

Box Office Analysis for the Exhibitor

It probably won’t be difficult to get them in if you just announce the title and the name of the star, but it’s another thing whether or not they’ll be satisfied with Wm. Taylor’s production of “Sacred and Profane Love.” On the other hand folks who admire Miss Ferguson may accept the picture because of her work, but even they will perhaps admit that she hasn’t been given the opportunities which she requires to acquit herself properly. Apparently casual observers in the audience at the Rialto where the picture was shown, were heard to remark regarding the inconsistencies in the production. One or two explanatory titles would relieve this condition in the more prominent instances.

There are plenty of exploitation angles to work with but it would be well to use only the title and the star’s name and if they like it, all right; if they don’t, you won’t have to take back any promises.
THESE SIX MAY AND JUNE RELEASES WILL BE WANTED
BY THE DISCRIMINATING EXHIBITORS OF AMERICA

Do Your Booking Early!

"I AM GUILTY!"
A J. Parker Read Jr. Production
Featuring Louise Glaum
A vivid and compelling adaptation of Bradley King's powerful story of a woman's tortured soul. A unique plot with a new twist—a supporting cast unparalleled, makes this production one of the most exceptional features in many months. You don't have to take our word for this statement—make our representative prove it by screening the picture for you.

To Be Released May 1

"HOME TALENT"
A Mack Sennett Special
with a cast comprising the pick of the Sennett fun-makers. Here is a comedy classic rich in wholesome humor and abounding with original situations such as only The Comedy King could conceive.

To Be Released May 15

"MOTHER O' MINE"
A Thomas H. Ince Production
with a universal appeal. The story runs the gamut of the human emotion and is based upon the greatest of these—mother love. It is pictures of this type that bring new patrons to your theatre and sends them away confirmed fans.

To Be Released May 29

"THE BROKEN DOLL"
An Allan Dwan Production
Adapted from the widely read story, "Johnny Cucaboo" by Wilbur Hall, with an exceptional cast of artists including Monte Blue, Mary Thurman and others. Made under the personal direction of Mr. Dwan, this special is an assured box-office attraction of unusual merit. You cannot afford to pass it up.

To be released June 12

"THE FOOLISH MATRONS"
A Maurice Tourneur Production
Featuring Hobart Bosworth
Here is a modern society drama adapted from the novel by Donn Byrne, whose readers are legion. The cast supporting Mr. Bosworth is a stellar one and includes many well known names.

To Be Released June 19

"THE TEN DOLLAR RAISE"
A J. L. Frothingham Production
Peter B. Kyne wrote the story which was read by millions in the Saturday Evening Post recently. You will agree with us that this is without question Kyne's greatest story. It loses nothing in its picturization.

To Be Released June 26

"SHE SIGHED BY THE SEASIDE," the second of the series of MACK SENNETT two reel comedies, will be released MAY 8

THERE IS AN "A. P." EXCHANGE NEAR YOU. MAKE ARRANGEMENTS TO BOOK THESE "SIX BEST SELLERS" NOW, OR YOUR COMPETITOR WILL!
Makes Too Obvious a Play for Sympathy

Vivian Martin in
"MOTHER ETERNAL"
Ivan Abramson Prod.—State Rights
DIRECTOR .................... Ivan Abramson
AUTHOR ..................... Ivan Abramson
SCENARIO BY ................ Ivan Abramson
CAMERAMAN ................ John S. Stumar
AS A WHOLE.................Mother love overworked for appeal; production is adequate but quite ordinary
STORY.........................Told in two parts with the first the much better of the two
DIRECTION.................. Fair; tells story smoothly but at times lacks judgment in handling players
PHOTOGRAPHY............... Satisfactory
LIGHTINGS .................... Some poor
CAMERA WORK ............... Average
STAR...........Does best work in first episode but is capable of much better performance
SUPPORT ..................... Adequate; none distinguished
EXTERIORS ................... Few
INTERIORS .................... All right
DETAIL ........................ Suffices
CHARACTER OF STORY.....Mother about to end her unfortunate life is saved by son she gave away in infancy
LENGTH OF PRODUCTION ...... 7,500 feet

With "mother love" as the basis of his theme, Ivan Abramson has written and produced "Mother Eternal," starring Vivian Martin, and perhaps because of the fact that it makes such a strong play upon the heart strings, it will be fairly well received. But on the other hand, no one will be greatly impressed and it isn't the sort of story that will cause any gulps in the throat. "Mother Eternal" is so obviously fictitious that it doesn't sink very deep.

There is nothing objectionable in the theme so there can be no complaint on this score and the story is told in a straightforward fashion. It is in two episodes, the first being the better of the two. The second half is weak, not only from a story standpoint, but poorly acted as well. Also the direction here could be much improved upon. The characters do some very peculiar things, and coincidence plays a prominent part in bringing the story to a conclusion.

Vivian Martin is suitable as the young mother who gives her infant away because she is too poor to care for it. But her appearance as the mother in the second episode, after a lapse of twenty years, will never gain her any laurels. Neither does she look nor act the part and her facial make-up is so poor that in close-ups she looks as if she were made up for a clown role. Later close-ups in the same episode show her with practically no old lady make-up. They had better eliminate close-ups entirely in this half of the picture.

Alice's spoiled daughter makes life so miserable for the old mother that she decides to leave her daughter's home. Intending to end it all, Alice tries to drown, but is saved by Edward Stevens, Jr., who turns out to be her son. When the child was born Alice, because of her poverty, consented to the physician's suggestion of allowing Mrs. Stevens to believe the child her own, though in reality her's had died. The elder Stevens is so shocked by the disclosure that he at first puts his "son" out of his home but later begs him to continue as his son and have his mother live with them.

Victor Georg Maker of
PORTRAITS BY PHOTOGRAPHY

formerly at THE BLACKSTONE, CHICAGO, and recently with MR. D. W. GRIFFITH, announces the opening of studios at 152 WEST FIFTY-FIFTH STREET, NEW YORK CITY, where private sittings can be arranged by Appointment.

"I cannot tell you what a delight it is to see photographs like yours, and I congratulate you upon the real artistic impetus which you have given to portrait photography in this country."

Frank Crowninshield, Editor, "Vanity Fair."
Not Big But Theme May Carry It Through
Box Office Analysis for the Exhibitor

Vivian Martin in
"MOTHER ETERNAL"
Ivan Abramson Prod.—State Rights

"Mother Eternal" will go over well enough with audiences who are not particular about such qualities as artistry, technique and atmosphere, in their picture entertainment. The production is ordinary but the strong appeal through its mother love theme is likely to please neighborhood audiences. Women especially should be appealed to in your announcements. The picture can be cut considerably before sent out generally. The last half especially can stand cutting and the removal of close-ups will be an improvement.

You can use Vivian Martin's name. She should be popular enough to attract some attention. In newspaper and lobby announcements make the "mother love" idea the basis. You could use lines such as: "Is there any limit to a mother's love? See the sacrifice of one in 'Mother Eternal,'" or others along this order. Use the producer's name and recall any past productions of his which you have played successfully.

TO PRODUCING COMPANIES

I have pleasure in informing you that I am now affiliated with the well-known British Cinema Artistes' Representative, Sidney Jay, of London, England, who represents the elite of the British Authors, Directors, Producers, and Stars.

It is, therefore, obvious that my clients' interests will be represented to the greatest possible advantage both here and London, England. Anybody and everything appertaining to film production obtainable either here or in Europe I can get you with the greatest possible despatch.

I represent many of our best-known producers and leading players, and have quite a number of ingénues and juvenile leads hitherto unknown, and I feel sure it would be to your advantage to get in touch with me when casting your next production.

TO ARTISTES
(Not already represented by me)

I can place you with almost every producing company of repute both in America and abroad. I have been successful in obtaining leading parts for many well-known artistes who had not previously thought of communicating with an artist representative.

You are cordially invited to write or phone for an appointment.

Yours faithfully,

J. J. LIVINGSTON
Surprise Ending Compensates for Otherwise Unattractive Offering

Louise Glaum in “I AM GUILTY”

J. Parker Read, Jr.—Associated Producers
DIRECTOR ......................... Jack Nelson
AUTHOR ....................... Bradley King
SCENARIO BY .................. Not credited
CAMERAMAN .................. Charles J. Stumar
AS A WHOLE.....Of a type that appeals to a big majority but isn’t refined entertainment

The surprise has certain degree of dramatic force and a surprise finish that holds it up well; is not original

DIRECTION.....Keeps his audience in ignorance of ending in a way that is effective; overdoes some bits

PHOTOGRAPHY ................. Very good
LIGHTINGS ........................... Good
CAMERA WORK .................. Satisfactory
STAR ......................... Makes good in unpleasant role

SUPPORT.....Mahlon Hamilton good; George Cooper and Claire DuBrey handle minor roles well

EXTERIORS......Only one or two unimportant ones

INTERIORS .......................... Some sets overdressed

DETAIL......Correct in the main; errors in court procedure

CHARACTER OF STORY......Wife of prominent lawyer innocent of crime which she herself believes she committed

LENGTH OF PRODUCTION .......... 6,500 feet

J. Parker Read, Jr.s’ latest offering for Associated Producers’ release contains the sort of story that still appeals to a good majority of picture patrons usually referred to as “fans.” It is typically “movie” in make-up. The offering starts out in promising fashion by marrying a chorus girl that is “different” to a prominent lawyer. Everything is lovely up to this point when the husband’s business causes him to neglect his wife, and while he is away she goes to a party, with some of her old friends.

From this point until the final reel, “I Am Guilty” assumes an unrefined aspect that is far from being the entertainment that educated picture patrons appreciate. There are wild all night revelries in which the director uses poor taste in allowing the women players to carry the “tipsy” business to extremes. Much of this should be cut, particularly one close-ups of a girl who has draped herself across the arms of a chair. A bit of mother love is injected through the scenes between the woman who believes herself guilty of murder and her young son, a most unusual child who begs his mother to show him the “butterfly” on her back, a scar whose evidence she believes will convict her. This is a bit farfetched, and a more appropriate way of having the husband discover his wife’s infidelity would be plausible.

The best thing in “I Am Guilty,” other than Miss Glaum’s performance which is convincing, is the manner in which the director works up to the surprise finish and the way in which it takes the spectator completely unawares. The cast as a whole is well chosen.

When Robert MacNair learns that his wife is guilty of the murder of Teddy Garrick, whose party she attended in MacNair’s absence, the lawyer refuses to act in defense of Dillon, a crook, being prosecuted by the state for the crime. Connie gives her husband the revolver which she claims she used and which was handed to her in Garrick’s apartment by someone she did not see, and which she used when Garrick attacked her. MacNair disappears and Dillon is convicted but at the moment Connie appears and tells the court she killed Garrick. Right on top of her confession, MacNair reappears with a confession signed by Trixie, an admirer of Garrick’s, who was hiding in the apartment and fired the shot. The husband explains that his clue was the revolver which had not been exploded. Follows a reconciliation.

Exhibitors Should Use Their Judgment in this Case

Box Office Analysis for the Exhibitor

“I Am Guilty” suggests something of a sensational character, and the picture in the main lives up to the suggestion so that exhibitors will know pretty well whether or not they want it, because they are the best judge of what pictures their patrons like best. It won’t be favorably received by the so-called “highbrow” clientele, but is the type that does a thriving business with “fan” folks and transient houses where you don’t have to cater to any particular class. There’ll always be some satisfied and some dissatisfied in this kind of an audience, no matter what picture you show, so it doesn’t matter.

It shouldn’t be difficult to get them in if you use the title in connection with the producer’s name and the star’s. Catchlines used in conjunction with the title can read as follows: “When a crook was convicted of a murder, a prominent lawyer’s wife appeared in the court room crying ‘I Am Guilty.’ See the astonishing outcome of this unusual case in Associated Producers’ latest release, starring Louise Glaum.”
The Path Ahead

Vast in accomplishment, superb as the newest art has developed, so the path ahead looms portentously for the director of moving pictures.

Brilliant as the future seems for all other forms of artistic endeavor, none possesses that great opportunity which awaits the genius of direction. For he will be aided with many inventions; assisted by many developments in which lighting, properties, even color, will be but a part.

Far, far from the roof studios in downtown New York, with their meagre, impossible appointments of yesterday are tremendous studios of to-day. And those that are to come will be as marked in their advancement and improvement as these of to-day loom over their predecessors.

For the art of the camera has but found its first development. What the future holds, what the path ahead leads to, no man knows; no one can foretell.
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"HIS MOTHER'S BOY"
"OWN HOME TOWN"
"CLAWS OF THE HUN"
"NINE O'CLOCK TOWN" (own story)
"EZRY"
"STRING BEANS"
"THE FAMILY SKELETON"
"PLAYING THE GAME"
"THE HIRED MAN"

"QUICKSANDS"
"EXTRAVAGANCE"
"HARD BOILED"
"THE HOMEBREAKER"
"OTHER MEN'S WIVES"

"PEACE OF ROARING RIVER"
"THE BLOOMING ANGEL"

"WHEN DOCTORS DISAGREE"
"UPSTAIRS"
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"WHAT HAPPENED TO ROSA"
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"THE CONCERT" All-Star.

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TOM TERRISS

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J. Parker Read, Jr., Production
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DOUGLAS FAIRBANKS
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For Early Release
"MOTHER" (Working Title)
ALL-STAR
Thos. H. Ince Special
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JUBILO
HONEST HUTCH
THE STRANGE BOARDER
BOYS WILL BE BOYS
DOUBLING FOR ROMEO

JES’ CALL ME JIM
CUPID THE COWPUNCHER
WATER, WATER EVERYWHERE
GUILE OF WOMEN
AN UNWILLING HERO
POOR RELATIONS

*With Madge Kennedy:*

FRIEND HUSBAND
THROUGH THE WRONG DOOR
DAY DREAMS
A PERFECT LADY

STRICTLY CONFIDENTIAL
THE KINGDOM OF YOUTH
LEAVE IT TO SUSAN
DAUGHTER OF MINE

*With Gloria Swanson:*

THE NICK OF TIME BABY
THE SOCIAL CLUB
TEDDY AT THE THROTTLE
THE SULTAN’S DAUGHTER

THE DANGER GIRL
HAYSTACKS AND STEEPLES
WHOSE BABY?
THE PULLMAN BRIDE

*With Mable Normand:*

THE FLOOR BELOW
THE VENUS MODEL
SIS HOPKINS

A MODERN ENOCH ARDEN
GYPSY JOE
SOWING HIS WILD OATS
HIS HIDDEN PURPOSE
HENRY MACRAE

Henry MacRae, whose name can conscientiously be associated with the successful Directors of today, has just completed two big Outdoor Features, "The Foreigner" and "Cameron of the Royal Mounted."

In producing "Cameron of the Royal Mounted," considered one of the best outdoor features brought into New York this year, Mr. MacRae enjoyed the hearty support and co-operation of the Canadian Government.

Mr. MacRae is a guest of the Commodore and expects to remain in the city until the first of June.
FRANCES MARION

Scenario:
“HUMORESQUE”

Scenario:
“BACK PAY”

Scenario and Direction:
“JUST AROUND THE CORNER”

Direction:
“The LOVE LIGHT”
WILLIAM P. S. EARLE
DIRECTOR

Within the Law    The Lone Wolf’s Daughter    The Road of Ambition
Poor Dear Margaret Kirby    Gilded Lies    The Last Door

ADDRESS
SELZNICK STUDIO
FORT LEE, NEW JERSEY
GEORGE W. TERWILLIGER

“SLAVES OF PRIDE”

“The Sporting Duchess”

“Dollars and the Woman”

With Alice Joyce

Vitagraph Release

“THE MISLEADING LADY”

With Bert Lytell

“The Fatal Hour”

Metro Release

Cosmopolitan Production

“The Bride of Kenmore”

Starring Marion Davies

NOW DIRECTING ALICE BRADY
RALPH INCE
DIRECTED

“The Highest Law”
“A Man’s Home”
“Wet Gold”
“Out of the Snow”
“The Argyle Case”
“Red Foam”
“Land of Opportunity”
“Today”
“A Million Bid”
“The Juggernaut”

The Vitagraph—Lincoln Pictures
Placing a director's name on his product makes him bend every energy to have that product WORTHY

GASNIER
DIRECTOR OF SPECIAL FEATURES

"KISMET"  "WIVES"
"GOOD WOMEN"
CHARLES GIBLYN
M. P. D. A.

Director of Productions

Starring

CLARA KIMBALL YOUNG
CONSTANCE TALMADGE
BILLIE BURKE
MABEL NORMAND
OLIVE THOMAS
DOROTHY DALTON

LATEST PRODUCTIONS

The Tiger's Cub
By GEORGE GOODCHILD

The Thief
By HENRI BERNSTEIN

The Mountain Woman
From THE PAGAN OF THE HILLS
By CHARLES NEVILLE BUCK

Starring PEARL WHITE
WILLIAM D. TAYLOR PRODUCTIONS
M. P. D. A.

“HUCKLEBERRY FINN”
“THE SOUL OF YOUTH”
“THE FURNACE”
“THE WITCHING HOUR”
“SACRED AND PROFANE LOVE”
“WEALTH”
“THE LIFTED VEIL”

Previous Pictures for Paramount

STARRING MARY PICKFORD
“How Could You Jean?”
“Captain Kidd, Jr.”
“Johanna Enlists”

STARRING MARY MILES MINTER
“Anne of Green Gables”
“Judy of Rogues’ Harbor”
“Nurse Marjorie”
“Jenny Be Good”

STARRING CONSTANCE TALMADGE
“Up the Road with Sallie”

STARRING JACK PICKFORD WITH LOUISE HUFF
“The Varmint”
“Jack and Jill”
“Tom Sawyer”
“The Spirit of ’17”
“Bunker Bean”
“Mile-a-Minute Kendall”

STARRING HOUSE PETERS
“The Happiness of Three Women”

Also Directed

Six Productions for Balboa-Pathe Release
Two Favorite Players starring Carlyle Blackwell
The famous thirty-episode American Serial
“THE DIAMOND FROM THE SKY”
The following Morosco-Pallas Productions:

STARRING FLORENCE ROCKWELL
“He Fell in Love With His Wife”

STARRING DUSTIN FARNUM
“Ben Blair”
“Davy Crockett”
“The Parson of Panamint”

STARRING GEORGE BEBAN
“Pasquale”

STARRING MYRTLE STEDMAN
“The American Beauty”

STARRING EDNA GOODRICH
“The House of Lies”

STARRING VIVIAN MARTIN
“Her Father’s Son”

STARRING KATHLYN WILLIAMS
“Big Timber”
“Redeeming Love”
“Out of the Wreck”

STARRING WALLACE REID
“The World Apart”

WILLIAM D. TAYLOR PRODUCTIONS
for Paramount Release
Director Los Angeles Lodge
Motion Picture Directors’ Association
HENRY KING

Director

Releases

PATHE

Director Co-star

Baby Marie Osborne
in
"Little Mary Sunshine"
"Shadows and Sunshine"
"Joy and the Dragon"
"Gold at Twilight"
"Twin Kiddies"
"Sunshine and Gold"

THOS. H. INCE PRODUCTIONS

"Twenty-three and a Half Hours' Leave"

with

Douglas MacLean & Doris May

J. D. HAMPTON PRODUCTIONS

H. B. Warner
in
"Haunting Shadows"
"The White Dove"
"One Hour Before Dawn"
"Dice of Destiny"
"Uncharted Channels"
"When We Were 21"

Blanche Sweet
in
"Help Wanted—Male"

AMERICAN FILM CO.

Gail Kane
in
"Souls in Pawn"
"For the Family Name"

Mary Miles Minter
in
"The Mate of the Sally Ann"
"Beauty and the Rogue"

William Russell
in
"Hearts and Diamonds"
"Up Romance Road"
"All the World to Nothing"
"Hobbs in a Hurry"
"Brass Buttons"
"Sporting Chance"
"This Hero Stuff"
"Six Feet Four"

J. D. HAMPTON PRODUCTIONS

H. B. Warner
in
"Haunting Shadows"
"The White Dove"
"One Hour Before Dawn"
"Dice of Destiny"
"Uncharted Channels"
"When We Were 21"

Blanche Sweet
in
"Help Wanted—Male"

ROBERTSON-COLE PRODUCTIONS

Pauline Frederick
in
"The Mistress of Shenstone"
"Salvage"

Production in Preparation

ROBERTSON-COLE
Pauline Frederick in "The Greater Love"
(Working Title)

Business Managers

WILLIS & INGLIS
Wright & Callender Building
Los Angeles, Calif.
REGINALD BARKER
M. P. D. A.

Eight Purposeful Years of Direction:

INCE-KAY-BEE PRODUCTIONS
"True Irish Hearts"
"A Woman's Wit"
"Borrowed Gold"
"Divorce"
"The Frame-up"
"The New England Idol"
(Frank Borzage's first lead)
"O Mimi San"
(Tessie Hayakawa's first film)
"The Pitfall"
"The Wrath of the Gods"
"The Bargain"
(Wm. S. Hart's first film)
"On the Night Stage"
"The Italian"
(George Beban's first film)
"The Devil"
"The Man from Oregon"
"The Open Door"
"The Typhoon"

INCE-TRIANGLE PRODUCTIONS
"The Iron Strain"
"The Coward"
(Frank Keenan's first film, with Charles Ray)
"The Conqueror"
"The Stepping Stone"
"The Market of Vain Desire"
"The Thoroughbred"
"Jim Grimsby's Boy"
"Back of the Man"
"The Criminal"
"Sweetheart of the Doomed"
"Golden Rule Kate"
"The Golden Claw"
"The Bugle Call"
"Shell 43"
"Three of Many"
"Paws of the Bear"
"Happiness"

PARALTA PRODUCTIONS
"Madame Who"
"Carmen of the Klondyke"
(Starring Clara Williams)
"One Woman"

GOLDWYN PRODUCTIONS Starring Geraldine Farrar
"The Turn of the Wheel"
"Shadows"
"The Hell-Cat"
"The Stronger Vow"

REX BEACH PRODUCTIONS
"The Brand"
"The Crimson Gardenia"
"The Girl from Outside"

GOLDWYN PRODUCTION Starring Pauline Frederick
"Bonds of Love"

REGINALD BARKER PRODUCTIONS
"The Flame of the Desert"
"The Woman and the Puppet"
"Dangerous Days"
"The Branding Iron"
"Godless Men"
"Boaty Pulls the Strings"
"Snow Blind"
"The Old Nest"

Productions Photographed by Percy Hilburn
Assistant Director Charles P. Stallings
FRANK LLOYD
M. P. D. A.
DIRECTED THE FOLLOWING PRODUCTIONS

"DAVID GARRICK"
"GENTLEMAN FROM INDIANA"  
{ With Dustin Farnum  A PARAMOUNT RELEASE

FOX RELEASE

"Sins of Her Parents" with Gladys Brockwell
"Price of Silence"
"A Tale of Two Cities"
"American Methods"
"When a Man Sees Red"
"Les Miserables"
"The Heart of a Lion"
"Riders of the Purple Sage"
"The Rainbow Trail"
"True Blue"
"Pitfalls of a Great City"  All Star  
GOLDWYN RELEASE

"The World and Its Women"  
"The Silver Horde"  All Star
"The Woman in Room 13"
"Madame X"
"The Great Lover"
"Voice in the Dark"
"A Tale of Two Worlds"
"The Invisible Power"
"The Grim Comédian"  (now in production)  

Now Making Frank Lloyd Productions for Goldwyn

HARRY WEIL, Assistant Director
HOWARD M. MITCHELL

M. P. D. A.

Director

FOX STUDIOS

Recent Releases:

“The Lamplighter”
“Flame of Youth”
“Love’s Harvest”
“Wing Toy”

Starring
Shirley Mason
W. S. CAMPBELL

Director - Producer

Originator of

Joe Martin and Snookey Comedies
DAVID M. HARTFORD
Director — Producer
FOR
ASSOCIATED FIRST NATIONAL PICTURES, Inc.

1919 Release—"BACK TO GOD'S COUNTRY"

1920 Release—"NOMADS OF THE NORTH"

1921 Release—"THE GOLDEN SNARE"

Los Angeles Office: 3274 W. SIXTH STREET
JOSEPH MONTROSE, Gen. Mgr.
WARD LASCELLE

DIRECTOR

Now Producing "Rip Van Winkle"

with Thomas Jefferson

HODKINSON RELEASE

Ward Lascelle Productions   Universal City, Calif.
WALLACE WORSLEY
M. P. D. A.

Directed the Following Productions:

"AN ALIEN ENEMY"
"SHACKLED"
"A LAW UNTO HERSELF"
"WEDLOCK"
"GODDESS OF LOST LAKE"

Starring Louise Glaum
and released by Hodkinson

"ADELE"
"PLAYTHINGS OF PASSION"

with Kitty Gordon

"A WOMAN OF PLEASURE"

with Blanche Sweet

"DIANA OF THE GREEN VAN"

starring Alma Rubens

"THE STREET CALLED STRAIGHT"
"LITTLE SHEPHERD OF KINGDOM COME"
"THE PENALTY"
"DON'T NEGLECT YOUR WIFE"
"THE NIGHT ROSE"
"THE ACE OF HEARTS" (in production)

Eminent Authors
and Goldwyn Release.
HOBART HENLEY PRODUCTIONS

Distributed Through

FIRST NATIONAL

In Preparation

“STAR DUST”

by Fanny Hurst
JAMES YOUNG
DIRECTED THE FOLLOWING RELEASES

Pictures That Live In Your Memory

“OLIVER TWIST” - All Star Cast
Tully Marshall, Marie Doro, Hobart Bosworth

“MY OFFICIAL WIFE”

“HEARTS IN EXILE”

“ON TRIAL”—Initial First National Release
Sessue Hayakawa in
{ “THE WHITE MAN’S LAW”
{ “THE TEMPLE OF DUSK”

“SWEET KITTY BELLAIRS”
Mae Murray’s greatest favorite

Blanche Sweet in an incomparable comedy creation
“THOUSAND DOLLAR HUSBAND”

“MISSING”
Nine Pictures Starring Earle Williams

Katherine MacDonald in “CURTAIN”

Norma Talmadge in “A DAUGHTER OF TWO WORLDS”

George Arliss in “THE DEVIL”

NOW COMPLETING

Kipling’s “WITHOUT BENEFIT OF CLERGY”
Produced by Robert Brunton for Pathe
Major Maurice Campbell

PRODUCER and DIRECTOR of

Many of the Greatest Successes in the American Theater

Now Producing Successful Photoplays for

FAMOUS PLAYERS-LASKY, AND REALART
George Archainbaud

DIRECTED

“The Wonderful Chance”

“Pleasure Seekers”

“The Miracle of Manhattan”

“The Bride From Nowhere”
(To be Released)

NOW IN PRODUCTION

“HANDCUFFS or KISSES”
JAMES VINCENT
PRODUCER - DIRECTOR.
1465 Broadway, New York, N.Y.
ROBERT KELLY
DIRECTING
Lester Cuneo and Francelia Billington

In a Series of Twelve
5-reel Western Dramas

Recent Releases:

"Ranger and the Law"
"Blue Blazes"
"Pat O' Paradise" (in production)
JOHN P. McCARTHY

Director and Producer of

"OUT OF THE DUST"

an American epic inspired by the brush of

FREDERIC REMINGTON

In preparation—"Weakness of the Strong"

JOHN P. McCARTHY PRODUCTIONS
HOLLYWOOD, CALIF.
Following His Big Comedy Success

“Seven Years Bad Luck”

MAX LINDER

Now Has Ready

“WHO PAYS MY WIFE’S BILLS”

The Second of His Super-Special Comedies

FOR ROBERTSON-COLE RELEASE
George A. Beranger
Director

SIX YEARS STAFF OF D. W. GRIFFITH

"Whatever he has done, it has been performed with excellent skill and most thorough and intelligent understanding."—D. W. Griffith.

SEVEN MUTUAL (GRIFFITH-SUPERVISED) PRODUCTIONS

"The power of true realism lies in picturing the known in such a manner as to obtain and hold interest during the story to be told, in bringing strong situations out of the easily-recognizable affairs of our everyday lives: Therein lies the prime merit of Beranger's work. There is an unpreached sermon in every second of his contrasts, a sermon more deeply felt that it is not pronounced in words, one to make the spectators think twice."—Louis Reeves Harrison.

"A MANHATTAN KNIGHT" (Fox Feature)

"You are surprised time and again throughout the run of the picture by the novel twists and the clever manner in which they have been handled. Director Beranger wastes no footage and makes every incident count. As this picture is treated with the utmost skill, it should afford real pleasure to all audiences. The most successful direction the star has had."—Wid's.

"UNCLE SAM OF FREEDOM RIDGE" (League of Nations)

"The story breathes of a patriotism so pure and wholesome as to make all the other things in life seem of little consequence."—Woodrow Wilson.

"Considering that this feature was made in two weeks, it is a remarkable piece of work, and speaks commendably of the ability of its director, George A. Beranger, who has given to the industry a production that will fit any program and help the exhibitor build a hundred per cent. American patronage."—Exhibitor's Trade Review.

"NUMBER SEVENTEEN" (Louis Tracy-Fox Special)

"There are enough thrills in this picture to supply material for a goodly-sized serial, but in addition to its forceful qualities it possesses a well developed plot, exceedingly melodramatic and strong in human interest. The mystery element is so cunningly woven into the narrative that one never stops to cavil over the question of its probability, for here is the allurement of fast action with never-failing suspense to hold the spectators' attention, and better entertainment of the kind could not be desired. Highly melodramatic though it be, the picture is singularly free from seeming exaggeration, thanks to careful direction, and should prove a lucrative box-office attraction. The sinister figures of the crafty Celestials, on secret murder bent, lend an eerie atmosphere of realism to the proceedings, in fact the entire "Chinatown stuff" is staged with unusually effective art, without ever a hint of burlesque to spoil the outlook. There are unexpected trap-doors, sliding panels galore, all the shadowy crime atmosphere of the oriental underworld to fascinate the beholders. A lively scrap of truly dynamic brand hurtles matters along swiftly to a crashing climax. The Chinese types are convincing. Well filmed interiors predominate, the exterior shots are excellent and first-class lighting prevails. George Beranger's skillful direction results in good continuity and sustained fast action."—Exhibitor's Trade Review.

Address Hotel Algonquin or Care "Wid's"
New York, N. Y.
Directed the following productions:

"The 30th Piece of Silver"
"The Hellion"
"The Gamesters"
"Whispering Smith"
"The Week-End"
"The Tiger-Lily"
"Payment Guaranteed"
"Their Mutual Child"
"The Blue Moon"
"The Light Woman"
"The Dangerous Talent"
etc., etc.
DIRECTOR

Marcel de Sano
ROMAINE FIELDING'S
Latest and Greatest Production

"THE MAN WORTH WHILE"
from Leopold Robbins' wonderful human classic

PERSONALLY ADAPTED AND DIRECTED BY MR. FIELDING

"It is a daring human drama with a mighty appeal—The world is a better place just for having such powerful pictures in it." —F. ROBERTSON HAMILTON

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New York City New York City
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DIRECTED

Douglas Fairbanks

IN

"THE NUT"

Associated with
FAIRBANKS
Since 1918

WESLEY RUGGLES

Director of
Special Productions

RECENT RELEASES

"LOVE" .................................................. Louise Glaum
"THE LEOPARD WOMAN" ........................... Louise Glaum
Associated Producers, Inc., Release

"UNCHARTED SEAS" ................................... Alice Lake
"THE GREATER CLAIM" ................................. Alice Lake
PRODUCTION IN PREPARATION ................... Alice Lake

Metro Release

"THE WINCHESTER WOMAN" ......................... Alice Joyce

Vitagraph Release

THREE PRODUCTIONS ................................. Owen Moore
Selznick Release
George Fawcett
DIRECTOR
AND
CHARACTER PARTS

Now Directing Constance Binney

DIRECTED
Dorothy Gish and
Corinne Griffith

ELIOT HOWE
Directing Specials
For Benjamin B. Hampton

Federal Photoplays
ALFRED E. GREEN

DIRECTOR

Recent Releases:

"THE DOUBLE DYED DECEIVER"
Goldwyn

"JUST OUT OF COLLEGE"
Goldwyn

"SILK HUSBANDS AND CALICO WIVES"
Equity Release

Now Associated with
Mary Pickford Co.

WILLIAM PARKE

Director of

Over Twenty-five Feature Productions

MOST RECENT RELEASES

"THE PALISER CASE"................. with PAULINE FREDERICK

"OUT OF THE STORM"............... EMINENT AUTHORS' RELEASE

"A WOMAN WHO UNDERSTOOD".............. BESSIE BARRISCALE
JOSEPH E. HENABERY
DIRECTOR

Famous Players-Lasky

Recent Releases

"THE LIFE OF THE PARTY"
"BREWSTER'S MILLIONS"

With Roscoe Arbuckle

"JERRY"

With Mary Miles Minter
with Famous Players-Lasky Corporation

You all know what Knockouts my
"MAN FROM MEXICO"
AND
"ARE YOU A MASON?"
with Jack Barrymore were

The following productions are of the
same caliber:

"CITY OF MASKS" "TRUANT HUSBANDS"
"THE LITTLE CLOWN" "SHAM"
"A STOLEN KISS"
WILLIAM WORTHINGTON
M. P. D. A.

Directed the following productions:

"The Clock"          "Bringing Home Father"
"Stranger from Somewhere"  "Beloved Traitor"
"Twenty-one"          "All Wrong"
              "Ghost of the Rancho"

Also 12 productions featuring Sessue Hayakawa

Late Releases:
   "THE UNKNOWN WIFE"
   "THE OPENED SHUTTERS"
            with Edith Roberts

Now Making:
   "THE RENUNCIATION"
        with Grace Darmond and Special Cast

Wm. J. Rau
Member A. D. A.

Universal Film Company
Universal City, Calif.
THOMAS R. MILLS

Thirty O'Henry Stories for Vitagraph

Twenty Features Including:

"THE GIRL AT BAY"

"THE UNKNOWN QUANTITY"

"THE INVISIBLE DIVORCE"

999 East Fifth Street
Brooklyn, N. Y.
IVAN ABRAMSON'S
Dramatic Success

Mother Eternal

FEATURING

VIVIAN MARTIN
Supported by an All Star Cast

Playing an indefinite engagement

at

CASINO THEATRE
Broadway at Thirty-ninth Street

FOREWORD

1. Who can measure a mother's love,
The glorious gift of God above?
That love divine, so strong and kind,
The mighty power that rules our mind.

2. Upon our joys she pours her light,
Shares our sorrows by day and night;
A friend so true in every way,
Whose soul and heart will ne'er betray.

3. When life becomes an evil storm,
Who then can keep us safe from harm?
To soothe and heal, who knows the art?
Only a mother's throbbing heart.

4. When lost on land or wrecked at sea,
Who hears my call? Who comes to me?
In depths of Hell, on heights supernal,
She seeks me out—Mother Eternal.

(Copyright 1921)
DIRECTED BY
ROLAND WEST
260 W. 42nd Street, New York City

1921 —— JEWEL CARMEN
First National "The Twelfth Juror"
Written by Mr. West

1920 —— JEWEL CARMEN
Metro "The Silver Lining"
Written by Mr. West

1918 —— NORMA TALMADGE
Selznick "De Luxe Annie"

1916 —— JOSIE COLLINS
Fox "A Woman's Honor"

LAMBERT HILLYER
DIRECTOR-AUTHOR

With Wm. S. Hart the Past Three Years

Including
"THE TOLL GATE" "SAND"
"THE CRADLE OF COURAGE" "THE TESTING BLOCK"
"O'MALLEY OF THE MOUNTED" "THE WHISTLE"
"TRAVELLIN' ON," ETC.

HARRY BURNS

PRODUCING JOE MARTIN COMEDIES

UNIVERSAL FILM COMPANY
EDWARD KULL
*Directing*
UNIVERSAL FILMS
“The Diamond Queen”
“Vanishing Dagger”
and Numerous 2 reel Westerns
*Now in Production*
“The Terror Trail”

NORMAN DAWN, Director

**Recent Releases**

“LASCA”
“A TOKIO SIREN”
“THE ADORABLE SAVAGE”
“The EVIL HALF”
“The FIRE CAT”
“THE ETERNAL TRIANGLE,” ETC.

Universal Film Mfg. Co. Universal City, Calif.

GEORGE E. MARSHALL
M. P. D. A.

Directing Tom Mix for Fox

**RECENT RELEASES:**

“Prairie Trails” “Hands Off”
The Importance of the Director

Six Years Old
Thursday, March 11, 1915,
WID said:
"It is much better to pay a proper salary to a capable director, who you are sure is going to make a fine film which will please the crowds it pulls, than to pay a great price for a book or play which is possibly unfit for film purposes, and then skimp on the director's salary, with the result that you get a mediocre film, which will pull the business on account of the name of the production, but send the patrons home dissatisfied. This is a big, vital question in the film business today, and the men who hold the reins must regard it seriously. The public wants well-known books and plays when they are well done, but if the production is to be shaded in the matter of expense, because too much has been paid for the rights to the production, then a fatal error is being made. The safe thing is to make known your directors. It is always the director who can make or break any film."

Get Away From Haste
Tuesday, March 16, 1915, WID said:
"It is surely a pity that the director is hurried as much as he is today in his directing, his assembling and the preparation of the final prints. It is thought to be 'good business,' but to my mind it would be much better business to make better pictures and have an arrangement with the directors that would insure their working as rapidly as possible through a personal interest in the success of the film without hurrying them to the point where they are going to sacrifice effects and artistic results just to 'get it through.' In many studios the word has gone out to 'get it done' in a certain number of days. That's all wrong. The better film will be the bigger money maker every time in the long run, and it is going to be the concerns that will put up the necessary finances to have their films done right at a little greater expense that are going to continue to live and have the support of the film fans. Let's get away from this 'haste.' It is not 'good business.' It is very, very 'bad business.'"

WID Was Right!
After fighting for director recognition for years, WID, on June 9, 1918, said:
"Way back in 1914 I began hammerin' on the importance of the DIRECTOR. In those days a salary of two or three hundred dollars was considered excessive for the man who had charge of the making (or breakin') of a production.

"I remember that in 1915 I printed a list of the first thirty or forty directors, listing them in order according to my guess.

"That sure started something but that was exactly what I had in mind. It made more people talk about directors than anything which had been written to date.

"The importance of the director is recognized as never before. One of the prominent manufacturers said to me this week that in the future he intended to pay all of his big salaries to directors, reversing the old situation of two hundred for the director and fifteen hundred for the star, by giving the director the big end and the star the little."

Need Director Protection
Sunday, November 24, 1918, WID said:
"It is true today that the star or the subject material which has name box office value is absolutely essential for the purpose of getting people into a theater, but the happenings of the past year or so have conclusively proven that the producer who expects to survive must protect his star or his money getting material by having his films directed by a capable director."

A Prediction
Sunday, November 23, 1919, WID said:
"Next year there will be more than thirty capable creators, directors and stars selling their product individually, which will mean about one hundred splendid special features to be sold strictly on their merits."

Director Is Insurance
That WID realized the importance of the director to the box office is clearly indicated by what he said on Sunday, November 24, 1918:
"The director is insurance. We have not yet reached the point where the director's name is of great value in bringing money to the box office, but we have definitely reached the point where a director's name is of great value in booking a picture with exhibitors. It is only a matter of a few months now, possibly a year, when the names of certain directors will bring money to the box office."
Pioneering

Back in 1918, WID urged exhibitors to acquaint their public with the names of directors. What he said on Sunday, August 18, 1918, is interesting:

"It seems to have been the tendency to look down upon the director, until it finally came to a point where he could no longer be denied.

"To every exhibitor I want to suggest that they begin immediately, if they have not done it in the past to acquaint their public with the directors who make the various productions, because stars are dependent upon direction to maintain their prestige. I want also to urge that each exhibitor do everything possible to bring about as rapidly as possible the inevitable condition which will place director and star in a position to rightfully secure just what they can earn by virtue of their merit, and nothing more or less."

Note the Date

Friday, March 5, 1915, WID said:

"What will be one of the biggest events in the film industry, for everyone concerned, is the day the director is not forced with his work to a speed that endangers the production. It seems a pity this practice exists, especially with big productions, because a man who is rushed is going to slip some day and then his haste is going to seriously affect the results secured on the expenditure of several thousand dollars. The sooner the men who control the money give their directors an incentive to do great work in a reasonable time instead of the best they can in a limited time, the sooner there will be more really great films and the sooner will all films be proclaimed 'worth while.'"

Six Years Ago

Almost six years ago, on Saturday, May 1, 1915, WID saw that the day was coming when the director would be recognized as a potent force in picture making. At that time he said:

"It is going to be a hard battle because of the fact that today no concern or group of producers has a monopoly on the brains of the business, and there are not enough big men in the producing end to give any one concern absolute supremacy. This means a keen bidding for the services of the big directors.

"Many new directors are going to come to the front within the next few months. The day of the student has arrived, and there are many directors, who have for many moons been going along in a rut, who are now burning the midnight Mazda getting their thoughts set along the new lines."

The Director

Sunday, November 24, 1915, WID said:

"The opportunity for the independent producer who is making special films directed by a truly capable producer is brighter at this time than ever before.

"The coming of these specials is not going to in any way interfere with the success of our really capable stars, but it is certainly going to put a beautiful crimp into scores of almost stars who have been getting away with murder and foolish salaries because someone spent money announcing them as a star and then forced their product upon the exhibitor by means of a program releasing contract system."

The Director's Battle

Back in 1918, on Sunday, August 18, to be exact, WID, then fighting for the recognition of the director and his work, said:

"The director has come into his own.

"I have always felt, and I am more positive now than ever, that the day will come when the public will go to pictures made by certain directors with a great deal more confidence than they now go to see certain personalities.

"A very important thing has developed in the past year, which at this time is of tremendous importance to the film industry. We find four of our greatest directors making special productions which will be distributed independently in the sense that each will be sold on its own merits.

"These four directors, who stand today in my mind as the four best directors in the world, following Mr. Griffith, who has in recent years not attempted to compete along the same lines, are George Loane Tucker, Lois Weber, Marshall Neilan and Maurice Tourneur."

To-day!

The importance of the Director is recognized as never before!
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PHOTOGRAPHY
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Directed

“CARNIVAL”
The Director

OF THE PAST—THE PRESENT—AND THE FUTURE

BY CHARLES MILLER

President of the Motion Picture Directors' Association

Jack of all trades and master of one; with the emphasis decidedly on the task of mastering the cinematographic drama:

Such was the motion picture director of the past.

Or it may be that the cartoonist’s conception of the fellow with “nothing to do till tomorrow” is more applicable in this case.

But one thing is certain: the director of the past, the man who made motion pictures under difficulties almost unbelievable in these days of well ordered producing organizations with a separate department for each and every little thing, the chap who was leading man, property man, technical expert and scenario writer as occasion demanded, the man who carried the burdens of the production end of the industry on his shoulders and struggled with new problems, always with face set resolutely toward better pictures—this man was a busy fellow.

Those of us who can hark back a few years can a tale unfold. The modus operandi of production ran like this:

The director was told to make a picture.

That was all. The director did the rest. The first step was to find a suitable script. If none was forthcoming the director must, and frequently did, write his own. Then he cast the picture as best he could, using stock people for the main and captivating friends from the speaking stage into appearing in the magic lantern drama, if possible. The sets and lighting effects all sprang from the director’s brain. There was no one to whom to turn for aid. All departments of the industry were in the experimental stage. The director stood or fell on his own merits. And many of them did stand on their merits and are still standing.

But these extreme conditions did not long endure. When a producer had financed a single reel picture for $300 and sold sixty to one hundred prints of it at $100 apiece and had repeated the profitable process many times he began to feel that he might be safe in putting a little of the velvet back in the business. The open air stage, a high sounding name for a wooden platform in a sunny spot, gave way to glass studios, which, in turn, were later to be replaced by dark studios almost everywhere.

Salaries of leading men and women soared upward from the hundred dollar mark in enormous leaps of $25 a week. What was a purely speculative proposition, became an established industry. Fort Lee, N. J., and Hollywood, Cal., became names heard around the world.

Then came the day of the combine. Producing organizations formed into groups; the largest of which was composed of Biograph, Vitagraph, Edison, Kalem, Selig, Essanay, Lubin, Melies and the Chicago firm of George Kleine which imported films. Only Vitagraph survives today. What a commentary.

Outside of this group there were the Kay-Bee, Keystone and Broncho films, Gaumont, Elclair, the Universal group and a few smaller producing organizations.

But remember, that—all this time, directors were mastering the new art. Men destined to achieve fame were being schooled. D. W. Griffith was “Larry” Griffith at the Biograph studio. Thomas H. Ince was “Tom” Ince on the Kay-Bee and Broncho lot, whence he migrated from the Imp studios in Eleventh Avenue, New York city, leaving behind him, among others, George Loane Tucker. Mack Sennet was leaving Biograph for Keystone. These are only a few names.

The next step was the formation of companies headed by men who saw that greater merit on the screen brought longer lines at the box office. Adolph Zukor started Famous Players with Edwin S. Porter as the first director. Harry Raver started All-Star, an organization now out of existence. Then came the Jesse L. Lasky company. Stage stars who really were stars began to worry about motion picture technique. These were the formative days of the industry. From this time on progress was sure and well ordered.

With the rise of the motion picture industry, the director rose also. Things got so that he could trust another man to design his sets. Writers began to appear in the scenario departments. Camera men arrived who realized the possibilities of photography. The interplay of the different factors in the producing end began to have real meaning.

Meanwhile the director was learning. The close-up arrived only to be scorned, then universally embraced. The cut-back lent added suspense to the action. Progress loomed on every side.

In this progress, I am glad to say without hesitation, the director was the leading spirit. His was the indomitable resolution coupled with a chance to do things. The familiar records of the few men I have already mentioned bear this statement out fully.

Often times the director was tempted to falter. The weak did fall. Obstacles were many and new ones presented themselves with each forward step. The heads of producing concerns were “from Missouri.” But the man who could “show them” made good.

Years of training are invaluable in any highly specialized line of human endeavor. I personally know that my years on the Ince lot gave me an invaluable
able grounding. I am sure that every other director can point to his early environment with the same grateful respect. Most of us can go back to the speaking stage for our first instruction in dramatic values and in story telling. But presenting drama solely to the eye is a different proposition from stage work. There is no teacher like experience. The good old days gave us that.

The good old days. There is a wealth of romance in the words. Yes, a wealth of hardship and of struggle. The good old days. May they never come again.

THE DIRECTOR OF THE PRESENT

By comparison with the director of the past the director of the present has a comparatively easy task. He is backed up by a complete organization, the logical result of the years which have shaped the industry. Experts in the various branches of production activity may be reached without leaving the studio. He is surrounded by every help that can be given him in nearly every instance. The producing firm supplies with all the essentials for his success but one.

That one?

The query brings to mind the anecdote wherein Whistler was asked what he mixed his paints with.

"With brains," was the reply.

That is the one thing which all the efficiency in the world can not furnish the director. Today, as of yore, the director must stand on his own feet. The various other sources which contribute to the making of a photoplay are now of more value than ever. But the fact remains that it is the director who makes the picture. Others can help. They do help. A director who sought to go it alone these days would not last long. That has been proven. But when the electrician turns on the lights and the cameraman starts to crank the voice which is heard is that of the director.

Many changes have come about in the physical aspects of picture making. It is no longer unusual to take a company across the continent for a few scenes. The mention of a battle scene wherein the outlying players were directed by telephone would not cause a ripple of comment. The salaries of stars have soared almost beyond relief. Supporting players now command a salary larger than the dream of the most avaricious star of the pioneer days. The stage gives of its best talent. Literature has yielded its most famous writers. Artists of international reputation have consecrated themselves to the motion picture. The seemingly impossible is an accomplished fact.

But the director remains the man who makes the picture.

The director who is successful today is an unique combination.

First of all: He must know both drama and human nature. The picture must be interesting. To achieve that result it must be dramatic. The characters must be well drawn. From my study of audiences I know that fans are keen students of character drawing. They will often accept a story in which one episode is laid in China and the next in New York. But let a man step out of his character for an instant you will hear them say when they file out, "I didn't like the picture. A man would never act that way toward his own wife."

Secondly: The director must be a master of the technical end. He must know lighting. He must recognize pictorial beauty when he sees it and know how to treat it. The composition of a motion picture scene is now as carefully studied as is the composition of a great painting. Remember that these things do not reach the screen by chance. The director must know the camera, know what it can do and what it will do. For photography is his medium of expression.

Thirdly: The director must be a hard worker and a student. The indolent will not succeed. The unthinking can not. Time was when the stage was a deciding factor in styles and customs. The motion picture is even more of a factor because of the far greater audiences that it reaches. The girl in a little Oregon town at least knows what the metropolitan styles are like after seeing a comparatively new picture. For the screen is a great teacher. Your successful director is fully as apt to know Tolstoi as Ibsen as Harold Bell Wright and Dr. Frank Crane; a little more apt, in fact, for the first two are no mean dramatists.

It is not quite fair to take up the subject of which individual directors stand pre-eminent today. Many of them the public knows; the men whose productions are advertised under the director's name. Many others are known by name only to the most rabid of fans. But it is a comfort to know that the director is stepping out of the enveloping gloom and is being generally recognized for his contributions.

From the sporting pages of the dailies I learn that competition for promising ball players is very spirited. Big league scouts are always scouring the minor leagues in search of talents. I certainly doubt if this hunt is as searching as the endeavor to locate new directorial talent.

That in itself lends color to the statement that the director is the most essential of the elements which contribute to the success of a finished motion picture.

For to the director of today must fall the major part of the credit for advancing the screen to its present position as the entertainer of the world.

The only question is: "Where does he go from here?"

THE DIRECTOR OF THE FUTURE

What of the director of the future? Where will he lead us?
And where will he lead the millions who turn to the screen for their intellectual stimulus?

Only conjecture can supply the answer.

The director of the future will see the realization of possibilities as yet undreamed of. He will work with a medium vaster than the screen of today. Any hour may bring forth a development that will open up new vistas.

It is doubtful if the dramatic end of the screen can be embellished by any new refinements. The Greek drama contained all the situations that are used today. The actor's art is imperishable. Every generation has its leading players. So the development of the screen must lie along technical lines.

Settings and lighting effects, I believe, are practically perfect today. Authentic realism has been attained in both lines. Any striving for the bizarre or eccentric can be but a passing fad. "The Cabinet of Dr. Caligari," a European importation with cubistic and futuristic settings, may be followed by a flood of carbon copies of the same but I do not believe they will last. After all the greatest art is that which conceals art. The screen must be natural in its appeal.

Color photography and possibly stereoscopic photography are the two lines most likely to be opened up by the director of the future in my opinion.

So far most color processes have contained only two primary colors. It has been impossible to reproduce blue. The man who perfects a color process with three primary colors printed on film which can be shown on an ordinary projection machine deserves and will have wealth beyond dreams of avarice.

Tinting and toning are now used artistically to get two color effects. But real color photography would throw all this in the discard.

Stereoscopic photography is a more difficult problem. We all remember the stereoscope of our childhood days through which we used to squint at pictures of the Holy Land and the view of feeding the pigeons at St. Marks, Venice. The same principle will apply to the screen. Two pictures must be seen simultaneously for perfect stereoscopic photography. It may be that some genius will overcome the difficulties in this direction. Let us hope so.

Directors are hard at work now on every possible improvement. Some day their experiments and days and nights of labor will bear fruit.

The director who is working for the betterment of the screen, and practically all of them are striving toward that end, has a more important task than he may realize.

Time was when the screen took its cue from the stage. Now the reverse is coming true. Several photoplays have been adapted for the stage. One of them is now being translated into grand opera.

The screen has swung from sex stories back to the simple heart-interest drama. I firmly believe that a good rural drama would outdraw all the bed room farces on Broadway. The success of "The Storm" may be cited as a case in point.

Two recent news articles give a hint as to the trend of the screen. One is the reported sale of the motion picture rights to "Ben Hur" for a million dollars. That proves that no material will be overlooked because of expense. The other clipping says that Maude Adams, whom we all revere, is now experimenting in color photography for motion pictures and will shortly produce "Aladdin." In every issue of the trade papers one finds an announcement of a new literary light who is turning toward the screen as his medium.

In the progress that must come the director will play a leading part. He is a man most desirous of better things. His is the knowledge. His is the power. His is the opportunity. May he succeed. That is my only hope and ambition, for the future of the motion picture art.

**GREAT REWARDS**

By Adolph Zukor

Never before have the rewards been so great for talented motion picture directors, men who know how to interpret on the screen the ideas and emotions expressed by the great authors that are now joining with us to help make motion pictures better. Noting the high quality of men coming into the profession of directing motion pictures, and the rapid development of their genius, I feel sure that we are secure in feeling that they are well equipped to do their part in advancing the art of making the finer motion pictures that the public is demanding as its daily entertainment.

**THE DIRECTOR OF THE FUTURE**

By Joseph M. Schenck

The Largest Independent Producer in This Country

The Director is becoming increasingly important in the production of high class motion pictures. To-day, the Director who graduated from the old stock company, where he had played secondary parts, picked up a little information about lighting and got acquainted with the camera by either playing in the pictures or working at odd jobs in a studio, is a thing of the past, except in small and unimportant companies. The Director of the future is a man of college education, widely versed in history, literature and art. He will share with the star the chief responsibility of the picture. A good Director and a star of the first eminence can frequently make something worth while out of a mediocre story, but a poor Director can ruin even the best of stories, and can certainly handicap the best of stars.
The Director of the Future

By Cecil B. de Mille
(Director-General of Paramount Pictures)

The director of the future will be a man who never sleeps.

That is not said facetiously. The demands made on the director's time and intelligence are increasing daily. Ultimately the director will be of necessity a man who never sleeps, to speak metaphorically at least.

In the pioneer days of motion picture making many men entered the directorial field who were not altogether qualified for their work. True, directing in those days was a nerve-racking task because of the innumerable technical difficulties and the need for constant experimentation. But, compared with the present day director, the pioneers had a very easy time of it.

Then it was a case of "anything will do." The public had no standards to judge by. There were no photoplays worthy of the name. Motion pictures of that era were "pictures that moved" and that was all.

As the photodrama proper developed, the task of the director became more and more complex. From its first crude form, the screen play developed first a dramatic "skeleton" and later a distinct artistic form much as we know it today.

Each successive photoplay marked a distinct advance which every director was forced to keep pace with or yield up his place. The motion picture both as an art and as a business was growing by leaps and bounds, and the director was not only forced to grow with it—he was forced to grow ahead of it.

With the improved quality of screen productions came an improved public taste. The day of slipshod methods—of inexcusable technical and artistic bunglers—passed into the limbo of forgotten things. And in its place we had the photoplay of today made by the director of today for the most critical audience—the public of today.

Today and for some little time it has required the utmost effort of the producer to keep abreast of this demand on the part of the public. Contrary to popular opinion, there is no such thing as a picture that is "too good for the public." If a picture is worthy of success, it succeeds. If it fails, it is because the picture itself is faulty and not that it is "over the heads of the public."

The successful director of today is working eighteen hours out of the twenty-four to make his pictures worthy of the public's approval. If he is truly successful, he dreams, thinks and eats his picture while he is working on it. It claims all of his time, all of his brain and all of his artistry.

He realizes that he must produce a photoplay that is as nearly flawless as it is humanly and technically possible to make. To do this, the director must start planning weeks in advance in order that he may have ample time to make all preparations, to study his subject and to steep himself in the atmosphere of his theme.

In the early days, research work was an almost unknown term. No one knew or cared how people dressed a hundred years ago, what the customs of modern Spain are or whether traffic goes to the left or right on the Continent. Even the public manifested little interest in these matters.

Not so today. The public notes every detail of a screen production. And woe to the director who fails to check up every possible angle of his story and provide the correct detail in every particular.

To fail in this particular phase of his work is certain to spoil the illusion and bring down a deluge of criticism against the particular. To guard against this censure requires endless work and worry.

If these things are true of today—and they are unquestionably true—how much more will they be true of the director of tomorrow. If it requires two thirds of a director's day to keep pace with the present demands of the public, the director of tomorrow will have to be a man who never sleeps.

Instead he must develop into an authority on all subjects. He must conceive of new ideas and still newer ways of transmitting those ideas to the spectator. He must carry the artistry of the photoplay to a point not yet undreamed of. And he must continue endlessly to produce each time a picture that surpasses his previous effort. For to stand still in the motion picture world of today and tomorrow is to go back. The director must progress or abandon his work.

The photoplay is still too new and too youthful to have developed a fixed form. The director of the future will be a man who has vision enough to modify and build; to construct and progress always. He must see beyond the mere tomorrow. He must look far into the future. He must be a leader of thought and artist enough to record that thought so that all may read, for the true artist is the man who can conceive of a thought beyond the thought of the masses and so shape his thought that it may become the common property of all mankind.

And to do this, the director of the future must be a man who never sleeps; who is ever keenly alive to the delicate currents of thought and who is willing to sacrifice everything, both physical and mental, in the name of his art.
Director Independence

"The Great Pictures of the American Screen Have Always Come From the Independent Producer, and Always Will. The Factory System Has Killed Itself"

By J. D. Williams Genl. Mngr. Asso. First National Pictures, Inc.

The independent producer has always been responsible for the great pictures of the screen, the outstanding artistic successes and the undisputed box-office successes, and he always will be responsible for them.

It is always the independent producer who brings the new type of picture to the screen. He is the one who is invariably responsible for the new departure in technique, for the daring innovation in lighting or in pantomime. He is the one who is constantly being imitated by the rank and file of salaried directors toiling on the time schedule of the producing concern that turns out pictures in the same manner as a factory turns out automobiles.

And as long as the independent exhibitor backs up the independent producer with his screen, and guarantees to the independent producer a free and unhindered outlet for his productions, just so long will the motion picture continue to add to the millions of followers it can claim to-day.

The interests of the independent producer and the independent exhibitor are absolutely one and the same. Each one needs the other. Neither can get along without the other. And the motion picture cannot progress as it has been progressing—it cannot even maintain its present prestige—unless a majority of the theaters and a majority of the studios of the United States are independent.

There are two conditions which the independent producer must prepare to meet within the next six months. Each of these conditions is indivisibly linked with the other.

One is the absolute necessity for making as good pictures as he has been making, for less money than he has been accustomed to spend.

The other is the demand of the public—a demand that is rapidly coming to a head—for pictures that are not merely big, spectacular, expensive or beautiful, but pictures that are characterized by subtle touches, by unusual details in narrative or acting, by little features of style that cannot be bought, but must come from the brain or imagination of the director.

It is not the bigness of such pictures as "Passion," "The Four Horsemen of the Apocalypse" and others of the same kind, that is making them the success that they are. It is the finished acting, the perfectly expressed incident, the unusual situation subtly and vividly interpreted, the individual, almost intangible touches, that are delighting audiences. The American public is weary of armies, battles, court-rooms, cabarets. They are surfeited with palaces, pageantry, costly cities, and bacchanalian scenes. To-day, two people can hold an audience spellbound where ten thousand would make them yawn or laugh with contempt.

The American theatergoer will no longer spend his money at the box-office to see how much money the director has spent on the lot and in the studio, and how much the director got for his money. The theatergoer wants, and he will insist on having, in pictures from now on, something that money cannot buy—real entertainment values, stories that do not insult his intelligence, human, convincing acting, and the distinctive touches of characterization or incident that touch a responsive chord in his understanding or experience.

The "Mickey Neilan Touch"

"The Kid" is the supreme example of this irresistible method of telling a story in pictures, perhaps the greatest example that has ever come to the American screen. Marshall Neilan is a great director because he understands, to an infinite degree, the art of embellishing an incident or making a situation or a character unforgettable by some trifling, elusive touch which illuminates what he is doing like a flash of lightning on a summer night. It's the "Mickey Neilan touch," not the $100,000 set, that is going to pack the theaters and fill the tills from now on.

The picture that cost $200,000 six months ago will have to be made for $100,000 or $125,000, and there will have to be more gray matter in it from the director, or nothing will save it.

Bradstreet's statistics show that there has been a horizontal reduction of 45 per cent in the cost of the principal articles of public consumption during the past year. Figures of that sort constitute the handwriting on the wall for the extravagant and expensive motion picture. Too much money has been too recklessly and foolishly spent in the past. But it cannot be done with impunity in the future.

The "factory" system of production has completely broken down. The "machine-made" picture is not yet wholly a thing of the past, but it is rapidly on the road to becoming a matter of history. After seven years' trial by stars, directors and producing experts and executives, it is being abandoned with the rapidity of passengers abandoning a sinking ship.

What First National has done for the independent producer, is now a matter of record.

Let me point out that it is also a matter of record that the greatest box-office attractions of the last four years have been pictures independently made.
Not only is this true of the most successful First National attractions. It has been so true of productions which have been distributed through other channels, that the old-line producer-distributors have been forced to buy these independent productions to get real box-office magnets and have found them the greatest money-makers they have had to offer.

No more conclusive proof of their own utter inability to compete with the independent producer could be found than this.

They All Need Lots of Time

No director and no star can achieve his best under any other conditions than those of complete independence. If he is compelled to deliver so many productions within a given period, if he is limited to so much money on each production, if he can only give eight weeks to a picture, regardless of the demands that picture may make upon both time and money—then he is going to sacrifice everything else to the limitations of time and money. It is the only course he can pursue.

But when only one thing is expected of him, and that one thing is the best product he can turn out; when he knows that there is a premium on excellence in every detail of production because his market is guaranteed to him on the basis of excellence and on nothing else; he is assured that the better he makes a production, the more money that production will make for him—then the emphasis is where it belongs. He will make the best picture of which he is capable, because it means ruin to him to do anything less than that.

The day is rapidly approaching when every producer and every star whose name and reputation counts for anything with the American public will be making independent productions. Those who are let behind in the "factory fold" will be the weaklings and "selling platers" who are not strong enough to stand on their own feet and who have no merit worth capitalizing.

And those are the productions that will dominate the theaters of the country, because they will be the cream of the producing genius of America, and because the theaters will insist on having them for their known box-office value.

The motion picture exhibitor to-day has learned, from bitter experience, that the "factory" producer never gives him enough good pictures to offset the handicap of the weak ones he is compelled to book, if he leans on that service. The exhibitor has experienced with the reliability of independent productions and has found them safe and dependable. The day when a producer-distributor monopoly of the theaters of the United States was possible has gone by.

THE DIRECTOR OF THE FUTURE
By J. Gordon Edwards

"Art, art, art,—and away with the cheap, the lurid, and the crudely sensational." This will be the watchword of the director of the future.

Stars will be secondary in the productions of the days to come. All things will be sacrificed for the sake of continuity, and the dynamics of the story and its elements of instinct and emotion will be kept at all costs. The great personalities of the screen will be the writers and the directors rather than the players. Ultra modern methods will make the rankest melodrama beautiful.

Directors on the crest of the wave that is bringing the cinema into the fine arts will shun crudity, the lurid and cheap and grossly sensational. Harshness will be hidden and the picture will be made fit to be seen by even the most super-sensitive of devotees. Fight spectacles and over-embellished dramatic tableaux will go.

The progress the cinema has made to this situation where art is foremost has been made in a remarkably short time. It is now at a point where directors by concentration and the right manipulation of personalities must succeed in making hokum-proof, strong and absolutely clean pictures.

SCHOOLS FOR FUTURE DIRECTORS
By Herbert Brenon

I am convinced that in the not too far distant future, there will be in every Public School, and great University, a Motion Picture faculty, who will train the youthful mind for the great and young profession of motion picture directorship. Just as the youth who sets his mind to take up law, engineering, painting or sculpture as a profession goes to school to get his mind trained and properly equipped for the work, so, the youth whose ambition lies in the Motion Picture field will be trained and equipped to properly enter that field.

The tenets or foundations of the Motion Picture are even to-day in the process of formation. The youth of to-morrow who desires to become a Motion Picture Director will be trained in composition (the rudiments of landscape painting, color, grouping and sculpture and music), so that his sense of tempo may be properly developed. He must also have an extended knowledge of literature and the drama, he must know the art of acting, he must be capable of leadership, and possess sound business judgment, and have the many other attributes upon which demands are made if a man is to be successful as a Director of Motion Pictures.
The Past—and the Future

By David Wark Griffith

The director of the past: ingenious, hard working. With few mechanical aids; and little understanding. Striving for an end which often he could not foretell. Glad of the opportunity to do; appreciative of the slightest understanding.

The director of the present—perhaps very similar to the director of the past—a much troubled brick-layer, using about fourteen hours a day to place the bricks to the best of his ability.

The director of the future—let us look into the far, far future. Limitless his opportunity.

The world's understanding his for the performance. Silent tho the screen be, it is the silence of thunder. Portentous the power of the screen, so that of the director. And woe be that his art shall fall in the control of the wrong men—the wrong kind of men.

For the power of the screen is greater by far than that of any other instrument.

Because of this the director of the future must be a thinker. A greater thinker than he has ever before been. His must be knowledge of much. The world's ambitions; the world's aims; the hearts of humanity; the understanding of genius.

The patience of a master; the strength of a Hercules. Thematically the world's truths will be suggested by the art of the director.

Through the power of suggestion he will reach vast and great distances. Into the hearts of men he will travel. And multitudes will be glad because of him and his work. And be happy.

Far as we have travelled, so further we will go. Unhampered by censorship the art of the director will reach limits now unknown, undreamed of. Barred by censorship his art will wither.
The Director of the Future

By Perry N. Vekroff—M. P. D. A.

He will be the sum total—of two present-day factors: the manufacturer or producer, who now employs the director, and the director, who is now being employed. In other words, either the present day producer must be the director of his productions, or the present day director must become his own financial backer. Take it whichever way you please, these two factors must sooner or later be combined. It will be the inevitable outcome of economic evolution. The future will have no room for both. For, while the artistic nature of the photoplay is generally conceded, the factory methods employed in its production are still being adhered to. Result: red tape, confusion among various factors impossible to co-ordinate, tremendous overhead expense, which does not appear on the screen, and an appalling waste in money, time and energy in almost all centers of extensive production. This sort of thing will have to be stopped in the prevailing system of production; and the best way to accomplish this is to change the system itself.

Of course, in the face of the vast fortunes invested in the various motion picture enterprises, the suggestion for such a change is hardly expected to receive welcome; but the writing on the wall is even now plainly visible and no matter how reluctantly yielded to, such a change is bound to come.

There is much too much division of labor; much too much confusion; altogether too many executives and unnecessary lieutenants, where but one head only is needed to assume the responsibility for the success or failure of each individual enterprise, as all productions in the future will probably be. Wholesale "production" on factory methods may be the proper thing in manufacturing an automobile or any other article where materials and tangible things are concerned—things which can at all times be measured, classified and computed with mathematical precision. But in the case of photoplays one deals with ideas, dramatic suspense, themes, tempo, personalities, psychology, a good sense of the fitness of things, etc—intangible things, not amenable to factory rules or mathematical calculation. In the factory, the main executive can tell at any time just where things stand—before, during or after the money is spent. He has always a chance to correct mistakes and to prevent losses.

But in the studio it is different, which is nothing new, I admit, but which is all the more surprising since we all insist losing sight of the fact that, all that genius, money, time and effort can accomplish in motion picture production, can only go as far as the point where a series of tin-cans are obtained, containing an intangible something called an "exposure."

What motion picture executive ever lived, unless he be the director, who can make accurate speculations as to what his money has accomplished, until after the money has been spent? Such being the case, as it certainly is and always will be, of what really indispensable use is the executive and his many lieutenants? He must depend on his director and if the money invested brings profits or is lost because of the director, why not make the director invest it? And hereby hangs the tale of many a failure in the past and the success of the photodrama in the future.

The director, of the past as well as present, along with his inseparable colleagues—the author and cameraman—have always been and still are the most sadly miscast characters in any outfit they have ever belonged. They should have been and they certainly will be the main factors of future enterprises. It is the only way to eliminate waste and improve on quality. And since the director, by the very nature of things, is responsible for the success or failure of his productions, is it not fair that he be left unhindered by any rules or policies and given free scope to express his ideas to the utmost of his ability? With his own money and reputation at stake, he will be forced to undertake only what he knows he can do, giving the best that is in him, and depending for assistance only when he is physically unable to do everything alone.

That this is the tendency of future developments in motion picture production, is indicated by the "unit" system recently adopted in certain worthy and far-seeing quarters. And this system, though far from being ideal, being still hampered, as it is, by too many factors, proves my contention that the more intimately the director connects himself with the financial risks involved in his enterprises, the less will be the waste and the better the quality of his work.

Just what material will best qualify for the director of the future, is hard to tell, and does not really matter. It may be the assistant, the author, the cameraman or actor of to-day. But whoever he may be, he will have to be a full-fledged graduate of the school of experience. He will have to be a scholar; a student of human nature; an artist with imagination and undisputed creative ability, who shall find inspiration in the loveliest of ideals and the highest of moral standards. And as the screen’s possibilities as a medium of expression widen, the director of the future shall have more to say and do in the shaping of public opinion and the education of the young. To him shall devolve many problems of how can education be simplified and made attractive with entertainment.

His Duty to the Truthful Press

To his many tasks shall be added that of fostering
an indigenous photoplay literature, calculated to uphold and propound the truth, rather than to exploit the publicity value of popular author’s names, or the titles of discarded novels, just because they had once been widely circulated—a photoplay literature, the merits of which shall be measured by the degree of good judgment displayed in selecting the theme and the efficiency of its treatment for the purpose of exposing superstition, prejudice, narrow-mindedness, and the many evils, which beset society and impede moral and economic progress. In this respect, the screen shall always stand in a place by itself—equalled, perhaps, in some of its advantages by other media, but unsurpassed in the full scope of its possibilities.

And should some one, out of the many now conducting experiments, some day succeed in perfecting a practical color-process, the director of the future will find himself in possession of the key to many doors hitherto closed. Then, again, who can tell but that the discovery of some new arrangement of prisms or lenses or something in the camera, may not revolutionize our present-day technique and thereby cause the usefulness of the screen to ramify into unexplored fields? What, for instance could then prevent the invasion of the screen into the class-room by substituting or supplementing the majority of dry text-books; or the elucidation and perpetuation of work done in laboratories and the lecture room; or the introduction of new methods of salesmanship, by doing away with the cumbersome sample-box or old-fashioned catalogue? With such and many other improvements which doubtlessly will come to pass, the troubles of the director-producer of the future will be many. So declares the oracle. Heed ye then its voice.

The M. P. D. A.

By Lilian R. Gale

When is the director conceded as competent?

It is when he suddenly delivers a surprising or stupendous success, a picture that is acclaimed by press and public, a Broadway phenomenon?

Or, is it when he has steadily earned for the producer a gradually increasing return, more prints in circulation of several productions, even though not any one of them has startled Broadway?

And, is the director, with an appealing story upon which to lay a foundation, a story that has perhaps been widely read and greatly publicized, who produces a successful screen version, a better director than the one who has struggled with poor stories, inadequate materials, and uninspiring conditions, but, withal, has continued to deliver marketable goods?

Just how is a producer to determine whether or not a man under consideration for the direction of a picture is or is not competent? He can look at a picture the director is responsible for, review his previous work, but does he know or does he consider the difficulties the director endured in making the picture, which is offered as a sample of workmanship?

A producer who does not stint a director in the matter of time, material, cast, story, is apt to be rather unjust when looking at a picture made by a man who was subject to entirely opposite conditions. When the producer can form his opinion upon the results obtained under such difficulties, the director, then, and only then gets a fair deal.

On the other hand, the same producer may look at a heralded success, and immediately wish to engage the director to make a picture or pictures for his producing unit. Does he consider the length of time it took that director, does he make note of the characters miscast, the lack in detail, when the fortunate director had everything with which to make the kind of picture that would not only meet with approbation, but at the same time earn big returns? Between the two directors, which of them may it he said is the more competent?

These days of sudden thrift are having an effect upon the director, to his advantage. The man who won a reputation upon one picture, a success over night, is perhaps no better a director, than he was previously. He may have been more fortunate in the matter of “the makings.”

The director who makes a salable picture from a story that is assigned him, despite the fact that he is limited to expense of cast, material of all kinds, and most important of all, time, if fairly treated, may prove to be just as good a director as the high salaried man whose one picture made him famous.

One of the hopes and ambitions of the Motion Picture Directors Association, is to establish a fairness by which members may benefit. It is not a union, it is not a benevolent association. It is a six year old, prosperous, energetic and ambitious organization. It stands for fair play, and for a brotherly love existing among the members, all of whom have, some time or another in their directorial careers, been obliged to contend with “conditions.” That they have withstood the opposition is evidenced by the great directors’ achievement of the past twelve months.
The Director of the Present

By William D. Taylor
Director of the Los Angeles M. P. D. A.

A thinker who is not afraid of work and who knows what he is doing—he, I would say, is the type of the motion picture director of today.

We recall the pioneer director who left the studio in the morning with a camera, $50 cash and an idea, and returned in the afternoon with a one-reel drama. Some of the qualities of this versatile and highly ingenious genius of the past are again in demand in a glorified combination of author-director-producer today.

But one who has partaken of the waters of Lethe with the best farewell wishes of all is that director, who, like his megaphone, was little more than a mouth-piece for the man behind him. His script was a blue print and he was a construction foreman.

Today many of the most successful directors are actor graduates; or come from the camera; or come from an assistant directorship. More and more it is the thinker—no matter whether, he begins as actor, author, assistant director or cinematographer—who becomes the real director. Possibly it is because this man in many instances combines an executive leadership with a hard-won knowledge of what the public wants for entertainment, and a practical experience of how to obtain that "what-the-public-wants."

More and more does the director trend to become a producer, arranging for finances, making his own picture in his own way and at his own risk; making pictures because he loves it, not because he can draw a good salary for making them.

He is still boss of a producing unit and director of a cameraman and players.

But he is becoming more and more an individualist, an interpreter of ideas, a molder of opinion—a power parallel to the statesman and the editor.

In these tendencies the progress of the motion picture director may be traced.

There is a growing honesty of purpose in motion picture direction today. The mere striving for effect, the reign of hokum, has passed. No longer are vital defects of story overlooked by public because the actors are excellent or the photography is exquisite. Fine acting and beautiful photography are integral parts of the art of pictures, but they are not its sole reasons for being.

Once upon a time one or more unusual scenes could carry a picture to success. The public could ignore defects and concentrate on the heralded novelty.

But that was the public of yesterday. There is a new public today just as there is a new director. The public today is being surely recruited from the classes of intellectual culture and artistic appreciation.

Novelties still have, and always will have, an audience. But novelty in any art or industry must be followed by merit that endures and that is continually surpassing itself.

As a novelty, motion pictures have reached their pinnacle.

Practically every effect and trick possible with a motion camera has been featured. Every imaginable sort of lens legerdemain, mat manipulation and multiple exposure has been experimented with. Every discoverable combination of fades, tones and tints has been utilized. We have tried animated titles, pictorial titles, no titles; we have played with back lightings, overhead lightings and floor lightings; we have contrasted mercury lights, arc lights and the sun itself; we have used art settings, realistic settings, futuristic settings, naturalistic settings, and no settings.

We have tested on our palette every brush and every tube of color. Now we’re going to paint some pictures.

To be a genius requires work. The director today is not petting himself. He works, works, works on his picture. Then he works on it some more. Then, perhaps, he is ready to start actual production.

The hard work, in picture making as in other arts, is in preparation. For a long time motion picture producers were too impatient. No sooner was a story purchased than the scenario star and the director got busy simultaneously. The director got his script sheet by sheet and as he shot his daily takes through the laboratory they were approximately edited and titled. At the end of the four weeks, or the twenty days, or whatever the production schedule was, the picture was given a final polishing and shot forth to a rather indifferent world.

Today the motion picture is made before the camera is set up. Many times the author consults with the director before he writes his story; at any rate before he adapt’s it, if it has already been published. Then there are conferences between continuity writer and director; between director and art advisors, technical experts, and others.

When it is time for the camera to blink its sixteen-a-second eye, 5 per cent of the hard work for the director is over; all he has to do is direct his picture.

THE DIRECTOR OF THE PAST

By Roy Clements, Secretary M. P. D. A., Los Angeles

To most clearly define the Director of the past it is necessary to draw a comparison to the Director of the present, and to my mind that is completely summed
up by saying, "That which the director of today has, the director of yesterday had not."

To be more explicit, the director of the present has behind him efficient organizations of intelligence, representing many millions of dollars as compared in the past to the "penny ante" investments of a limited number of men. It seems to me then that it is more a comparison of conditions, where on the one hand a director is surrounded by money, efficiency, story-writing, intelligence and material help of all kinds, on the other hand the director of the past would be approached on Monday morning by his owner-manager and the manager would say, "Well Bill, what are you going to do next?" And Bill would say, "Well I have an idea, but I haven't got it quite clear in my mind." And the managing genius would make a great display of brains by answering with a patronizing smile, "That's all right Bill, take all the time you want as long as you get through in four days." We must admit that some of the finished product was not so bad, not to be compared, of course, with the product of today, but under the circumstances I sometimes wonder if the foundation laid by that director, handicapped by lack of money, management, stories and all that goes toward the fulfillment of the highly developed product of today—doesn't tend to tip the scales in favor of him who was the pioneer, and he was the pioneer. And I sometimes wonder if the industry of today still holds in regard that Daniel Boone, who was furnished reluctantly the necessary dollars of actual expense and from that blazed the trail to what we are pleased to term the fourth largest industry?

You may take issue with me when I give Bill and his contemporaries the credit for founding the industry, but there is one incontrovertible fact and that is, it was Bill together with Tom, Dick and Harry who individually had a vision and chafing under their working handicaps, got together one very rainy night to see if there wasn't some practical plan whereby conditions could be made better for the future of this wonderful business. The following week, February, 1915, nine of those directors of yesterday founded the Motion Picture Director's Association, a fraternal order binding its members together for the purpose of helping each other to make better pictures and pledging themselves to do everything in their power to improve the conditions and uplift the dignity of their profession. With its original purposes still intact and functioning that Association stands today as a clearing house of ideas, which every art has required, and through which every art has succeeded in developing to its highest goal.

The director of the present belongs to this Association and the director of the future will belong to it but it was the director of the past who conceived it and had he done nothing else to commend himself to the future generations he could still sit back and point with pride to this living monument. The director of the present may point with pride to that new $200,000 Director's building in Hollywood, and say truly, "This is the clearing house of the industry, for our home will also be the home of all of the essential organizations that go to make pictures." It is the director of yesterday who has made this possible.

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**The Director—As The Star Sees Him**

In my opinion the director has the most responsible position in the motion picture business. He holds the reins that control every branch of the work. He accepts this idea or discards that at his discretion. According to his competence rests the fate of many a star or story. Sometimes the star or the story is so much greater than the mistakes of the director that it wins in spite of him. In that case he reaps glory unjustly. On the other hand, a director has been known to take a poor story and turn it into a very presentable one—to take inexperienced people and mould them into real actors. The director does not get half enough glory in that case and it often happens. The actor makes a hit. Up goes his salary and he is much in demand. He tries to do another part with another director and, well, it is a sad story. But if the picture is bad the blame rests upon the star.

"I saw Bobbie Blank yesterday. It was a terrible picture. Bobbie's work was good, but—etc., etc., etc." A continuation of etceteras in two or three pictures and the electric bulbs that form the name of the young star flicker out one by one.

The director should be an encyclopedia. True, he has actors, authors, technical men, photographers, carpenters, sculptors—everyone at his command. He can use the brains of all of them to terrific advantage if he himself has the brains to do it intelligently.

The late Sir Herbert Tree was one of the greatest of managers. One reason was because he was big enough to take suggestions from other people. His dress rehearsals were worthy of history. He surrounded himself with the greatest minds of his time and relied upon their judgment. He could call upon anyone from King Edward down for advice as to what should be used in this scene or that to make it most effective.

A director can do the same, and the great ones do. But whether the director is a success or a failure affects everyone connected with the production.—William Farnum.
GETTING BIBLICAL
(With acknowledgments to David)
The Director is my goat-getter; I do not want—him. He maketh me to lie down in green pastures; but when—oh, when; has he ever led me beside the stilled liquid?
He weareth out my soles, leading me in the paths of uprightness for his name's sake.
Yea, though I walk through the valley of the shadow of death, he should worry, for he is with me, his "meg" and his cameras confront me.
He preparèst a table before me and makes me pay for the dinner; I anointeth his head with Scotch; his hiccup hangeth over.
Shure, penniless and thirsty, he shall follow me all the days of my life; and I shall dwell in the house of Sam forever.—Tom Moore.

STARS BUT PART OF SCENERY
The director is everything. No, I'll take that back, because the director has to have a good story. It's about 50-50. When you come to divide up the 100 per cent of responsibility, you can split it two ways. You don't need to worry about anybody else.
A good director can take a good story and make a good picture out of it, if he has any sort of actors at all.
If you ever saw any of my pictures that were good enough to make a kid play hookey, you can give the credit to Clarence G. Badger, my director.
Where does the star come in? He don't. He's just part of the scenery.—Will Rogers.

SAYS BUSTER
Personally I don't think any more of the director than the New York baseball fans do of Babe Ruth. I consider directors, with or without puttees, as necessary as film and good stories. There is absolutely no doubt in my mind that my director, Eddie Cline, is deserving of considerable praise and credit in whatever success I have achieved. Although he doesn't use a megaphone, he is, like all good directors, a part of the motion picture industry. It is a combination of director—star—story that spells success. Three cheers and a tiger for the director!—Buster Keaton.

POOR DIRECTOR A HANDICAP
No actor or actress can under-estimate the value of proper direction. It is what makes successful actors and actresses and what keeps them up once they are featured players or stars. One of the greatest handicaps to any star is poor direction, and it has done more to kill some of our most popular idols than any other thing.—Bert Lytell.

DAY OF POOR DIRECTOR GONE
Good direction is absolutely essential in this present advanced stage of the motion picture industry. Producers, stars and exhibitors are realizing this more every day and as a result the present day director must be competent for the day of bad pictures and poor directing has passed.—May Allison.

THE MIRROR
The director is the mirror before which we work. He must therefore be sensitive, free from prejudice, open for suggestion and able to improve what he sees with an artist's hand.
He holds the reins, but it is for him to know when to be gentle and when to be firm, and you can always do a great deal more by kindness than by bullying.
It takes three things to make a great picture—story, star, director—and they each have a sphere in which they hold their own.—Mae Murray.

"POOR, SUFFERING HUMANS"
What do I think of directors? Poor, suffering human beings—having been one myself, I now have infinite pity and sympathy for every one undertaking such a task. They should be treated with the utmost consideration in order to make up for the life they must lead. How they escape the insane asylum is more than I can ever know. I think that there is nothing worse in the world than to spend one's time on this earth directing pictures.
These are my few small opinions on the matter; if they mean anything to you I am indeed glad to be able to give them.—Lillian Gish.

AN ESSENTIAL REQUISITE
I think a good director is one of the most essential requisites of the successful picture; a man who not only knows how a scenario should be written but can show his cast how to portray their respective characters.
There is a big difference between the director who is only capable of reading a prepared continuity to his cast, and trusting to luck that they know their business, and the director who looks upon his manuscript simply as a series of guide posts. The director who has creative ability is capable of injecting good original ideas into his work, and in most cases is in a position to show his actors how to put them over.
The director must first of all be able to inspire his cast with the confidence that he knows his business, because the average actor can tell in a very short time just how much or how little their director knows, and I don't mind saying it is just as hard to work with a man who is bluffling as it is for the director to be compelled to run a school of acting.
A successful director realizes that first of all he must have a good story, secondly a good cast and after that two very important factors are vitally necessary, harmony and cooperation, for without these, no matter how capable he may be personally, he cannot get results.—Bryant Washburn.

THE PILOT
An actor or actress is like a wonderful ship with full equipment and well manned with the exception of a guiding hand, a pilot. The ship may be the finest in the world but it is worthless without the pilot to
keep it in the proper channel. The same is true of a motion picture. No matter how good the actor or actress may be, the director is the one to see that they play parts that they are suited for, to direct their work and get the most out of them.—Monte Blue.

MUST LIVE THE PART
A director is a medium for a star. There are oh! so few directors who make you feel what they want and give you the inspiration you need to make a scene what it should be. A director must live the role the star is playing the same as the actor or actress does. A real director is just as responsible for the success of the picture as the star.—Betty Compson.

THE MASTER MIND
When I entered pictures the director was a man who saw that his actors and actresses played all the scenes in the script. He merely transferred action from the state of imagination to the realm of being. He still works with a script, but now he is the master mind who either makes or ruins a picture. To him goes the credit for the interpretation of the story, the dramatic balance of the theme and the treatment of the situations.—Anita Stewart.

IMPORTANCE OF THE DIRECTOR
Although all successful comedians must understand directing and co-direct, they would be mental wrecks if they tried to do it all continually. The director, in his attention to details, takes a great load off the comedian’s shoulders.

In one reel comedies, the director is all-important. The actors, usually, do not even know what the story is about. With the two-reeler, it is a different proposition. A comedian could produce two or three pictures without direction. Should he continue, he would be apt to proceed along the same lines and hence get into a rut. So I couldn’t over-emphasize the importance of the director.—Harold Lloyd.

THE ARCHITECT
The director is to a picture what an architect is to a modern skyscraper. If a building was constructed without an architect, it would not be substantial and could not stand. When a picture has poor direction, it has the same fate.—Viola Dana.

SYMPATHY
A director who has the ability to win co-operation and sympathy from his cast, means everything to the success of a picture. He must work with his players; feel with them; sympathize with them; listen to their suggestions and give them equal co-operation. A director who can do this is a director who will make a picture a success.—Lila Lee.

MOST IMPORTANT MEMBER OF CAST
It is an established fact that an actor or actress must feel the part they are enacting in a story. However, if the director is not in sympathy with the actor or actress, it is almost hopeless for the picture to be a success. The successful director must live all the parts in the story. He is the most important member of the cast.—Alice Lake.

HIS AMBITION
“To show you what I think of directors, let me remind you that that’s what I want to be. I was a director once and I will be again—I hope.”—Wallace Reid.

“BILL”* HART’S IDEA
Bad direction can ruin a good story.
Bad direction can multiply the cost of a production by fours.
Consequently, GOOD direction is most desirable.—William S. Hart.

KNOCK THE DOUBT OUT OF PICTURE COST
By Thomas Wilson Switzer, General Mgr. Tilford Cinema Studios
One of the results of the general re-organization, through which the industry has been progressing for some time, is the insistence by producers, and the interest behind the producers, in knowing absolutely what a picture is going to cost before production begins, and in knowing positively that this cost will not be exceeded during the period of production.
The budgets for production in the past have always stated a figure which is supposed to represent the total cost of the picture, but almost without exception this figure is exceeded in the final analysis of the production cost.
The element of doubt and uncertainty always has been in the cost of settings; that means the cost of labor, material, decorations, transportation, etc., going into design, construction and embellishments of the settings. The cost of the cast, director, cameraman and assistants and studio rental now, as well as heretofore, is practically a known quantity. The cost of the settings has been to all intents and purposes an unknown quantity. The only solution to the problem is that the settings, now an unknown quantity, be handled by contract, reducing them to a known quantity. The contractor to be an organization specializing in estimating, specializing in purchasing, construction, labor, etc. The contractor, therefore, is much better fitted to absorb the element of doubt on an estimate than the producer himself.
When a concern or individual is going to build a building, before actual construction starts, all element of doubt is eliminated from the owner’s mind for the reason that he has a contract passing along any element of doubt to the contractor, whose business it is to shoulder the responsibility of any variance from the figure of his contract with the owner.
So, with the production of a motion picture, why should it not be handled in the same manner, with sufficient elasticity in the contract to permit of changes and additions, which are inevitable in any productive activity where artistic or temperament uncertainty exists?
What the Cameramen Think

SPEAKING RIGHT OUT

You want me to say what I think of directors? You want me to speak right out in public? And you want to print it in a respectable publication?

Oh, boy! Page Dr. Crafts to edit my copy.

No, they're not quite that bad—not quite, I said.

In the first place, in order to be a successful director, you must wear puttees and trick trousers. That erudite scholar, Will Rogers, was the first to discover the relationship between the high cost of puttees and their directorial popularity.

Then you have to wear sport shirts and strike thoughtful attitudes.

And incidentally—although it isn't of much importance—you have to know a lot about technique, dramatic values, stories, acting and little things like that. That's easy.—Percy Hilburn, Goldwyn.

MEANS EVERYTHING

A director blessed with the ability to translate an author's story into a picture which will be interesting and of worth to the public, means everything to the success of a motion picture. It is hard to fully estimate the importance of a director.—Guy Wilky, Paramount.

PUBLIC DOESN'T APPRECIATE HIS WORK

In my opinion the success of a picture depends upon four things, the star, the scenario, the photography and the direction. As a director is actually responsible for the success of the star and the scenario, it is easy to see how important a director is to pictures. The public doesn't fully appreciate just how much a director means to the motion picture industry.—Karl Struss, Cecil B. deMille Cameraman.

MAKES OR BREAKS

A director is the master hand that either makes or breaks a picture. A director with ability and understanding is easily responsible for 75 per cent of the success of a production.—Paul Perry.

THE CENTRAL FIGURE

The director is the central figure in the production of a motion picture. The cameraman may do his work well and the star may be wonderful, but if the director is incompetent, the work of all the other members of the company is worthless.—Jackson Rose.

A VITAL FACTOR

It is very seldom that the photography is praised in a poorly directed picture. The perfect picture results from close co-operation between the cameraman and the director.—John Arnold.

QUALITIES

In my candid opinion:
A DIRECTOR must be
1 An Artist (minus temper);
2 A MAN (in the whole sense of the word);
3 A Gentleman (minus mannerism).
A DIRECTOR must possess
1 A great Versatility (plus simplicity);
2 A keen business acumen (minus niggardliness);
3 Patience (plus firmness).

J. A. Dubray, I. S. C.

A NECESSITY

A capable director is a most vital necessity to the motion picture cameraman and the star. There have been many instances where a cameraman has worked hard and obtained good photography, but due to poor direction, the picture was a failure.—Arthur Martinelli.

HATS OFF TO MR. HERO

I used to think that a director was a kind of a being specially created when Providence was in a mean mood; that of all unnecessary evils that cumber life's path he was the most noxious and useless. The reason why I changed my mind was because I tackled his job and found out a great many things I never knew before.

When the Keystone organization was merged into Triangle I was made "supervising camera man," a position I continued to fill when Mr. Sennett cut down eighteen companies to six and formed the Mack Sennett Comedies, Inc., in order to make "fewer and better pictures." In this capacity it devolved upon me to go out with company groups to "shoot" and at the same time direct scenes while the director, perhaps at the studio or on some other "location," was directing other episodes. This has been my work for several years. It qualifies me to speak with some confidence on the subject of directors.

To the conscientious, capable and up-to-date director, Hats off, gentlemen! He is the very center and original impulse of picture making; he has to catch the creator's spirit and translate it in terms of a vital, living picture and the medium of his expression is temperamental players who must be humored, badgered, cajoled or coaxed into giving their best to the work in hand; he must not only please the boss but the public, himself and his players. Some job!

The director is not only at the mercy of the players who are supposed to embody the director's thought; he is also at the mercy of his assistants, his "prop" men and every supernumerary, any one of whom can and sometimes does impair the dramatic or comedy situation, thus bringing rebuke and criticism on the head of the much-maligned director. What a shiftless, don't-care-a-hang camera man can do to a director to distort his thought is fearful to contemplate. Though he never appears on the screen, the real hero of every successful photoplay is, in my humble opinion—Mr. Director.—Fred W. Jackman, Head Camera Man, Mack Sennett Comedies.
The Director of Today
By Jesse L. Lasky

First Vice President Famous Players-Lasky Corp.
The director of today differs from the director of yesterday exactly in the same proportion that the motion picture of today differs from the motion picture of a few years ago. In other words today’s director is a development, the outgrowth of the vast accumulation of effort, experiment and industry that has gone into the making of motion pictures, that has brought them to their present perfection.

From the inception of pictures, when the director was very likely to have been author, leading man, property man, as well—from the very beginnings, in short, the qualifications of the director have not changed greatly. The demands upon him have simply increased and his scope of action has been immensely extended.

Then as now, he required the instinct of the dramatist and a judgment of dramatic situation and story values. This faculty, which by reason of its possession and its exercise either makes or mars the work of the director, should be innate and long experience simply renders it more profound. The test of time has eliminated many who failed to profit by experience and whose instinct for the dramatic was insufficient to meet the growing demand for better pictures.

The director of today finds his position and his responsibilities tremendously increased in importance by reason of the enormous outlay represented in each picture of consequence; by the public’s far more critical attitude and because the screen has become so great a factor in life and such a pronounced moulder of opinion.

He must therefore be able to combine with his native artistry a degree of efficiency which will prevent waste in time, materials or money. Too great an emphasis in either direction must prove detrimental if not fatal.

But were I to attempt to express in one word the greatest essential to a director’s success today, I should say that he must be normal; normal in his viewpoint, normal in his attitude toward life and art and business, normal in his own life and dealings. Why this? Simply because, the picture will be in some degree a reflection of the director’s own personality, and as a picture must be normal to be successful it follows that the director must be so.

What does being normal mean?
That one must be possessed of good taste, must have a keen sense of the fitness of things, must neither be an extremist, nor a coward, must hold fast to common sense, even when adventuring in the realms of the exceptional. He must have imagination yet the ability to hold it within bounds. He must have understanding sufficient not to overstep the bounds of propriety, and yet not be so timid as to miss opportunities which by the exercise of good taste and judgment could be applied without harm.

If we seek for flaws and faults in motion pictures of today we will find that whenever they occur—which is far more rarely than one might expect considering the exigencies of the work and the manifold difficulties that beset the path of the producer and director—it is generally as a result of some abnormality in the director’s viewpoint and treatment of his subject. We will find that it has been through some lapse in good taste and reasonable judgment that the fault has been permitted to creep in and mar the whole.

How can a man acquire this normal point of view? The question is simple: By being normal himself and regarding life not through hectic nor yet blue glasses, but through the plain but highly powerful lenses of common sense. He will avoid the unethical, the offensive, the morbid and the pathologically repulsive; he will enhance the beauty of his work by touches of delicacy and rare charm, finding avenues for the exercise of his imagination and his dramatic instinct in situations that convince by their verisimilitude and compel by their power and lifeliness.

One value of imagination is that by its means one can make that which is unreal seem natural and true. Normally handled a problem of this sort becomes convincing and alluring, but without normal treatment might prove not only absurd but positively offensive. This is a test of the power of the director, for he will be confronted with such things very often in his work. It is but natural to suppose that the writer shall permit himself flights and handling of situations that if not impossible are at least frequently so unusual as to be exceptional. To make these things seem true is a real task. To make them seem true and yet not impose upon the intelligence of the audience, to maintain the sympathy of the spectator under such circumstances and withal to preserve good taste throughout will prove the right of the director to his title.

Given also, at this writing, the fact that the greatest authors are now contributing original works to the screen, the director must needs measure up to the standing of those whose works he must visualize upon the film, intellectually and otherwise. The director of today who is successful, is an artist, a business man, an executive, a dramatist, an actor. He has some knowledge of literature and the various arts and sciences. He is a man of broad gauged views and is conversant with the affairs of the day. His likeness to a great newspaper editor is rather marked. He stands astride the world and half its population is his audience.
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Reminiscences of Early Days

BY AN OLD-TIMER

Back in 1895 I decided to cast my lot with moving pictures. It was a terribly immature business.

There were a few concerns and they didn't amount to very much, either. Probably the most important organization at that day was Raff and Gannon, who had the right to exhibit and use the Edison Phonograph in this country. There was a machine known as the Fantoscope and another as the Kinetoscope, and another as the Vitroscope, and all of these machines showed motion pictures. I have to laugh when I think of what they were. But Raff and Gannon had an idea that this motion picture was going to be good, so they made a deal with Edison and began to distribute the Edison Vitasecope. At that time Jim White and Percy Waters were playing around the picture business. Ed Porter got a job with Raff and Gannon and became an operator; that is to say, a projector. Raff and Gannon sold state rights on the Vitascope and I dare say they were the first state right people in the picture business. They had machines in Koster and Bial's, Proctor's 34th St. Theater and the Eden Musee and Huber's.

Interest in pictures began dropping off. This was due to the fact that all pictures in those days consisted of a few feet of motion photography showing the waves rolling or a street car in operation, or a locomotive passing by, or something like that.

At that time Edison was the whole works. Very soon Porter got a job in the mechanical branch of the Edison picture factory, and a week later began to develop as a director, which was just exactly what he wanted to do. His salary was $15 a week.

In 1899 Porter prepared a scenario for the first feature motion picture that America had ever known, "The Life of an American Fireman." Ed Porter was cameraman, director and everything else. The studio was on the roof of 41 East 21st St. Biograph had a studio on the roof of the building at 13th St. and Broadway. And this was all there was to motion picture studios in America, except that Pop Lubin had some sort of a plant down in Philadelphia.

In their order of appearance our directors developed about as follows: Wallace McCutcheon was the first director, hired and paid as such, and Roy McCardell was the first scenario writer. Richard Hollman, owner of the Eden Musee, had — Eaves, the costumer, directed what was really an illustrated lecture of about 2,100 feet. This was in 1898, and about the same time George Melies made some trick pictures in Paris. Jack Frolley was working with Pop Lubin in Philadelphia and Commodore Blackton and Albert Smith were working at Vitagraph; the most of their work was on short stuff. Ed Porter came along in 1898 as well.

There was a lapse of six or seven years from then on. About 1905 J. Searle Dawley came along and Tony Sullivan went from Biograph to Edison, where he became a director. Sid Olcott was working for Biograph. The following year, about 1906, Bill Rainess, who had been an actor, went to Vitagraph as a director and Dell Henderson also joined Vitagraph. August Balfour was a director at Lubin's and James Franey was working with Dave Horsley at the Nestor plant. Then Wallace McCutcheon, Jr., came along at Biograph, and Griffith, starting in 1906, became a director at Biograph about 1908. S. E. V. Taylor, who started with Biograph writing scenarios, went to Reliance as a director, as did James Kirkwood. About this time Charley Kent was with Vita.

The making of "The Life of an American Fireman" carried, as you will notice, all of the important ingredients and elements which make up the motion picture of today. It had heart interest, suspense and thrills, and this is a good enough background for any feature.

Incidentally, "The Life of an American Fireman" had the first close-up ever shown in this country. It had the first double exposure and the first switch-back.

This despite the claim made by David W. Griffith that he introduced the long shot, the close-up and the switch-back to the screen.

The story was very simple. It showed a fireman leaving his home, kissing his wife and child goodbye, then going on duty. He makes a tour of the place, which gave us a chance to show the fire house, and all that sort of thing, and then he had a sort of dream.

He pictures his family in danger. This is where they used the first double exposure. The alarm rings. And right here was used the first close-up, first showing the hand of a man pulling the alarm, and also the big gong in the fire house ringing. These were the first close-ups ever made for the screen. Then followed the excitement of the company going to the

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fire; the fireman rescuing, first his wife, then his child, with a great embrace at the finish.

It was four years later when Edison made the next, "The Great American Train Robbery," which was offered as the first feature film. Biograph made "The Moonshiner" about the same time, and Edison turned out "The Life of a Yeggman."

Shortly after Porter made "The Kleptomaniac," which gave the first dual theme of any picture. It started off showing a rich woman pilfering in a department store, who is arrested by a female detective and taken in her own carriage to the station house. Then they switched to a poor East Side woman stealing a loaf of bread, being arrested, thrown into the patrol wagon, taken to the station house where she was thrown into jail, while the rich woman who posed as a kleptomaniac, was allowed her liberty.

Incidentally, when Porter made "The American Train Robbery," he discovered what was to be later America's most famous daring, wild west rider, G. E., otherwise known as "Broncho Billy" Anderson.

Later, Anderson directed "Raffles" for Vitagraph, and incidentally this was the first feature that Vitagraph made. Subsequently he and George Sproor formed the famous Essanay.

In 1907 Porter was casting for Edison a picture, "Eagles Nest." A young man named Griffith applied for a job as the lead. Ed told him he was too small, but Griffith said he could pad up and lift himself and handle the part, and he did. And this was David W. Griffith's first appearance on the screen. He did mighty well as the lead in the "Eagles Nest." Unfortunately, I believe the negative and all of the prints of "Eagles Nest" were destroyed, but this was his start. Later he wrote scenarios and McCutcheon at Biograph gave him his start. One day when McCutcheon was ill, Griffith got his opportunity to direct and we all know what wonderful things have happened since.

Prior to 1906, the only companies in business were Edison, Biograph, Vitagraph, Lubin and Colonel Selig. Of course, we used all the stage properties and I think Biograph was the first company to use a lighting system, put in by Cooper-Hewitt, after they had experimented with some stage spot lamps.

In those days salaries were all on a daily basis. The lead got $5 a day, when he or she worked, and the extras who appeared chiefly in chase scenes got $1 a day. If a picture cost over four or five hundred dollars somebody let out a holler.

The first stop motion picture made came from the Pan-American Exposition in Buffalo, when we shot night scenes. It is funny when you think about this today. We made stop motion photography by counting ten and then cutting off. It took a whole night to photograph the illuminations of the Exposition. We made a picture called "Goldilocks," from the fairy tale, in which we used teddy bears and it took a terrible long time to shoot ninety feet of stop motion photography for this.

I think that the forerunner of the present trick photography used by Mack Sennett was in the picture Edison made, "The Dream of a Rarebit Fiend." This was the first picture in which sets were reduced to miniature size and where the first floating-thru-the-air trick was used. They made a panorama of New York from the World Building and then used this as a background. They worked up the story which showed a man eating a rarebit and drinking profusely, and finally after many adventures, one of which was on a safety isle in Madison Square where he saw the buildings tumbling all around him and were upside down, he finally got into his bed, and he began to dream. He sailed out of his window all around New York, finally lost his clutch on the bed, smashed thru a skylight and awakened in his own bed. They made a complete duplicate of the bedroom in miniature, with the bed as well, and manipulated so that the miniature stuff worked out and you couldn't tell it from the actual size. I believe this was the first trick photography ever attempted in motion pictures. This was made in 1905. The picture did a tremendous business, especially in Europe. By the way, Sennett was an actor about that time at the studio on 21st St. The entire working force for the "Dream of a Rarebit Fiend" was a scene painter and Porter. I do not think this picture cost over four hundred dollars and it ran about 600 feet.

Old Pop Lubin made the first battle scenes ever shown on the screen, down in Philadelphia. He got about thirty or forty men and dressed them in uniforms and showed some battles of the Spanish American War. These extras cost $1 a day each.

After 1907, this business began to develop in a big way. I think that it might well be said that our first directors really did things prior to 1907. Incidentally, Percy Waters probably operated the first series of exchanges, but Edison Raff, son of the senior member of the firm which leased the Edison Phonograph rights, actually put into operation the first film exchange of the world at 101 Beckman St., in New York, in 1897. You could take your own film to Raff and he would exchange it for some other kind of film. This was probably where the name "Exchange" actually comes from, because in those days you bought your film outright. There were no distributing points throughout the country and practically all of the buyers came to New York—and there weren't a great many at that.
Arvid E. Gillstrom

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## Biographies of Important Directors

<table>
<thead>
<tr>
<th>Name</th>
<th>Age</th>
<th>Birth Place</th>
<th>Previous Experience</th>
<th>Current Role</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>George Archainbaud</td>
<td>30</td>
<td>Paris, France</td>
<td>Started with Eclair in 1911, made 22 productions</td>
<td>Career to picture making</td>
<td>Permanent address, 75 Central Park West, New York.</td>
</tr>
<tr>
<td>Ivan Abramson</td>
<td>49</td>
<td>Russia</td>
<td>Previous to making pictures was for fifteen years a director on the speaking stage and was also an impresario. He has made 50 picture productions, all features. Loves the old classics of literature.</td>
<td>Permanent address, 729 7th Ave., New York.</td>
<td></td>
</tr>
<tr>
<td>Oscar Apfel</td>
<td>41</td>
<td>Cleveland, O.</td>
<td>Started work with Edison Co., but previous to this was a stage director. He has made a great many pictures, including numerous features and short reel comedies. He is a student of the drama and is an enthusiastic collector of antiques.</td>
<td>Permanent address, The Lambs Club, 130 W. 44th St., New York.</td>
<td></td>
</tr>
<tr>
<td>J. G. Adolph</td>
<td></td>
<td>Cleveland, O.</td>
<td>Previous to directing pictures was on the speaking stage for about ten years. Started film work in 1909 as leading man for Vitagraph. Has made many pictures, chiefly feature productions.</td>
<td>Permanent address, Friars' Club, New York City.</td>
<td></td>
</tr>
<tr>
<td>George Beban</td>
<td></td>
<td>New York</td>
<td>Previous to directing pictures was an actor on the speaking stage since he was eight years old. Has made several features.</td>
<td>Permanent address, 7018 Hawthorne St., Hollywood, California.</td>
<td></td>
</tr>
<tr>
<td>Clarence G. Badger</td>
<td>40</td>
<td>San Francisco, Calif.</td>
<td>Started film work with the Wilbert Melville Lu lain Co., but previous to this was an artist and newspaper worker. Has made over 36 productions, which include features and one and two reelers.</td>
<td>Permanent address, R. F. D. No. 10, Box 890B, Los Angeles, Calif.</td>
<td></td>
</tr>
<tr>
<td>George D. Baker</td>
<td>50</td>
<td>Champaign, Ill.</td>
<td>Previous to making pictures was an actor and manager, and began film work in 1914. He has made 92 pictures, 50 of which were five reel productions and the rest one and two reelers. His one hobby in life is to make motion pictures.</td>
<td>Permanent address, 130 West 44th St., New York.</td>
<td></td>
</tr>
<tr>
<td>Hugo Ballin</td>
<td>41</td>
<td>New York City</td>
<td>Was born in New York City, started film work with Solax at Fort Lee in 1916. Formerly art and technical director for Goldwyn, aiding in the making of over 80 pictures, all of which were features.</td>
<td>Permanent address, 662 Lexington Ave., New York.</td>
<td></td>
</tr>
<tr>
<td>Reginald Barker</td>
<td>35</td>
<td>Winnipeg, Canada</td>
<td>Previous to making motion pictures was on the stage for a great many years, during which he was also stage manager. Has made 59 pictures, which include super-features and one and two reelers. Making pictures is his hobby.</td>
<td>Permanent address, 122 So. Ardmore St., Los Angeles, California.</td>
<td></td>
</tr>
<tr>
<td>William Beaudine</td>
<td>29</td>
<td>New York City</td>
<td>Started film work at Biograph Studios in 1909 and has since made 178 productions which include features and one and two reelers. Hunting, fishing and golf are his hobbies.</td>
<td>Permanent address, 8201 Fountain Ave, Los Angeles, California.</td>
<td></td>
</tr>
<tr>
<td>Harry Beaumont</td>
<td>33</td>
<td>Kansas</td>
<td>Previous to making motion pictures was an actor on the stage for over 9 years. Started film work with Edison and has made about 25 pictures. Hunting, fishing and writing are the hobbies of Mr. Beaumont.</td>
<td>Permanent address, Hotel Clark, Los Angeles, California.</td>
<td></td>
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<tr>
<td>George A. Beranger</td>
<td>28</td>
<td>Newtown, N. S. W.</td>
<td>Started making motion pictures at old Biograph under D. W. Griffith, but previous to this was an actor on the speaking stage for a great many years. Has made 14 pictures which include feature productions and one and two reelers.</td>
<td>Permanent address, Los Angeles Athletic Club, Los Angeles, Calif.</td>
<td></td>
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<tr>
<td>William Bertram</td>
<td>41</td>
<td>Walkerton, Ont.</td>
<td>Previous to directing films was in the theatrical business and on the speaking stage for 12 years. Has made about 50 pictures, which include feature productions, one and two reelers and several serials. Mr. Bertram's hobby is hunting and fishing. In fact, he would rather fish than eat, and has gone without many a meal to wade a rippling stream in quest of the wary trout.</td>
<td>Permanent address, 1727 Park Ave, Los Angeles, California.</td>
<td></td>
</tr>
</tbody>
</table>
Paul Bern, age 32 years, born in Hamburg, Germany. Previous to directing, was on the speaking stage, where he was also stage manager. His first pictures were made in Canada in 1915, and he has made quite a few since. Permanent address, Goldwyn Studios, Hollywood, Cal.


Herbert Brenon, age 40 years, born in Dublin. Previous to making pictures was for fifteen years an actor on the speaking stage. Began film work in New York and has made 250 pictures, some of which are feature productions and others one and two reelers. Golf is his favorite sport. Permanent address, Lambs Club, New York City.

J. Stuart Blackton, age 46 years, born in Sheffield, England. Previous to directing pictures was a reporter, illustrating his own articles. In 1900 he improvised a studio on the roof of an office building, and with Albert E. Smith organized the Vitagraph Co. of America. Has made a good many pictures, all of which were feature productions. Mr. Blackton’s hobby is to produce photoplays that his wife and children can see, and that can reflect the beauty of the home, of motherhood and of life. Permanent address, Arthur S. Kane Pictures Corp., 25 West 43rd St., New York City. English address, J. Stuart Blackton, Bush House, Aldwich, Strand, London, England.

Fred J. Butler, age 48 years, born in Idaho City, Idaho. Previous to directing motion pictures was an actor on the speaking stage for 30 years. Started film work with D. W. Griffith and has made a number of big pictures. Mr. Butler’s hobby is home life with flowers and pets. Permanent address, 514 So. Mariposa Ave., Los Angeles, Calif.

Bertram Bracken, born in Texas. Previous to directing pictures, was a bank clerk and a member of the U. S. cavalry for one and a half years. Started his screen career with the Melies Co., and has directed many pictures since, mostly feature productions. Permanent address, Selig Studios, 3800 Mission Road, Los Angeles, Calif.

Tod Browning was born in Louisville, Ky. Started film work with Biograph in New York City, but previous to this was in vaudeville and on the legitimate stage. Has made 7 big feature productions. Permanent address, Universal City, California.

J. G. Blystone, age 29 years, born in Wisconsin. Previous to directing pictures was an actor on the speaking stage for a number of years. With Nestor in 1911. Has written many of his own scenarios, and directed quite a number of Fox comedies. Permanent address, 6901 Hawthorne St., Hollywood, California.

Robert North Bradbury, age 34 years, born in Washington, D. C. Previous to directing pictures was an actor on the speaking stage for a number of years, also a director and author. Started film work with Lasky and has made Westerns, serials, and features for four years. Everything out-doors is the hobby of Mr. Bradbury. Permanent address, 412 Mason Building, Los Angeles, Calif.

Frank Borzage, age 28 years, born in Salt Lake City, Utah. Previous to making pictures was on the stage. Began film work in Los Angeles in 1913 and has made 95 pictures, 40 of which were five reel productions and the rest one and two reelers. Loves winter sports. Permanent address, 3974 Wilshire Blvd., Los Angeles, California.

Harry Burns, age 37 years, born in Warsaw, Poland. Previous to directing pictures was an athletic instructor and press agent. He was also an actor on the speaking stage for a number of years. Started film work with Reliance-Majestic, in Hollywood, Calif., and has made about 20 two-reel comedies. Mr. Burns’ hobby is Athletics. Permanent address, 1756 No. Western Ave., Hollywood, Calif.
Robert N. Bradbury, born in Walla Walla, Washington. Previous to directing pictures was an actor on the speaking stage for a number of years. Started film work with Universal and has directed many pictures since, including feature productions and one and two reelers. Permanent address, 418 Mason Bldg., Los Angeles, California.

Webster Campbell, born in Kansas City, Mo. Started his film work with Thomas Ince in California, but previous to this was on the speaking stage. He has, so far, made only one picture, which is a five reel production. Permanent address, 1 West 67th St., New York.

Donald Crisp, born in London, England. Started film work with Biograph, and has made many pictures, all of which were mostly feature productions. Permanent address, Lasky Studio, Hollywood, California.

George L. Cox, age 38 years, born in Chicago, Ill. Started film work with Selig Polyscope Co. in 1909 but previous to this was an actor on the speaking stage and also an author. Has made approximately 100 pictures which include features and one and two reelers. Fishing, golf and hunting are the hobbies of Mr. Cox. Permanent address, 3834 Wilshire Blvd., Los Angeles, California.

Major Maurice Campbell, age 48 years, born in Philadelphia. Previous to directing motion pictures was a stage director, producer and newspaper man. Started film work with Famous Players-Lasky and has made seven pictures, all of which are feature productions. Permanent address, Famous Players-Lasky, Los Angeles, California.

Elmer Clifton. Previous to directing pictures was an actor on the speaking stage for quite some time. Started screen career with Reliance-Majestic and has made a number of pictures, some of which are features. Permanent address, Griffith Studio, Mamaroneck, N. Y.

Al Christie, age 39 years, born in London, Ont. Started film work in New York as a producer of comedies. Previous to this was a stage director. Has made about 600 productions, which include one, two and five reelers. Mr. Christie’s hobby is golf. Permanent address, 6101 Sunset Blvd., Los Angeles, California.

Roy Clements, age 41 years, born in Illinois. Started making motion pictures with Essanay. Previously was a director and actor on the speaking stage for 21 years. Has made about 200 pictures, from one to seven reels. Pinoche, poker, all kinds of athletics and well written stories are his hobbies. Permanent address, 6824 Whitley Terrace, Los Angeles, California.

Alan Crosland, age 27 years, born in New York City. Started film work with Thos. A. Edison, Inc., in 1913. He has made about 25 pictures, some of which were five reelers and others one and two reelers. Hobby, golf and being a father. Permanent address, Larchmont, New York.

Emile Chautard, age 56 years, born in Paris. Previous to making motion pictures was a director on the speaking stage. Started film work in Paris in 1907. Has made about 300 pictures, 60 of which were five reelers. He is very fond of music. Permanent address, 790 Riverside Drive, New York.

Albert Capellani, age 47 years, born in Paris, France. Mr. Capellani was with Pathé for over 17 years, and has directed such stars as Nazimova, Dolores Cassinelli, Marjorie Rambeau, June Caprice, and others. Has made many pictures, almost all of which were features. Permanent address, 1457 Broadway, New York.

William C. Cabanne, age 33 years, born in St. Louis, Missouri. Previous to entering motion pictures his time was spent in the Navy. Mr. Cabanne was on the speaking stage, also, for quite some time. Started film work in 1910 with Fine Arts. Has produced many pictures, almost all feature productions. Permanent address, 929 So. St. Andrews Place, Los Angeles, California.

W. S. Campbell, age 35 years, born in Nehr, Ohio. Previous to directing pictures, was on the speaking stage for about five years. Started screen career with Selig Co. in 1908, and has made about 65 pictures, mostly feature productions. Permanent address, 1720 N. Soto St., Los Angeles, California.

James Cruze, age 37 years, born in Ogden, Utah. Previous to directing pictures, was an actor on the speaking stage for quite some time. Mr. Cruze started directing for Lasky, and has made pictures almost exclusively for Wallace Reid. Permanent address, Paramount Pictures, Los Angeles, Cal.

Louis Wm. Chaudet, age 37 years, born in Kansas, Missouri. Previous to directing pictures, was a portrait photographer and theatrical producer, and was also an actor on the speaking stage. Started with Selig as actor. Has made about 150 pictures, which includes, feature productions and one and two reelers. Music and golf are his hobbies. Permanent address, 626 Sunset Blvd., Hollywood, California.

Colin Campbell, age 48 years, born in Scotland. Previous to making pictures was an actor on the speaking stage for over 21 years. Started film work with Selig Co. and has made over 500 pictures, including feature productions and one and two reelers. Outdoor sports is the hobby of Mr. Campbell. Permanent address, R.C. Studios, Hollywood, Calif.
Edwin Carewe,
age 38 years, born in Gainesville, Texas. Previous to directing pictures was on the speaking stage for over 15 years. Started film work with Pathe and has made a great number of pictures which include super-features and one and two reelsers. Painting is the hobby of Mr. De Grasse. Permanent address, 213 West Windsor Road, Glendale, California.

Eddie Cline,
age 28 years, born in Kenosha, Wisconsin. Previous to directing pictures was on the speaking stage for three years. Started film career with Fine Arts. He has directed more than 25 pictures, chiefly features. Permanent address, Universal Studios, Universal City, California.

Frank Crane,
born in San Francisco, Calif. Previous to directing pictures was on the speaking stage for quite some time. Has made many features. Permanent address, Friars Club, New York City.

Joseph De Grasse,
age 42 years, born in Canada. Previous to making motion pictures was an actor on the speaking stage for over 18 years. Started film work with Pathe and has made a great number of pictures which include super-features and one and two reelsers. Painting is the hobby of Mr. De Grasse. Permanent address, 213 West Windsor Road, Glendale, California.

J. Searle Dawley,
age 44, born in Del Norte, Ind. Previous to making motion pictures was on the speaking stage for fourteen years and in 1915 started his film work with the Edison Company. He has made about 300 pictures, 40 of which were five reel productions and the rest one and two reelsers. His one hobby in life is to work. Permanent address, 16 Beckman Place, New York.

Cecil B. DeMille,
age 39 years, born in Asheville, Mass. Previous to making motion pictures was a playwright, stage director, producer and actor on the speaking stage for a number of years. Started film work with Lasky, in Hollywood, and has made about 39 super-features. Motoring, flying and motor-boatting are the hobbies of Mr. DeMille. Permanent address, Lasky Studio, Hollywood, California.

Hampton Del Ruth,
age 33 years, born in Venice, Italy. Previous to directing pictures was an actor on the speaking stage for some time in England. Has written many successful scenarios. Has directed quite a number of pictures, chiefly comedies. Permanent address, Los Angeles, California.

Marcel de Sano,
age 23 years, born in Rumania. Previous to making motion pictures he was in the Flying Corps in Rumania and started film work with Winchell Smith and Herbert Blache. He has made three productions, all features. Mr. Sano's hobby is flying. Permanent address, Hillview Apts., Hollywood, Calif.

Allan Dwan,
born in Toronto, Canada. Started film work with Essanay Film Co. in Chicago. Previous to this Mr. Dwan was a Civil Engineer. Has made many feature productions since joining Famous Players in 1911. Athletics is his favorite pastime. Permanent address, Los Angeles Athletic Club, Los Angeles, Cal.

William Archer Sholto Douglas,
age 35 years, born in Bushmills, Ireland. Started his film work with Pathe, but previously was a newspaper man and in the British and American Armies. He has made 28 pictures, 10 of which are two reelsers and the rest five reel productions. Permanent address, 117 W. 46th St., New York.

William Duncan,
born in Scotland. Previous to directing pictures, was an instructor in McFadden's Physical Culture School, also was on the speaking stage for a number of years. Began screen career with Selig. Has produced, directed and acted in many features and serials. Permanent address, L. A. Athletic Club, Los Angeles, California.

Scott Dunlap. Started his screen career with Fox, and has directed many pictures, including feature productions and one and two reelers. Permanent address, Fox Studios, Hollywood, California.
Edward Dillon, age 40 years, born in New York. Previous to directing pictures, was on stage playing juvenile and comedy leads in various successes. Mr. Dillon was for eight years with D. W. Griffith. When Griffith left Biograph, Mr. Dillon went to Reliance-Majestic, where he started a new brand of comedies until Triangle was formed. He has made quite a number of pictures, chiefly comedies. Permanent address, 234 W. 55th St., New York City.

Leander De Cordova, age 43 years, born in Jamaica. Previous to making motion pictures was an actor on the speaking stage for a number of years, with Metro in New York made 5 pictures, all feature productions. Mr. De Cordova’s hobby is athletics.

Jack Dillon, age 35 years, born in New York. Previous to directing pictures was an actor on the speaking stage for quite some time. Has made a number of features.

William C. De Mille, born in Washington, D. C. Previous to directing pictures was an author, and also an artist. He has been with Famous Players-Lasky as a director and producer since 1914. Permanent address, Famous Players Studio, Los Angeles, California.

Robert Ellis, age 33 years, born in Virginia. Previous to making motion pictures was on the speaking stage, but started his film work with Vitagraph and Kalem in 1911. Has made about 120 pictures, 90 of which were five reel productions and the rest were one and two reelers. His hobby is to work and make money. Permanent address, N. Y. Athletic Club.

“Breezy” Reaves Eason, age 33 years, born in Mississippi. Previous to making motion pictures was in the produce business. Started with the American Film Co. and has made about 200 pictures, which include feature productions and one and two reeler productions. Tennis, golf, fishing and hunting are the hobbies of Mr. Eason. Permanent address, 6200 Fountain Ave., Hollywood, California.

Arthur Guy Empey, age 36 years, born in United States. He started his film work with Vitagraph, but previous to this was an author and soldier. He has made three pictures: One nine reel feature, one seven reel production and one comedy. Mr. Empey is particularly fond of fishing, hunting and shooting. Permanent address, 220 West 42nd St., New York City.

William P. S. Earle, age 36 years, born in New York. Previous to directing pictures was an artist and photographer. Started film work with Vitagraph and has made 30 productions, all features. Mr. Earle’s hobby is photography. Permanent address, Selznick Studios, Fort Lee, N. J.

J. Gordon Edwards, born in Montreal, Canada. Previous to directing pictures was an actor on the speaking stage for a number of years. Started his screen career long ago, and has produced over 250 feature productions. Permanent address, Fox Studios, Los Angeles, California.

Harry Edwards. Has for five years directed comedies. Permanent address, National Studio, Hollywood, California.

George Fawcett, age 42 years, born in Virginia. Previous to directing motion pictures was an actor on the speaking stage, but started film work in 1917. Has made three pictures, all of which were five reel features. A good deal of Mr. Fawcett’s time is given to writing, as that is his main hobby. Permanent address, Lambs Club, New York.

Romaine Fielding, age 39 years, born in Bowling Green, Ky. Started film work with Lubin, but before this was an actor on the legitimate stage. He has made about 299 pictures and claims that his hobby is hard work. Permanent address, 230 Riverside Drive, New York.

Jack Ford, age 25 years, born in Portland, Me. Previous to directing pictures was for a short time a stage mechanic. Started screen career with Universal and has made about 20 pictures, chiefly features. Permanent address, Universal City, California.

Charles K. French, age 50 years, born in Columbus, O. Previous to making pictures was an actor and stage director for 25 years. Started film work in 1908 in New York City. Has made about 500 pictures, which include feature productions and one and two reeler productions. Permanent address, 2217 Ewing St., Hollywood, California.

Victor Fleming, age 32 years, born in California. Previous to directing pictures was a cameraman. Started his film work with American Film Co. and has made 7 pictures, 9 of which were feature productions. His hobbies are hunting and fishing. Permanent address, 1018 Crenshaw Blvd., California.

Emmett J. Flynn, age 30 years, born in Denver, Col. Started film work with Griffith studios in 1907, but previous to this was an actor on the speaking stage. He has made 24 pictures, 18 of which were big features and the rest one and two reeler productions. Permanent address, Fox Studios, Los Angeles, California.

Park B. Frame, born in Seattle, Washington. He started screen career with J. D. Hampton, and has directed many pictures, including feature productions and one and two reeler productions. Permanent address, 1471 Milton Ave., Hollywood, California.
Fitzgerald, born in La Grange, Kentucky. Previous to directing motion pictures was an actor on the speaking stage for a number of years. Started film work with Republic Film Co. and has made about 20 pictures, all feature productions. Permanent address, 6267 Yacca St., Hollywood, California.

David G. Fischer, age 36 years, born in United States. Started film work with Essanay in Chicago; previous to this was on the speaking stage for five years. Has made about 300 productions which include two and five reelers. Golf, horseback riding and motoring are the hobbies of Mr. Fisher. Permanent address, 208 W. 69th Street, New York.

George Fitzmaurice, age 39, born in France. Started screen career with Pathé as scenarist. He has produced many pictures, chiefly feature productions with many well-known stars. He is not only a gifted author, but ranks high as an artist and sculptor. Permanent address, Great Neck, L. I.

Hugh Ford, age 46 years, born in Washington, D. C. Previous to directing motion pictures, was an actor on the speaking stage for almost twenty years. Mr. Ford has directed many productions for Famous Players-Lasky, almost all of which were features. Permanent address, Famous Players-Lasky, New York City.

Francis Ford, age 38 years, born in Portland, Me. Previous to directing pictures, was on the speaking stage for a number of years. Started film career with Melies, and has made about 150 pictures, chiefly western productions, and also many serials. Mr. Ford’s hobby is birds and animals. Permanent address, 6040 Sunset Blvd., Hollywood, Calif.

S. A. Franklin, age 28 years, born in San Francisco. Screen career began with Selig and has made many feature productions. Likes motor- ing, swimming, golf and hunting. Permanent address, Hollywood, California.

Tom Forman, born in Texas. Previous to directing, was on the speaking stage for a number of years. Started screen career with Kalem and has made quite a number of pictures, chiefly features. Permanent address, Lasky Studio, Hollywood, California.


Alfred E. Green, age 28 years, born in Perris, Calif. Started film work with Selig Co. in 1911. He has made 14 productions which include features and one and two reelers. Mr. Green’s hobby is his family. Permanent address, 264 So. Harvard Blvd., Los Angeles, California.

Mark Goldaine, age 36 years, born in Hartford, Conn. Previous to making pictures was a stage director for 15 years. Started film work with Universal and Fox. Has made 15 productions, all features. Mr. Goldaine’s hobby is to make better pictures and play better golf. Permanent address, 1514 Rodney Drive, Los Angeles, California.

Edward H. Griffith, age 30 years, born in U. S. A. Previous to making motion pictures was a newspaperman and started in the Thos. A. Edison’s studios as editor-in-chief. Has made 101 pictures, which include feature productions and one and two reelers. The main attractions in Mr. Griffith’s life are to play bridge and attend opera. Permanent address, care Edward Small, Putnam Bldg., New York.

David Warf Griffith, age 43 years, born in La Grange, Ky. Started film work in New York City with Biograph Corp. in 1906, but previous to this was an actor on the speaking stage. Has made many pictures which include one and two reelers and many feature productions. As one may easily guess, his hobby in life is to make moving pictures. Permanent address, Longacre Building, New York City.

Burton George, age 35 years, born in Rheims, France. Previous to directing pictures, was a newspaper man. Started film work with Eclair Co.—Biograph, and has made about 120 pictures; 35 being feature productions and the rest being one and two reelers. Permanent address, 158 West 81st Street, New York.

Frank C. Griffin, age 29 years, born in Norfolk, Virginia. Previous to directing pictures was an actor on the speaking stage for a number of years. Has made quite a number of comedy features. Permanent address, Los Angeles Athletic Club, Los Angeles, Cal.

Arvid E. Gillstrom, age 32, born in Sweden. Started as professional ball player, became a “stunt” man for Universal, doing high diving, etc., and turned to directing because it was more exciting. Has made many features and has directed comedians of note. Loves outdoors and especially tramping in the woods. Permanent address, Hotel Astor, New York City.

Harry Garson, born in Rochester, N. Y. Previous to directing pictures was in the men’s furnishing business in Troy, N. Y. Became interested in pictures and his first venture was as manager of Clara Kimball Young. Mr. Garson has made a number of pictures, all features. Permanent address, 1845 Allesandro St., Los Angeles, Calif.

Biography of Fred Le Roy Granville will be found on page 106.
Louis J. Gasnier, age 40 years, born in France. Previous to directing pictures, was on the stage for ten years, and also was stage manager of the largest theater in France. Started film work in France with Pathé, and came to America 12 years ago. Has made over 500 productions, almost all feature pictures. Mr. Gasnier’s hobbies are reading and writing stories, golf and driving. Permanent address, Hotel Alexandria, Los Angeles, Calif.

Charles Giblyn, born in New York. Previous to directing pictures, was an actor on the stage for about twenty years. Started screen career with Biograph, and has made about 150 pictures, chiefly feature productions. Outdoor sports is the hobby of Mr. Giblyn. Permanent address, Los Angeles Athletic Club, Los Angeles, California.

Daniel Carson Goodman, age 37 years, born in Chicago. Mr. Goodman has been associated with D. W. Griffith about seven years, and has written many novels. Goodman has also written, directed and produced several stories that have been played on the screen. Permanent address, 110 West 48th St., New York.

Francis J. Grandon, born in Chicago. Previous to making motion pictures was an actor on the speaking stage for quite a number of years. Started screen career with Biograph. Has made many feature productions. Permanent address, 532 So. Fremont Ave., Los Angeles, Calif.

Gilbert P. Hamilton, born in Chebeague, Maine. Previous to directing pictures was an actor on the speaking stage for a number of years. Started screen career with Edison and then went to Essanay as superintendent of factory and production. Mr. Hamilton has directed quite a number of pictures, mostly feature productions. Permanent address, Gates Hotel, Los Angeles, California.

Edwin Hollywood, born in New York. Began his screen career with Peerless World and has made quite a number of successful productions. Permanent address, Green Room Club, New York.

Allan Holubar, age 31 years, born in San Francisco, Calif. Previous to directing motion pictures was an actor on the stage for a number of years. Started film career in 1916 as an actor and one year later became a director for Universal. Has made many pictures, chiefly feature productions. Mr. Holubar’s hobby is boxing and horseback riding. Permanent address, Allan Holubar Productions, Los Angeles, California.

Jean Hersholt, age 34 years, born in Copenhagen, Denmark. Previous to making and playing in pictures he was an actor on the stage for 12 years and started film work with Thos. H. Ince at Inceville in 1915. Has made but three pictures, all super-productions. Mr. Hersholt is a very enthusiastic collector of rare old postage stamps. Permanent address, 7804 Fountain Ave., Los Angeles, California.

Howard Hickman, age 38 years, born in Columbus, Mo. Started film work with Lasky in 1914, but previous to this was a dramatic actor. He has made about 18 pictures, which include feature productions and one and two reelers. Swimming and playing baseball are his hobbies. Permanent address, 5341 Melrose Ave., Los Angeles, California.

E. Mason Hopper, age 38 years, born in Vermont. Previous to making motion pictures was on the stage for a number of years. He started film work with Essanay in Chicago and has made over 500 productions, which include some superfeatures and one and two reelers. Mr. Hopper’s hobby is to work on some invention; he also takes a great interest in outdoor sports. Permanent address, 7144 Sunset Blvd., Hollywood, California.

Edward Hemmer, age 38 years, born in Boston. Previous to directing pictures, was an actor on the stage for over ten years. Started screen career with the Pickford organization, and has made about 3 pictures, all of which were features. Permanent address, Playhouse Theater Bldg., New York City.

Thos. A. Heffron, age 38 years, born in Virginia, City, N. Y. Previous to directing pictures, was a stage director and an actor on the stage for thirteen years. Started film work with Thanhouser Film Co., and has made 76 pictures; 56 of which were five reel features and the rest one and two reelers. Making pictures “that advance the art,” is the hobby of Mr. Heffron. Permanent address, Famous Players-Lasky, Hollywood, Calif.

David M. Hartford, age 45 years, born in Rockland, Michigan. Previous to directing pictures, was an actor on the speaking stage for over twenty years; for the greater part of that time he was at the head of his own organization. Started film work in Los Angeles with Universal and has made about 12 pictures, chiefly feature productions. Open country is the hobby of Mr. Hartford. Permanent address, 110 South Benton Way, Los Angeles, Calif.

Lambert Hillyer, age 27 years, born in Indiana. Previous to directing pictures was a reporter, fiction and dramatic writer; also was on the speaking stage for a number of years. Started film work with Mutual and has made 48 pictures, almost all of which were featured productions. Auto racing, hunting and fishing, horses and dogs, are the hobbies of Mr. Hillyer. Permanent address, 354 So. Harvard Blvd., Los Angeles, California.

Henry Horary, born in Paris, France. Previous to directing pictures, was on the speaking stage for a number of years. Began screen career with Eclipse, in Paris. Has made many pictures with well known star. Permanent address, 3 Place de la Madeleine, Paris, France.
Joseph Henabery, born in Omaha, Neb. Previous to directing pictures was an architectural, drafting and railroad engineering, and was also an actor on the speaking stage for a number of years. Started film work in 1910 with Universal and has made quite a number of pictures, including features and one and two reelers. Permanent address, Famous Players-Lasky, Hollywood, California.

Elliot Howe, age 37 years, born in Boston, Mass. Previous to directing pictures was a mining engineer and was in the opera for 6 years. Started film work with Thos. H. Ince and has made about a dozen pictures, all of which are feature productions. Astronomy (the study of stars in Filmdom) his hobby. Permanent address, 5512 Sierra Vista St., Los Angeles, California.

Harry B. Harris, age 35 years, born in Cork, Ireland. Started film work in New York at the Camera-Phone Co. Previously was an actor on the speaking stage for six years. Has made five pictures, all of which were feature productions. Motorizing his hobby. Permanent address, 1511 N. Kenmore Ave., Los Angeles, Cal.

William J. Humphry. Began screen career with Vitagraph, making many pictures, including feature and one and two reelers. Permanent address, 152 Parkside Ave., Brooklyn, N. Y.

Hobart Henley, age 33 years, born in Louisville, Ky. Previous to making pictures was on the speaking stage for eight years. Started film work in New York in 1910. He has made 50 pictures, which includes feature productions and one and two reelers. Tennis and golf are his hobbies. Permanent address, 112 West 72nd St., New York City.

Benj. B. Hampton, age 45 years, born in Macomb, Ill. Previous to directing pictures was the vice-president of the American Tobacco Company and the owner of the Hampton Magazine. Mr. Hampton has made about 20 pictures, all of which were mostly super-features. Permanent address,

Emil Harder, age 35 years, born in Switzerland. Started film work in the Mirror Studios in Glendale, L. A. Previous to this was an actor on the speaking stage for fifteen years. He has made 62 pictures, 59 of which were one and two reelers. Mr. Harder spends a good deal of his leisure time writing. Permanent address, 111 W. 42nd St., New York City.

T. Hayes Hunter, age 39 years, born in Philadelphia. Previous to making motion pictures, was a stage director many years. Started film work with Mutual and has made about 40 pictures, which include feature productions and one and two reelers. Athletics and outdoor sports are the hobbies of Mr. Hunter. Permanent address, Los Angeles, Calif.

John J. Harvey, age 40 years, born in Cleveland, Ohio. Previous to directing pictures, was on the speaking stage as baritone in many successful productions. Began screen career with Vitagraph, and has made many pictures, chiefly comedies. Permanent address, Green Room Club, New York City.

William F. Haddock, born in Portsmouth, N. H. Previous to directing pictures, was an actor on the speaking stage for quite some time. Started screen career with Edison, and has made a number of pictures, including feature productions and one and two reelers. Mr. Haddock’s hobby is yachting. Permanent address, M. P. D. A., 234 West 55th St., New York City.

Carl Harbaugh, age 34 years, born in Washington, D. C. Previous to directing pictures, was an actor on the speaking stage for over ten years. Started screen career with Biograph Film Co., and has made about thirty pictures, mostly feature productions, and about a dozen short releases. Mr. Harbaugh’s hobby is horses. Permanent address, Tolney Club, New York City.

James W. Horne, age 41 years, born in San Francisco, Calif. Previous to making motion pictures, was on the stage for over nine years. Has made many successful feature productions. Was a scenario writer with Kalem in 1912, and later became manager. Permanent address, 1445 Valley View Road, Case Verdugo, Los Angeles, California.

Victor Heerman, age 49 years, born in London, England. Previous to directing motion pictures, was on the stage with Nat Goodwin for a number of years. Mr. Heerman was for fifteen months, chief yeoman in the U. S. Navy. He has made quite a number of comedies. Permanent address, L. A. Athletic Club, Los Angeles, Calif.

Dell Henderson, born in St. Thomas, Ont., Canada. Previous to directing pictures, was for a number of years, an actor on the speaking stage. Started screen career with Biograph, and has made a number of pictures, including feature productions and one and two reelers. Permanent address, Claridge Hotel, New York City.

Harry O. Hoyt, age 36 years, born in Minnesota. Previous to directing pictures, wrote short stories and novels for over fifteen years, and motion picture plays for over eleven years. Started film work with Fox, and has written and directed a large number of pictures, feature and one and two reelers. Is a whist fiend. Permanent address, Yale Club, New York City.

Ralph Ince, age 34 years, born in Boston. Previous to making motion pictures was an actor on the speaking stage for four years. Started film work with Vitagraph in Brooklyn in 1907. He has made 390 pictures, 110 of which were feature productions and the rest one and two reelers. To play golf and tennis is considered a great sport according to Mr. Ince. Permanent address, 25 W. 51st St., New York City.
George Irving, age 45 years, born in New York City. Started film work with All-Star Pict. Corp., in 1913. Previous to this was an actor on the speaking stage for thirteen years. Has made about 35 feature productions. Tennis is the favorite sport of Mr. Irving. Permanent address, Bayside, L. I., N. Y.

Lloyd Ingraham, age 42 years, born in Robelle, Illinois. Previous to directing pictures, was a stage director and actor on the speaking stage for a number of years. Started screen career with Universal in 1912 and has made about 66 pictures, chiefly feature productions. Permanent address, 557 S. St. Andrews Place, Los Angeles, California.

Rex Ingram, age 29 years, born in Dublin, Ireland. Previous to directing pictures, was a sculptor under Lawrie. Started screen career with Edison in 1912 and has made about 40 pictures, his greatest success being "The Horsemen of the Apocalypse." Permanent address, Metro Studios, Hollywood, California.

Thomas H. Ince, entered motion pictures in 1910, when he was engaged to act with the old Imp Company. Previous to this he had been on the stage for a number of years. Later, when a director, he was sent to Cuba to direct Mary Pickford and Owen Moore. He established Inceville, the first exclusive motion picture community. His stars have included Hart, Ray, Dalton, Bennett, MacLean and Bosworth. Hayakawa, Desmond, Keenan, Barriscale and many others owe their present fame to Ince. Permanent address, Thomas H. Ince Studios, Culver City, California.

Fred A. Jefferson, age 29 years, born in Australia. Previous to directing pictures, was a leading man on the speaking stage for quite some time. Started film work with Universal in 1914, and has made about 85 pictures, mostly feature productions. Books and music are the hobbies of Mr. Jefferson. Permanent address, 900 Lorna Ave., Long Beach, California.

Edward Jose, born in Antwerp, Belgium. Previous to directing pictures was an actor on the speaking stage for twenty years, playing in France, Belgium, and England. Mr. Jose was also director for Antoine and Sarah Bernhardt. Began screen work for Pathe, and has directed many pictures, chiefly feature productions. Permanent address, care Edward Small, New York City.

Teft Johnson, age 45 years, born in Washington, D. C. Started film work with Edison and Vitagraph in 1907, but previous to this was an actor for 12 years with David Belasco. He has made about 200 pictures which include feature productions and one and two reelers. Outdoor sports are Mr. Johnson's hobby. Permanent address, Green Room Club, West 47th St., New York.

Jacques Jaccard, age 35 years, born near New York city. Previous to directing pictures, was an actor on the speaking stage for a number of year. Started film work in a series of two-reelers for Universal in 1916. Mr. Jaccard has made about 22 pictures, chiefly feature productions. Permanent address, Universal City, California.

Henry King, age 29 years, born in Virginia. Previous to directing motion pictures was an actor on the speaking stage ever since childhood. Started film work with Lubin, and has made about 35 pictures, all features. Athletics is his hobby. Permanent address, Robertson-Cole Studios, Hollywood, California.

David Kirkland, born in San Francisco, California. Previous to directing pictures, was an actor on the speaking stage for quite some time. Started screen career with Essanay Film Co., and has since then directed quite a few pictures, including feature productions, and one and two reelers. Permanent address, 318 West 48th St., New York City.

Edward Kuell, age 35 years, born in Chicago, Ill. Started film work with Selig Corp. in 1913, but previous to this was an actor and stage manager. Has made 12 pictures, which include super-feature and one and two reelers. Mr. Kuell's hobby is to hunt, fish and motor. Permanent address, 1355 Orange St., Owen Apts., Los Angeles, California.

Harley Knoles, age 40 years, born in Rotherham, England. Previous to making motion pictures was a Chartered Accountant and Stage Producer. Started film work in New York with World Film Co. in 1914 and has made about forty pictures, all 5 reel productions. Athletics is the hobby of Mr. Knoles. At various times he has held championships. Permanent address, 490 Riverside Drive, New York City.

Frank Gordon Kirby, age 48 years, born in Bremen, Germany. Previous to making motion pictures was a photog- rapher and started film work with Edison in 1909. He made six pictures, all of which were five reel features. Mr. Kirby has made shooting his hobby. Permanent address, Green Room Club, 139 W. 47th St., New York City.

Robert Kelly, age 35 years, born in Chicago, Ill. Started film work with Selig Corp. in 1913, but previous to this was an actor and stage manager. Has made four pictures, which include super-feature and one and two reelers. Mr. Kelly's hobby is to hunt, fish and motor. Permanent address, 1355 Orange St., Owen Apts., Los Angeles, California.

John W. Kellette, born in Lowell, Mass. Began screen career with Universal as ass't. director. Mr. Kellette has also written scenarios for many well-known stars, and also is a composer of popular songs. Mr. Kellette has made quite a number of pictures, including serials, and one and two reelers, also comedies. Permanent address, Elks Club, 116 W. 43d St., New York.
Henry Koller, age 44 years. Started making motion pictures with Metro in California and New York, but previous to this was an actor for 20 years, 15 of which were spent on Broadway. He has made ten pictures, all of which are feature productions. Permanent address, The Lambs Club, 130 West 44th St., New York City.

Erle C. Kenton, age 24 years, born in Norborne, Mo. Previous to directing pictures, was a scenario writer and actor on the speaking stage for a number of years. Started film career with Griffith's Reliance-Majestic Productions, and has made about 14 pictures, chiefly five reel comedy features. Golf, home brew and motion picture business, are his hobbies. Permanent address, 833 S. Grand Ave., Los Angeles, California.

Burton King, age 44 years, born in Cincinnati, Ohio. Previous to directing motion pictures, was an actor on the speaking stage. Started screen career with Equitable and has made many pictures, mostly feature productions. Member M. P. D. A.

Maxwell Karger, age 42 years, born in Cincinnati, Ohio. Previous to directing pictures, was musician and a scenario writer, but soon became a director. He has made a number of pictures mostly feature productions. Loves music. Permanent address, Hollywood Hotel, Hollywood, California.

Frank Lloyd, age 33 years, born in Glasgow, Scotland. Previous to directing motion pictures was an actor on the speaking stage. Begun his film work with Universal and has made over 50 productions, which include feature pictures and one and two reelers. Sports and ranching seem to be a great attraction for Mr. Lloyd. Permanent address, 8241 De Longfellow Ave., Hollywood, Calif.

Max Linder, age 35 years, born in Bordeaux, France. Started film work 17 years ago with Pathé Co. Previous to this was on the stage in France. He has written, played and directed over 300 pictures. Mr. Linder's hobby is all kinds of outdoor sports. Permanent address, Universal City, Calif.

Edward Laemmle, age 33 years, born in Chicago, Ill. Previous to directing pictures was a mechanic and clerical worker. Began film work with Universal in 1915. Has made 18 productions, all features, and is an enthusiastic collector of curios. Also likes to travel, fish, hunt and ride. Permanent address, 6511/2 Hollywood Blvd., Hollywood, Calif.

Edward J. Le Saint, age 50 years, born in Cincinnati, O. Started film work with Imp studios in New York in 1910. Previous to this was an actor on the speaking stage for 20 years. Has made hundreds of pictures, all features. Permanent address, 850 North Andrews Blvd., Los Angeles, California.

Eddie Lyons, age 32 years, born in Beardstown, Ill. Previous to making motion pictures was an actor on the speaking stage for a number of years. Started film work with Biograph Co. and has made many one, two and five reelers. Permanent address, Universal City, Calif.

Mason N. Litson, age 42 years, born in New York City. Previous to directing motion pictures was a real estate broker in New York for 15 years, and started film work in 1910, as Military director under Frank McGlynn. Has made many pictures, including feature and super-features. Mr. Litson's hobby is touring. Permanent address, 2813 La Salle Ave., Los Angeles, Calif.

Edmund Lawrence, age 51 years, born in Bridgeport, Conn. Started film work in 1909; previous to this was an actor and stage director for 25 years. Has made about 200 pictures, 150 of which were one and two reelers and the rest five reelers. Horticulture and music are the hobbies of Mr. Lawrence. Permanent address, 274 Rutland Road, Brooklyn, N. Y.

Robert Z. Leonard, age 31 years, born in Chicago. Previous to making pictures was a director and actor on the speaking stage for five years. Has made 60 pictures, 20 of which were five reelers and the rest one and two reelers. Mr. Leonard is very fond of golf and baseball. Permanent address, 1 West 67th St., New York City.

Fred Le Roy Granville, born in Victoria, Australia. Previous to directing pictures was a photographer and naturalist. Mr. Granville was the only white man to cross Northeastern Siberia with a camera, and spent fifteen years in the South Sea Islands. Permanent address, Finley Ave., Los Angeles, Calif.

Ward Lascelle, age 38 years, born in South Dakota. Previous to directing pictures, was an actor on the speaking stage for about five years. Screen career started with Fine Arts-Griffiths, an dihas made about 25 pictures, which includes feature productions and one and two reelers. Fishing and hunting are the hobbies of Mr. Lascelle. Permanent address, Universal City, California.

Edgar Lewis, age 49 years, born in Holdenville, Okla. Previous to directing pictures, was an actor on the speaking stage for a number of years. Started screen career with Solax, at Ft. Lee, N. J., and has made quite a number of pictures, chiefly feature productions. Permanent address, 201 S. Bonnie Brae St., Los Angeles, Cal.
John S. Lopez, age 37 years, born in Philadelphia, Pa. Previous to directing pictures, was magazine writer. Started film work with Harry Rapp, and has made fifteen pictures, chiefly features. Hobbies, reading and hunting. Permanent address, 576 5th Ave., N. Y.

Ira M. Lowry, born in Philadelphia, Pa. Started his screen career in 1903, and is familiar with every branch of the industry. He also designed the 400-acre plant now used by Betzwood Film Co., of which he is Vice-President and General Manager. Mr. Lowry has directed quite a number of pictures, including feature productions and one and two reeler. Permanent address, Betzwood Film Co., Port Kennedy, Pa.

Henry Lehrman, born in Austria. Begun screen career with Biograph, and helped organize the L-KO. Mr. Lehrman also organized the Lehrman Sunshine Comedies in 1917 with William Fox. Has made many pictures, chiefly short releases. Permanent address, 6717 Franklin Ave., Los Angeles, California.

Henry MacRae, age 43 years, born in Ontario, Canada. Started film work with Selig, but previous to this was an actor on the speaking stage for 15 years. Has made 150 pictures, 130 of which were two reeler and the rest feature productions. Mr. MacRae's favorite hobby is horses and autos. Permanent address, 619 Canyon Drive, Beverly Hills, Calif.

Norval MacGregor, age 57 years, born in River Falls, Wisconsin. Previous to directing pictures, was on the speaking stage for over twenty-two years. Began screen career in Los Angeles in 1911, and has made about 280 pictures, 158 of these being one reeler and 12 of them being feature productions. Old books, stamps and coins, are the hobbies of Mr. MacGregor. Permanent address, Sierra Madre, Calif.

John P. McGowan, born in Australia. Previous to directing motion pictures was an actor on the speaking stage playing with such stars as Robert Mantell, William Faversham, etc. Has made many feature productions, also serials. Member M. P. D. A. Permanent address, L-Ko Motion Pictures Corp., Hollywood, California.

John P. McCarthy, age 35 years, born in San Francisco, Calif. Started film work with D. W. Griffith as technical director and assistant to Mr. Griffith. Previous to this had been on the speaking stage for two years. Has made one super-feature. Scientific Research is his hobby. Permanent address, 7519 Esmalite Ave., Hollywood, California.

Al. Martin, age 28 years, born in Milwaukee, Wis. Started film work with Essanay in Chicago about ten years ago. Previous to this was an actor on the speaking stage for some time. Has made about forty pictures, both comedy and dramas. The great outdoors and trying to make good pictures are the hobbies of Mr. Martin. Permanent address, 2021 Canyon Drive, Los Angeles, California.

Miss Frances Marion, born in San Francisco. Previous to making pictures was a scenario writer. Began film work with World Films in 1914. Miss Marion has made two pictures and both were feature productions. Hard work is her hobby. Permanent address, 310 West 79th St., New York.

Claude H. Mitchell, age 30 years, born in Melbourne, Australia. Previous to directing pictures, designed and built the Lone Star Studio in Hollywood for the Climax Co., including large laboratory and installing the entire studio equipment. Started with Famous Players, in 1915, as asst. director. Permanent address, 1556 No. Kenmore Ave., Hollywood, Cal.

Charles Miller, born in Saginaw, Michigan. Previous to directing pictures was an actor on the speaking stage for a number of years. He was also a manager and producer. Started his screen career with Triangle and has made about 30 pictures, all of which were five, six and seven reeler. Permanent address, Lambs Club, New York City.

Thomas R. Mills, age 40 years, born in England. Previous to directing pictures was an actor for fifteen years on the speaking stage. Started film work with Reliance Majestic Co. and Vitagraph. Has made about 70 pictures, which includes one and two reeler and features. Permanent address, 999 East 5th St., Brooklyn, N. Y.

Bruce Mitchell, age 38 years, born in Freeport, Illinois. Previous to directing was on the speaking stage for about four years. Began film work with Universal under Bob Leonard and Lloyd Ingram. Has made quite a number of successful pictures, almost all of them being feature productions. Mr. Mitchell's hobbies are pictures first, then fishing and hunting. Permanent address, 1446 No. Benton Way, Los Angeles.

Reggie Morris, age 28 years, born in New York City. Started film work with Biograph in 14th St., New York. Previous to this was an actor on the speaking stage for over ten years. Has made about 100 pictures, chiefly comedies. Permanent address, Gates Hotel, 6th and Fegesau Sts. Los Angeles, California.

Harry Millaroe, age 34 years, born in Springfield, Ohio. Started film work with Kalem and has made many features, among them "Over the Hill." Permanent address, Friar's Club New York City.

Charles Maigre, age 40 years, born in Richmond, Virginia. Previous to directing pictures, he was devoted to newspaper work, war correspondence and magazine writing. His screen career started with Lasky. Mr. Maigre has made quite a number of pictures, chiefly feature productions. Permanent address, Lambs Club, New York City.
George E. Marshall, age 29 years, born in Chicago, Ill. Previous to directing pictures was an extensive trave'lling. Started screen career with Universal, as an extra in 1913, and has made about fifty pictures, chiefly serials. Mr. Marshall's hobby is athletics. Permanent address, 636 No. Vine St., Los Angeles, California. Member M. P. D.

George H. Melford, age 43 years, born in Rochester, N.Y. Previous to directing pictures, was an actor on the stage for about ten years. Started film work Kalem in New York City, and has made over 500 pictures, which includes feature productions and one and two reelers. Golf and swimming are the hobbies of Mr. Melford. Permanent address, 1954 Hillcrest Road, Hollywood, California.

Ashley Miller, born in Cincinnati, Ohio. Previous to directing pictures, was an actor on the speaking stage for a number of years. Started screen career with Edison and has made quite a number of pictures, and is also the author of 150 produced photoplays. Permanent address, 4 West 92nd St., New York City.

Howard M. Mitchell, age 34 years, born in Philadelphia, Pa. Previous to directing pictures, was an actor on the speaking stage for a number of years. Started screen career with Lubin Co. in 1909 and has made 35 pictures, 20 being features. Censor-proof pictures are the hobby of Mr. Mitchell. Permanent address, Fox Studios, Hollywood, California.

John W. Noble, age 39 years, born in Pennsylvania. Started making motion pictures with Biograph in N. Y. in 1910. Previous to this he had been on the speaking stage for four years. He has made 250 pictures, 150 of which are two reelers and the rest feature pictures. Mr. Noble's hobby is to play golf. Permanent address, Great Neck, L. I.

Fred Niblo, born in York, Nebraska. Started his film work with Thomas H. Ince in Los Angeles. Previous to this he was an actor, producer and author for 25 years. Has made 22 productions, which were all features. Mr. Niblo has traveled all over the world three times and so of course his hobby is traveling. Permanent address, Beverly Hills, California.

William Nigh, age 38 years, born in Berltn, Wis. Previous to making pictures was for six years on the speaking stage and began film work in Los Angeles with Mack Sennett. He has made 66 pictures, 50 of which were one and two reelers. Mr. Nigh's hobby is grease paint. Permanent address, Friars Club, New York.

Willrd North, born in London, England. Previous to directing motion pictures was a cattle puncher in Texas, was also a practising lawyer and soldier in Texas. Mr. North was also on the speaking stage for a number of years. Started screen career with Vitagraph, and has made quite a few pictures since. Permanent address, 1270 Allan Ave., New York City.

Marshall Neill, age 29 years. Prior to directing pictures was an actor on the speaking stage for a short time. Later worked at the old Bio, and when given an opportunity to direct quickly established himself. In the past few years he has made a number of very successful productions. The "touched" of the Neill pictures have been commented upon. Likes motoring and outdoor life. Permanent address, Los Angeles Athletic Club, Los Angeles, Calif.

R. William Neill, age 33 years, born in Dublin. Started film work with Thomas H. Ince, but previous to this was a stage director. Has made 30 pictures, all being features. Permanent address, 127 West 58th St., New York.

Sidney Olcott born in Toronto, Canada. Previous directing pictures was on the stage under George White. Started film work in 1906 with Mutoscope Co. in character parts, at Tenafly, N. J. Has made many pictures, chiefly feature productions. Mr. Olcott's hobby is collecting antiques.

Henry Otto, born in St. Louis, Mo. Previous to directing pictures was an actor on the speaking stage for a number of years. Started film work with Metro, and has since then directed a number of pictures, including feature productions, and one and two reelers. Permanent address, Metro Studios, Hollywood, Calif.

Albert Parker, age 32 years, born in New York City. Started to make pictures with Triangle in Yonkers in 1916, but previous to this was for 15 years on the speaking stage. Has made 18 pictures, all of which have been feature productions. Permanent address, 130 W. 44th St., New York.

Ida May Park, born in Los Angeles, Cal. Started film work with Pathé; previous to this was an author and an actress for over ten years. Has made about 75 super-features and one and two reelers. Reading, motoring and gardening are the hobbies of Miss Park. Permanent address, 213 West Windsor Road, Glendale, California.

William Parke, born in Tennessee. Previous to directing pictures was an actor on the speaking stage for ten years. Started film work with Pathé. Ince, but previous to this was a stage director. Has made 30 pictures, all being features. Permanent address, 127 West 58th St., New York.

George E. Marshall, age 29 years, born in Chicago, Ill. Previous to directing pictures, was an extensive trave'lling. Started screen career with Universal, as an extra in 1913, and has made about fifty pictures, chiefly serials. Mr. Marshall's hobby is athletics. Permanent address, 636 No. Vine St., Los Angeles, California. Member M. P. D.

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Ashley Miller, born in Cincinnati, Ohio. Previous to directing pictures, was an actor on the speaking stage for a number of years. Started screen career with Edison and has made quite a number of pictures, and is also the author of 150 produced photoplays. Permanent address, 4 West 92nd St., New York City.

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Ida May Park, born in Los Angeles, Cal. Started film work with Pathé; previous to this was an author and an actress for over ten years. Has made about 75 super-features and one and two reelers. Reading, motoring and gardening are the hobbies of Miss Park. Permanent address, 213 West Windsor Road, Glendale, California.

William Parke, born in Tennessee. Previous to directing pictures was an actor on the speaking stage for ten years. Started film work with Pathé. Ince, but previous to this was a stage director. Has made 30 pictures, all being features. Permanent address, 127 West 58th St., New York.
Leonce Perret, age 40 years, born in France. Started film work with Gaumont Co. in Berlin. Previous to this was an actor on the speaking stage for a great number of years. Has made 417 pictures, 200 two reelers and 217 feature productions. Mr. Perret's hobby is music and painting. Permanent address, 362 Riverside Drive, New York City.

Paul Powell. Previous to directing pictures was a special writer and journalist for the Los Angeles Express. Started screen career with Reliance-Majestic in 1912. Permanent address, Famous Players-Lasky, New York City.

Charles J. Parrott, age 27 years, born in Baltimore, Md. Previous to directing pictures, was on the speaking stage for about ten years. Began screen career in Mack Sennett studios, and has made about 100 pictures, chiefly comedies. Hunting and fishing are the hobbies of Mr. Parrott. Permanent address, 5714 Santa Monica Blvd., Santa Monica, California.

Stuart Paton, age 36 years, born in Glasgow, Scot. land. Previous to making pictures, was a chemist and painter and was on the speaking stage for many years. Mr. Paton has made many pictures, which include features, and one and two reelers. Member, M. P. D. A. Permanent address, 1814 Hillcrest Road, Hollywood, Calif.

Wray Physioc, age 31 years, born in Columbia, S. C. Previous to making pictures was a scenic artist with Walter Burridge. Began film work with Pathé and organized Hamo Film in 1912. Has made many pictures, which include super-feature, and one and two reelers. Permanent address, Physioc Studios, 449 First Ave., N. Y. C.

Hal Roach, age 29 years, born in Elmhurst, N. Y. Previous to directing pictures Mr. Roach was a strenuous athlete and was one of the best football players in the Elmira Academy. He started film work with Universal in 1913. In 1914 he organized his own company with Harold Lloyd as the star and has directed that versatile comedian ever since. Permanent address.

John Stuart Robertson, age 43 years, born in London, Ontario, Canada. Previous to entering pictures he was an actor on the speaking stage for quite a number of years. Mr. Robertson started his screen career with Vitagraph as an actor and later with Goldwyn. He has made many pictures, his latest venture being the super-feature, "Sentimental Tommy." Permanent address, Great Neck, L. I.

Philip E. Rosen, age 34 years, born in Russia. Started film work with Edison Co. 12 years ago, but previous to this was a cinematographer. Has made about 20 productions which include features and one and two reelers. Making pictures is his one hobby. Permanent address, Markham Bldg., Hollywood, Calif.

Ted Reed, age 34 years, born in Cincinnati, Ohio. Previous to making pictures was a mechanical and chemical engineer. Started making pictures in the Fairbanks studio, April, 1918, and is still in the same place. Has made many feature productions and is the director and foreign representative for Douglas Fairbanks. Mr. Reed's greatest hobby is his three boys. Permanent address, Fairbanks Studio, California.

Beverly C. Rule, age 38 years, born in Ohio. Started making pictures in New York, but previous to this was an actor on the speaking stage for 10 years. He has made about 35 pictures. Permanent address, 1400 Broadway, New York City.

Wesley Ruggles, age 31 years, born in Los Angeles. Previous to directing motion pictures was on the legitimate stage and started film work with Mack Sennett-Keystone comedies. Has made about 36 feature productions and when Mr. Ruggles is not making pictures he is sure to be fishing, as that is his hobby. Permanent address, 746 So. Crenshaw Blvd., Los Angeles, Calif.

William R. Roubert, age 40 years, born in London. Previous to directing pictures was in the theatrical profession and started film work in New York with Universal. Has made about 40 pictures, all five reelers. Mr. Roubert's hobby is reading. Permanent address, 812 Riverside Drive, New York City.

Arthur Rosson, age 33 years. Began film work with Vitagraph in 1912; previous to this was a traveler and short story writer. Has made many productions, some one and two reelers and features. Permanent address, Los Angeles Athletic Club, Los Angeles, California.

Frank Reicher, age 42 years, born in Munich, Germany. Previous to making motion pictures was an actor and stage director. Has made 42 pictures, all of which were feature pictures. Permanent address, The Lambs Club, 130 W. 44th St., New York City.

J. Parker Read, Jr., created the first multiple-reel propaganda film ever sponsored by the United States Government. At the age of 24, he was a scenario writer, and produced pictures for Louise Glamm and Hobart Bosworth. His screen career started when Edison purchased his first story for $15. Mr. Read is an accomplished linguist, and particularly familiar with all Latin countries. He has produced, written and directed many features. Permanent address, Ince studios, Inceville, Cal.
Lynn F. Reynolds, age 31 years, born in Harlan, Iowa. Previous to his directing pictures, was an actor on the speaking stage for about three years. Started screen career with Selig in 1912, and has made about 61 pictures, almost all of them feature productions. Fishing and hunting are the hobbies of Mr. Reynolds. Permanent address, 8241 Fountain Ave., Hollywood, California.

Harry Revier. Previous to directing pictures, was in the theatrical profession. He had theaters in the west. He went to Los Angeles where he built one of the first big studios in that city.

B. A. Rolfe, age 41 years, born in Brasher Falls, N. Y. Previous to making pictures, was a theatrical producer and an actor on the speaking stage for fifteen years. He started with Metro in 1913, and has made 120 pictures, all feature productions. Mr. Rolfe's hobby is music. Permanent address, 1482 Broadway, New York City.

Wm. A. Seiter, age 29 years, born in New York City. Started film work with Selig. Has made about five productions, all features. Mr. Seiter's hobby is golf. Permanent address, 6606 St. Francis Court, Hollywood, California.

George B. Seitz, age 30 years, born in Boston, Mass. Started film work with Pathé; previous to this was a scenario writer. Has made a great number of pictures, which include many serials and super-features. Permanent address, 1990 Park Ave., New York City.

Fred W. Sittenham, age 27 years, born in New York. Started making pictures with Metro in New York in 1920. Before this was a real estate agent. Has made four pictures, all of which were feature productions. Permanent address, 29 West 14th St., New York.

Edward Sloman, age 35 years, born in London. Started making motion pictures with Universal Co. Previous to this was an actor on the legitimate stage. Has made many productions continuously for the past six years. Painting, riding and boxing are his hobbies. Permanent address, 614 S. Oxford Ave., California.

Al St. John, age 28 years, born in Santa Anna, Calif. Started film work with Keystone; previous to this was an actor on the speaking stage for eight years. Has made about 20 pictures, which include a few feature productions and chiefly one and two reelers. Baseball and golf are the hobbies of Mr. St. John. Permanent address, Fox Studios, Los Angeles, Calif.

Scott Sidney, age 45 years, born in Pennsylvania. Previous to directing motion pictures was an actor on the speaking stage for 20 years and started his film work with old K-B Studios. Mr. Sidney has made about 400 pictures, which include feature productions and two reelers. Baseball is a great hobby of Mr. Sidney's. Permanent address, 6101 Sunset Blvd., Los Angeles, California.

Charles M. Seay, age 42 years, born in Atlanta, Ga. Started making pictures with Edison in 1909, but previous to this was an actor for 10 years on the speaking stage. Has made over 150 pictures, 30 of which were feature pictures and the rest one and two reelers. Studying and making motion pictures is Mr. Seay's hobby. Permanent address, M. P. D. A., 234 West 55th St., New York City.

Frederick Sullivan, age 48 years, born in London. Previous to directing motion pictures was a newspaper man and was a stage director for 15 years. Started film work with Reliance Co. in 1912 and has made 11 big feature pictures and 250 one and two reelers. A good deal of Mr. Sullivan's leisure time is spent either playing tennis or fishing. Permanent address, 6101 Sunset Blvd., Los Angeles, Calif.

George Lloyd Sargent, age 37 years, born in Philadelphia. Previous to making pictures was a stage director and started film work with the American Eclair. Has made approximately 75 pictures, and is an enthusiastic collector of Chinese curios. Permanent address, 102 Riverside Drive, New York.

Victor L. Schertzinger, age 31 years, born in Pennsylvania. Started film work with Thomas H. Ince in the old Triangle days. Previous to this Mr. Schertzinger had been a violin soloist. He has made about 40 productions and is an enthusiastic collector of antique furniture, old violins, etc. Permanent address, Griffith Terrace, Los Angeles, California.

Mack Sennett, Began screen career when he was an actor with Biograph, organized Keystone Film Co., with assistance of Ad. and Charles Kessel. Has produced a great many pictures, chiefly comedies. Permanent address, Mack Sennett Comedies, 1712 Allesandro St., Los Angeles, Calif.

Jerome Storm, born in Denver, Colorado. Previous to directing pictures was on the speaking stage for quite some time. Started screen career with Ince-Paramount, and has made many pictures, features and one and two reelers. Permanent address, 1321 Edgecliff Drive, Los Angeles, Calif.

Rollis S. Sturgeon, after directing motion pictures for some time, became member of Vitagraph scenario department and head of producing company. Founded original Western Vitagraph Co. at Santa Monica, and a new plant was constructed under his supervision. Mr. Sturgeon has made a number of pictures, features, and one and two reelers. Permanent address, 723 N. Mari- posa, Los Angeles, California.
Paul Scardon, age 43 years, born in Australia. Previous to directing pictures was an actor on the stage for over five years. Started screen career with Vitagraph, in which he was actor, author, director and supervisor. He has made many pictures, mostly feature productions. Permanent address, Fox Film Corp., New York.

Richard Stanton, was born in Philadelphia, Pa. At the age of eight he ran away from home. Previous to entering pictures he was an actor on the stage for quite some time. His screen career started with Vitagraph, in which he was actor, author, director and supervisor. He has made many pictures, mostly feature productions. Permanent address, 1533 Arlington Ave., Los Angeles, Calif.

Charles Swickard. Previous to directing pictures was an actor on the stage for a number of years. Started film work with Vitagraph, and has made a number feature productions. Permanent address, 1933 Arlington Ave., Los Angeles, Calif.

John M. Stahl. Previous to directing motion pictures, was an actor on the stage for a number of years. He has directed many stars. Mr. Stahl's hobby is indoor sports, especially chess. Permanent address, 3800 Mission Road, Los Angeles, California.

Penryn Stanlaws, born in Scotland. He came to America at the age of thirteen, and was soon noted for his pen and ink sketches of the Stanlaws girl. He studied color and in addition to painting for English and American magazines, he acted as dramatic critic for "Women." His models were famous stage and screen stars. Mr. Stanlaws became interested in pictures, and has directed two feature productions. Permanent address care Famous Players-Lasky.

Ray C. Smallwood, age 33 years, born in New York. Began screen work with Imp, and has directed many pictures, including one and two reelers, and feature productions. Permanent address, Metro Studios, Hollywood, California.

Tom Terriss, age 40 years, born in London. Previous to making motion pictures was an actor-manager and was on the speaking stage for 17 years. Has made 35 pictures, all of these being feature productions. Boating is the favorite hobby of Mr. Terriss. Permanent address, 676 Riverside Drive, New York City.

Geo. W. Terwilliger, age 39 years, born in New York. Started making motion pictures with Reliance in 1910. Before this was a newspaper critic. Has made 120 pictures, 100 of these being two reelers and the rest were feature productions. Mr. Terwilliger spends a great deal of his leisure time outdoors. Permanent address, 875 W. 180th St., New York.

Frederk A. Thomson, age 50 years, born in Montreal, Canada. Started film work with Vitagraph in Brooklyn. Previous to this was a stage director and actor on the stage for 20 years. He has made a number of feature productions. Permanent address, The Players, 16 Gramercy Park, New York.

Maurice Tourneur, born in France. Previous to directing motion pictures was an artist and stage producer, having produced over 400 plays in France. Started film work with Eclair in Paris. Athletics, art and literature are the hobbies of Mr. Tourneur. Permanent address, Calver City, California.

Robert Thornby, born in New York city. Previous to directing motion pictures, was an actor on the stage for a number of years. Began screen career with Vitagraph as an actor, and then became a director. Mr. Thornby has directed many pictures, chiefly feature productions. Permanent address, 2464 Beachwood Drive, Los Angeles, California.

William D. Taylor, age 44 years, born in County Cork. Previous to directing pictures, was an actor on the stage for a great many years. Started career in England, and subsequently came to this country where he made several features before producing "The Miracle Man," which immediately placed him in the forefront of present day directors. A lover of literature and art. Permanent address, Los Angeles Athletic Club, Los Angeles, Calif.

George Loane Tucker. Previous to directing pictures was on the stage. Made his first productions in England, and subsequently came to this country where he made several features before producing "The Miracle Man," which immediately placed him in the forefront of present day directors. A lover of literature and art. Permanent address, Los Angeles Athletic Club, Los Angeles, Calif.

King Vidor, age 27 years, born in Galveston, Tex. Started film work directing Judge Willis Brown Boy pictures in 1917 in Los Angeles. Has made about nine pictures, all features. Mr. Vidor's hobby is golf and music. Permanent address, 7200 Santa Monica Blvd., Hollywood, California.

James Vincent, age 38 years, born in Springfield, Mass. Previous to making motion pictures was an actor on the stage for 10 years. Has made 126 pictures, 72 of which were one and two reelers and the rest feature productions. Permanent address, 1465 Broadway, New York.

Robert G. Vignola, age 38 years, born in Trivigno, Italy. Started making motion pictures in Kalem; previous to this was an actor on the stage for 10 years. Has made 100 two reel pictures and 25 feature productions. Outdoor sports is his hobby. Permanent address, 1 West 67th St., New York City.
Erich von Stroheim, age 36 years, born in Vienna, Austria. Previous to directing pictures, was an actor on the speaking stage for a number of years. Started film work with Universal-Jewel, his first pictures being "Blind Husbands." Mr. Von Stroheim is now directing his third feature. Permanent address, Universal Studios, Universal City, Calif.

Perry N. Vekroff, age 40 years, born in Alexandria, Egypt. Previous to directing pictures, was in comic and grand opera. Started screen career with Lubin in Philadelphia, and has made about 65 pictures, almost all feature productions. Story writing, motoring and fishing are the hobbies of Mr. Vekroff. Permanent address, 6121 Selma Ave., Hollywood, California.

Travers Vale, age 55 years, born in Liverpool, Eng. Previous to making pictures was a theatrical producer. Began film work with Rex in 1909. Has made 300 pictures, 122 of which are feature productions and the rest two reelers. Permanent address, Friars Club, New York City.

Irvin V. Willat, age 30 years, born in Stamford, Conn. Started film work at the Imp Studios, New York, in 1910. Previous to this had always been working in pictures. Mr. Willat has made 15 features and has now joined forces with his brother under the name of Willat Productions, Inc. Mr. Willat's only hobby is motion pictures. Permanent address, Culver City, California.

Kenneth Webb, age 35 years, born in New York. Started film work in Flatbush with Vitagraph Co. in 1916. Previous to this was an author and stage director. Has made 25 pictures, 15 of which were five reelers and the rest one and two reelers. Mr. Webb's chief hobby is golf. Permanent address, 440 Riverside Drive, New York.

Wallace Worsley, age 40 years, born in New York. Previous to making motion pictures he was an actor and stage director. He started film work with Thos. West. Worsley's hobby is motor cars. Permanent address, Los Angeles.

Lois Weber is one of our foremost directors and the only woman member of the M. P. D. A. Her experience in producing and directing covers a period of many years. Miss Weber is interested in art, music and the drama. Permanent address, Lois Weber Productions, Hollywood, California.

John Griffith Wray, age 35 years, born in Minneapolis, Minn. Started film work with Thomas H. Ince one year ago. Previous to this was manager, director and actor on the speaking stage for a great number of years. Has made three pictures, all of which were features. Permanent address, 1644 Seventh Ave., Los Angeles.

R. A. Walsh, age 32 years, born in New York City. Previous to becoming a director, was a college student, and then became a Griffith protege. Later he went to Fox. Started for Griffith and has made about 40 productions, all of which were features. Permanent address, 70 East 77th St., New York City.

Roland West, age 35 years, born in Cleveland, Ohio. Previous to making motion pictures was an author, and started film work in 1919 in New York. Has made 4 pictures, all of which were features. Mr. West's hobby is boating. Permanent address, 260 West 42nd St., New York.

Lawrence C. Windom, age 45 years, born in New York. Previous to directing pictures was an actor on the speaking stage, for a number of years.

Theodore Wharton, age 46 years, born in Milwaukee, Wis. Previous to directing pictures, was on the speaking stage. Began screen career in 1907, first as free lance scenario writer, and later scenario editor and studio supervisor. Has made many pictures starring well-known players. Permanent address, Wharton, Inc., Ithaca, N. Y.

Chet Withy, age 33 years, born in Park City, Utah. Previous to directing motion pictures, was an actor on the speaking stage for a number of years, he also was a scenario writer. Mr. Withy has made about 20 pictures. Permanent address, Lotos Club, New York.

William Worthington, born in Troy, New York. Previous to directing pictures, was an actor on the speaking stage for a number of years. Started screen career in Los Angeles in 1913, and has made 48 pictures, all of which were feature productions. Motoring and swimming are the hobbies of Mr. Worthington. Permanent address, 1944 Franklin Circle, Hollywood, California.

J. Ernest Willamsen, age 39 years, born in England. Previous to directing pictures, was a cartoonist and photographer. Started film work in Norfolk, Virginia, and is the originator of under sea motion pictures. Mr. Williamsen has made six pictures, mostly feature productions. Permanent address, Hotel Bristol, New York City.

James Young, born in Baltimore. Previous to making motion pictures was on the lecture platform and stage for a number of years. Started film work with Vitagraph, and has made several hundred pictures, which includes feature productions and one and two reelers. Mr. Young's hobby is "everything connected with the stage." Permanent address, Los Angeles Athletic Club, Los Angeles, Cal.
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The First International Film Ever Made—
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Adapted from Louis Letang's thrilling story.

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Pierre Benoit's most famous novel

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"The Mystery of the Yellow Room"

"The Black Panther's Cub"

"Eyes of the Soul"
Reggie Morris
DIRECTOR
CHARLES M. SEAY
M. P. D. A.

DIRECTS

The

Charles M. Seay
Productions

Pine Tree Pictures, Inc.
DAVID G. FISCHER

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"IN THE SHADOW OF THE DOME"
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"Wid's" Says—"One of the outstanding pictures of the year"

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With CONWAY TEARLE

FRANK GORDON KIRBY
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(Released Through First National Exchanges)
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DIRECTOR

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KNOWN FOR THE HUMAN TOUCHES

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Over 500 Productions
For the Past Two Years, directing

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"THE WHITE LIE"
"HER PURCHASE PRICE"
"JUST A WIFE"
"A CERTAIN RICH MAN"

"JOSSLYN'S WIFE"
"TANGLED THREADS"
"THE KILLER"
"TWO GUN BETTY"
"MAN OF THE FOREST"
PHILIP E. ROSEN

DIRECTED THE FOLLOWING PRODUCTIONS:

"THE ROAD TO DIVORCE" with Mary MacLaren.
"THE PATH SHE CHOSE" with Ann Cornwall.
"ARE ALL MEN ALIKE" with May Allison.
"THE LURE OF YOUTH" with All-Star Cast.
"EXTRAVAGANCE" with May Allison.
"THE LITTLE FOOL" with All-Star Cast.
(From Jack London’s Novel, "The Little Lady of the Big House")

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And many other shorter subjects

Now producing for Norman Manning Productions starring Harry Gribbon, Eddie Barry and Helen Darling.

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Just a Little Different Westerns
with HELEN GIBSON

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Metro Pictures Corporation
West Coast Studios

Directing—VIOLA DANA

EDWARD SLOMAN
M. P. D. A.
Directed the following productions

"THE WESTERNERS"
"THE SAGEBRUSHER"
"THE OTHER WOMAN"
"BURNING DAYLIGHT"
"MUTINY OF THE ELSINORE"
"THE TEN DOLLAR RAISE"
"THE SEA MASTER"
"NEW YORK LUCK"

HARRY HARRIS
DIRECTOR

Recent Releases

"RISKY BUSINESS" "DESPERATE YOUTH"
"RICH GIRL POOR GIRL" "THE MAN TAMER"

Universal Film Mfg. Co., Universal City, Cal.
FRED J. BUTLER
DIRECTING
DAVID BUTLER PRODUCTIONS

CURRENT RELEASES

“Sitting on the World”
“Girls Don’t Gamble”
“Smiling All the Way”

(Just completed)
“Sophie Seminoff”
Wallace Irwin’s
Saturday Evening Post story.

OSCAR C. APFEL
Director
FEATURE PRODUCTIONS

AL MARTIN
DIRECTING
Leo White
IN
Comedy Dramas
Edward Laemmle
Directing Westerns

Recent Releases:
THE COWBOY EDITOR
THE PULPIT PUNCH
THE OUTLAW

THE COWARD OF COVELO
UNDER BLAZING SKIES
THE RANGE RIDERS
AND OTHERS

Universal Film Mfg. Co.,
Universal City, Calif.

Frederick A. Thomson
M. P. D. A.

Directed the following productions
"THE CHRISTIAN"
"CURSE OF THE GOLDEN LAND"
"LOVES' SUNSET"
"WILD ANIMALS AT LARGE"
"SIGN OF THE CROSS"
"THE GOOSE GIRL"

"NEARLY A KING"
"AN ENEMY TO THE KING"
"THE CHATTEL"
"THE MAN OF MYSTERY"
"THE HEART LINE"
"THE ISLAND OF REGENERATION"

Tefft Johnson
Director and Producer

In course of production: "Vineyard of the Lord"

Greenroom Club
JEAN HERSHOLT
DIRECTING SPECIALS
For Benjamin B. Hampton

Federal Photoplays

Announcement

Your attention is directed to the establishment of my new offices located at
114 West 44th Street, New York
where the enlarged facilities and a broader, strengthened organization will permit of a
higher type of service than ever before.

Jess Smith
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DIRECTOR

National Studios, Hollywood
Goldwyn Release

JAMES C. M. WHIPPLE
Assisting JAMES YOUNG
in Kipling's
"Without Benefit of Clergy"

SUPERVISED SPANISH DETAIL IN
"Four Horsemen of the Apocalypse"

Also
Originals and
Continuities

Specialized in Spanish
Subjects, Stories, Detail,
Language, Costumes

128
A Good Director and Proper Illumination are the Prime Requisites for Successful Pictures.

SUN-LIGHT ARC CORPORATION

President
NOT A PRESS AGENT'S CONCOCTION, NOT A PUBLICITY WIZARD'S STUNT, BUT THE UNBIASED VERDICT OF THE INDEPENDENT TRADE PRESS, AFTER A SHOWING OF THE SENSATIONAL SUPER-DRAMA "YOU AND I," FEATURING VICTOR SEASTROM AND EDITH ERASTOW:

Motion Picture News:
"You and I" is a fitting successor to "A Man There Was." The story revolves around the theme of a woman's unselfish love. Truly, one loses all sense of time and environment; so impressive are the rugged story and the marvelously picturesque background. Exhilarating is the grandeur of its scenery, it is the vivid and stark drama which dominates. Seastrom is thoroughly grounded in his art. Once in the crowd the play will advertise itself by word of mouth.

Moving Picture World:
The theme is strongly developed. Scenically, the background of towering mountains, precipices, spouting geysers, and water-falls, seem most fit. Victor Seastrom gives an impersonation that is gripping in mounting dramatic intensity. Edith Erastow's performance is one of great dignity.

Wald's Daily:
As a whole, an excellent picture. Artistic production, fine acting, beautiful settings. Exceptional handling of eternal triangle makes it distinctive. Direction very good. Photography excellent. Lighting exceptional. Camera work first-rate. Victor Seastrom gives admirable performance, as does Edith Erastow—splendid types. "You and I" is "different." Even better than "A Man There Was."

Telegraph:
"You and I" is a story of ideal love. The simplicity, fine acting and beautiful settings combine to make a vital picture. Victor Seastrom has an eerie fascination, and Edith Erastow gives a strong and realistic performance. It displays an artistic blending of the old and the new.

Exhibitors' Trade Review:
Scenically and photographically "You and I" is a wonderfully big production. The story, while impressive, deals with an old theme, but one which, nevertheless, has always served as a great box-office attraction.

Bill Board:
It is a story of great elemental force, showing to an overpowering degree the devotion of a woman to her lover, and contrasting her sublime unselfishness with the weaker will and greater love of life on the part of her mate. The story is built up with outstanding directorial skill. Step by step, the audience is made to realize that it is in the presence of a great creative genius, possessing power, to an uncommon degree, to move and stir the feelings of the crowd.

New York Review:
Victor Seastrom directed the picture and acted the leading role, again revealing his mastery of both. He has one of the most commanding personalities in the cinema world. Goldwyn, Paramount, and Metro should compel their directors and stars to see it.

Screen Opinions:
"You and I" is a wonderfully fine production. Beyond appeal to the eye lent by spectacles of Nature, there is splendid craftsmanship. There are individual scenes which are masterpieces of composition. We doubt whether the art of facial expression has ever been more successfully demonstrated on the screen. The photography is especially good. The subtitles are carefully and effectively worked. This production could be used to good advantage as a special feature with special music and specially chosen programme fillers.

VICTOR SEASTROM stands out today as the greatest screen actor of the world, barring none. EDITH ERASTOW, the famous tragedienne of Europe—one must see the last scenes of "You and I" to realize that there is no greater dramatic actress on the screen, here or anywhere.

Even better than "A Man There Was," say the critics, and "A Man There Was" acclaimed by the trade press as the "Trent of the Season," was recently singled out by the New York "Times" and the New York "Globe" as an outstanding picture of 1920.

"YOU AND I" IS READY FOR RELEASE. "A Man There Was" is now being released and there is some territory yet unsold.
We are ready for business, dashing and profitable for any state-right man who is alert and quick to grasp opportunity.

Our Units At Work

Los Angeles—Four units are at work at the two studios operated by Warner Bros., making comedies for national and educational release.

In the former Jesse D. Hampton studios there are two companies at work. One is making a series of two films with Louise Fazenda and Lester Conklin for Educational use, and the other a series of one-reelers, likewise for Educational.

In the adjoining studio, which is also a Warner Bros. plant, the entire Banks comedies are under way for Federated distribution. A release for that company has been made, and another for the same company will be made early in this month. There will be seven films made this year and will be known as Tiffany comedies, available at Federated Exchange.

Buy New Feature

Warner's Exchange, the Federated archipelago holder in New York and northern New Jersey, has acquired Diane of Star Hollow from Procter's Security.

Vitagraph Rejoins Club

The Vitagraph exchange has reentered the local F. I. L. M., Club, having been out of the organization since last September.

Delegation Leaves Today

The National Association delegation, which will leave for Albany this afternoon at 5:30 to attend the hearing before the New York City Board of Alderman, will have a chance to meet with Mr. Stanfield and Mr. Goldman. The delegation has been at the hotel for the past week in the interest of film development.

Goldman Joins Warren

Sidney J. Goldman, for a number of years associated with F. B. Warner in the latter's activities in the film business, has been elected a vice-president of the F. B. Warner Corp., the latest entry into the national distributing field. Mr. Goldman, will be the representative of the entire central section of the United States.

He resigned last week as Chicago manager for Associated Producers, Inc., to join Mr. Warren. Goldman will leave for the Pacific Coast shortly. He will remain there during the remainder of the year, and return to New York early in the spring to attend the activities for the new organization.

"THE SOUL WITHIN"—Audrey Munson

An indication of the luxuriant settings used in the production to interpret the dramatic story of this famous girl as told in "The Soul Within," Perry Play, Inc.—Advt.

Oh, Hush!

It all went wrong. Oh, boy. How wrong? Ask Milt Crandall. Over at Equity, it was a set-up. Sweet and pretty. For Clara's latest. At Capitol this week. Milt had it all figured. Doped. Started by having Mayor Hylan propose a "hush" week. It was to be a great thing. Kids quiet. Sirens tied up. Got it over once. In Cleveland. "Hush" week was big. But here. Well, Rollo; that's another story. Hylan started to bite on it. Then went blooey. Issued his proclamation all right. But his "hush" stuff included this: "To hush the increasing, unwarranted criticism of the nation, state and city." Which got all the anti-advertisement papers set up agin it. They kidded it. To death. And further still. So "Hush week" was forgotten. Ain't it tuff?

Still Crandall got some space. For his feature. Not what should have happened. But then, some. And. In the life of every exploitation man. Is this slogan. "Try for much. A little received is better than nothing."

WHO'S THINKING?

Out in Los Angeles? Where Bebe Daniels went to jail. For speeding. Ten days. Wonder whether her director got busy? Did she shoot scenes of Bebe? In the lock-up? They showed her in a bath tub. Remember? How would it do in jail?

Bette a cookie it wasn't done. Bet two cookies to one.

BREAKING INTO BROADWAY

"Roxy" put Percy Grainger on his program. Great musician. Good idea. Name in electric. In the marquee. "Jim"

(Continued on Page 4)

A New Nat'l Booking

Is Promised by Jules E. Mastbaum—"Art Operations in the Summer"

"A New Nat'l Booking" (Continued to WID's DAILY)

Philade' his—Film men will, no doubt be very much interested in the following which appears in "The Exhibitor":

"According to the statement made by Jules E. Mastbaum, president of the Stanley Co. of America, the National Booking Co., which he was also president, and which was organized in New York last summer and presumed to be one of the largest motion picture booking combines in this country, will not operate. Mr. Mastbaum has stated that the company has merely dropped out of existence and, while he does not admit that it will not succeed by a similar organization, he gives no assurance that the original plans of the officers of the former company will not be carried out. He then asked as to when anything might be expected in the way of a successor of the National Booking Co., he said that such a booking concern materializes that it will probably begin its operations in the summer. Mr. Mastbaum also expressed the impression that while the National Booking Co. has died a natural death that it will probably be succeeded by something of a similar nature which will continue activities during the coming summer."

Film men on Saturday revived the talk regarding Peerless Booking, the Keith subsidiory, which is reported will shortly launch a nation-wide booking office with the Stanley Co. as an ally.

The plan, as spoken of in film circles, would first call for the development of the scheme in the Greater New York territory where, it is said, a second Stanley Co. will be developed. After the local development has reached the proper stage the national expansion will be undertaken.

Mr. Mastbaum was asked by wire, addressed to West Baden, Ind., whether or not he was correctly quoted in "The Exhibitor." Up until the hour of going to press no answer had been received.

Leave for Home

(Special to WID's DAILY)

West Baden, Ind.—The First National franchise holders left for home Saturday afternoon.
On Broadway

Astor—"The Four Horsemen of the Apocalypse"

Broadway—Elaine Hammerstein in "The Miracle of Manhattan.

Brooklyn Strand—"The Sky Pilot"

Capitol—Clara Kimball Young in "Hush"

Casino—"Mother Eternal"

Central—"Dream Street"

Criterion—"Sentimental Tommy"

Loew's New York—Toddy Betty Compson in "Prisoners of Love"

Tuesday—Constance Binney in "The Magic Crucifix"

Wednesday—Mabel Normand in "What Happened to Rosa"

Thursday—Conway Tearle in "Bucking the Tiger"

Friday—"The Struggle," Harold Goodwin in "Oliver Twist Jr.

Saturday—"The Little Fool"

Sunday—Thomas Meighan in "The City of Silent Men"

Lyric—The Queen of Sheba

Park—"The Fence"

Rialto—Roscoe Arbuckle in "The Traveling Salesman"

Rivoli—Deception

Selwyn—A Connecticut Yankee in King Arthur's Court

Strand—Jackie Coogan in "Peck's Bad Boy"

Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

(Special to WID'S DAILY)

Ovossa, Mich.—This is the home town of James Oliver Curwood. When his "Nomads of the North" was shown here for three nights the theater, seating 600, was crowded all night, the last show beginning at 2:30 A.M. A few days ago "Kazan" same to town for a three day run. Four counties were billed from door to door with announcements that the theater would be open as long as there were people waiting to see the show. Election night crowds gathered. Lines formed two blocks long. The last show began at 2:45 A.M. Here it is said local merchants did $30,000 worth of business.

Omaha, Neb.—When "Earthbound" was shown recently at the Rialto, a great deal of comment was caused by the artistic lobby display designed by S. J. Bennett, under the direction of Resident Manager John Loveridge. The entire display was in airbrush work. The motif of each design was the mystery—"we would reveal an atmosphere of "Earthbound.” Backgrounds were more suggested than revealed. A dusty, mysterious blue was the underlying color scheme, with characters in rich gold.

At night, with the beautiful front of the Rialto lit by blue spotlights, the effect was truly striking. Three large panels adorned the arches, with the four-three-sheet posters, each describing one of the principal characters in "Earthbound" set at the street level, under glass. There can be no denial of the fact that this unusual display played a large part in the tremendous business done by "Earthbound" at the Rialto, where it smashed all house records in this 2,600 seat theater, running the entire week.

Dayton, O.

Dayton—A 700 seat theater will be built here by Robert J. Hirsh, manager of the Old Glory. The new house will cost $40,000.

The New Jackson Studio

Is one of the largest, newest and best equipped studios in the world. 16,000 sq. ft. with a post. Covers three blocks. All safety devices. Five stages. 50 dressing rooms and offices. Carpenter, paint and property rooms on main floor. The finest electrical equipment. Direct current—remote control.

For the rental of space apply

Jackson Film Studio Corporation
Westchester, Forest and Jackson Aves.,
Bronx, New York
Tel: Melrose 4385

Downtown Office, E. Davidow,
W. H. Weissager
Putnam Building, N. Y.
Personally on the ground
AN APPEAL

TO THE FAIR-MINDED, SQUARE-DEALING GENTLEMEN OF THE DISTRIBUTING COMPANIES WHO WILL RELEASE AND EXPLOIT MY LATEST PRODUCTION BEARING THE WORKING TITLE OF

"The Soul Within"
An Incident from the Life of
Audrey Munson

the world's most famous Artist's Model who has been and will be so extensively publicized by all of the Hearst and other newspapers as

The Queen of the Artists' Studios

In this issue Perry Plays Inc. announce the completion of this production. By an oversight, my contract with Perry Plays Inc., for whom I directed this production, did not provide for the credit mention of my name.

After many weeks of painstaking effort and the most careful thought, I have this day delivered to Perry Plays Inc. the completed production.

It measures up to the highest standards of elegance, of careful detail, of perfect cast, of beautiful photography, of distinction and originality in the treatment of the story, of all of those elements which make for a truly great picture—one that will make film history.

I am sure that the producers will admit that the production reflects the evidence of my unstinted efforts. I have asked them to give me the credit which I believe I deserve. I am now calling upon all fair-minded distributors and exhibitors who are familiar with my work to see that such credit is given when this picture reaches them.

I want it to be known among the pictures listed as "A Robert Z. Leonard Production"—a name in which I take pardonable pride and which I believe will increase in prestige and favorable reputation by association with such productions as "The Soul Within."

I have no legal basis for this request. I am relying solely on the fairness of those who have it in their power to render this bit of justice.

Sincerely yours,

(Signed) ROBERT Z. LEONARD.
Gordon Place with Robertson-Cole
C. Seymour Clark, director of publicity and advertising for Robertson-Cole, has appointed Gordon H. Place as his assistant, who will act as manager of the publicity department, effective today. Place for a long time was with Famous Players.

Moody to Direct
(Special to WID'S DAILY)
Bisbee, Ariz.—Harry Moody will direct the two reel western series of pictures featuring Grant Merrill, to be made by the Border Feature Film Corp., at the company's studio here. Moody has been directing Fritz Ridgeway at the Doubleday Studio in a series of westerns.

Nick Steele will have charge of the distribution of the pictures. A great many of the scenes will be taken around Tombstone, Ariz., and along the border.

Stewart Home Robbed
Los Angeles — Anita Stewart's home on North Western Ave., was robbed last week of approximately $20,000 in jewelry.

A Creature greatly resembling a human being was discovered in the South African jungles, and he never heard of

Charlie Conklin
SCIENCE IS BAFFLED

FOR RENT
WHOLE OR IN PART
New Motion Picture Studio, fully equipped, in every detail. Near Famous Players' new studio. 20 minutes from Times Sq. 14,000 sq. ft. without a post. Facing East River. Immediate possession.

Phone 2337 Murray Hill or address B-92, care WID's

Oh, Hush!

(Continued from Page 1)

DODO BACK

Wonder why?

WILL IT COME?

THAT HEARING
Tomorrow. At Albany. With the dove of peace in the background. Maybe a flock of doves. That "harmony" existing is w-o-n-d-e-r-f-u-l. Olive branches and such. Where?

Of course there'll be a lot of speeches. There always are. Everybody will have ideas. Some will break loose. And what will Governor Miller do? I have an idea. But it won't be printed. Not yet, anyway.

Meanwhile the betting odds stand. Over at Mrs. Astor's: two to one. That he signs.

ADVERTISING: SCREEN vs. VAUDEVILLE
Once upon a time. Yep; advertising in productions. Sort of died out. Of late. But never was anything as raw. As appears in vaudeville. In the "Aunt Jemima" act. National advertising. Of a pancake flour. With the big, fat Aunt Jemima. Same as she appears in ads. All over the billboards. And in publications. They sure have put it over.

NAZIMova
Looks like she's through. With Metro. Lots of talk. Been goin' on for months. But looks settled now. All of which is interesting. Nazimova was best drawing card on screen. Two years ago. She was going. Like a house afire. One of the biggest bets in business. Then she got ideas. Insisted on picking her own stories. Her own director. She was all there was. And there will be nothin' more. And exhibitors say the rest. Say she has been declining since. In drawing power. All of which should prove something. To Nazimova. As well as other "stars."

THAT LITTLE MAN
Zukor. Doing things abroad. Famous will have exchanges in Germany. And that isn't all. But that's all for the minute. Sufficient. Getting ready. For the lifting of the ban. And it's going to be lifted. That's sure. If it hasn't been.

Incidentally they said Famous had 35 German pictures. For next season. Which Connick denies. Says they'll buy any good picture. Made in Germany. Or elsewhere. But it must be good. And they haven't the 35. Not yet. At least.

BOARD OF REVIEW
Keep an eye open. And an ear. And you'll hear something. Real soon. Regarding the National Board of Review. And another Board. And maybe you'll wonder.

Yep. This is a funny business.

STIRRING THE WATERS
Much, much talk. Over the report regarding Paul Brunet. That he may retire from Pathé. Hope not. Fine gentleman. Need more like him. In this business. It's the old story. You can't understand a business. When you're three thousand miles away. No matter what the profits are.

DANNY.
Leaves for Albany
Delegations Go to Attend Censorship Hearing—Most of Big Companies Represented
The five-thirty train which left Grand Central for Albany yesterday, had attached to it several special cars bearing representatives of the National Association, and the Authors' League of America, Inc. who will be present at the public censorship hearing before Governor Miller this morning at 10 o'clock.

Up until train time, the National Association was receiving the names of those who would go. Yesterday afternoon, the following list was given out:

Oscar A. Price, for Associated Producers, Inc.; H. H. H. Connick, Lee Counselman, Elek J. Ludvig, and Gaynor G. Dominick, for Famous Players; William Fox and Saul E. Rogers, for Fox Film; Gabriel L. Hess and Francis A. Gudger for Goldwyn; Paul H. Cromelin for Introvers; Harry E. Shepard for Kinetoc; J. Robert Rubin for Metro;

(Continued on Page 2)

Bowes Back
Edward Bowes, in general charge of the Goldwyn theater activities, returned from Chicago yesterday where he attended the opening of the Roosevelt, the latest addition to the Ascher Bros. theaters.

Lloyd Here With Company
Frank Lloyd, a featured Goldwyn director is in New York with Phoebe Hunt, Gloria Hope and Jack Holt. Lloyd came east to secure some screen scenes for "The Grim Comedian," a Rita Weiman story he is now making.

Forman Here
Tom Forman, is in town from Los Angeles preparing for the role of the famous Mr. Seehaag in "Cappy Ricks." Agnes Ayres will be here about May 1 to play the leading feminine role.

Baum Back in Town
Louis Baum, sales manager for Equity has returned to New York from a sales trip through the Middle West.

Re-elected
The officers of Associated First National Pictures, Inc., have all been returned to office, according to a statement made at the executive officers' meeting yesterday.

Robert Lieber, of Indianapolis is president.

Desmond Product'sns
New Company in Process of Formation—Will Work at Brunton—Vaudeville Plan Abandoned
(Special to WID'S DAILY)
Los Angeles—William Desmond has made a change in plans and instead of going into vaudeville, as originally planned will continue the production of pictures. To that end he has in process of formation the William Desmond Prod.

The company will work at the Brunton studios and the first picture will be "Fighting Mad," a story by H. H. Van Loan. It is stated that distribution will be announced later.

The Soul Within—Audrey Munson
"The eternal triangle—with a fourth dimension." One of the strongest novel situations ever filmed. The w.i.e. reads the soul of her sculptor husband, while his beautiful model caresses their child.

Rogers With "Big 4?"
Report is Given Credence on Coast—At Work on Last Film for Goldwyn
(Special to WID'S DAILY)
Los Angeles—Film circles are discussing the report that Will Rogers will go over to United Artists upon the expiration of his Goldwyn contract.

Rogers has started work on "The Poor Relation" under direction of Clarence Badger. This is understood, will be his last production under his Goldwyn contract.

The local office of United Artists knew nothing yesterday of the report concerning Rogers.

"Dream Street" Switched
"Dream Street" will be switched from the Central to the Town Hall on W. 43rd St., beginning Sunday night. Harry Reichenbach has been engaged by United Artists to handle exploitation for the picture.

Back to Coast Soon
Marshall Neilan will leave for the last to start work on a picture, he expects will take six months to finish, will be released through Associated at National. In speaking of the new Barrymore film which he directed, Neilan states:

"At the time we decided to start production, a director in keeping with Mr. Barrymore's requirements was not available. As a member of Barrymore film I was, of course, extremely interested and stepped in to the breach myself through the offices of Associated First National Pictures."

New Rivoli Record
Famous Players report that "Deception" last week rolled up 1,900 paid admissions more than Cecil DeMille's "Forbidden Fruit" at the Rivoli. The DeMille picture held the previous record.

Incidentally all of the Broadway theaters did a large business Sunday night despite the spring-like weather.
Quotations

Carl Laemmle offers something that every exhibitor wants for his theatre—"Reputation." Priscilla Dean in Stuart Paton's Universal-Jewel.—Advt.

Coast Brevities

(Hollywood—More than 3,000 members of the Universal City family of picture people participated in the first annual barbecue and picnic, which was held last Sunday on the Santa Susana Ranch.

Production has begun at Universal City on "The Great Train Robbery" in which Carmel Myers will star under the direction of Jack Conway. The story was written by Johnston McCully, author of "The Mark of Zorro.

Mrs. Hugh McIntosh, wife of the Australian theatrical magician, is a visitor in Los Angeles. Accompanied by Bonny Atken, Mrs. McIntosh is spending a week here prior to a New York visit.

Al Christie has himself working and three other directors, all on new comedies for release through Educational Exchanges. The directors are William Beaudine, Scott Sidney, and Frederick Sullivan.

Wallace Worsley, who is directing "Ace of Hearts," will take the Goldwyn company to Pine Crest this week for exteriors. Lon Chaney, Leatrice Joy and John Bowers are to make the trip.

Four companies are at work in the Realar studio at present. Chester Franklin is in the middle of a picture with an all star cast, that is being made from an original story by Hector Turnbull.
New Federated Franchise Holder
(Special to WID'S DAILY)

Denver—Greater Features, Inc., of this city and Seattle has acquired a franchise in the Federated Exchange of America for this territory and those states served out of Seattle. Harry Kyler of Supreme Features held the franchise before.

With Pathe in K. C.

Kansas City—Harry Graham has succeeded Harry Taylor as manager of the Kansas City branch of Pathe. Mr. Graham, who has been in charge of Pathe's Omaha office, is expected to assume charge of his new post this week.

Phil. House Sold
(Special to WID'S DAILY)

Philadelphia—L. Rappaport has sold to Mr. Hoffman the two-story theater he owns at 2716 Girard Ave. The price is said to have been $15,000.

JIMMY CALLAHAN COMEDIES
26--ONE EVERY TWO WEEKS--26

TWO REELS OF CLEAN AND CLASSY FUN and FROLIC
A STAR LAUGH FOR EVERY PROGRAM

30 CLEVER SCREEN PLAYERS
14 PRETTIEST GIRLS ON EARTH

JIMMY
CALLAHAN

FLORENCE DIXON
LOTTIE KENDALL

NOTABLE TECHNICAL STAFF—

CHARLES DOWNS
Cameraman

RALPH D. WHITING
Gen'l Director

D. W. MacREYNOLDS
Asst. Director

Continuities and Titles by TOM BRET

First Release To Be Announced

Distributed by ROBERT W. PRIEST, President

THE FILM MARKET, INC.

No. 503 TIMES BUILDING
New Theaters

(Special to WID'S DAILY)
Annapolis, Md.—Jack Lipchin will build the Star at Northwest and Calvert Sts. to seat 400.

Belleville, Ill.
Belleville, Ill.—The Gaiety has opened here. Harvey Brinner is the manager.

Canton, O.
Canton, O.—The Abrams Co. has leased for 25 years a 3 story building in Tuscawaras St. which will be made a theater at a cost of $80,000.

Cape Girardeau, Mo.
Cape Girardeau, Mo.—Plans are complete for a $54,000 theater here, financed by I. T. Sackman, C. O. Hobbs, A. W. Blattner and C. W. Boutin.

Carthage, Mo.
Carthage, Mo.—T. H. Solohtower will build a $60,000 house to seat 1000.

Cleveland, O.
Cleveland—Thomas Urbansky will build a $200,000 house.

Clifton City, N. J.
Clifton City, N. J.—Solomon M. Saxe will build a $75,000 theater at Highland and Parker Aves.

Dayton, O.
Dayton, O.—Robert Hirsch of the Old Glory has an option on a site in S. Brown St. on which he may build a $400,000 house.

East Orange, N. J.
East Orange, N. J.—Putnam Jacobson has bought a site at Central Ave. and Eppirt St., where he will build a $200,000 house.

Germantown, Pa.
Germantown—A $350,000 theater is to be built here in the near future.

Glens Falls, N. Y.
Glens Falls, N. Y.—C. W. Higley may build here.

Johnson City, Tenn.
Johnson City, Tenn.—M. B. Cart is to build a new theater to seat 2,000.

La Porte, Ind.
La Porte, Ind.—Reddington & Root have opened the Central. It seats 1600.

Madison, Wis.
Madison, Wis.—E. W. Fischer’s Majestic, seating 700, opened last Sunday with Louis St. Pierre manager. “The Inside of the Cup” was the first picture.

"Opportunity knocks once, at each man’s door, and having passed, returns no more.”

—John J. Ingalls.

EXCHANGEMENTS, SALESMEN—
Opportunity is knocking at your door NOW, IF
You are not afraid of a NEW IDEA, play on the LEVEL, are full of PEP, and know that “A SATISFIED EXHIBITOR IS A STEADY INCOME.”

NINETY PER CENT OF THE STUDIOS ARE CLOSED, there is a tremendous shortage of GOOD SHORT SUBJECTS and reasonable-priced FEATURES OF MERIT.

I want some HUNDRED PER CENT MEN, to open Branch Offices, in EVERY EXCHANGE CENTRE in the UNITED STATES, CANADA and ALL FOREIGN COUNTRIES, and offer PROFIT SHARING up to 50 PER CENT.

If YOU “measure up” I will open an office for YOU.
If you OWN a clean, live exchange, I will BUY AN INTEREST.
It doesn’t matter whether the Exchange is YOURS, MINE, OR OURS, if YOU ARE THE RIGHT MAN.

Each Office will OPEN WITH A COMPLETE STOCK OF PRINTS AND ADVERTISING FOR 100 One and Two Reel COMEDIES, 26 Two Reel WILD ANIMAL DRAMAS, 5 Five Reel WILD ANIMAL FEATURES, 10 BIG FEATURES Five and Six Reels Each.

STARS: BETTY COMPSON, MARY MACLAREN, MAE GASTON, PATRICIA PALMER, BILLIE RHODES, CLARE ALEXANDER, GEORGE OVEY, NEAL BURNS, CRANE WILBUR, JAY BELASCO, WILLIAM CLIFFORD, CAPT. JACK BONAVITA.

If you are the RIGHT MAN for your territory, send for your ALADIN’S LAMP, and RUB! RUB!! RUB!!

OPPORTUNITY

Telephone Bryant 9400
110 West 48th Street
New York

EXHIBITORS—Booklet of Titles and full information on the press. Send for it today.

"KISMET"

“GOOD WOMEN”

“WIVES”

SPECIALS
"Signs Prevost
special to WID'S DAILY"

Angels—Universal has signed Prevost, former Mack Sennett girl, to star in a series of features.

New A. P. Managers

Appointments to branch offices were announced recently by Al Lichtman of Associated Exhibitors, Inc. All of the appointees have been in the business from two to ten years, the exception being George S. Jeffrey, who has been in the Boston office; Ben W. Van Houten, New York; E. C. Leveson, Dallas; C. N. Shannon; E. S. Detriot, succeeding E. A. M. Fried, Minneapolis; J. F. Brett, and F. C. Bond, Pittsburgh, succeeding J. A.

Cup Adjoining Offices

The cup for closer co-operation between distributors and the producers goes to the Salient Film Co., New York, for Eastern Pennsylvania, and the Southern New Jersey.

Incorporations


Dover, Del.—Mid-west Amusement and Realty Co., Capital $50,000. Incorporators: F. S. C. Association, 501 Broadway.

King Heads Canadian Group

(Ospecial to WID'S DAILY)

Los Angeles—Basil King, who wrote "Earthbound," was elected vice-president of the Canadian Authors' Association, which has just been formed in Montreal.

Exchange Issues Warning

Special to WID'S DAILY)

Philadelphia—The Capitol Film Exchange, which has the sole franchise for Triangle pictures in this territory, announces that Triangle pictures have been, and are being pirated in this territory, and declares that any theater or concern found vending these films or having them in their possession except under contract with the Capitol, will be prosecuted to the fullest extent of the law.

At Kodak Park where most of the motion picture film for the world is manufactured, quality production and quantity production go hand in hand.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Second Runs With First
National Pictures Bring
As Big Business As First

Exhibitors Tell of Record Crowds and Delighted Audiences—Look Over This List of Big Successes

HABIT

"Very good picture with strong story."—Ludcke, St. Peter, Minn.

THE KID

"Played return date. Attendance equal to first showing. Best box office record."—Hal Opperman, Crescent Theatre, Pontiac, Ill.

NOT GUILTY

"Results were highly satisfactory in every way. No special advertising or exploitation required."—August Ilg, Wonderland Theatre, Lorain, Ohio.

THE NOTORIOUS MISS LISLE

"The audiences were delighted with this picture and with the beautiful Katherine MacDonald."—J. E. Roberts, Hudson Theatre, Albany, N. Y.

THE BRANDED WOMAN

"They liked this one so much, played it for second run. Norma Talmadge a good drawing card. Attendance good."—W. E. Drumbar, Queen Theatre, Knoxville, Tenn.

UNSEEN FORCES

"Picture decidedly unusual. Sylvia Braemer's work splendid. There were big crowds and patrons thought the picture splendid. The undivided attention the picture received from beginning to end is a great tribute to Sidney A. Franklin."—Fred J. Campbell, National Theatre, Louisville, Ky.

THE DEVIL'S GARDEN

"Lionel Barrymore is a decided attraction. The story is good. Fine box office record."—Elmer Ramsey, Central Theatre, Fairbury, Ill.

DINTY

"Biggest kind of a hit. Dinty is a crackerjack of a picture. It's fame had preceded its arrival. A week that was highly satisfactory in every respect."—O. J. Bannon, Colonial Theatre, Elyria, Ohio.

First National Attractions

That's another reason why

There'll be a Franchise everywhere
Tuesday, April

Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellows know how you cleaned up.

Universal is overlooking no bets in its campaign on the new Priscilla Dean picture, "Reputation." The campaign is based on a group of maximums having to do with "reputation," and purposes to install a better understanding of the importance of good reputation in business and social life.

The "commandments" originally were sent out under the name Priscilla, with the explanation they formed the code which women and men should know to guard their good names. The "code" is being printed far and wide, accompanied by requests that readers send in their own thoughts on the subject of "reputation" in verse, essay or precept form, to the various newspapers.

The Rochester convention was the dupe of M. D. Crandall, Equity exploitation director. He succeeded in impressing the exhibitors that Clara Kimball Young was present in the flesh. Preceding a parade Crandall, by hanging our flags from Hayward and Seneca Hotels, gave the impression the star would lead the galaxy of stars. The marchers stopped and demanded the presence of the star, but Crandall appeared in her stead.

Paterson, N. J.—When "Every Woman's Problem," showing at the U. S. Theater recently, Al. W. Sobler of Plymouth Pictures, Inc., over a big exploitation campaign that included a private showing for the League of Woman Voters, the Business and Professional Women's Assn., and the Woman's Club; a contest in the Paterson Evening News, and what is apparently a new idea of interspersing names selected at random from the telephone book with classified advertisements in the daily newspaper, informing the person named that he or she had tickets at the box office. His work with the women got endorsements from all three organizations. Announcement of the winners of the contest was made from the stage. Prominent citizens were the judges. A large number of store windows were obtained.

Brooklyn—A fiery cross that seared on it and grew out of thin air was used effectively in the lavish prolonge produced upon the stage of the Mark Strand theater to properly introduce "Man-Woman-Marriage." The surprise effect was so unexpected and so striking, that despite the ostentation of the costumes and settings, this element of the prologue evoked applause at every performance.

The prologue was dedicated to a bacchanalian revel in the court of Constantine. The theme was the dominating power of Faith, the revel concluding with a lightning-blue flash as steel striking on steel and the illumination of a fiery cross following a burst of flame.

Managing Director Edward L. Hyman worked out the dances and electrical effects with particular attention to the mystery cross effect.

Richmond, Va.—A nautical display was obtained at very little cost for the showing of Goldwyn's "Godless Men," based upon "Ben Ames Williams'" sea story, "Black Paw," at the Isis. It proved most effective and had much to do with the big business which the photoplay did.

Most of the nautical articles used were borrowed from a seaman's store by W. R. Ferguson, Goldwyn's exploitation manager from New York. Included among them were two compasses, a toy model of a sailing ship, and a large net which was hung in the lobby. The nautical theme of the lobby was a sort of advance prologue to induce a proclivity to the drama.

Across the lobby, above the doors leading into the orchestra, was painted a twenty-four-sheet sign carrying the title of the photoplay. The newspaper advertising and billing campaigns were of the customary proportions for this theater but carried a note of distinction for the showing.

Cohn Still With Goldw (Special to WID'S DAILY) Los Angeles—J. Cohn, who has made production manager at Universal City plant, succeeding Johnson.

WID'S DAILY reported having gone over to Universal distribution manager.

Steen in Paris (Special to WID'S DAILY) Paris—E. Burton Steene, of the United Society of Graphers of New York, is heading a series of single reel juve productions for Goldwyn under contract with 10 different countries.

SUBTITL written by HARRY CHANDLE and WILLIAM B. LAU This Mark of Merit has pleased upon over thirty dictions during the past

DIRECTO OF THE TRA A RELIABLE GUIDE FOR READY REFERENCE

ADVERTISING—PUBLIC

MERRITT CRAWFORD
The Screen Bulletin
541: E. 44th St.

ROBERT EDWARD LONG
Formerly With D. W. Gral.
140 BROADWAY

ARTISTS AND ART TITLE

P. A. DAHMKE, Inc.
Art Titles—Animation—Larg
220 W. 42d St.

MARTIN-McGUIRE & NEWS
177 7th Avenue

BROKERS

MOTION PICTURE SECURITY
Investments
34-460 W. 13th Street

LABORATORIES

ESTE LABORATORY
Quality Motion Picture Print
16-24 W. 21st St.

LABORATORY

LAREMONT FILM LABO
10 Claremont Parkway Tel. "FREEPORT"" C. E. Stryckman, General Man

VICHOLAS KESSEL LABORATORY
"Kessler Quality Prints"
Fort Lee, N. J.

PRINTERS

BARNES PRINTING CO.
Motions Picture Specialties
222 W. 44th St.

STUDIOS

ESTE STUDIO AND LAB.
Studio—202-211 B. 13645

PROSPECT PRESS

48 W. 4th St.

STUDIO
Arlliss "Big 4"

Announcement was made yesterday of the closing of contracts whereby future productions of George Arlliss will be distributed through the United Artists Corp. Hiram Abrams, for the "Big 4," and Henry M. Hobart, president of distinctive Films, Inc., for Mr. Arlliss. Mr. Hobart heads the company which will be the Arlliss pictures.

This first production will be "Disill," in which Arlliss appeared more than 1500 times on the stage. Production will be started shortly so that it will be ready by the fall. A number of those who appeared in the initial cast are being assembled for the picture.

It is understood that production will begin at the Biograph studio, and that Henry Kolker will direct. Charles Sease, it is understood, will be director.

The Arlliss deal marks the first serial star productions to be released through United Artists with the exception of those, of course, who compose the original organization.

Elliott Dexter Here

Elliott Dexter has arrived in New York from Los Angeles.

Goldwyn Buys "The Deluge"

Goldwyn has purchased "The Deluge," produced by Arthur Hopkins, 1917. No director has been assigned the play.

Another Series for Pathe

Pathe will distribute a second series of "The Adventures of Bill and Bob," which are being produced by Yvon J. Williams on the coast.

Crafs Replies to B. B. Hampton

(continued from WID'S DAILY)

Los Angeles—Dr. Wilbur F. Crafs has replied to an open letter by Benjamin B. Hampton. Dr. Crafs states his plan for the reform of motion pictures is to first cooperate with the producers, secondly try every method possible first, third, with censorship as a last resort, third, hold back the plan for the establishment of a Federal commission; fourth, to press the use of present picture laws and last the discouragement of all talk of "blue laws," on the ground that it has been based on apprehension.

Grainger to Represent Holubar

J. R. ("Jim") Grainger, manager of Marshall Neilan Prod. and sales representative for Charlie Chaplin, is now with Allen Holubar to represent that director in the East. Holubar, through special arrangement with Neilan, has secured Grainger's services to pass on all contracts under his new agreement.

Timely Renews With Pathe


"Topics of the Day" is preparing to celebrate the completion of its third year of screen life. This event takes place the week of April 24th.

Kent on Coast

(Special to WID'S DAILY)

Los Angeles—S. R. Kent, general manager of distribution of Famous Players, is here on a trip around the country.

Sailing for France Shortly

Madame Perret expects to sail for France shortly to join Leonce Perret, who is now in Paris making preparatory plans to film two well known novels. The pictures will be produced abroad in their entirety.

Saegers in Helena, Ark.

(Special to WID'S DAILY)

Helena, Ark.—The Saenger Amusement Co. of New Orleans has purchased the Jewel theater, formerly operated by the Helena Amusement Co.

Important Mid-West Combine

(Special to WID'S DAILY)

Omaha—Two big middle west factions have united—The Federated and Crescent Film Exchanges of Kansas City and the Hostettler Amusement Co. of Omaha. They control 35 theaters in Iowa and Nebraska, for which three states they have the Federated franchise. They have for distribution "The Tail's End," "Out of the Dust," some Prizma color pictures and others.

Asks for Commission

Instead of Censor Board—W. A. Brad Says Industry Will Pay Co—Hearing in Albany

Albany, N. Y.—The delegations of motion picture men here from New York yesterday afternoon made a final effort to prevent the enactment of the Clayton-Lusk bill, for the creation of a censorship commission.

William A. Brady, proposed that the Governor veto the bill and appoint instead a commission to investigate the industry.

"We will pay the entire freight," said Brady. "The work of this commission will not cost the State a single penny and I am sure it will bring results."

"The motion picture producers already have begun to clean house and in less than two months the effect will become apparent. We expect that before next winter all pictures to which there could be any reasonable objection will be eliminated."

(Continued on Page 4)

Harlem Theater Sold

The one and two story theater, occupying the block front, east side of 9th Ave., between 144th and 145th streets, has been sold by Saenger-Amusement to Pathe Realty Co., subject to a mortgage of $103,720. The purchasers will pay $75,000 in cash and mortgages.

House Five East Side

Plans have been filed for a one story theater at 158 to 162 Eldridge St. to Allen St., $3,6 x 176. The Delancy Theater Co., Inc., is the owner of record and H. G. Wiseman, the architect, estimating the cost at $100,000.

A Correction

In yesterday's issue of this publication an item appeared in which it was erroneously stated that C. F. Zittel, formerly general manager of the International Film Service Co., Inc., had been sued by Wm. R. Hearst, charging fraud in connection with the purchase of the Dexter Sulphite and Paper Co. of Watertown, N. Y. In justice to Mr. Zittel it should be stated that he is not a party to the suit. Mr. Zittel says that to the best of his information, that Hearst has made no charges against him personally.

Hearst has filed an answer to the suit of the Dexter company in which he charges fraud was perpetuated in the deal by which he agreed to purchase the mills.
Brownie, the Wonder-dog—Harry Sweet—and Louise Lorraine—all in Century Comedies, the big, clean, every-week laughs.—Adv.

### Newspaper Opinions

#### "Hush"—Equity Capitol

**TRIBUTE—Clara Kimball Young does some good work in "Hush" at Capitol. However, she is more animated in this picture than in any of her recent films, and only once does she pose in a window, which used to be her favorite posing place.**

**DAILY NEWS—It's a pitifully sort of yarn about a woman who minds over her past early and often until she feels impelled to tell her husband all about it. With the usual result. And the usual sufferings and repentations. I think that this, and Clara Kimball Young's part in it, represents an unmissioned scene's notion of catering to the sensation loving mob.**

**EVENING WORLD—It proved to be an excellent vehicle for the undoubted histrionic talents of Miss Young. The plot was thin—very thin, but Miss Kimball's romanticized role was played by Mike Kyss, Holly Williams, Jack Platt and Bertram Granby.**

#### The Traveling Salesman—F. P.-L. Rialto

**POST—It is of a size, artistically speaking, with the other recent performances of this star, accomplished, occasionally deft, and tuneful, but very often of any considerable height as it never falls below mediocrity.**

**EVENING WORLD—An amiable comedian, mountain of fun in "Traveling Salesman.**

#### "Peck's Bad Boy"—Lesser Prod. Strand

**POST—That is one of the best things he does, that scintillating, twinkling dash for safety, cutting corners wide, and Sam Wood, the director of this picture, has made excellent use of this little star's legs. As to the other tricks they have set him to performing, it is a wonder that any child of his years could keep them from being unbearably self-conscious.**

**DAILY NEWS—A very clever and decidedly appealing youngster, he marched from co-star with C. Chaplin in "The Kid" to the full stature of movie importance in this story. But he is, after all, a baby child and an entire film devoted to his go-getting feats falls just a bit after it has run on and on for reels.**

#### In the Courts

**Hutchison to Work Here

Charles Hutchison will make his next appearance on the Pathe serial schedule in "Hurricane Hutch."**

**George B. Seitz will direct the new Hutchinson attraction. Interiors filmed at the Seitz studio, Park Ave. and 134th St.**
At Broadway Theaters

Rialto

The Rialto orchestra plays "Zampa" as its prelude, a scene of the scene, is the second scene after the introduction of the bill which will place a 1% tax on theater admissions, in order to raise funds for rural schools.

Miss Putnam states she has been advised by the attorney general of the state that such a measure would not be constitutional. The present tax on theaters is $25 per year.

Jackman Heads A. S. C.

Los Angeles—Fred W. Jackman of the Mack Sennett studio has been elected president of the American Society of Cinematographers. Alvin Wyckoff is first vice-president; Frank B. Good, second vice-president; William C. Fred万元以上, and Carl F. Seitz, secretary.

Milwaukee Group Meets May 10

Milwaukee—The state convention of the Wisconsin Exhibitors' Association will be held on May 10 and 11. It is expected to be the largest state convention ever held here. Three bills now in the legislature will be discussed: censorship, the bill regulating the price of admissions and a bill prohibiting the sale of tickets when no seats are immediately available.

Levy to Build in Lexington?

Lexington, Ky.—The Herald hints that a large theater is to be built here in conjunction with "Mike" Switow of Louisville, Charles Olson of Indianapolis, Billy James of Columbus and the Louisville Cinematographers. They were all here recently.

Goldwyn Convention in May

Los Angeles—The Goldwyn branch managers' convention has been set for the second week in May at the studies.

Samuel Goldwyn, who is due back from Europe May 1st, will leave New York May 4th with others from the eastern offices of the company. P. J. Godshol, chairman of the board of directors, will attend the convention, as will Alfred Weiss, vice-president of the distributing corporation; A. S. Aronson, vice-president and general sales manager; Eric Shaye, assistant treasurer, and Howard Dietz, director of advertising and publicity.

The following branch managers who are planning to attend the convention are: Arthur Lucas, Atlanta; J. A. Koenig, Boston; George A. Hickey, Buffalo; Cecil E. Mahaffy, Chicago; Jack Stewart, Cincinnati; W. J. Kimes, Cleveland; L. B. Remy, Dallas; Ben Fish, Denver; J. E. Fleno, Detroit; T. W. Truog, Kansas City; M. Wolf, Los Angeles; Newton Davis, Minneapolis; S. Eckman, Jr., New York; Felix Mendelssohn, Philadelphia; Nat Barach, Pittsburgh; G. C. Parsons, San Francisco; Jack Weil, St. Louis; W. E. Banford, Seattle; W. A. Bush, Washington; J. W. Pope, Jr., New Orleans; F. J. MacIvor, Omaha, and Charles Knickerbocker, Salt Lake City.

Held Over in Washington

Washington—"The Woman Unnamed" and the accompanying Hawaiian Revue is beginning its second week at Moore's Garden. The picture and revue go into Ford's Theater, Baltimore, for an extended run after the stay in Washington. Charles F. McGeown is handling advertising and exploitation.

The New Jackson Studio

The last word in modern studio and electrical equipment, covers three blocks. Five stages. Direct current. Remote control. 15 minutes from Times Sq. 50 dressing rooms and offices.

Ready for lease in whole or in part April 1st.

JACKSON FILM STUDIO CORPORATION
W. H. Weissager, Pres.

Westchester, Forest and Jackson Aves.

Tel. Melrose 4385

Downtown Office

E. Davidow, Putnam Building

Brons, New York

W. H. Weissager

Personally on ground
Studio Planned for 'Frisco
(Special to WID'S DAILY)
San Francisco—The Studio Leasing Co. is the name of a newly incor-
porated concern which has been or-
ganized for the purpose of erecting a three unit studio here. William A. 
Howell is president of this new cor-
poration. Others interested in him 
are Paul Gerson of the Paul Gerson 
Pictures Corp. and C. W. Humphreys. 
Ground was broken for the new build-
ing this week and present plans call 
for its completion within 90 days.
Located in the western 
representative of the National Exchanges Inc. is here concurring with Paul 
Gerson in regard to the Howell Com-
panies which Gerson is producing for 
release through the National Ex-
changes.

Promise One for Stockton, Cal.
(Special to WID'S DAILY)
Stockton, Cal.—A studio will be 
built here by the Federal Cooperative 
Films Co. when this concern is or-
organized.

San Mateo, Too?
(Special to WID'S DAILY)
San Mateo, Cal.—David Galley, said 
to be a Los Angeles producer, will 
build a studio here, according to re-
port.

Young Finishes Kipling Film
Director James Young reports to 
Paul Brunet that he has completed 
Kodak Kipling's first Pathe pic-
ture, "Without Benefit of Clergy." 
Cutting and assembling are now in 
progress at the Brunton Studios. Re-
lease will be set early in May.

FOR SALE
One BELL & HOWELL and 
one PATHE, completely 
equipped. No reasonable offer 
refused.
J. D. LIGUORI
International Studio, 
2d Av. & 127th St. Harlem 9700

LABORATORY EQUIPMENT AT 
AUCTION
At 2 P. M., May 2nd, 1921, the entire 
equipment of the Hernandez Colograph Lab-
oratories, consisting of complete machine 
shop equipment, cameras, film, tanks, racks, 
drums, lights, perforators, chemicals etc., 
will be sold at public auction by A. Roth, 
Take Hudson Park car at N. Y., N. H. & 
H. depot to Colograph Laboratory, New 
Rochelle.

Charlie Conklin
is a born comedian.

He even played 
a joke on his parents.

They expected a Girl!

Asks for Commission
(Continued from Page 1)
A petition was presented by Paul 
D. Cravath, representing investors in 
motion picture properties, signed by 
virtually all the big producers in the 
country. It urges the veto of the 
censorship bill and asks the Governor 
"to declare an amnesty" in the war on 
the film industry.

The picture interests promise to 
abide by any recommendation for 
legislation made to the legislature by 
the commission they seek to have 
the Governor create.
The Governor after the hearing 
gave no indication as to what his de-
cision would be.

The representatives of the various 
companies and organizations who 
came here for the hearing left for 
New York late last night.

Ohioans Promised Aid
(Special to WID'S DAILY)
Columbus, O.—A resolution promis-
ing "cooperation rather than unre-
asonable, unfair and non-productive 
regulations, heretofore recognized as 
the very medium for regulation of the 
industry," has been passed by the Pat-
tent Teachers' Association of Ohio and 
the Ohio Congress of Mothers in spe-
cial session here. Thus the "Ohio Plan" 
has evolved, founded on an un-
derstanding of the difficulties encoun-
tered by the manufacturer of pic-
tures for the purpose of constructive 
criticism. J. A. Maddox, president 
of the M. P. T. O. of Ohio, and Chas. 
P. Pettipou of Schieltz addressed 
the meeting prior to the resolutions 
being passed.

Fail to Convict Exhibitor
(Special to WID'S DAILY)
Lancaster, Wis.—A jury has failed to 
convict an exhibitor charged with 
routing a running Sunday show. William 
Tracey of the Gem, Plattsville, is the 
man who was indicted. The jury dis-
agreed. The W. C. T. U. is said to 
be the organization which brought 
about his prosecution.

Portland, Ind., on Black List
(Special to WID'S DAILY)
Portland, Ind.—Motion picture the-
aters have been closed here the last 
two Sundays. The Ministerial Asso-
ciation is prosecuting in the circuit 
court J. S. Hines of the Princess. 
The case has been indefinitely post-
poned.

Would Limit Sale to Capacity
(Special to WID'S DAILY)
Washington—A bill has been in-
duced prohibiting the selling of

30 to 1
Hermosa Beach, Calif.

Wid's, 
New York.

Gentlemen:
The rest of the "Flicker 
Sheets" can wait at home until 
I get back, but I've got to have 
"Wid's" every day so I won't 
have to read thirty pages of 
bunk to get one page of news. 
More power to you.
Sincerely yours,
(Signed) TOM GIBSON.

Buys "County Fair" for Illinois
Mildred S. Rosenfield, acting for 
D. M. Vandewater, Jr., yesterday pur-
chased the Illinois rights to "The 
County Fair." Miss Rosenfield has 
been appointed New York representa-
tive for Strand Features, Inc., of 
Detroit.

Long Expanding
Robert Edgar Long who recently 
inaugurated his own service for stars 
and companies has found things so 
much to his liking, that he has taken 
over Room 604 in the Fitzgerald Build-
ing. He will, after May 1 oc-
cup Rooms 604 and 605.

Theater tickets after the house's ca-
cacity has been reached. This will 
put a stop to lobby lines and crowd-
ed exits. Fines of $100 and revoca-
tion of licenses are penalties.

Another Injunction Sought
(Special to WID'S DAILY)
Indianapolis—T. Guy Perfect of the 
Perfect here has brought into the 
upper courts his suit to restrain the 
police from closing his theater on 
Sunday. He argues that he should 
be allowed to remain open on that 
day if the mayor of his town allows 
non-citizen storekeepers to do so.
There are said to be many similar 
cases pending in various parts of 
the country.

Women Mix In
(Special to WID'S DAILY)
Hammond, Ind.—The W. C. T. U. 
is campaigning for censorship and 
Sunday closing. Questionnaires have 
been sent to the candidates asking 
their opinions on reform measures.

Ban on in Cedar Rapids, Iowa
(Special to WID'S DAILY)
Cedar Rapids, Ia.—Sunday shows 
are here have been banned.

Another First National
Cleveland—First National 
will be from May 15 to May 
Ohio, Kentucky and Tennes-

UNITED SOCIETY FOR 
CINEMATOGRAPHS
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Removes to 251 West 42nd 
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— that's more important than ever to-day!
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FULL time or part time!
Address Box B-76, care of Wid's
Talking Pictures

To Be Tried Out. With. "Dream Street"—Film Made With Development in Mind

When "Dream Street" opens at the Town Hall on Monday next. D. W. Griffith will try out a development in talking pictures. The invention that has apparently perfected this experiment is the work of Orlando Kelson of San Francisco, applied by Bryan Battey of New York.

Griffith has been in close contact with this mechanism for over a year. During that period he has watched its development through various stages. "Dream Street" was so arranged in the making that it could readily be adapted to the invention.

It was stated yesterday that there had been sufficient time to adapt the mechanism for all the characters appearing in the picture and that for the present, Tyrone Power and Ralph Graves will speak from the screen. The mechanism was tried out yesterday afternoon at 203 W. 40th St.

New Ally for Actors' Equity (Special to WID'S DAILY)

Los Angeles—The Actors' Association of Hollywood is being dissolved. An amalgamation with the Actors' Equity Association of New York is under way.

Ford Leaves F. P. L.

His Last Picture Was "Price of Possession"—May Make Some Under Special Arrangement (Special to WID'S DAILY)

Los Angeles—Hugh Ford has left the Famous Players-Lasky organization. His last picture was "The Price of Possession" in which Ethel Clayton was starred.

It is understood from reliable sources that while Ford will not make productions for Paramount under a regular contract basis, if it secures a story sufficiently strong and one that meets with the approval of the Famous Players production heads, the company will finance him.

No statement regarding Mr. Ford or his plans could be secured from the eastern production department of Famous Players yesterday.

Has Two French Pictures

Laurent L. L. Couran of the French producing firm of Litz, Morat and Pierre Regnier Films Co., Paris, France, has two pictures with him. They are "Five Cursed Gentlemen" and "The Little Diplomat." Mr. Couran, who has been here some weeks, is at the Waldorf Astoria.

More Deals Pending

Arliss—United Artists Arrangement the Forerunner of Several Other Moves—Nothing Definite Stated

That United Artists, within the next few weeks will finally announce the consummation of several new deals which will give that organization considerably more product is the information reaching WID'S DAILY from thoroughly reliable sources.

It would not prove surprising if at least three new series of productions were added to the present schedule. Officials of United Artists are non-committal on the subject.

Following the announcement yesterday that the George Arliss pictures would be distributed through United Artists, there was speculation as to just what additional product the "Big" releasing company would handle. It will be recalled that coast reports, published in these columns within the last week mentioned the names of Nat Pendleton and Will Rogers, as being linked up with United Artists. The latter offers, upon each occasion, however, claimed to know nothing of any such deals.

To Use Two Studios (Special to WID'S DAILY)

Los Angeles—Douglas Fairbanks will use the studios for the production of "The Three Musketeers." This has been found necessary because of the size and number of sets which Director Fred Niblo will use.

Astor Showing for "Reputation" Universal will give a special showing of Friscella Dean's latest picture "Reputation" in the grand ball-room of the Astor hotel on Monday at 2:30.

Deal Now Closed

Associated First National officially announced yesterday the closing of the deal for the distribution of "Peck's Bad Boy." The picture will be released by Associated. That the circuit would handle it was indicated last week in these columns.

Davis Heads Unit

(Special to WID'S DAILY)

San Francisco—George H. Davis, formerly of the Alcazar Theater and owner of "Isobel, or the Trail's End," is president of Quality Film Prod. Inc., a newly formed company which will make a series of productions for touring Roy Stewart. Local business men are understood to be associated with Davis in the company. Harry J. Revier will direct and Dal Clawson will be chief cameraman.
**Quotations**

Last

Famous Players ... 7814 81% 20
Do p/do ... 90 94 95
Goldwyn ... 4% 5
D. W. Griffith, Inc. ... Not quoted
Loew's, Inc. ... 1914 18% 18% 18%
Tubman ... 9% 9% 9%

\*Quotations by H. Content & Co.

Graphic Presentation Corp. Formed

Albany, N. Y.—The Graphic Presentation Corp. of New York has been formed here with a capitalization of $10,000. The incorporators are J. Walsten Chubb, Carl W. Painter and Irving Reynolds. Cravath and Henderson, 52 Williams St., New York, are the attorneys.

The office of Cravath and Henderson yesterday refused to divulge any information relative to the new company.

Involved in the Courts Again

(Los Angeles—Bebe Daniels is made defendant in a civil action brought against her by Neil McCarthy, attorney on behalf of Mrs. Florence Mehra, who is suing for 10% of Miss Daniels' salary under the present contract. It is alleged that Mrs. Mechan acted as Miss Daniels' agent and was instrumental in closing the Realert contract. McCarthy claims his client is due $2,175 to date. The Daniels contract is said to run for three more years.)

In the Courts

A jury before Justice Ford in the Supreme Court has returned a verdict of $5,050 in favor of Miss Daniels against Gilbert M. Anderson and L. Lawrence Weber. Miss Daniels sued on a contract she signed for 32 weeks, in 1916, at $1,250 a week and a percentage of the net receipts of pictures in which she appeared. She alleged only one picture was produced and Anderson then dispensed with her services.

In a new action filed in the Supreme Court by Harry Revery against the National Film Corp., David P. Howells, Inc., and Harry M. Rubey, president of National Film, he has obtained a temporary injunction restraining Howells and his corporation from making any payments to Rubey from "The Son of Tarzan." Ralph Dittenhofer has filed an application in the Supreme Court to enter a judgment for $1,700 against the Victor Kremmer Film Features and Kremmer individually. He says that the sum is due on a note for $3,000 and that he has the right to enter judgment if the Kremmer Company did not pay it off in installments.

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"Anatole" for Fall Release

Cecil DeMille's "The Affairs of Anatole" will be released by Fair Players in the fall.

Delmonte Changes Policy Again

Kansas City, Mo.—The Delmonte will change its pictures on Thursdays and Saturdays. This involves and change of policy.

Oppose Proposed Baltimore Ho

(Special to WID'S DAILY)

Baltimore.—The Peabody Hotel Improvement Assoc. and the Civic Improvement and Protective Assn. are opposing the building of a theater at 12th and 25th St.

Salley Films Sell Out

(Special to WID'S DAILY)

Atlanta—Salley Films, Inc., sold out. But Bromberg Attract and Frank Salley will continue to tribute the pictures they had at dissolution. Maurice Mitchell bought out O. K. Bourgeois.

Will Produce in San Diego

(Special to WID'S DAILY)

Los Angeles—It has been decided that the Clara Smith Hamon picture will be made in San Diego. Further details are not available.

"Four Horsemen" in Boston

(Boston—Arrangements have been made for "Four Horsemen" at the Temple on May 1.

Hughes in Three Dana Film

(Special to WID'S DAILY)

Los Angeles—Gareth Hughes, Metro's featured player will release Dana's supporting company, her three forthcoming productions to do this, his own productions to be postponed.

Now It's Four

(Special to WID'S DAILY)

Montreal—Independent Am

ment Co. has taken over the

new. It now operates, besides the Strand, Regent and

Ritchie

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Educational Picture

"The Story of the Program"
Coast Brevities
(Special to WID'S DAILY)

Hollywood—Landers Stevens, who appears in the Rocket film picture, "Keeping Up With Lizzie," will assume a principal role in the third Rocket feature, a story by Charles Belmont Davis.

Members of the Western M. P. Advertisers unanimously have endorsed Mayor Snyder in his campaign for re-election and have pledged their support toward this end.

Hollywood will have a Little Church Around the Corner. The M. P. T. O. of Southern California, Arizona and Nevada has promised a day's receipts from each member for the building fund.

"The Cup of Life" has been announced by Thos. H. Ince as the release title of his Associated Producers production recently completed under the working title of "Pears and Pain." It will probably be released in June.

June Mathis has undertaken the task of supplying two producing units with stories for special Metro productions. She will serve as scenarist for the Maxwell Karger productions as well as those of Rex Ingram.

"The Last Card," is the title selected by Metro for May Allison's latest picture, a screen version of Maxwell Smith's Saturday Evening Post story: "Dated."

R. A. Walsh's first picture for Associated First National will be of a Spanish nature. Interiors will be shot in Chatsworth Park.

The Limehouse district of London figures in Priscilla Dean's latest picture, "Reputation."

The first picture of Nell Shipman Prod., Inc., is "The Girl from God's Country." It is now being cut.

Larry Semon's new comedy will be called "The Baker." His next will be "The Rent Collector."

Rudolph Valentino appears with Nazimova in "Camille."

Jack Mulhall will play opposite Mabel Normand in "Molly O."

Bessie Love has joined the Hobart Bosworth company. She will appear in "The Sea Lion."

The western offices of Associated First National are now located in the Pacific Finance Bldg.

George Larkin is expected to make a series of two reel Northwest Mounted Police stories.

Betty Compson will have for the next vehicle an original by W. Somerset Maugham, entitled "The Ordeal."

Louis B. Mayer will address the A. D. A. tomorrow.

GAUSMAN.

WHICH of my past productions
Have You Liked Best and will you tell me WHY

I am constantly trying to improve

Reginald Barker PRODUCTIONS

Productions Photographed by PERCY HILBURN
Assistant Director CHAS. P. STALLINGS
"Faust" Postponed
D. W. Griffith Promises to Make It at a Later Date

D. W. Griffith will not use "Faust" as the subject of his next production, due to impending censorship in New York and other states.

Griffith planned to go to Germany to take many of the scenes and had the cast largely selected, but with the certainty of New York having an untried censorship and a growing interest in regulations of films throughout the country, he has abandoned the risk of investing practically $500,000 in the production, so his office states.

Bruce Starts Trip
Robert C. Bruce, who has been producing Scenic Beauties for Educational use for more than six years, has started from his western camp on an expedition which will occupy the entire summer and a portion of the fall, according to word received at the home office.

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Satisfied by Results
(Continued from Page 1)

now awaits his signature to become a law. Judge J. A. Jenkins' brief will be filed on Tuesday and it is expected no definite stand will be announced by the Governor until the end of next week at least.

Dispatches to the morning papers from Albany yesterday differed as to the final disposition of the bill.

The Herald stated: "It is regarded as almost certain the Governor will sign the bill." The American said: "Despite the arguments of the motion picture men, it is predicted that Governor Miller will sign the Lush bill."

The World stated: "The Governor, although insistent the moves shall be begun, has all decide to accept the proposal of the silent drama creators."

While in Albany the champions of the industry took heart from a remark Governor Miller made when he said: "Censorship in itself is to my mind a thing to be avoided unless some greater evil results from its avoidance."

H. D. H. Connick, chairman of the finance committee of Famous Players-Lasky, was variously quoted in several papers. According to the World he said in part: "Our company today has plans for the biggest theater in the world. It will be a thirty-story building, costing $8,000,000, to be located on Broadway."

He later stated that Famous Players controlled more than 400 theaters in the United States and Canada and that the company had about 3,000 stockholders. He added Loew's, Inc., had about 9,000 and Goldwyn 3,000.

All whose holdings were threatened by the proposed censorship bill. He stated that the amount of money invested in the business was $1,250,000,000.

The American quoted him in part, as follows: "An estimate has been made that on the day this bill goes into effect the famous Players will walk over to whoever the proper person is and they will pay down $75,000. Simply because in the past, instead of distributing their profits in the shape of dividends and dividing the swag among us, we put it back into the company and accumulated a large inventory. In other words, we are penalized because we have run our business along sound business lines."

"The other film people who don't happen to be so firmly fixed financially will go into the hands of a judge Jenkins' hand on account of that one clause."

McCoy Bill Dead
(Special to WID'S DAILY)
Columbus, O.—The McCoy bill, providing for censorship in a drastic form, was held up in the Senate late Tuesday night. It is considered now that the measure is dead.

Wants Exhibitor Head
(Special to WID'S DAILY)
Los Angeles—Benjamin B. Hancock offers as a panacea for the alleged ailments of the industry the election of an exhibitor as the head of a national association in which all warring factions will be united.

Mayor Forbids Showing
(Special to WID'S DAILY)
Minneapolis—"Midsummer Madness" has been banned here. Acceding to pressure from the blue faction, it is said, the mayor has forbid local exhibitors to show this picture. The legality of his act is questioned.

Oppose Kansas City, (Kans.) Shows
Kansas City, Kans.—The Baptist Young People's Union here will oppose Sunday shows, it is said. Gov. Allen has received a letter of complaint from Leavenworth and Atchison is being agitated.

St. Louis Exchange Reorganized
(Special to WID'S DAILY)
St. Louis—A new $100,000 corporation has been formed to take over the Fine Arts Pictures Corp. Solomon J. Hankin, who launched Fine Arts originally, is president; R. J. Buchman, vice-president; H. C. Kunze, treasurer, and W. A. Thimmes, secretary. For the present the company will continue at 3618 Olive St.

This From Ralph Block
Ralph Block, scenario editor of Goldwyn stated yesterday that his company had not purchased "The Deluge," which was produced by Arthur Hopkins in 1917 but a Swedish play called "Syndaboden" (The Sin Flood), from which Hopkins made an adaptation.

The Goldwyn publicity offices originally stated that "The Deluge" had been purchased.

"The Three Musketeers"
DIRECTED BY
FRED NIBLO

You Made Money on
"The Mark of Zorro"
Don't Miss Mr. Fairbanks' Next Release

"The Music Shy that's a kind of FILM FOLKS"
Big Ascher Unit
Ware Company Formed With 75,000 Shares—To Facilitate Inter-Company Business
(Special to WID'S DAILY)

New York, Del.—The Corporation of America, as attorneys, just brought into the incorporation of Ascher Theaters Corp., formed primarily to facilitate inter-company affairs of the various theater operations controlled and operated by Ascher Bros., is understood that the large capitalization of the corporation will not be an expansion of theater holdings but an expansion of theater holdings rather than a program of policy would call for. It is learned that the partnership existing between Ascher Bros. and the Goldwyn Corporation is not affected in any way this company is apparently designed to conduct the business affairs of various subsidiaries on a more consolidated basis.

Goldwyn Due Tomorrow

Samuel Goldwyn is due in New York tomorrow from Europe. He is touring on the Aquitania, accompanied by his local manager and ward, E. E. Dietz, director of publicity for Los Angeles on Wednesday to attend the exchange man's convention. They go with Goldwyn.

Visitors

Edward Fay and William Mahoney, editors from Providence, were both obvious yesterday. So was Charles Laskin, of E. P. Winn & Company, Toronto, who was looking over uredes.

Burning Up Space
(Special to WID'S DAILY)

Boston—"Dream Street," "The Harriete" and the "Exposition" here Monday. All of them are agreeing up newspaper space in advance advertising.

Federated Meeting
(Special to WID'S DAILY)

Los Angeles—A number of directors of Federated Film Exchanges of America will meet here tomorrow, among other questions.

Start Again Soon

Robertson-Cole Producing Units To Resume Work in Few Weeks—More Stars Promised

Ruins S. Cole, president of Robertson-Cole yesterday issued the following statement:

"The studios which discontinued production on April 9 will resume production between May 15 and June 1 with Pauline Frederick, W. Curtice Cabanne, L. J. Gasnier and Henry King starting work on new productions. Susie Hayakawa will start about July 1 owing to a very serious illness from which it is now recovering.

"In addition Robertson-Cole is negotiating with two or three ingenues with expectations of gradually developing them into stars and will make further announcements from time to time regarding production plans."

Talk of Exchanges

Forward Film Distributors To Have Its Own Offices—After More Product

It is understood that the Forward Film Distributors, Inc., of which J. Joseph Sameth is president, has plans under way for the development of its own exchange system, and that arrangements have already been made for the opening of a local office at 130 W. 46th St.

In line with an expansion policy, it is learned that deals are under way for additional product to relay through the proposed distributing system. Forward recently bought the entire product of Salient Films, Inc., which is making a series of features starring Muriel Ostriche.

When Sameth was reached yesterday regarding the report, he was non-committal on the subject.

Lesser Leaves Tomorrow

Sol Lesser leaves for the coast tomorrow.

Killed in 30 States

Four New Censorship Measures Rejected—Marks Activity Since January 1

Thirty states have rejected censorship measures since Jan. 1, it was announced yesterday by the National Association. This, in connection with the defeat of bills in four states: Michigan, Wisconsin, Rhode Island and, as noted, Ohio.

In Michigan, there was a strong fight over the bill. The senate refused to take up the measure and in that manner, it was defeated.

In Wisconsin, the bill was under discussion by a senate committee which decided not to report it.

In Rhode Island, the measure never left the committee and with the adjournment of the legislature, hope of its passage was lost.

In Ohio, as noted yesterday, the McCoy Bill was held up in the senate and the House.

The following wire was received yesterday from A. J. Moeller, of the Michigan M. P. Exhibitors Association:

"We win, following bitter two hour fight. The senate voted 20 to 9 to refuse to take censorship bill from the state affairs committee. Senator Tufts, chairman refused to report the bill out. Senator Wood stated 45,000 petitions were presented in one day against the measure."

Paramount Drive in June

Famous Players will inaugurate a drive the week of June 19. It will be known as "Time of the Banner Week," and will be backed by extensive advertising.

Lasky Going Abroad

Norbert Lasky, representing Hugo Ballin, sails on the Aquitania Tuesday. He goes to England at the invitation of a British author who has offered to give his books to Ballin for pictureization. After a month in London, he will spend the summer on the Continent, returning in September.

National Wins Suit
(Special to WID'S DAILY)

Los Angeles—The National Film Corp. has been awarded a decision in its favor by a jury in Judge J. P. "Woods" court in the suit brought against it by the Marion H. Kohn Prod. for alleged damages. Kohn claimed $112,000 damages for failure on the part of National to maintain the proper standard of production in films it was under contract to make for Kohn.
Sees Censor Danger

Times Opposed to Bill—Comments on Albany Situation—Brooklyn Eagle Takes Slam

The Brooklyn Eagle editorial yesterday stated that if the Clayton-Lusk bill were to become a law, "it will make the movies worse instead of better."
The editorial in full follows:

"The motion picture men have managed the question of better censorship badly as possible. They have treated the bill as no more than an attack on an industry, which it is. What gives the affair a public interest is the profession investigating to an art. The art is rudimentary as yet, the industry is enormous; that is the fact, but the movieland must be able to own the motion pictures. But the art will suffer, and it will suffer public relations in the same measure as the Government signs the censorship bill."

"The magnates have created the impression of being willing to promise anything for the right to own their product. But the charges of the professional reformers have admitted most of the weaknesses of the press. The bill does not control the film; it simply grants to the public agencies to be taken seriously. None the less, the bill is a small beginning in the right direction.

"For we cannot do for more than the suppression of indecency. For the suppression of the rather limited amount of indecency is not a matter more than other agencies already at work, and the great faults of stupidity, insensibility and falling back upon social methods instead of dealing with the real problem."

"We do not do for more than the suppression of indecency. For the suppression of the rather limited amount of indecency is not a matter for other agencies already at work, and the great faults of stupidity, insensibility and falling back upon social methods instead of dealing with the real problem.

"It may be hoped that the Governor will consider the recommendation of Joseph D. Folks, a learned member of the bar, at least one sound and sensible solution of the problem. Nichols, previously employed by Washburn, as his personal representative is no longer associated with him.

Moving

Candler Pictures, state rights distributors, will move on May 1 to 126 West 46 St.

Martin G. Cohn and J. F. Natteford who do editing and titling of pictures will move on May 1 to the Robertson-Cole Bldg.

Waahs Exch. Releasing Features

Chicago—The Waahs Film Exchange has added features to its regular offering of short subjects. The first of these will be "Wolf Bayne." Inviting Jack Hoeve and Louise Lovely.

Three On Broadway

With "The Birth of a Nation" at the Capitol, "Dream Sequence" at the Times Hall, and "Way Down East" at the 44th, Broadway will have three films running at the same time.—all work of one man—D. W. Griffith.

For Reciprocity

Carl Laemmle Favours Importation of Foreign Films—Not Afraid of Competition

"United States has nothing to fear from an importation of German films," said Carl Laemmle, of Universal, yesterday in discussing the demand for tariff against German films coming into this country. "In fact, I am of the opinion that America should welcome the best films not from Germany but the superior of any nationality, and I have been in a position where I could see at first-hand productions made in every large producing center outside of the United States."

"But I am strongly of the opinion that the United States should immediately make every endeavor to have the barrier which Germany has raised against our films removed. Foreign countries have every right to make their own films."

"I have been in a position where I could see at first-hand productions made in every large producing center outside of the United States."

Burros Signs Hemmer

Charles C. Burr, president of Affiliated Distributors, Inc., has closed a long term contract with Edward Hemmer Pictures. In addition to this contract, Burr will take over "Sunshine Harbor," which Hemmer made with Margaret Beecher in the leading role.

The affiliated product will be sold on a state right franchise basis.

Witwer to Write for Moran

Arrangements have been made with H. C. Witwer, well known humorist to supply Lee Moran with stories.

The first story is called "Robinson's return," is the sequel to "Robinson Crusoe" and has made into a two-reeler for Universal.

New Company

Los Angeles—The Apache Trail Producing Company, has been organized to produce a dual series of two-reel westerns at Globe, Arizona. The New organization is headed by F. B. Woodard, president; and A. W. Snyder, vice-president.

In the News

Harry Shiffman got a verid the City Court against the A. E. Dress Co. for $1,669 under an arrangement by which he was to receive a chair for chairs sold the N. R. Railo Theatre Co.

James P. Cameron, who closed the Theatrical Supply Co., deal film theater paraphernalia at 124th St., has been arrested for $1,000 bail in a suit by Victor Nast, who bought a half interest in the business for $2,000, to recover $10,000 damages for alleged fraud.

Nast said in his complaint that Cameron represented the business made a net profit of $1,300 a month, that the stock of film equipment was worth $10,000, the defendant owned certain rights free of all liens, and that of $8,000 additional, and that the balances were only $1,000. Nast alleges that the statements were false, that the value of the stock on only $600, that Cameron had no assets, that he had sold his interests and the business did not profit.

Issac Wolper has been sued in Supreme Court by William Douglas for $4,850. He alleges that Wolper promised in consideration of his services in having a contract cuted between 'Wolper' and Sullivan and Messmore Kenda, the Capitol Theater, to pay him. He alleges that the contract has been executed but he has not only $150.

An indication that the Stoll Corp. of America is selling its creditors was shown in the Supreme Court when on the application of the Stoll Corp., for a declaration of the creditors, and with the consent of their collateral for the Nicholas K. Laboratories was discontinued at the request of the Stoll Corp., vacated.

The Cygura Pictures, Inc. of Aca, N. Y., were sued in the Supreme Court for a balance of $1,181 by Wright Lumber Co.

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New Theaters
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bilene, Kas.—The New Seelye
opened here.

Buffalo, N. Y.
affalo, N. Y.—James Cardino,
ager of the Kensington, an-
ices that he will start work
on a new theater here. Mr.
ino also owns the Glen in Wil-
sville, N. Y.

Gove, Kas.
ove, Kas.—This inland town has
to.

Jefferson City, Mo.
fferson City, Mo.—Billy Mueller's
er here will seat 900.

Malone, N. Y.
alone.—A $75,000 house is to be
ed by the Malone Grand Thea-
Co. Construction will begin at

Martinez, Cal.
artinez, Cal.—Turner & Dahmken
aided a plan to build a $100,000
here.

Minneapolis, Minn.
mneapolis—Alexander Pantages
it to be about to choose a site.

Murphysboro, Ill.
mursboro, Ill.—The King
sement Co. plans to build a the-
and airshow here.

Newark, N. J.
ewark, N. J.—Max Gold and Da-
nessy have bought property
Ferry St., where they will
ue a new house. They own the
erty. Hannessy is vice-president
M. P. T. O. of this state.

Pasadena, Cal.
pasadena, Cal.—Inclined walks in
of stairs are in the Raymond,
opened here by Henry C. Jen-
sees. It is on Library Park
said to have cost $800,000.

adelphia.—Ground has been
t for Jack Ridgeway's 1,600
house. Fox Brothers, real-
dealers, have bought a site on
ch they will erect a 1,400 seat
ter.

Add Link
stburg.—Leo Barclay, manager
Grand Amusement Co., John-
has opened up a new house at
Bowt, Cambria County.

Scarsdale, N. Y.
carsdale, N. Y.—Stephen B. Fish
Lamar Garmany will build a
house here.

Wichita, Kans.
ichita, Kans.—L. M. Miller of
outhwestern Amusement Co. 
build a $600,000 house here to
2,200. There will be 40 suites of
in the building.

More Goldwyn Weeks
Following the success of Goldwyn
Weeks in Buffalo and Washington,
Goldwyn plans spring drives in Detroit and
St. Louis territories April 24, Cinn-
May 1, and Philadelphia May 16.

E. W. Castle Going Abroad
Eugene W. Castle, well known on
the Pacific Coast as an industrial film
producer, sails for Europe on Sat-
urday to be away for eight or ten
months. Castle, accompanied by
a cameraman, will visit 21 countries for
the purpose of completing industrial
projects, which require European
scene.

Spanuhs to Operate Exchange
(Special to WID'S DAILY)
Chicago—H. A. Spannuth and C. W.
Spannuth will open a large state right
exchange, serving Northern Illinois
and Indiana. It will be known as the
Commonwealth Exchange and will be
located at 746 So. Wabash Ave.,
occupying the second floor of a build-
good north of Wabash and St. St.

In a recent visit to New York Span-
uth closed for 12 features and a se-
ries of three short subjects. The
short subjects will include 12 single
reel Weekly Wed comedies featuring
Harry Meyers and Rosemary Tbeby;
seven two reel Midget comedies and
the Spannuth Vod-a-Vil Movies.

“Lab” to Be Sold at Auction
(Special to WID'S DAILY)
New Rochelle, N. Y.—On Monday,
May 2, at 2 o'clock, the entire equip-
ment of the Colortype Laboratory
used by the late Arturo Hernandez-
Mexico, who experimented in the
double-coated film for motion pic-
tures in natural colors, will be sold at
auction.

Not only does the laboratory con-
tain everything necessary for the pro-
duction of pictures in natural colors,
including a huge battery of specially
built electrical lights for reproducing
daylight conditions, but there is also
a machine that will perform all of the ex-
perimental camera, perforators,
printers, projectors and coloring ma-
chines were built.

Duncan Making a Feature
(Special to WID'S DAILY)
Los Angeles—William Duncan has
abandoned the serial field and is now
working on a seven reel feature for
Vitagraph.

Sellers Signs Gladys Brockwell
(Special to WID'S DAILY)
Los Angeles—Ollie Sellers who recently
formed a company of his
own has signed Gladys Brockwell
to appear in his first production, which
will star Elliott Sparring. Space
leased at Mayer plant.

Company Dissolves
(Special to WID'S DAILY)
Albany, N. Y.—The secretary of
state's office has informed the
dissolution of Guy Crowell Smith
Ltd., of New York City

Guy Crowell Smith Ltd., distrib-
“THe Conquering Power,” the name of Rex Ingram's
next production, for Metro. It is a
Bolach story. Cleo Madison has
been added to the cast which is
composed of players who appeared in "The Four
Horsemen."

For the rental of space apply
Jackson Film Studio Corporation
Westchester, Forest and Jackson Aves.,
Bronx, New York
Tel. Melrose 4385
Downtown Office, E. Davidow, W. H. Weissger
Putnam Building, N. Y. Personally on the ground

The New Jackson Studio
Is one of the largest, newest and best equipped studios
in the world. 16,000 sq. ft. without a post. Covers
three blocks. All safety devices. Five stages. 50
dressing rooms and offices. Carpenter, paint and prop-
erty rooms on main floor. The finest electrical equip-
ment. Direct current—remote control.

Studio Bulletin

Class of Service Symbol

Class of Service Symbol

Class of Service Symbol

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Class of Service Symbol

Class of Service Symbol

235F PEC 76 BLUE H LOS ANGELES CALIF 1157A APR 26 1921
HIRAM ABRAMS
UNITED ARTISTS CORPN 708 E 7 AV NEW YORK
THROUGH THE STAIR DOOR MARY PICKFORDS NEW PICTURE PREVIEWED LAST NIGHT AT JACK
ROTHS STRAND THEATRE PASADENA STOP UNBROKEN ENTHUSIASM OF CROWDED HOUSE
AND OPINION OF MR DAVID MANAGER MISSION THEATRE LOS ANGELES JACK ROOT AND
OTHER PROMINENT EXHIBITORS PRESENT PROVES PICTURE WILL BE TREMENDOUS POPULAR
SUCCESS STOP HAS ABUNDANCE OF COMEDY AND ABOVE ALL IS TYPICALLY MARY
PICKFORD PICTURE STOP MISS PICKFORDS ROLE IS THE DELIGHTFUL KIND OF
PORTRAYAL WHICH HAS SO ENDEARED HER TO THE HEARTS OF MILLIONS

H D BUCKLEY 4P
Nathan H. Friend Forms Films of Industry—Has Old Famous Players Men With Him

Nathan H. Friend, brother of Arthur S. Friend, former treasurer of Famous Players-Lasky, has formed a company of his own, called Films of Industry. Mr. Friend plans to continue his work in the industrial field.

It will be recalled that he was in charge of the industrial department at Famous Players before that phase of activities was discontinued by the company. Friend has with him in his new enterprise several members of his former staff. Among them are Coolidge Streeter, who prepared scenarios at Famous Players; H. W. Stanton, who was connected with the sales end and Charles S. Hervey, at one time comptroller of Paramount. Mr. Hervey is secretary of the new company.

Mr. Friend has taken over some of the contracts which were originally secured by Famous Players. His first activity will be in carrying out those agreements. Offices are now being sought.

(2 Special to WID'S DAILY)
Albany, N. Y.—Films of Industry have been formed here with a capitalization of $60,000. The incorporators are Nathan H. Friend, Charles S. Hervey and M. L. Lesser. The attorney is Arthur S. Friend of 366 Madison Ave., New York.

New Regional in Atlanta
(Special to WID’S DAILY)
Atlanta—The Motion Picture Herald has made its appearance here. It is a new regional for Southern distribution. Nat. L. Royster is the editor.

Royster was former editor of the Southern Picture News which was suspended publication last week.

“Let ’Em Come,” Says Fox
In connection with the showing of “The Queen of Sheba,” now playing at the Astor, Fox is advertising yesterday called attention to the fact that the company did not fear German competition. The copy said in part:

“Many protests have been made recently against the so-called flood of German moving pictures which threatens to inundate the American film industry.

“We are told that these pictures, made in Germany at a cost far less than they would have cost in America, will seriously compete with American-made pictures.

“Many Americans in the moving picture world are getting excited and are talking of protests. They say such German pictures will ruin the American film industry.

“But—

“WE DON’T CARE.

“Perhaps some people are worrying over the German pictures. The Fox Film Corporation does not fear this foreign competition.”

W. K. Ziegfeld has just seen through George N. Bohm for next production the rights to a story which recently appeared in magazine serial.

UNITED SOCIETY OF CINEMATOGRAPHERS
formerly Cinema Camera Club
Removed to 251 West 42nd St.
Same Phone—Bryant 6598

FOR RENT
Choice Office With Vault Spa
and Re-Winding Room
Prominent Film Building, Re
Reasonable. Also Desk Roo
Phone Bryant 1110

DIRECTOR
OF THE TRADE
RELIABLE GUIDE FOR READY REFERENCE

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The Screen Bulletin
904 Fitzgerald Bldg., Bryan

ROBERT EDGAR LONG
Formerly With D. W. Griffith
1842 Broadway, Bryan

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F. A. A. DAHME, INC.
Art TItles—Animation—Leaders
220 W. 42nd St.

MARTIN-McGUIRE & NEWCOM
727 7th Avenue

BROKERS

MOTION PICTURE SECURITIES
Investments
454-456 I. W. Hellman Bldg., Los A

LABORATORIES

EVANS LABORATORY
Quality Motion Picture Printing
412-14 W. 62nd St.

CLAREMONT FILM LABORTO
410 Claremont Park Ave., Tel. Tremont

NICHOLAS KESSEL LABORATO
“Kessel Quality Prints”
Fort Lee, N. J.

PRINTERS

Barnes Printing Co.
Motion Picture Specialists
35 East 22nd St.

PROSPECT PRESS
118 W. 4th St.

STUDIOS

ESTEE STUDIO AND LAB., INC
412-14 W. 62nd St.

MODERN, FULLY EQUIPPED STUDIO
For Rent by Day, Week or Month
230-232 West 38th St.
Colored Stock

Being Made by Eastman Kodak—Not Ready for General Distribution As Yet
Eastman Kodak Co. has plans for the general marketing of colored stock. As a matter of fact, has already been manufactured, but the product will not be widely available for consumers for some time.

Lewis Leaves

Hollywood—Lewis leaves today for coast. He has been here several days relative to his future plans.

Miss Prevost Undergoes Operation

A British actress, Miss Prevost, has been operated on yesterday for mastoiditis at the General Hospital, Fort Chester.

New A. P. Series

Hobart Bosworth to Make a Series of Six—At Work on the First—New Unit Formed

Los Angeles—The Hobart Bosworth Prod., Inc., has been formed here. The company will make a series of six productions, starring Mr. Bosworth, for release through Associated Producers, Inc. The first picture has started with Bessie Love and Emory Johnson in the cast. Officers of the company are Samuel Heyman, president; Emory Johnson, vice-president, and Max Grau, manager.

Bosworth has been making pictures for J. Parker Read, Jr. These have been released through Associated Producers, Inc.

The offices of Associated Producers Inc., declined to comment on the coast dispatch yesterday.

Herald Prod. Making Westerns

A series of eight westerns is being made for Herald Prod., Inc., 229 W. 42 St., by J. P. McGowan, former serial director for Universal. McGowan is not only directing them, but is also appearing as star.

Schenck Against 'Em

Says German Films Should Be Kept Out—Gives Three Reasons for His Stand

Joseph M. Schenck takes a very firm stand on the question of the importation of German films into America, and allies himself with those who believe in making every effort to abolish German-made pictures. He says, in part:

"I have three reasons for my decided prejudice against German pictures. First of all, an influx of such films in the United States would be harmful to American industry and the public welfare. Secondly, the importation of German films would be a violation of international agreements. Thirdly, it would be unpatriotic to support the British censors, who are doing their best to suppress all forms of decadence and vice." (Continued on Page 2)

Rask Returns

Jesse L. Rasky of Famous Players, arrived in New York at 6:49 last night from Los Angeles.

Rockets Move

(Special to WID'S DAILY)

Los Angeles.—The Rocket Film Corp., producing a series of features for Hodkinson, has moved from the Universal studio to the Louis B. Mayer plant, 3800 Mission Road. They start work on "Handle With Care," by Charles Belmont Davis shortly.

Philip Rosen, formerly with Metro, will direct, while Grace Darmond and Harry Myers are in the cast.

"THE SOUL WITHIN"—AUDREY MUNSON

Through unbelievable suffering, hardship, and despair the soul within this famous girl retained its inspiring beauty—and forms part of the tense story around which the play revolves—Ferry Plays, Inc.—Adv.

"Give Them a Year"

Advances Evening World Regarding Censorship—What the Globe Thinks

The Evening World editorially urges Governor Miller to grant the years' grace asked by film interests, and advises a veto on the Clayton-Lusk bill. The editorial says:

"After a campaign to clean up the movies, in which exposures by The World may revive "The Birth." The Griffith offices are considering the advisability of reviving "The Birth of a Nation," which opens at the Capitol tomorrow. If it is decided to launch the picture again, it will not be before fall. It is understood that the Capitol showing will have considerable influence on the final decision regarding the plans for the production. At the Capitol it was stated yesterday the engagement of "The Birth" may cover two weeks instead of one.

Grey Sails Today

Albert L. Grey, general manager of D. W. Griffith, Inc., sails today for Europe on the Celtic. He will be gone about six weeks.

Now It's 31

The National Association was advised yesterday by the Allied Amusement Industries of California that all adverse legislation in that state had been killed. There were three censorship bills pending, one regarding Sunday closing, one building bill and one designed to prevent the sale of tickets when all available seats were sold. The latter would have practically killed business at night. The wire stated that the Allied Amusement Industries intended renewing their drive for a state-wide organization which was interrupted by the introduction of these various bills. This marks the defeat of such legislation in 31 states since Jan. 1.
Schenck Against 'Em
(Continued from Page 1)
throw thousands of our own pictures in the line from German property men, stenographers, bookkeepers, secretaries, and executives connected with film companies out of business. This makes it absolutely impossible for the American producers to compete with the German producers.

The second reason for not favoring the German picture is because of the present restriction on the importation of American-made pictures into Germany. The German Government has placed an embargo on our films, and by the law now enforced it will be recalled that the number of American pictures imported into Germany is limited to about 5%.

"My third reason for being opposed to German-made pictures is becoming prevalent in this country is because the men who produce these pictures, the men who write and adapt them, the people who work in and around the hundreds of employees, who, in various ways, contribute to their success, are not the ones who reap the benefits and the profits. The fact which is made in Germany for about $30,000 can total a profit of $400,000 over here, and to who does this huge profit go? Some shrewd American who has had nothing to do with originally conceiving or presenting the idea, who finds it easier to capitalize on men's brains, than his own."

The May 2nd issue of Loew's Weekly, which is distributed to thousands of patrons of the Loew houses all over the country, carries an editorial, headed "Invasion of Foreign Films," which in part says:

"At the present moment the greatest danger to American film labor comes through the gradually increasing plans of the producers to make pictures abroad, with American stars, directors and cast. These plans have aroused great concern among American companies. Famous Players made several pictures in England and India. Pathe made three in France and a number in Italy, and this year the British are making films all over the field in Germany. The rate of money exchange, which makes the American dollar worth so much abroad, especially in Germany, and the fact that foreign actors and studio help can be hired so cheaply, makes it possible for pictures to make it in Europe for far less than it costs here."

That is the real danger at present, but will not be a lasting one. Eventually the rate of exchange will stabilize itself, which will take away the enchantment of making cheap films abroad. In the meantime foreign producers are demanding such tremendous prices for their product, due to the success of previous pictures, that Americans find it advisable to make their own here."

Fox Makes McCullough a Director
(Special to WID'S DAILY)
Los Angeles—Philo McCullough, long with Fox, has been made a director at the Fox studios.

McCullough's first picture will be an Eileen Percy subject, with "The Canyon Kid" as working title.

A Birthday Production
Realart will release in June a McCavoy production in the nature of a birthday surprise. The comp will be two years old. The picture in production now on the coast.

Bradley Leaves F. & R.
Minneapolis—Charles J. Brad for the past year director of publish for the Finkelstein and Ruben 137, has become campaign manager for Col. George Leach, candidate mayor.

Pioneer's "The County Fair" now ready for general release, has already played theKeith, Proct and B.S. M. circuits.

A disappointed audience often asks itself why it went to see the show that failed to please. A RITCHEY POSTER furnishes the usual reason.

RITCHEY
LITHO. CORP.
406 W. 31st St., N.Y. Phone Chelsea 3386

STUDIO FOR SALE OR RENT
Kalem Studios, at Cliffside, N.J., a week, month or year. 30 minutes from 42nd and Broadway, 100,000 floor space, 5 acres ground, 2 half stages, complete electronic, 24 dressing rooms, paint and carpenter shops, suite 5 offices, etc. Completely furnished, props, etc. Acquire Watchman at Studio, 199 Piccadilly Avenue, Cliffside, New Jersey or owner, B. H. MILLIGAN, HOTEL ASTOR, NEW YORK, We of May 1st.

The new series of two-reelers now on the States Rights Market

—Starring—

Charlie Conklin
Are neither straight situation nor decided slapstick comedies

They Are Just

KNock Outs!!
New Theaters

(Special to WID'S DAILY)
Allston, Mass.—Olympia Theaters, Inc., will build a new theater at Gorham St. and Commonwealth Ave.

Auburn, N. Y.
Auburn, N. Y.—The Oswaco Film Co. has been formed here and will build a studio laboratory here shortly.

Bonham, Tex.
Bonham, Tex.—Work will commence at once on the new $65,000 theater.

Carbondale, Pa.
Carbondale.—Work will commence June 1 on a new theater, according to L. A. Farrell, the manager.

Chicago, Ill.
Chicago.—Ascher Brothers' new Roosevelt, a $2,000,000 house with a seating capacity of 2,000 is scheduled to open early in April. The theater is located on State St. and Washington.

R. Mayer studio for interior shooting.

Dowagiac, Mich.
Dowagiac, Mich.—Work will soon commence on a 1,200 seat theater which A. L. Larkin and associates will build.

East Orange, N. J.
East Orange, N. J.—W. B. Putnam and G. W. Jacobson will build a $200,000 house on Central Ave. The house is to seat 1,600.

Ft. Wayne, Ind.
Ft. Wayne, Ind.—The S. J. Gregory Co., operating the Illinois at Chicago Heights and the Parthenon at Hammond, Ind., plans to erect a $1,000,000 house to seat 2,000.

The Consolidated Realty Co. will shortly begin work on its $300,000 theater.

Hartford, Wis.
Hartford, Wis.—The Kessell Kar Co. has prepared plans for the erection of a $300,000 theater and office building.

Kansas City, Mo.
Kansas City, Mo.—Star Amusement Co. will erect a $125,000 theater to be named the National. The company is controlled by C. O. Fields and J. T. Wilson.

Lebanon, Pa.
Lebanon, Pa.—The Penn-Stein Amusement Co. has been incorporated and has under construction a 1,200 seat theater.

Montclair, N. J.
Montclair, N. J.—Three new theaters are planned locally, Ex-Mayor E. C. Hinck will erect a $600,000 theater and office building. H. H. Wellenbrink, lessee of the Montclair, as noted, is to build a $400,000 house. Edward D. Ring has also announced that he will build a $200,000 theater.

Newbury, N. Y.
Newbury — George Cohen will build two theaters instead of one. One will be built on the site as originally planned, while the other will be under the first. The latter will seat 1,200. Mr. Cohen already has the Cohen and the Royal.

Orofino, Me.
Orofino, Me.—Frank A. Owen will build an 800 seat theater here. Construction will be started at once.

Pablo Beach, Fla.
Pablo Beach, Edward Koehler and Edwin Phillips are planning construction of a theater here.

Price, Utah
Price, Utah—C. M. Stringham will build a $50,000 theater here.

Quincy, Ill.
Quincy, Ill.—A company is being formed to build a theater at 617 Main St.

Rutherford, N. J.
Rutherford, N. J.—A theater, stores and offices will be constructed here at Sylvan and Springdell Aves. by the Rutherford Amusement Co. The theater will cost $250,000 and will be leased by Max Cold, owner of the Lyric and Strand theaters of Paterson.

Shelby, N. C.
Shelby, N. C.—Brothers, who own the Princess, are building a new house which will seat 2,400.

Silver Creek, N. Y.
Silver Creek, N. Y.—A $50,000 theater will be built here by unknown parties. George E. Eichenbaub of Erie, Pa., is the architect.

Snyder, Neb.
Snyder, Neb.—Herman Englebracht will erect a theater here.

South Bend, Ind.
South Bend, Ind.—A new site for the Blackstone is being sought.

Springfield, Mass.
Springfield, Mass.—A $500,000 theater may be built by William Lay at Broadway and Vermont St. on property for which he is negotiating with the city. The Casino has been sold to Mrs. C. Shuster by E. F. Gilmore.

St. Paul, Minn.
St. Paul, Minn.—A $60,000 theater will be built by G. W. Granstrom, at the Park theater, 1515 Selby Ave. The new house will be at Grand and Oxford.

Sunbury, Pa.
Sunbury,—A company headed by Nate Kaufman have completed plans for a new theater.

Cuts and Flashes

The local office of Australian Films, Ltd., is in receipt of an attractive booklet, leather-bound, reviewing 10 years' activity of the Union Theatres, Ltd., and Australian Films, Ltd., in Australia.

Universal has purchased "Sliper Tongue," a Saturday Evening Post story by William J. Neidig. It will be used as Hoot Gibson's first full length feature.

"Honeymoon Ranch" has been booked by the Loew Circuit in New York. First National has bought the New York rights.

Owing to the magnitude of "The Birth of a Nation," which is being revived at the Capitol next week, there will be no other features on the program other than the overture and musical presentation.

The Kassel Studios, Inc., have furnished the lobby display for "Mother Eternal" now at the Casino. A number of paintings have been placed at the Park for "Over the Hill."

Marcus Loew
B. S. Moss
S. A. Lynch
Frank Rembusch
“Give Them a Year”
(Continued from Page 1)

Evening World played an important part, the Legislature passed a censor-
ship bill.

“Censorship would put a heavy burden on the industry. But if Gov.
ment officials and the film producers agree to a voluntary code, the exhi-
bitors will not deserve a par-
ticle of sympathy. Their punish-
ment will not be out of proportion to their im-
partiality.”

Nevertheless, speaking for the pub-
lic and not for the motion-picture industry, The Evening World be-
thought that Gov. Miller will veto the bill. A censor-
ship is odious in itself. A cen-
sorship is usually administered with a complete lack of common sense and judgment. The expense of the cen-
sorship eventually will be passed on to the public in admission fees.

There seems reason to believe that the motion pictures industry has learned its lesson and that responsible leaders will exert effective pressure to eliminate the proposed measure. That would be far better than censorship.

“A year of delay will give the exhibitors time to clean up their own house and demonstrate that a censorship is un-
necessary. If the movies cannot police themselves in that time there will be no good argument for censorship even more drastic than the present bill.”

“We hope Gov. Miller will take this view and veto the present bill.”

The Globe calls the films “an instrumen-
t of terrific power...”

The editorial says, in part, “What is the (the motion picture) is...”

The trouble is that the idea of a near relative of folk lore. Like the folk stories it depends for its appeal upon the simple form, upon

“(vestige” of the old primitive stories from which folk lore are derived), and upon the fact that motion pictures are produced for profit by people who do not know how to keep the stream of folk tradi-
down. The tendency of the film drama develops into an art, will be for it to express more and more intimately the elementary popular inter-
est, and along this line a true, al-
though it is a very simple art is en-
tirely possible.

“The outstanding fact about motion pictures at present is that they are an instrument of terrific power...”

By movement pictures has been sold to Henry Griebe, who owns the Opera House.

“His Secret”

Joe Plunkett’s secret is leak-
ing. He has prepared a special pro-
logue for “Bob Hampton of Placer,” which opens at the Strand tomorrow. A number of Blackfeet Indian chief men have been brought east from Glacier National Park, and Plunkett has arranged for his prologue around them with the aid of the Strand Male Quartette.

The Indians arrived in New York yesterday and registered at the Commodore. They bear some great names (suspicions here points to Peter Smith.)

Here’s the list:

Chief White Buffalo Calf,
Chief Bird Rattler, Chief Lazy Boy, Chief Bull Calf, Chief Running Rabbit, Chief Eagle Calf,
Chief Two-Gun-White-Calf, Chief Heavy Breast, Chief Long Time Sleep, Chief Many Tail Feathers, Chief Crow Feathers, Chief Rides at the Door, Chief Kicking Woman and War Chief.

House Changes

Tansford, Pa.—The Arcade has been sold by a Philadelphia concern.

Summit Hill, Pa.—The Lyric has been sold by a Philadelphia concern.

Carlinville, Ill.—The Baby Grand has re-opened.

Jennettville, Pa.—The Princess has been bought by the National Pic-
ture Theaters, Inc.

Scranton: Pa.—The Colonial has been bought by Blatt Bros. They have the Star, East Brady.

Red Oak, la.—The Scenic has been bought by Good and Sons.

Oakland, Calif.—San Wolf has bought the Markee.

Windsor, Calif.—The Cozy has been sold to Henry Griebe, who owns the Opera House.

Hooding, Kan.—The Crystal has been bought by Ed Saltzberg, who has the Bancroft, Kansas City.

Mrth Motion Pictures, Inc., Formed

A new producing company has en-
tered the field. Mirth Motion Pic-
tures, Inc., will produce features and two reel comedies. Travers Vale has been engaged as director. Segal’s all productions will be made under his supervision. Activities will begin next month.

Offices are at 145 W. 45 St. E. J. Carpenter is president of the corpor-
ation; J. F. Barbour, vice-president; G. J. Costello, treasurer and L. Bar-
bier, secretary.

Coast Brevities

(Special to WID’S DAILY)

Hollywood—Joey McCreery, one of the winners of the recent Thi-
olds contest, has engaged Universal and is now appearing in various production.

Reginald Barker, who has just finished the cutting of his most recent picture “The Old Nest,” by R. Hughes, will start soon on “Dil Silt Judge,” an original story by Govenor Morris. Jack Gil, former director for Hope Hany, will play an important part.

Edward Armstrong, Western Man-	ion Manager of Universal, is in-
Universal City and is

Eddie Hearns, who was loaned out to Running pictures for “Ally McGraw has started work under the direc-
tion of Irwin V. Willatt in “The Fa-
tastic World.”

With the addition of Eddie H. and Helen Darling to the cast “Nothing Like It,” Al Christie has another all-star comedy under w

Gauss

DIRECTOR

(Aazzor of the Trad)

RELIABLE GUIDE FOR THE ACTORS

ADVERTISING—PUBLICITE

MERRITT CRAWFORD

The Screen Bulletin

954 Fitzgerald Bldg.

Bryan

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Photoproperty With D. W. Griffith

1482 Broadway

Bryan

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Art Directors—Animation—Art Directors

220 W. 42nd St.

Bryan

MARTIN-McGUIRE & NEWCOM

727 7th Avenue

Bryan

BROKERS

MOTION PICTURE SECURITIES

454-460 I. W. Hellman Bldg. Los A

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EVANS LABORATORY

Quality Motion Picture Printing

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CLAREMONF FILM LABORATORY

430 Claremont Parkway Tel. Tremont 5-0171 Los Angeles, California

NICHOLS KESSEL LABORATORY

“Kessel Kwality Prints”

Fort Lee, N. J.

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BARNES PRINTER INC.

Motion Picture Specialists

16 East 22nd St., New York

PROSPECT PRESS

182 W. 4th St.

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ESTEE STUDIO AND LAB. 17

Studio—209-219 E. 121 st.

Harlem Studio—281 W. 125 th.

M. 4

MODERN, FULLY EQUIPPED ST

For Rent by Day, Week or Month

230-232 West 38th St.
ALICE LAKE in
UNCHARTED SEAS

Adapted by GEORGE ELWOOD JENKS from JOHN FLEMING WILSON'S popular MUNSEY magazine story. Directed by WESLEY RUGGLES.
At the top of the Ladder

The climb which Realart's "Go Little Bad Girl" has made to the top of the ladder has been an unbroken series of screen triumphs. If you doubt where she stands today—just ask your patrons and your box office.

Here are two or three cheers which could be distinguished from the mighty roar of the bleachers:

"Bebe Daniels now equal to and almost superior to any other of our stars in drawing power. She has never disappointed."
—Armory Theatre, St. Genevieve, Mo

"Great! Bebe great in this. Broke house record."
—University Theatre, Los Angeles, Cal

"Bebe Daniels is the best ever. Real surely scores again. I don't want any better pictures or a better star than Bebe Daniels."
—Cozy Theatre, Winchester, Ill

REALART PICTURES CORPORATION
469 FIFTH AVENUE
NEW YORK
Features Reviewed

Jackie Coogan in .................................. PECK'S BAD BOY
Irving Lesser Prod.-Assoc. 1st Nat'l Pict.. Page 2

Roscoe Arbuckle in
THE TRAVELING SALESMAN
Paramount ........................................ Page 4

Clara Kimball Young in ...................... HUSH
Equity—State Rights ........................... Page 6

William Farnum in. HIS GREATEST SACRIFICE
Fox ............................................... Page 8

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News of the Week
in Headlines

Monday

Jules E. Mastbaum hints at formation of successor to
National Booking.
Four comedy units turning out product for Warner Bros. on coast.

Tuesday

Number of prominent film men go to Albany to attend
censorship hearing before Governor Miller.
Louis Barnstyn here. Says his new Dutch Trust will
have 50 houses by 1922.
William Desmond Prod. formed on coast.
Will Rogers may go to United Artists.
Officers of Associated First National re-elected.
Universal to star Marie Prevost.

Wednesday

Film men ask Governor Miller to appoint commission
to study conditions, rather than censorship board.
George Arliss pictures for United Artists distribution.
"Deception" held for third week at New York Rivoli.

Thursday

More United Artists deals pending. After additional
product.
Hugh Ford leaves Famous Players.
D. W. Griffith to use talking pictures with "Dream
Street." Postpones "Faust."
George H. Davis to make westerns with Roy Stewart.
Charles Swickard Prod. to star House Peters.

Friday

Censorship killed in 30 states since Jan. 1.
Forward Film Dist. may have own exchanges.
Robertson-Cole to resume production shortly.
Nathan H. Friend to make industrials.

Saturday

Hobart Bosworth Prod., Inc., formed. Associated
Producers release.
Eastman Kodak making raw stock in colors.
California defeats censorship measures.

"Pardoning the bad is injuring the good"—Benjamin Franklin.
Chaplin's Co-Star in "The Kid" Proves He Can Go It Alone

Jackie Coogan in "PECK'S BAD BOY"
Irving Lesser Prod.—Assoc. First Nat'l Pict.

DIRECTOR .................................. Sam Wood
AUTHOR .......................... From stories by George W. Peck
SCENARIO BY .......................... Sam Wood
CAMERAMEN......Alfred Gilks and J. Harry Halfenberger

AS A WHOLE......Fine entertainment provided with juvenile comedy star; has lots of genuine laughs

STORY......Not an important factor but contains opportunities galore for the Kid

DIRECTION......Very good; makes the most of every possible comedy trick

PHOTOGRAPHY .................................. Good
LIGHTINGS .................................. Adequate
CAMERA WORK .................................. Good
STAR......Ought to be kept busy if he can keep them coming like this

SUPPORT .......................... Well selected
EXTERIORS .......................... Satisfactory
INTERIORS .......................... All right
DETAIL .......................... Good titles

CHARACTER OF STORY......Mischievous youngster who plays many practical jokes and always escapes punishment

LENGTH OF PRODUCTION......About 5,000 feet

If Jackie Coogan can keep up the precedent set by "The Kid" and now followed by "Peck's Bad Boy," there's no good reason why he should worry about the high cost of living. He shared honors with Charlie in "The Kid," but in "Peck's Bad Boy" he's THE star and rightly so. Of course one has arranged the story and another has directed the picture and Jackie too, but they couldn't put expressions on his little face, and even by persistent prompting succeeded in securing the results that they have, if the Kid wasn't born with an inherent talent for comedy. There isn't an awful lot to the story of "Peck's Bad Boy." It is just a series of incidents in the life of a mischievous youngster who just couldn't be good. But they are sufficiently important to hold the interest from first to last and when you read "The End" it seems all too short. The audience at the Strand laughed the loudest at the incident of the ants. Jackie's father is troubled with rheumatism. While he is dressing to go to church he asks Jackie to bring in a sort of pad which he wears for relief. Jackie fills the pad with ants and while in church anxiously waits results. This bit actually make you itchy when you see the father beginning to feel uncomfortable.

Other good moments are Jackie's attempt to blackmail his father to get money for the circus; his eating in the grocery store and the subsequent dose of castor oil; the rescuing of his dog from the dog-catcher. These are only a few of the laughs. A dog that the star calls "Tar Baby" has caught some of the comedy sense from Jackie. The dog contributes no small share of the fun.

There is a good thrill in the last reel when Jackie, in an effort to escape the long promised punishment from his Dad, hops aboard a hand car and speeds off in the direction of an approaching train. A young doctor in love with Jackie's sister is almost arrested for stealing some important papers which the boy has slipped into his pocket. The doctor follows Jackie on another hand-car and snatches the boy and the dog off the car and jumps to safety just as the engine crashes into the hand-car. It does seem that they might have made it more realistic by allowing the irate father to put the shoe to his bad boy but of course there are mothers like the one in the picture, who refuse to allow their "lamb" to be touched. The titles are splendid. Irvin S. Cobb wrote them.

Will Keep the S. R. O. Sign Busy

Box Office Analysis for the Exhibitor

"Peck's Bad Boy" ought certainly to prove a money-maker and, judging from the crowd that tried to get into the Strand on the first day's showing, it would appear that Jackie is running his former co-star a close second in popularity. If you played "The Kid" you should merely have to announce Jackie's name to get them interested in "Peck's Bad Boy," and if you have as enthusiastic a crowd as they are in New York you will keep displaying the S. R. O. sign.

Regardless of the favor with which the boy star was received in "The Kid," his own picture shows what he can do by himself and you may be certain to promise them he does it well. The picture is a real box office bet and if you don't make money it's your fault.
She was a Parisian hothouse plant until adverse fate isolated her on this desert island with men of violent and primitive natures.

Then—
she began a battle which will hold your audiences spellbound, and make them send in the neighbors to get their share of thrills.

**A Drama of Caste and Castaways**
“Fatty” Has Had Better Laugh-Getters Than This

Roscoe Arbuckle in
“THE TRAVELING SALESMAN”
Paramount

DIRECTOR ........................... Joseph Henabery
AUTHOR ............................. James Forbes
SCENARIO BY ........................ Walter Woods
CAMERAMAN .......................... Karl Brown

AS A WHOLE......The least amusing of the Arbuckle features so far; only a few big laughs
STORY........Loosely connected series of very much “movie” material; not of feature strength
DIRECTION......Might have made more of the opportunities even though they were not the best
PHOTOGRAPHY ....................... All right
LIGHTING ............................. Satisfactory
CAMERA WORK ........................ Average
STAR..........Story doesn’t give him half a chance
SUPPORT ................................ Unimportant
EXTERIORS ............................. All right
INTERIORS ............................. Adequate
DETAIL ................................. Some fairly good titles
CHARACTER OF STORY......Traveling salesman falls in love with station agent’s daughter and saves her property

LENGTH OF PRODUCTION ..............4,514 feet

Here’s a case of another good stage play “gone wrong.” “The Traveling Salesman” as a play was a popular hit, but it falls short of being a successful screen comedy and doesn’t give the Paramount comedian much chance to get over his usual line of laughs. True, there are a few big ones, especially in the poker game, but they come too few and far between to hold over. Long stretches roll along without a laugh at all, out a laugh at all.

Perhaps if “Fatty” hadn’t turned out such good ones as “Brewster’s Millions” and “The Dollar a Year Man,” his last two pictures, this one wouldn’t seem so lacking in mirth. But after them “The Traveling Salesman” is weak entertainment. It doesn’t give the star enough to do. James Forbes’ story doesn’t contain good screen material in the first place and as it appears here consists of incidents loosely strung together and they are of real old “movie” formula—the heroine who owns property which the villain is planning to relieve her of and a jealous suitor, in on the scheme, and finally the salesman hero who comes to the rescue.

Director Henabery didn’t have much to work with, but he might have made more of what comedy possibilities that did present themselves. They could have pulled some “rube” stuff in the country hotel besides drawing “hootch” from the gas pipe and serving it in tea cups. The title writer got an inning in the opening shot and tells some jokes, one about a girl being attractive at twenty, attentive at thirty and adhesive at forty.

Bob Blake (“Fatty), salesman for ladies’ clothes, is the victim of practical jokers and he gets off the train before it arrives at his destination, Grand River. Bob is drenched in the pouring rain and when he can’t find a lodging, breaks into an untenant private house which the sheriff is going to sell for the taxes. It belongs to Beth, the telegraph operator at Grand River Station. Bob looks her up to pay for his lodging, and falls in love with her as well. Royce, also in love with Beth, is jealous of the salesman and accepts the proposition of Drury, a skinflint, to do Beth out of the proceeds of the sale. The deal isn’t made very clear, but anyway hero “Fatty” saves the house and wins the girl.

Should Go Over Well Enough With Folks Who Like Star

Box Office Analysis for the Exhibitor

Arbuckle’s latest won’t hand them the laughs that some of his previous features have, but if they like the fat comedian well enough they’ll probably be satisfied with “The Traveling Salesman.” The title is a good one and should have a good drawing power. In view of the usual line of jokes told in connection with this familiar personage, the title ought to get them interested without further explanation.

You can tell them it is an adaptation of the stage play. Use stills for your lobby decoration and if you are entitled to local newspaper space, the Paramount press sheet contains adequate advance stories. Catchlines can be used to good advantage also. Say: “Ever know a traveling salesman who wouldn’t flirt? Here’s one who wouldn’t—so he thought, but watch him when he meets the right girl. ‘Fatty’ Arbuckle is at the blank theater.”
"—and when you find THE WOMAN with that mark on her shoulder you will know that you have got THE ONE THAT— — — — —"

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Louise Glaum in
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A J. Parker Read Jr. Production

will cause your audiences to gasp—they will wonder at the complex situations—then, they will marvel at the final solution. Here is a real mystery drama—one that will "pull." It is, in our opinion, a "sure-fire" as well as a satisfying box-office attraction.

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Star Brightest Spot in Unconvincing Story

Clara Kimball Young in
"HUSH"
Equity—State Rights

DIRECTOR ....................... Harry Garson
AUTHOR .......................... Sada Cowan
SCENARIO BY ..................... Sada Cowan
CAMERAMAN ........................ Arthur Edeson

AS A WHOLE..... Production generally is adequate but picture is unconvincing and of "movie" manufacture

STORY....... Very meagre idea elaborated into a plot that spends all its time arriving

DIRECTION..... Satisfactory in view of the material he had to work with

PHOTOGRAPHY ............................ Very good
LIGHTINGS .............................. Good
CAMERA WORK .......................... Up to standard
STAR........ Isn't called on for anything unusual

SUPPORT..... Kathlyn Williams is given the most pleasant part and does well in it; others adequate

EXTERIORS .............................. Good
iNTERIORS .............................. Correct
DETAIL ................................. Too much of it

CHARACTER OF STORY ........ Happily married wife loses husband's love when she confesses something of her past life

LENGTH OF PRODUCTION ..... About 6,000 feet

Clara Kimball Young's latest production to reach Broadway contains a direct warning and then gives a six-reel reason why wives should not tell their husbands too much that isn't good for them to know. Other than the message it carries, "Hush" doesn't fulfill any further mission. It is too unconvincing and actually lacks the strength of its own convictions.

The basis of the plot is meagre and certainly not substantial enough for the amount of footage accorded it.

At least the director is to be congratulated upon the fact that he hasn't taken as long to reunite the couple as he does to part them. There is considerable satisfaction in this.

Miss Young is adequate in the role of the conscientious wife who kept her secret a year but then tells her husband. But the star has had much better roles than this which doesn't ask her to do any unusual acting. J. Frank Glendon as the husband is very convincing either of his own accord or because the director called for it, but his indifference is peculiar to say the least. His actions aren't quite human. It would seem more probable that he'd either turn his wife out or accept the situation, but he does neither.

The production accorded the feature is all that is required. Settings and effects are all good and the photography first rate. The camera work is generally good with the exception of some badly judged shots. All the titles are too long.

Vera and Jack Stanford are married just one year when Vera's conscience begins to bother her and she threatens to tell Jack of an affair in her early life with one Herbert Brooks. Isabel Dane, her friend, a "girl who can pal with a man, smoke with a man, and still be nothing more than a chum," warns Vera against telling her husband, but Vera goes right ahead, and although Jack says he can forgive anything in the world, his attitude towards his wife changes and eventually Vera leaves the house and lives with Isabel.

Jack is under the impression that the man in the case is his friend Graham and that Vera has gone to him. Isabel plays Cupid and brings about the reunion of her two friends.

Should Go Best With Women

Box Office Analysis for the Exhibitor

This isn't very strong drama and even though it isn't really convincing it might be a good idea for too talkative wives to see it. Those who like Clara Kimball Young will probably accept "Hush" favorably. The picture has been offered throughout the country for some time prior to its showing in New York, so it is quite likely that some exhibitors have either played or booked it. Should do well with audiences especially of largely feminine kind.

If the production is properly handled it ought to go over. Plenty of exploitation angles suggest themselves in connection with the titles, and catchlines could read: "What your husband doesn't know won't worry him. Don't tell him too much is the warning in 'Hush,' Clara Kimball Young's latest production."
NOW! NOW! NOW! NOW! NOW!

Carl Laemmle presents Stuart Paton's Tremendous Drama of Woman against Woman

Adapted by LUCIEN HUBBARD from Edwina Levin's Novel "FALSE COLORS"

in which PRISCILLA DEAN proves herself the most magnificent actress on the American screen

UNIVERSAL-JEWEL PRODUCTION DE LUXE
Star Has Had Much Better Pictures

William Farnum in
“HIS GREATEST SACRIFICE”
Fox

DIRECTOR ......................... J Gordon Edwards
AUTHOR .......................... Not credited
SCENARIO BY ..................... Paul H. Sloane
CAMERAMAN ..................... Harry Keepers
AS A WHOLE ...... Some fair human interest but is too long drawn out and coincidence too prominent

STORY..... Gives star good dramatic role but doesn’t possess anything very original
DIRECTION...... Satisfactory; compels sympathy by his manner of handling situations

PHOTOGRAPHY .................... All right
LIGHTINGS ........................ Fair
CAMERA WORK .................... Average

STAR ...................... Will please his admirers in this
SUPPORT ............ Alice Fleming gives good performance, also Evelyn Greely

EXTERIORS ..................... Few
INTERIORS ....................... Ordinary
DETAIL ....................... Suffices

CHARACTER OF STORY ...... Wife sacrifices love of husband and baby for a career

LENGTH OF PRODUCTION ...... About 6,000 feet

William Farnum’s latest Fox offering is a human interest story that compels a good deal of sympathy for the hero, but it is carried to extremes and the feature is so long that it almost becomes tedious. Toward the close, coincidence is allowed too prominent a position, which in a way detracts from the sympathy previously established. After the story reaches a certain point it is obvious what the ending will be, but they keep delaying it.

The director has done pretty well with the piece when you consider its lack of originality and that it is fundamentally of the most familiar formula of drama. He has secured a fine sympathy through the devotion of the father for his child. The story is smoothly unfolded with perhaps just one exception. They stress a point in the signing of the singer’s contract in which you are led to think that her manager and agent are about to “double-cross” her, but nothing happens. Again, later in the story the mother completely drops out of the picture. This is thoroughly plausible, but seems to leave things unfinished. The actual production is all the story requires and consists mainly of the regulation studio sets.

The star has a good dramatic role and he is usually convincing, but occasionally he acts with over-deliberation. Wonder when he will stop blacking his eyes so? It looks very poorly on the screen. Alice Fleming makes a good deal of the faithless wife and Evelyn Greely plays well in a short emotional sequence.

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PHONES—CIRCLE 5828-5829
Farnum Fans May Be Satisfied
Box Office Analysis for the Exhibitor

William Farnum in
"HIS GREATEST SACRIFICE"
Fox
Picture patrons who like the star's work will be pleased with his latest picture and to the average audience it will probably give fair satisfaction. It seems a bit too long, especially toward the end, and would be greatly improved if it could be cut. This may be difficult. If it could be worked the unnecessary arrest of the hero at the close could well be eliminated.

Play up the title in connection with Farnum's name. You can also use J. Gordon Edward's name. But he has done so many better things that perhaps it might be just as well if you didn't. Recall the star's last picture, "The Scutlers," if you showed it. Catchlines might attract. You could use "The glamor of a career blinded her to love and duty." Or, "She chose between her husband and an operatic career. See which she selected and what 'His Greatest Sacrifice' was."

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Invaluable for reference purposes.
Gladys Walton Has Pleasing Southern Romance for Her Latest

Gladys Walton in
"DESPERATE YOUTH"
Universal

DIRECTOR ......................... Harry B. Harris
AUTHOR .......................... F. Hopkinson Smith
SCENARIO BY ................. Geo. V. Hull & A. P. Younger
CAMERAMAN ...................... Earl M. Ellis
AS A WHOLE .............. Wholesome entertainment; a
simple pleasant plot; dramatic moments not
especially strong

STORY ................. Adaptation of F. Hopkinson Smith's
story makes good material of mild sort
DIRECTION ................. Technically correct, and has se-
cured a fine southern atmosphere
PHOTOGRAPHY ................. Satisfactory
LIGHTINGS ...................... Usually good
CAMERA WORK ................. All right
STAR ................. Makes a sweet and charming heroine, and
handles part capably
SUPPORT ................. Harold Miller, J. Farrel McDonald,
and Louis Willoughby do the best work; all
adequate

EXTERIORS ................. Very good
INTERIORS . . . . Splendid southern home atmosphere
DETAIL .......................... Good
CHARACTER OF STORY ............. Orphan girl wins
her hero in spite of scheming relatives who
seek to keep her in the background
LENGTH OF PRODUCTION ......... 4,405 feet

With a very pretty story of the old South for a
background, Gladys Walton should not have much
trouble in providing a goodly amount of pleasant en-
tertainment for the average picture patron with "De-
sperate Youth." The story, by F. Hopkinson Smith,
starts off as though it were going to be a regulation
Western thriller, but after the first reel of prelimi-
aries, it develops into a sweet Southern romance of
the days following the Civil War. There isn't a great deal
of action after the first reel, wherein the heroine's
father is killed defending his claim in the West, but
it is a delightful story, and it gives the star a part
in which to look very attractive and charming in old
fashioned dresses, and in which she appears at her
best.

The most notable thing about the production, and
what will immediately catch the attention of the ob-
servant spectator, is the fine southern atmosphere
contributed by all the settings used in the latter part
of the picture. The old Southern home is the real
thing both inside and out, and the attention to detail
and correctness of fittings throughout is noticeable.

If they pickaninnies are there, true to life, and not a
small part of the enjoyment is furnished by an old
"Mammy."

Besides a highly satisfactory performance by the
star, there is J. Farrell McDonald, who makes a lot
of the character of old "Mendocino Bill," and Louis
Willoughby, who plays "Alabam" Merridew, and also
his brother, Henry Merridew, the Southern gentleman,
with intelligence and dignity. The whole piece is
very well cast, and there isn't much fault to be found
with anyone's work. Harold Miller, the hero, doesn't
make his appearance until late, and hasn't really a big
enough part for a leading man.

"Alabam" Merridew and Mendocino Bill, partners
on a Western claim, catch Sam Billenc jumping their
claim. "Alabam" is shot in the fight that ensues, and
Mendocino sends his daughter, Rosemary, back to
"Dixie" to live with "Alabam's" brother.

There she is abused by Merridew's second wife and
his step-daughter, who keep her hidden so that the
step-daughter may have plain sailing with the season's
"catch," Tom Dowling. Tom, however, sees Rose-
mary, falls in love with her, and she with him. Mendo-
cino, learning that Rosemary is unhappy arrives to
straighten things out, just in time to find that things
have straightened themselves out, and Tom's and
Rosemary's love has triumphed over all the deep laid
plots of the step-daughter and her mother. Rosemary
wakens on her wedding morn to find her room full of
presents from Mendocino who has struck it rich.

If They Like a Pretty Love Story They'll Like This

Box Office Analysis for the Exhibitor

"Desperate Youth" to a certain extent beies its
title, in that there is never anything very desperate,
as the word usually means, about any of the action
of this picture. It is however, a very pleasing little
story, with the love theme all worked out in a romantic
Southern atmosphere. The best course to pursue, is
to appeal to those who enjoy this sort of a "peaceable"
entertainment. Talk about the splendid Southern
atmosphere that runs all through. If the star is pop-
ular with your patrons, of course play her up above
any other feature. You can promise her admirers
that she has a part in which she is at her best. Tell
enough of the story in connection with the scheming
women who abuse the heroine to create curiosity as
to how she finally "beat them to it." It won't do to
play up the title too loudly, as it is likely to be mis-
leading.
The splendid popular success of Mr. Griffith’s newest production

"DREAM STREET"

in New York City and Philadelphia has brought to our offices throughout the country the biggest booking response from exhibitors that our organization has so far experienced.

Hiram Abrams
Tom Moore in Another Pleasing Light Comedy Offering

Tom Moore in
"MADE IN HEAVEN"
Goldwyn
DIRECTOR .................. Victor Schertzinger
AUTHOR .................... William Hurlbut
SCENARIO BY ............... Arthur F. Statter
CAMERAMAN ................. Ernest Miller
AS A WHOLE...... Entertaining light comedy offering, clean and wholesome; should please all
STORY ...... Not a great deal to it, but it makes good
comedy material and creates a proper role for star
DIRECTION .................. Very good
PHOTOGRAPHY .............. Good
LIGHTINGS ................... Satisfactory
CAMERA WORK .............. Up to standard
STAR ......................... Smiles all the way through it
SUPPORT ...... All do good work and are suitable
EXTERIORS ...... Some familiar New York sights
INTERIORS ................. Adequate
DETAIL ....................... All right
CHARACTER OF STORY ...... Irish fireman saves
life of an heiress and marries her
LENGTH OF PRODUCTION ... 4,684 feet

Evidently Goldwyn was so well pleased with "Hold Your Horses" that they decided another story along the same lines for Tom Moore would be appropriate and so they have taken William Hurlbut's story, "Made in Heaven," which gives Moore a role somewhat similar to that of Daniel Canavan, the whitewing of "Hold Your Horses." The present picture, like the former, is rich in titles which make up practically half of the comedy business. They seemed to get more laughs at the Capitol than the actual business.

"Made in Heaven" does not contain so many humorous situations, but the star and his Irish smile holds the attention all the time. The supporting cast including Rene Adoree, Helene Chadwick and Charles Eldridge, is well selected and they all do good work. The direction is very good and particularly in small matters which of themselves don't mean a lot but add to the feature's enjoyment. Director Schertzinger has done very well. Scenes taken from the ship coming into New York harbor are effective and later when the Irish immigrants are established in their East Side quarters.

There is a realistic fire with hero Tom saving an heiress' life. After the rescue he continues to wear the uniform, but as far as the audience is concerned he doesn't appear to be working at his "profession." The director might have used an occasional scene with Tom in the firehouse.

Tom brings his father and sister to this country. He joins the fire department. He isn't long on the "force" before he makes a thrilling rescue, saving the life of an heiress. It develops that the heiress is being forced into a marriage against her wishes. One day she meets Tom in the park and confides her troubles to him (contrary to the adage, "tell your troubles to a policeman"—she tells them to the fireman). Hero Tom agrees to save her by marrying her himself and agreeing never to see her after the ceremony.

Complications occur in which the heiress' sister marries the unwelcome suitor and leaving the other sister with a fireman-husband on her hands. Of course Tom meets his "wife" again and eventually he makes some money through an invention and builds a pretty home, where he takes his "wife," but suggests that they be married first, explaining that the first marriage didn't "take" and that it wasn't real.

Clean Humor that Should Please Everyone

Box Office Analysis for the Exhibitor

Exhibitors should be able to satisfy them with this if their patrons like clean, light comedy pictures. And particularly if they like the star and saw him in "Hold Your Horses," you should please them with this. If you played "Hold Your Horses" you might mention that "Made in Heaven" is somewhat similar and you can promise them some real laughs. You might make known the story by catchlines such as: "Being an Irish immigrant and a fireman didn't stop this hero from proposing to an heiress. See the results in Tom Moore's latest Goldwyn production."

The title probably has drawing power. Use it in connection with explanatory lines such as: "They say marriages are explanatory lines such as: "They say marriages are 'Made in Heaven,' but was this one? See how it happens in Tom Moore's picture at the blank theater."
Do you feel like this?

(Extracts from a customer's letter to us)

***** If it will make your day's work a bit lighter or more satisfactory, I wish you to know that I consider this job very good. The booklets are decidedly more attractive than any we have ever had and the work displays signs of painstaking.

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if not, consult us

Barnes Printing Company, Inc.
36 East 22nd Street New York City
Telephone Gramercy 945
Fine Comedy Number and Good Work by Comedian

Max Linder in
"SEVEN YEARS BAD LUCK"
Robertson-Cole

DIRECTOR .................. Max Linder
AUTHOR ..................... Max Linder
SCENARIO BY .............. Max Linder
CAMERAMAN ................. Charles Van Engr
AS A WHOLE  ... Splendid comedy feature; sometimes uproariously funny
STORY  ... Has many original comedy gags and doesn't resort to slapstick to put it over
DIRECTION  ... Very good; a little slow in reaching the ending
PHOTOGRAPHY .............. Good
LIGHTINGS .................. All right
CAMERA WORK .............. Good
STAR  ... Provides lots of fun and makes most of every opportunity
SUPPORT  ... Alta Allen good heroine; others assist capably
EXTERIORS ................. Adequate
INTERIORS  .................. All that's required
DETAIL  ... Some good timing
CHARACTER OF STORY ....... Based on superstition relative to breaking a mirror
LENGTH OF PRODUCTION .... 5,070 feet

Max Linder, French comedian, makes his first appearance since the war, in a five reel comedy feature which is thoroughly amusing and provides really good entertainment. "Seven Years Bad Luck" has many new fun-making tricks and some old ones that look new and get the laughs just the same. Linder has written and directed the piece in a way that displays a keen sense of comedy value and he doesn't resort to slap-stick business to make it a riot.

With the exception of a short sequence in which another man appears with the star impersonating him, Linder is the center of the comedy and in the first reel when he returns to his home very much "under the weather," he gets the audience's attention right off by mistaking a window for a clothes closet, throwing his coat and hat in, as he thinks, but actually out. The episode of the broken mirror is one of the best things in the picture. Max's servants break a cheval glass. In order that Max won't discover that the mirror is missing, one of the servants gets in back of the frame and acts as Linder's reflection until he discovers the deception. Other bits such as his getting by the gate-man when he loses his ticket and pocketbook and the subsequent chase when the conductor searches for the "dead head," are all amusing. In one instance the conductor corners him in a porter's room on the train. The comedian dons a porter's suit but is minus the black face. A silk sock pulled over his face completes the make-up.

All this happens because Max is running away from the girl who has turned him down and returned his ring. When the train stops hero gets into the station ahead of the conductor and impersonates the station agent and incidentally saves the real agent's job for him because he should have been at work. While the conductor is making love to the agent's daughter Max gives the signal to go and hops aboard the train. Later he is chased by the policemen into a lions' cage. Max is very much at home with the animals but the cops don't dare enter for their victim. Eventually after a long chase hero is finally captured and brought to the court where he finds his former fiancee about to be married to his best friend by a Justice of the Peace. Max tells his story to the judge. The friend is arrested and the sweetheart forgives Max. The last shot shows seven little Linders in frock coats and silk hats.

Should Please Everyone Who Likes Real Laugh Makers

Box Office Analysis for the Exhibitor

You ought to be able to do pretty good business with "Seven Years Bad Luck" if your folks like good clean comedy that keeps them laughing all the time. Perhaps your patrons have forgotten the French comedian but recall his name and in case you played his last picture, "The Little Cafe," you might mention that. You can make promises for the fun it will provide and to get them interested any newspaper space which is at your disposal could be used to mention some of the biggest laugh getters. Stills in the lobby should attract attention also.

Play up the title with catchlines such as "Do you believe in the superstition of the broken mirror? Max Linder has good reason to believe it's 'Seven Years Bad Luck.'" Or, "There's more ways than one of regaining a girl's affections even if you are handicapped by 'Seven Years Bad Luck.' See how Max Linder does it in his latest comedy feature, a Robertson-Cole release."
A Bit of Comedy Relieves Rather Unhappy Story

Renco Film Corp. presents
“LAVENDER AND OLD LACE”
Hodkinson

DIRECTOR ......................... Lloyd Ingraham
AUTHOR ............................. Myrtle Reed
SCENARIO BY ...................... Lee Royal
CAMERAMAN ...................... Ross Fisher
AS A WHOLE........ Adaptation of favorite novel has
strong heart interest and is well acted
STORY...... Not a happy atmosphere but is relieved
by slight comedy vein
DIRECTION...... Very good for the most part, but
has prolonged the ending unnecessarily
PHOTOGRAPHY ..................... Good
LIGHTINGS .......................... Satisfactory
CAMERA WORK ..................... Average
PLAYERS...... Marguerite Snow does well in most
prominent role; others all suitable
EXTERIORS .......................... All right
INTERIORS .......................... Correct
DETAIL .................. Appears adequate
CHARACTER OF STORY...... Woman waits a
whole life time for lover who never returns
LENGTH OF PRODUCTION ......... 5,770 feet

Perhaps it doesn't sound likely, but it is a fact
nevertheless, that there are people who occasionally
want to see a picture that is the direct opposite of a
"Pollyanna" atmosphere. They like to feel the chunks
in their throats and weep with the heroine. Myrtle
Reed's novel has much of that sadness and it may be
that the characters of Joe and Hepsey were included
in the original. At any rate as they appear in the
screen version they offer a thoroughly acceptable
comedy relief.

Director Ingraham has retained the quaint charm
of the novel in the atmosphere which he has created,
and it stands out particularly in small matters of de-
tail such as the costumes of the players and the
dressing of the sets. He might, however, have
improved his picture by reaching the end earlier than
he does. Once Mary Ainslie learns that she has
waited all her life for her lover to return it seems only
natural that the breaking of the long suspense would
kill her. Perhaps Mr. Ingraham was trying to avoid
criticism for "killing off" his heroine too quickly, but
it would have been appropriate in this instance. The
heart interest throughout is quite strong.

Marguerite Snow is thoroughly pleasing in the role
of Mary Ainslie. Zella Ingraham and Victor Potel
handle the comedy business very well and Lillian Eli-
liott makes a good deal of a minor part. Louis Ben-
nison and Seena Owen give satisfactory performances,
as does James Corrigan who appears late in the
picture.

Mary Ainslie has lived all her life in a little New
England village believing that some day her lover
would return. Jane Hathaway, her friend since child-
hood, also waiting for Jimmy ball to return, tires of
waiting and goes after her man. In the meantime
Jane's niece Ruth visits in the town. She spends
much of her time with Mary and later tells Mary of
her coming marriage to Carl Winfield, a writer. Mary
invites Carl to her home and recognizes in him the
son of the man who deserted her. Carl's conversation
confirms Mary's presumption and gradually she dies
of a broken heart. Carl, whose father died when he
was five, learns that Mary's lover was his own father.

Novel is Well Enough Known to Have Title Attract

Box Office Analysis for the Exhibitor

Because of the popularity which the novel attained,
the picturization of Myrtle Reed's story will undoub-
tedly attract attention by the mere announcement of
the title. Of all her books it is conceded that "Lav-
den and Old Lace" was the favorite, and the title
should be your best selling point. If you go in for
exploitation stunts you might use the one which was
used by some exhibitors in connection with a Mary
Miles Minter picture called "Sweet Lavender," and
that is to distribute small envelopes containing
lavender.

Appeal largely to your women patrons. It is the
kind best liked by women but men may call it foolish.
So stuff doesn't usually appeal to them. Catchlines
can be used if you are in the habit of getting good re-
results with them.
Some Short Reels

"The Cowboy Editor"—Universal
Type of production...........................................2 reel western
Swapping his quirt for a typewriter, Jack Perrin in this one
is the reform editor of a small town daily; the Bugle of Devil's
Gap, and oh, boy, the Gap is in awful shape. It's all the fault
of the father of little Miss Lorraine, who, is fortunately,
Jack's Society Editor. The old man is "the man higher up,"
Of course the town's rough element attempts to prevent Jack
from drinking his sarsapailla in peace and quiet, but by the
strength of his good right arm he manages to stick. An as-
asassin is sent; a Mexican knife thrower, who misses and gets
beaten up. Then the time comes when Jack is going to print
the story of the girl's father's villainy. But he doesn't. Her
father reforms, gives her to him, and puts this series first
position as "the man higher up." The picture is a good aver-
tage two reeler, but the end is not plausible enough. The pro-
duction is otherwise good, the cast well chosen. The action
is fast. It will hold interest. It's a thorough going saddle-
gun-sombrero western.

Paramount Magazine—"The Clean Up"—Famous Players
Type of production............................................1 reel animated cartoon
This Earl Hurd "Bud and Susie" cartoon is unusually funny.
The home of these black and white frymakers this time is
overrun with an army of giant roaches to great speed and re-
sourcefulness and with a variety of facial expressions hereto-
fore unknown in the insect world. The cat and the baby
share Quixote-like adventures after a googly-eyed darkey fails.
The eline goes on guard with a gag, but he is kept so busy saving
he doesn't have time to shoot. All the ex-soldiers in the house
will be wanting to see him get a machine gun when the baby
comes on dragging a vacuum cleaner. This does the work very
well.

Kineto Review No. 51—"Peculiar Pets"—Kineto Co.
Type of production............................................2 reel pictorial
This one is a succession of shots of various odd and familiar
animals which have been domesticated. It shows "Pongo," a
monkey, investigating a vase of flowers with an almost human
expression of curiosity on his anthropoid face; a mother ferret
apparently counting her young; ferrets being trained to kill
snakes; Japanese "waltzing" mice; a pet fox, guinea pigs, a
pony claimed to be the smallest pony in the world; shetland
ponies at pasture, spotted fawns which are apparently not
at all timid, and some pet kittens and dogs in amusing antics.

"The Sheriff of Mohave"—Pathé
Type of production............................................2 reel western
This is a Tom Santschi short feature, and it is characterized
to a great extent by the same finished appearance, and the
same capable handling of the story both by director and
actors, which have made all the numbers of this series first-
rate offerings from an artistic as well as an entertainment stand-
point. The exterior settings are all fine westerns, the in-
teriors are good, and the photography is better than average.
Santschi has his usual kind of part, this time that of a square
dealing sheriff, who adopts the daughter of an outlaw whom
he thinks dead. Later the outlaw appears, after ten years, and
the sheriff is up against a problem. There is plenty of excite-
ment in a couple of gun fights, and finally the outlaw
is killed, thus solving the sheriff's problem for him. Where
westerns are popular, this one will go well, and if you use
short features at all, this one will be a good bet.

Kineto Review No. 7—"Morocco the Mysterious"—Kineto Co.
Type of production............................................1 reel travelogue
A strong impression of the city of Fez, Morocco, can be
gotten from this interesting travelogue. Narrow alleys, broad
commons struck with sunlight and roofed with vine-bearing
lattices, walls and battlements—groups of veiled and shrouded
humanity footling it with an odd step due to odd footwear
through Saracenic archways and standing inside the mosques
against a background of old arabesques and Moorish tracery; it's
lauzaz with little boys running about the top of a minaret—groups in rings, squatting around some aesthetic
in the public square—one who with rapt face chants the praise
of Allah and discourses on the Koran—all these things are
shown.

"Catching a Coon"—"Adventures of Bill and Bob"—Pathé
Type of production............................................1 reel educational
The second of the series of "The Adventures of Bill and
Bob" is called "Catching a Coon" and shows how the two
youngsters catch a raccoon. The trap is baited and Bill and
Bob are not too successful. Some practical results. It is surpris-
ing that the cameraman has been able to obtain such
a close range. One shot shows the coon wading through a
shallow brook. Later it is caught in the trap and securely
fastened with rope by the boys before they release the trap.
Mr. Coon unwillingly trudges out of the camera's focus leashed
to the rope. Very good material of its kind.

"For Sale"—Century—Universal
Type of production............................................2 reel comedy
There is some new stuff, some originality and very few
dull moments in this funny Harry Sweet comedy. There is
a lot of old stuff, too, but most of it is done with new touches
that put it over. The picture is all about a 1903 model flivver
which is for sale. It has all the ailments due to age and a
few more besides. Selling it is a pretty hard problem for
Harry Sweet. But he is a persistent and energetic salesman
for he spends most of his time starting and stopping, running
after and trying to catch up to and being run over by his
Spanish War coupe. Whoever designed the thing helped make
the picture what it is, for it is a combination of the grotesque
and grandiose and is funny. There is scarcely any doubt about
the fact that your people will be satisfied that this film is
really a good slapstick comedy.

"False Roomers"—Hallroom Boys Photoplays—Federated
Film Ex.
Type of production............................................2 reel comedy
This is the first of the Hallroom Boys comedies of the new
series to be distributed by Federation Exchanges, Inc.
Sid Smith is now the only featured performer, with Harry
McCoy still playing the other fourflushing Hallroomer. There
are a whole lot of new gags in this number, and a great deal
of new business, most of which is very funny stuff. The
stunts register in quick succession from the start, and it will
unquestionably be good for a bunch of big laughs. It's all
about the boys' troubles in a cheap boarding house, and there
is a lot of good business right off the bat, furnished by their
numerous devices rigged up to combat the high cost of living.
Later Percy and Ferdie adjourn to a swell hotel to live, and
there they also meet with some amusing difficulties. There's
a surprise finish that will get a good laugh. It should be a
satisfactory comedy offering in the majority of houses.

"Biskra, The Beautiful Oasis"—Burton Holmes—Paramount
Type of production............................................1 reel travelogue
A city unfamiliar to the majority of Americans is visited by
the cameraman for this reel. It is the city of Biskra, and as
may be guessed from the picture's title, is in the center of the
desert, in Algeria. It is surprising and interesting to find a
city so large and so modern, in the middle of a barren waste
of sand, and on this score it is a very satisfactory offering.
The reel devotes most of its footage to views of the city, its
buildings, and street scenes; but there are a number of
portraits of the inhabitants at close range. These are composed
chiefly of Arabs, and French colonial negroes, and both races
are shown to advantage. Some close-ups of the Caid; the
chietman of the Arabs, are interesting. A first rate travel
picture.

(Continued on page 20)
Pleasing Offering and Delightful Star

Bessie Love in
"PENNY OF TOP HILL TRAIL"
Federated Film Exchanges

DIRECTOR .......... Arthur Berthelet
AUTHOR ................ Belle Kanaris Maniates
SCENARIO BY ...... Finis Fox and Beatrice Van
CAMERAMAN ............ Sam Landers
AS A WHOLE ...... Thoroughly pleasing and entertaining picture with vivacious star
STORY ...... Has good suspense and holds it to the end although some of it will be guessed before that
DIRECTION .............. Very good
PHOTOGRAPHY ............. First rate
LIGHTINGS ................ Good
CAMERA WORK .......... Good
STAR ...... Delightfully appealing and gives a pleasing performance
SUPPORT ........ All capable and well suited
EXTERIORS ......... Many very pretty shots
INTERIORS ........ Look real
DETAIL ........ Usually all right
CHARACTER OF STORY ...... Girl wins love of compuncher-sheriff allowing him to believe she is a thief
LENGTH OF PRODUCTION ........ 5,000 feet

When people see Bessie Love in "Penny of Top Hill Trail" they are probably going to wonder why they don't see her at regular intervals like many other stars because she is a delightful, vivacious little person with a personality that is sure to appeal to a large majority of picture patrons. And in her latest picture for Federated release she has a part that affords her numerous opportunities to "play up" to the audiences and make folks like her.

The picture has a surprise ending that makes up in a good measure for rather slow proceedings in the earlier reels and although folks will probably guess that there's a catch somewhere, and may even have an idea of how it is going to turn out, still the director has injected a good suspense and has managed to explain various bits that added to the suspense and were not explained as they occurred. The production is very good and there is a fine background of real western country. Photography and detail is good with the exception of one or two apparently misplaced sub-titles.

Everybody will love the star and she gives them good variety in the role of "Penny." Wheeler Oakman is well cast as the hero and the others in the cast are all suitable and give satisfactory performances.

Jo Gary, a ranch hand, confides to Kurt Walters, the cowpuncher-sheriff, that while in Chicago he fell in love with a girl named Marta but she refused to marry him because she was a thief. It happens that Walters later finds Marta in the town jail. He secures her release and takes her to the home of friends who offer to reform her. She asks that they call her Penny, her real name. Gradually Kurt falls in love with Penny but believing her in love with Jo, says nothing.

It develops that Penny isn't Marta at all but a moving picture actress hiding from the manager who wants to renew her contract. She explains how she changed places with Marta in jail and that everyone except the sheriff knew that she wasn't really Marta. Kurt is then free to tell Penny of his love for her and Jo is happy with Marta who arrives for the surprise.

Tell Them About the Surprise Finish

Box Office Analysis for the Exhibitor

This is a really entertaining program picture which should give adequate satisfaction. Bessie Love hasn't appeared at great frequency of late but that shouldn't be any reason for the picture not attracting them. Promise them they'll be pleased with her after her absence from regular release although you may have played her two previous Federated pictures, "The Midlanders" and "Bonnie May." Make the most of her name in your announcements and play up the surprise finish.

The title of itself may not be unusually attractive but played up with catchlines should interest them. Say: "If you were in love with a girl you believed a thief, would you try to reform her or marry her. See the story of 'Penny of Top Hill Trail.'" Or, "There's more ways than one to get out of doing things you don't want to do. See Bessie Love in 'Penny of Hill Top Trail' at the blank theater."
Poor Story for Constance Binney’s Latest

Constance Binney in
"THE MAGIC CUP"

Realart

DIRECTOR .................... John S. Robertson
AUTHOR ...................... E. Lloyd Sheldon
SCENARIO BY ................ E. Lloyd Sheldon
CAMERAMAN ................ Roy Overbaugh

AS A WHOLE........... Just about hits the average program mark; has quite a mixture of entertainment

STORY............. A poor continuity for a theme covering
so much ground; coincident prominent

DIRECTION........... Handicapped by weak story and
probably restricted from a production angle

PHOTOGRAPHY ..................... Good
LIGHTINGS ..................... Good
CAMERA WORK .............. Up to standard
STAR............. Has appeared to much better advantage
SUPPORT........ Suit respective roles but no one is
especially noticeable because of good acting

EXTERIORS .................... Very few
INTERIORS .................... Adequate sets
DETAIL ......................... Fair

CHARACTER OF STORY...... Poor little dishwasher suddenly finds herself a princess

LENGTH OF PRODUCTION .... 4,587 feet

Realart has turned out much better program releases than “The Magic Cup.” And certainly after director Robertson’s “Sentimental Tommy,” it is difficult to believe that his name should appear as the director of this poor mixture of entertainment. It is obvious that he was handicapped by a weak story. Possibly the producer held the strings tight on the money bags. Certainly E. Lloyd Sheldon’s story wasn’t worthy of an expensive presentation.

“The Magic Cup” contains about everything, or a smack of everything, that is offered in picture entertainment. It starts off with some kitchen comedy, introduces the reporter-hero, switches to a Cinderella atmosphere, gets in some crooks, followed by drama and eventually culminates in romance. What more could you want for one picture? The author tried to cover too much ground and the continuity which he has provided is poor. The action starts in Greenwich Village, moves to the Ritz, thence to Long Island, with a jump-over to Ireland in between.

Constance Binney hasn’t any opportunity to appeal to her audience in this picture for she has to share considerable footage with too big a cast. Vincent Coleman is the reporter-hero. William Strauss, as a Jewish gentleman, who furnishes the cash for the crooks’ deals, makes a good deal of a small comedy role especially when he is requested to carve roast pig.

Every time Mary Malloy needs money she pawns a silver cup which her mother left to her. The Patri- cian, a crook, tells Abe, the pawn broker, that Mary must be the granddaughter of Lord Fitzroy, an Irish nobleman. One of the crooks impersonates Fitzroy and Mary is established in a beautiful Long Island home as the long lost granddaughter. Bob, a reporter known to Mary in her dish-washer days, falls in love with her but is suspicious of her “relatives.” He cables to Ireland and the real Fitzroy arrives. He recognizes the butler as his son, but at his request Mary never knows that he is her father. The man dies, Mary pleads for the freedom of the crooks and then goes back to Ireland with Bob and her real grandfather.

May Go Over Where Star is a Favorite

Box Office Analysis for the Exhibitor

If Constance Binney is a favorite with your patrons there are numerous ways in which you can get your folks interested in her latest picture and they’ll possibly be satisfied with it as average program material. You might go at it from the Cinderella angle and use catchlines as follows: “Suppose you slaved every day as a scullery maid and then one day you were told you were really a Princess? But then suppose some crooks were just using you to further their own mercenary schemes. See the final outcome of this unusual situation in Constance Binney’s latest Realart picture, ‘The Magic Cup.’”

Use the star’s names conspicuously in your announcements and if you don’t make too great promises you can get by with the picture. Strong promises aren’t in order because the star has had better pictures and done better work.
Poor Story This Feature’s Biggest Handicap

Conway Tearle in
“BUCKING THE TIGER”
Selznick—Select

DIRECTOR .................... Henry Kolker
AUTHORS ........ Achmed Abdullah and May Tully
SCENARIO BY .......... Edward Montague
CAMERAMAN ........................ J. Badarraco
AS A WHOLE ...... Slow-moving feature almost entirely without action and much tedious detail
STORY ...... Very weak material that didn't even succeed as stage play
DIRECTION ...... Had poor story to work with but might have done a bit better than he has
PHOTOGRAPHY ................... Fair
LIGHTINGS ........................ Some too bright
CAMERA WORK ................. Satisfactory
STAR ........ Not best suited to the part given him
SUPPORT ........ Winifred Westover leading lady; Gladden James and others adequate
EXTERIORS ........ Few pretty snow scenes
INTERIORS ........ All right
DETAIL ........................ Fair
CHARACTER OF STORY...... Several down-andouters finally regenerated through good influence of one
LENGTH OF PRODUCTION .... About 5,000 feet

Conway Tearle has a part quite unlike anything he has had lately and in “Bucking the Tiger” he appears in a western story, playing the part of a down-and-out. He is one of several of life’s unsuccessful people who have joined forces for some reason or other not made clear to the spectator. The feature is slighty below the standard of pictures which the Selznick organization has been turning out recently.

The story was originally used as a stage play but was taken off after it was plain that it was not making good, and as picture entertainment Achmed Abdullah and May Tully’s offering is a slow-moving and at times tiresome piece that certainly doesn’t provide the star with a role suited to his ability or personality. He is usually connected with the ballroom or hero type of story, but in “Bucking the Tiger” is just one of a number of unsuccessful beings, although he appreciates his failure, whereas the others do not.

Of course Director Kolker was handicapped with a story that contained little action, but it seems he might have gotten in a little more than he has. The first reel especially gets over without arousing the interest in the slightest. It isn’t until about the first half of the production that it picks up and switches to the North with some good snow scenes and a bit more action. The earlier reels consist of ordinary, very unattractive western barroom sets.

Conway Tearle manages to go through with the role well enough, but it isn’t the kind of a part that will let him make an impression. Winifred Westover is the blond heroine and is usually so poorly lighted that her face almost appears blank and her features sometimes undiscernable. Gladden James is the bad man of the picture who is false to the fair Winifred and deserves the shot from Tearle which kills him. There are numerous titles but they might have been written to give a better idea of some of the incidents. There are many incomprehensive bits which might have been made clear by the title-writer.

After Tearle’s band has put over a hold-up he decides that it is all wrong and they go north to start life over. James had previously been expelled by the band, but appears at their cabin after they have gone north and during the night steals away with Winifred. Tearle overtakes him and it’s a case of his own life or James’. Tearle shoots and kills James and then Winifred tells Conway she loved him, not James.

A Good Accompanying Program Should Be Secured
Box Office Analysis for the Exhibitor

This isn’t strong enough to stand alone, so if you show it as a single feature, secure a good accompanying program, as did a transient Broadway house when it showed the feature. A good scenic and a comedy will help you put it over. The star’s name may attract attention, although your folks are sure not to like him as well in this kind of a role. He seems best suited to full dress parts or one similar to that which he had in his last picture, “Society Snobs.”

“Bucking the Tiger” would do for a double feature program well enough. The fact that it isn’t a knock-out shouldn’t discourage you, for the Selznick organization has been releasing some really good entertainment of late and one weak one shouldn’t make you prejudiced.
"The Sky Ranger"—Pathe
Type of production: Melodramatic Serial
This is the latest serial offering from George B. Seitz, to be released by Pathe. Seitz directed, and is also co-starred in the piece with June Caprice. The first three episodes were very well reviewed, and judging from that much of it, it will prove a good bet in the serial line. The story is extremely imaginative and impossible at times, but the nature of it provides opportunities for a vast number of thrills and exciting scenes. The element of mystery is very strong throughout the first part, and if the balance holds up to the standard of the first three episodes, there should be no question about bringing your patron back for more. It has all the stuff that serial fans enjoy. June Caprice is a pretty and attractive heroine, and she works well with Seitz, who displays plenty of pep, puts up a good fight, and behaves generally as a thriller hero should. Harry Semsie is even more villainous than in "Violet Fingers," the last Seitz serial. The story concerns the adventures of George Oliver Rockwell, who falls in love with the daughter of a scientist who has invented a searchlight to signal Mars. A rival scientist, who has the invention, seeks to gain possession of the light, and will go to any length to get it. The attempts of the villains bring June and George into many dangerous adventures.

"Playmates"—Century-Universal
Type of production: 2 reel comedy
An animal that is certain to entertain is the star of this Century offering, which is an all round good number. Brownie, the bulldog, is the animal, and the dog's truly remarkable performance will be a source of enjoyment not only to every child in any audience, but to most grown people as well, for seldom has such a well trained animal been seen either on stage or screen. He is ably assisted in this piece by a very cute young girl. Peggy, who manages by numerous chicanery and work together in a manner calculated to excite admiration and get numerous laughs. Brownie gives Peggy a bath in one place—getting the tub, filling it with water, and supplying the soap, brush and towel. There are numerous other wonderfully clever stunts that the animal performs, seemingly with the greatest enjoyment. There is some human comedy, too, although it isn't emphasized, and it isn't anything unusual. Mostly very ordinary slapstick. The dog's performance should make it a highly satisfactory comedy offering.

"Hurry West"—Pathé
Type of production: I reel comedy
Eddie Boland is the featured performer of this one. The "Vanity Fair Girls" have dwindled down gradually, until there is only one of them in evidence in this number. The idea is a very good one, and Boland has a chance for more funny gags than he has in some of the previous reels in which he has recently starred. In this one he is a tenderfoot who goes west to take charge of a ranch, and is received by the villainous band of quick shooters who want to get his property. The characters are all humorously overdone, and when Boland attempts to get the better of them at every turn although scared to death, the result is some good amusement. It will make a very satisfactory comedy reel for any kind of audience.

"Wood Sims"—Century-Universal
Type of production: 2 reel comedy
The Century trained lions are the featured performers in this number but the animals are not as much in evidence as in some of their previous pictures. The story is pretty much a repetition of the stunts that they have worked in other offerings. However, they do make good entertainment while they are in action, and in performance with members of the cast, furnish a good many thrills as well as making pretty fair comedy. They don't appear until nearly the middle of the picture, the first part being given over to registration slapstick comedy. This is still the best of the gags and business having been used many times. It will carry on the strength of the animals' performance.

The Toonerville Follies—State Rights
Type of production: 2 reel comedy
There are many curious results and a long succession of preceding episodes. Fontaine Fox's funny jay characters; the Skipper, who steers the Toonerville trolley, the Terrible Treme, Mr. Bangs, the Powerful Katrinka, Aunt Eppie Hogg and the rest all can be seen on the screen in this film. They are so popular they have become a byword in every household. Every member of every family will want to see them again in the coming episodes.

In this one, the Skipper, Dan Mason, on behalf of the new minister, organizes the Follies in which local rube talent is starred. The Terrible-Tempered Mr. Bangs escorts the minister to the "opry house" and has engine trouble on the way. Finally when the audience is hoping he will keep right on with the same stuff for a long while yet he manages to get going right and they get to the show. A rube quartet sings "A fleece in the Deep" and then the curtain rises on the Follies, which are rather brief and consist mostly of a new variation of a vampire, tabloid, starring the Skipper. The director, Ira M. Lowry, should get credit for the snappy jam ending in which the minister is found to be a crook and escorted off to the calaboose. They will look for more Toonerville stuff.

"Double Crossed"—Universal
Type of production: 2 reel western
Clean and amusing is this Jack Perrin riding, fighting and love-making western. It has just the right amount of dime novel stuff in it. Louise Lorraine is the girl, whose father's coat of mail is being stolen by a gang of rustlers secretly led by Jack's rival for her hand. She complicates things by promising to marry the man who captures the outlaws. Jack gets two of the gang and at work, but is wayled by his rival, left bound and under guard in a hut while the rustler rides off to marry the girl. The wedding ceremony is half through when the jam ends begins. The summing up is logical. Jack finishes up in the calaboose, but there does not seem to be any good reason why this picture should not prove pleasing. There are a lot of exteriors of rolling plains and rocky fastnesses; shots that will interest. The action is fast and the cast well chosen. It is a good routine western.

Pathe Review No. 101
Type of production: 1 reel magazine
Most of the reel is of average interest, with two of the subjects impressing most of the entertainment value. To start it off there is an exhibition Dutch wooden shoe dance, by a young man and young woman who interpret in quite a vivid manner, the spirit of the country of windmills. Then comes a slow motion bit of two prolouges, performing some difficult stunts on horizontal bars. Next is a Hy Mayer Travelaga titled "All To The Bowwows." This is a clever combination of playing and photographing showing several kinds of dogs. It is in the world of animation, and the subject is in color, and presents some realistically tinted views of a Bedouin Arab encampment. The band is seen at their daily occupations, which for the men apparently consists of nothing, and for the women, the making of butter, the weaving of cloth, on old fashioned hand looms, and preparing the ever moving caravan for its next trip. This is the best part of the reel.

"Travel Laugha"—Universal
Type of production: 2 reel western
A good western, full of comedy. The eye-catching introduction is a scene of the calaboose. The story is well told, and the outdoor shooting is unusually good. The gags are many and effective. The comedy throughout is excellent, being of the hard-hitting kind. A rather thrilling finish. The film is together with its first release is worth a showing.
JIGGER AND BETTER THAN
"THE BRANDING IRON"

Pauline Starke, Cullen Landis, Russell Simpson and Mary Alden give inspired performances in this monumental epic of the snows.
COMING:
The Great Screen Star

IRVING CUMMINGS
IN A SERIES OF TWO REEL
TABLOID SUPER-FEATURES
Impersonating Corporal Campbell of
the Royal Northwest Mounted Police
RELEASED THROUGH
Producers Security Corporation
516 FIFTH AVENUE
NEW YORK
Some Machine!

Up at Republic Laboratory. In a building that looks like an Italian palace. On 52d St. And what that machine won't do? It takes in a positive print. And from then on the prints roll off. As many as you please. All at one time. And as near perfection as possible. No risk of man handling. Every inch. Of every print. Just so. Same tint. Same tone. Up and down. Over 11 spoons the print develops and is washed. Then over 13 spoons the hypo takes effect. Then over 17 spoons it is washed. In purified water. Then into the tint baths. Again washed. Then dried. In the cleverest drying machine you ever saw. All open to the eye. With a patent effect. That rings a bell when a break arrives. Just as perfect as a machine can be. Then rolls the print. All ready for delivery. Can turn out a million feet a week. In the plant.


Rest of new plant very interesting. Clean as a whistle. Not a scrap of film in sight. No danger from fire. Expects to cut his insurance rate from $1.04 to 48 cents. Before long. Vaults

(Continued on Page 4)
On Broadway

Astor—"The Four Horsemen of the Apocalypse.

Broadway — Eugene O'Brien in "Gilded Lies."

Brooklyn Strand—Jackie Coogan in "Peek's Bad Boy."

Capitol—The Birth of a Nation."

Carnegie Hall — "Love, Honor and Be—

Home — "The Heart of a Fool."

Tuesday—In the Heart of a Fool."

Wednesday — Tom Moore in "Made

Heaven."

Thursday—Wanda Hawley in "The

House That Jazz Built."

Friday—"Love, Honor and Be—

have."

Buck Jones in "The One

Man Trail."

Saturday—"Down Women."

Sunday—Norma Talmadge in "The Passion

Flower."

Lyric—"The Queen of Sheba."

Pavilion—Over the Hill."

Rialto—Douglas MacLean in "The

Home Stretch."

Rivoli—"Deception."

Selwyn—"A Connecticut Yankee in

King Arthur's Court."

Strand—"Bob Hampton of Placer."

Town Hall—"Dream Street."

Next Week

Astor—"The Four Horsemen of the Apocalyp—

es."

Broadway—Not yet determined.

Brooklyn Strand—"Bob Hampton of Placer."

Capitol—"The Birth of a Nation."

Carnegie Hall — "Love, Honor and Be—

have."

Home — "The Heart of a Fool."

Tuesday—In the Heart of a Fool."

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Rialto—Douglas MacLean in "The

Home Stretch."

Rivoli—"Deception."

Selwyn—"A Connecticut Yankee in

King Arthur's Court."

Strand—"Bob Hampton of Placer."

Town Hall—"Dream Street."

Branching Out

Seattle—J. T. Sheffield, who, with

Jack Lunnon, has had the Greater

Features Exchange here for some

time, will open exchanges in Denver

and Salt Lake City. The Neal Hart

series will be handled by him in

Washington, Oregon, Wyoming, New

Mexico, Colorado, Idaho and Utah.

Homes of 400 to Be Shot

The Film Mutual Benefit Fund has

been formed by wealthy and so—

called "respectable" men, who, as

noted, have placed their homes,
gardens and other properties in the

hands of the bureau to be rented to

producers, the receipts to be devoted
to charity. For the present they will

be divided between the Maternity

and Public Relations Committee for

Devastated France.

Exchanges Win

(Continued from Page 1)

A. H. Blank, Pathe Exchange Inc.,

and managers of every film exchange

in Omaha were also defendants.

The Binderup suit has been gener—

ally regarded as a test of the validity

of the methods of conducting the film

clubs and boards of trade. It has

been contested for nearly a year.

The court held, according to the

National Association, that no act of

action has been shown and the jury

was instructed to find a verdict for

the defendants.

The Binderup case hinged around

an exchange which Binderup operated

in South Central Nebraska and from

which he supplied 25 other exhibi—

tors. The Omaha Board of Trade in

1919 recommended a cancellation of

service except for houses which Bin—

derup owned or operated. Pathe then

cancelled service and it was decided to

ask for $1,000 cash security to cover

service in certain towns.

A similar case was that of William

Swan of Columbus, Neb., who charged

an excess fee to several members of the

Omaha Board of Trade. The case was

tried under the Nebraska Anti-Monop—

lies Act with a decision against Swan.

Legend Files Schedule

Legend Film Prod., Inc., 220 W.

42nd St., has filed its schedule in

bankruptcy, listing liabilities of $20—

974 and no free assets. Some of the

creditors are L. F. Burhardt, $6,325; A.

C. Blur, $2,572, and Taff Johnson, $2,200.

Nat'l Exchange Has New Feature

National Exchanges, Inc., will re—

lease "The Lotus Blossom," starring

Lady Tsen Mei. She appeared in "For

One Freedom East" some time back.

Innocent of Blue Law Charge

(Special to WID'S DAILY)

Platteville, Wis.—The jury report—

ed a disagreement in the case against

William T. Jones, the Gem owner, who

was charged with operating his house on

Sunday. The state will move for a

dismissal, it is said.

Dangerous to Lower Prices

(Special to WID'S DAILY)

Milwaukee, Wis.—The local F. I.

L. M. club at a special meeting held

to discuss film rentals issued a warn—

ing to local exhibitors not to lower

their admission prices because they

are of the opinion rentals will remain

the same.

Operators Must Pass Examination

(Ritchey LITHO. CORP.

406 W. 31st St., N.Y. Phone Chelsea 8328

STATE RIGHTS

BUYERS

DEL.

SHADOWLAND SCREEN REVIEW

FOR RENT

Furnished or unfurnished office

separate desks with telephone

in center of Motion Picture dist.  

117 W. 46th St. Telephone 8258

NATIONAL SOCIAL UNION

STUDIO FOR SALE OR RENT

Kalamazoo, at Cliffs Id., N. 

week, month or year. 30

rooms from 24 and Broadway, 100/ 

floor space, 5 acres ground, 2 

stages, complete electrical equip—

ments, 24 dressing rooms, paint and 

cloth shops, suite 5 offices, etc. 

pletely furnished, props, etc. 

quire Watchmen at Studio, 19th 

Street Avenue, Cliffs Id., N. 

for owner, B. H. MILLIGAN, 

TEL ASTOR, NEW YORK, 

of May 1st.

If a large proportion of the 

American public fail to save money—

the RITCHEY POSTER 

is at least partly to blame.

RITCHEY LITHO. CORP.
Thank You
Dr. Riesenfeld

Our records tell us that this is the seventh time
The Rialto Theatre has shown

CHARLIE CHAPLIN
In
“The Floorwalker”

That you were justified in running this Chaplin Classic again was evidenced by the splendid reviews and comments on it in the various New York Daily Papers. You must indeed have felt pleased when you read the following in the New York Tribune:

“The honors are divided between Charlie Chaplin who produced “The Floorwalker” and Louis Ferdinand Harold. The Chaplin Comedy seems to draw just as many laughs as it did when it was first shown some half dozen years ago.

Doctor, you have proven that Chaplin Classics are Eternally Good and are Classics as you originally called them. We thank you.

CLARK-CORNELIUS CORPORATION
117 West 46th Street
New York City
Eve Unsell will address the Columbia School of Photoplay Writing today.

HAVE YOU HEARD
THE LATEST SECRET?
Charlie Conklin
Is Now Starred in His Own
Comedies
Expressly Made for
State Rights
Keep it Confidential—
Will you?

Tom Saxe
S. L. Rothapfel
S. Barret McCormick
Sid Grauman

Some Machine!
(Continued from Page 1)

fire-proof. Hold 1,000 productions. Wonderful place. You should see it. Especially if you are a producer.

EXPERIMENTING
Up at Newburg. Ain't it a place? To experiment in. Warner's and Bobby North. Put on "Why Girls Leave Home" for premiere. Doing a Griffith. Trying it in the small places. To see what happens. But, back to the experiment: Had a lot of cards printed. For the audience. Wanted to know: (1) how they liked the title; (2) how they liked the picture. And the cards came back. All filled in. With result that Bobby North was tickled sick. Even if the violinist almost gave him a spasm. And the family think they've a winner. Even Harry Rapf.

GETTING IT BACK

It's a business.

WHY THE WORRY
Over this German stuff?? Actors excited. Equity all worried up. See jobless times. Soup kitchens. Etc., etc. All producers' press agents busy. Grinding out interviews. Some don't worry. Others do. Over this so called "Foreign Invasion." It's a laugh. Count the foreign films now being shown? Any importer how many good ones are left? And who has 'em? Famous to have a lot. So they say. But Connick says no. Usual program stuff made abroad punk. Wouldn't get a nickel here. Couldn't. Fine kettle of fish. When a half dozen foreign pictures. Can stir up such a mess. What a fine lot of Panicky people there are. In this business. Better worry about making good pictures. That's more important. And more to the point.

PROLOGUES
Joe Plunkett. Stand up, Joe. Take off your hat. No; don't; you may catch cold. But stand up, anyway. Gets the silver plated velocipede. Presented by Cheerio Sidney. For putting on prologues. They have something to do with the feature. Something other Broadway showmen might think about. Just another example last week. With "Peck's Bad Boy." Mighty clever. Incidentally introduced a song by Paul Sarazan. The only musical composer in press agent captivity. First National will print it. And shoot it out with bookings. Kinda catchy, too.

STEPING ALONG
Those Ascher boys. Of Chi. Started about 15 years ago. Little dinky theater. Now they own a flock of houses. In Chi and other places. And still growing. Changed from a partnership to a corporation. Have 175,000 shares of stock. No par. But assets are supposed to be valued at over 17 million. That, as the mule said of the express, as it passed, is "going some."

THE WORLD DO MOVE
Since "Griff" made "The Birth of a Nation." So has "Griff." With a revival of the feature. At the Capitol. Now he comes along with talking pictures. To be introduced to-night. At the Town Hall. With "Dream Street." Invention of O. E. Kellum. They say it works. If it does Kellum has a fortune. In his mitt. Edison tried it. And failed. Harry Webb spent a fortune. Of Baltimore dollars. Trying to get it right. Others also. Their name was Legion.

By the way "Dream Street" will be somewhat different. "Griff" has made some changes. Tied in the action to the theme. Thinks it clear now. For anyone. And the big idea symbolized by the "Evening Star" promises to be clearer.
Robertson Chosen
To Make Barrie’s “Peter Pan”—He and Josephine Lovett to Confer
With Barrie First

John S. Robertson, who directed Sir James M. Barrie’s “Sentimental Tommy,” and Josephine Lovett, who adapted the book for the screen, will sail tomorrow for London, where they will confer with Sir James and Adolph Zukor on the filming of Barrie’s “Peter Pan.”

“Sir James already has seen ‘Sentimental Tommy,’” said Jesse L. Lasky yesterday, “a print of the picture having been taken to London by Mr. Zukor, and he was so greatly pleased with the adaptation of the story to the screen that he requested that ‘Peter Pan’ be entrusted to Mr. Robertson and Miss Lovett. We have not yet decided whether to produce the picture in London or in our Long Island studio or in Hollywood—that will be worked out in the conference with Mr. Zukor and Barrie. But, in any event, the scenario will be written in London, in collaboration with Sir James.”

Lasky also announced that Wallace Reid will arrive here May 16 to begin work, co-starring with Elisie Ferguson, in “Peter Ibbetson,” under the direction of George Fitzmaurice.

He went into some detail regarding various producing activities of the company and in one portion of a lengthy statement said: “Agnes Ayres is coming East to play opposite Mr. Meighan and on the completion of ‘Cape Ricks’ she will go to London as the first of a number of our stars who will work in our London studio.”

Smith Expected
(Special to WID’S DAILY)
Los Angeles—Albert E. Smith of Vitagraph is on his way to New York.

The Vitagraph offices expect Mr. Smith in today.

Split
Ad Kessel and Charles O. Baumann, who for the past 15 years have been partners in various film enterprises, have severed their relations and Baumann has purchased the old offices in the Longacre Bldg. to the Knickerbocker Bldg.

Kessel said yesterday that he and his brother Charles would continue the operation of the Kessel Baumann Pictures Corp., which finances productions.

Zukor—U. F. A. Deal Off
Negotiations Fall Through—Bratz and Davidson Join Famous Players’ Chief in New Enterprise—To Make Lubitsch and Mia May Films

(By Cable to WID’S DAILY)

Berlin—The negotiations between Adolph Zukor of Famous Players-Lasky and the Universal Film Co.—the U. F. A.—have fallen through. Zukor has made plans to establish his own organization in Central Europe.

He will manufacture the Ernest Lubitsch films and those of Mia May, one of the best known actresses in Germany. Bratz and Davidson, former U. F. A. executives, have joined with Zukor in the new enterprise and together with German capital will launch a sister organization.

(By Cable to WID’S DAILY)

London—Adolph Zukor is here from Berlin. He is maintaining strict silence and will not be interviewed regarding his activities.

The local offices of Famous Players did not care to make any comment on the above.

Continued on page 3

What of Browning?
(Special to WID’S DAILY)

Los Angeles—Ted Browning has passed “Just Outside of Hell,” a

by Rene De Salles, a French

er now in Los Angeles. Brown-

merely states it is for future pro-

and that the purchase is an

ual transaction on his part.

en what his plans are unknown

his Universal contract expires in

He is now making “Fanny

self,” a Fannie Hurst story.
Wonder what Nathan Hirsh is doing in Berlin?

Wilson Leaves
Harry D. Wilson, director of F.Cy for the Western Pictures Violation Company, left for Los Angeles on Saturday.

Ruggles Joins Morosco Comp.
(Special to WID'S DAILY)
Los Angeles—Wesley Ruggles recently with Metro, has joined the new Mo- rosco Prod. He will play "Slippy McGee" which will be released through Associated First.

Kipling Exchange in Seattle
(Special to WID'S DAILY)
Seattle—The Kipling Film change has opened. Theodore J. Wilson is in charge. The office is at 3rd Ave.

Plans Renovations
(Special to WID'S DAILY)
Milford, Del.—The Nixon Opera House is to be extensively renovated. It will be called the Nixon Opera House and will be under management of George Schwartz. The new theater will be operated in conjunction with the Nixon Opera House at Dover. Business is being done through the Sta Co. of Philadelphia.
beaverbrook's Plan Fails; France Considering Ban

Scheme Halted
A. to Discuss Booking Plan—
General Meeting Thursday—
Goldwyn Stops Bookings

By Cable to WID'S DAILY

London—There have been some
out developments in the assump-
tion regarding Beaverbrook.
Beaverbrook’s idea to get
the block booking system has
rubbed waters and it seems safe
that his plan will not be car-
roughed.

The meeting of the Cinematog-
graph Exhibitors' Association of
Britain and Ireland has been
for Thursday to discuss the sit-
uation.

In the meantime Goldwyn,
as stopped accepting bookings
of four months, has
resigned.

The affair started with the
appearance of F. E. Adams of
the Cinematograph Theaters,
with Biocolor, Ltd.,
the fuss over cancellation of
contracts to secure a shorter
rental, that a com-
pany had been formed at it.

Entirely assumed here that he
knows the matter would be referred
impossibly to the C. E. A.
by a matter of fact, Beaverbrook
as no official connection with
E. A., invited about the exhibi-
tion to the Hyde Park Hotel, and
a number of resolutions were
asked.

The point is that there was a
conference with general members
of the C. E. A. regarding the move
er in the organization of the
is form any involved in participa-
tion in these conferences.

Beaverbrook considered the
resolutions passed at a
en evening at the Park Hotel, had
arranged a policy in detail.

Minutes of the conference were
read. They called for exhibitors
booking films for release
on Aug. 31, 1921, pending a
period of four months, which
is for release within six months the
about the price of existing bookings.
Third, exhibitors ask for a 25% reduc-
ion in the price of existing bookings.
E. Weekly asked some points
on which the altristic attitude
of the solicitation of the trade
by Beaverbrook's part was
raised. Kine, states that Beaver-
brook intends foisting a co-operative
scheme of booking and leasing
theater, which may be at the
tlee general meeting of the C. E. A. to
upon a full explanation from
general council of what appears
the expiration of part
of his agreement to the
London scheme already in
existence, and include a conference
before the end of the week to
region has "disastrous measures."

It is interesting to note that the P. F. A. was one of the prime move-
ments against this agitation, has declared a

As Seen in London
(Special to WID'S DAILY)

London—The Film Renter
administration and the British
picture business, particularly on the exhibi-
ting side, and for having its object the
dismantling of the present
system of the paying away of the renting.
In short, the proposal is to
organize a combine similar to that of
the National Exhibitors' Cir-
it of America, but of far greater
titude.

"The Cinematograph Exhibitors' Assoca-
tion are out for a rental
organization entirely of their own. They
also intend to produce their own pic-
tures, and also to produce their own trade
union." This does prove that
his group of theaters has paid too
for such rental.

12% dividend on its ordinary shares.

Adolph Zukor is back in London
after a stay in Berlin. He refuses to
be interviewed and will make no
statement to the press regarding any
of his work in Europe. Lord Beaver-
brook on one occasion admitted that
Goldwyn offices yesterday regarding
the action of the English corpo-
rations.

Fairbanks' Film Next
(Special to WID'S DAILY)

London—The first film in
the series of "Dynasty of Zorro"
will be the next United Artists film to
play at the Palace theater. It opens on
March 23, "Pollyanna" is now
running at the theater. It is playing to
poor business.

Talk of Tax

Bill Up in French Chamber—Industry
There Reported in Serious
State—Export Mks. Lost

A bill aimed at American pictures
has been introduced in the Chamber of
Deposits in France, according to a
copied dispatch published in
yesterday's Herald. The cable stated:

"With the object of saving the
French cinema industry from complete
extinction by the invasion of
American films, which now comprise
80% of the pictures shown in
this country, a bill has been present-
ed in the Chamber, signed by 60 Depo-
ities, which would levy a 3% tax on
foreign films used in theaters show-
ing less than 20% of French films and a
tax of 5% where more than 25% are French.
This is in addition to the general 6% tax
it is proposed to be placed on cinemas.

"The French film industry is in
a serious state, having lost its export
market, as well as being driven from
the French theaters by American produc-
tions. Sixty per cent of the films
shown in the Argentine were French
last year, while today scarcely
any are exported there. The same is
ture of many European countries, ac-
cording to the figures presented in
the Chamber."

Hattrick Returns
E. B. Hattrick of the Hearst organ-
ization is back in New York from
his European trip.

Merit Gets Burlington Films

Contracts have been signed where-
by Frederick Burchill’s "Wild
Men of Borneo" films will be dis-
tributed throughout the United States
by the Merit Film Company.
This new deal also calls for 22 new
one-reel adventure pictures taken
in the Orient, the United States
and other countries, which will be
limited in distribution to
the rate of two a month. Inter-Ocean
has the foreign rights.

U. F. A. Deal Off

(Continued from Page 1)

The breaking off of negotiations
between Famous Players and U. F.
will undoubtedly prove a surprise
to film men who are familiar with
the foreign situation. As a matter of
fact, it has been taken for granted
in the possibility of entering into reciprocal
arrangements with foreign producers.
No specific names were given out, but
it was generally taken that the U. F.
was one of the companies.

Last week it was announced that
Zukor was to establish his own ex-
changes in Central Europe. He has,
through Ben Blumenthal, placed Pola
Negri under contract. She will come
to this country in the fall. Blumen-
thal when he last stated he had
been an Ernest Lubitsch Co. and
in view of the relations between
Zukor and Blumenthal, it is natural to
assume that Blumenthal has turned
his contract over to Zukor.

Pioneer will release "A Good
Woman," starring Gail Kane, in May,
and "Out of the Depths," starring
Violet Merseman, in June.

SUBLTIES
written by
HARRY CHANDLEE
and
WILLIAM B. LAUB
This Mark of Merit has ap-
ppeared upon over thirty pro-
ductions during the past year.

Offices 130 West 46th
Bryant 9900

Studio Bulletin

WESTERN UNION
TELEGRAM
NEW YORK CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

156 jl rep 59 blue
Hi LOS ANGELES CALIF 1043a apr 30 1921
HIRAM ABRAMS
UNITED ARTISTS CORP 729 7 AVE NEW YORK
MISS PICKFORD DELIGHTED WITH REMARKABLE BOOKINGS OF HER NEW PICTURE THROUGH
THE BACK DOOR STOP SPLENDID SPONTANEOUS RECEPTION GIVEN TO PICTURE AT ITS PRE-
VIEWING AT JACK ROOTS STRAND IN PASADENA CONFIRMS BELIEF WE ALL HAD THAT
PICTURE WILL BE SENSATIONAL CLEANUP FOR EXHIBITORS STOP WILL HAVE ALL PRINTS
IN SHAPE FOR OPENING RUNS STOP BEST REGARDS
BENZIE ZEIDMAN 535P
Imports Jump

An analysis of the imports and exports has just been made by the Washington Bureau of the National Association. The figures were obtained from the Bureau of Foreign and Domestic Commerce.

For eight months ending February of this year, the total footage of positive film imported was 3,137,422. During the same period in 1920, the amount was 1,649,085. From these figures it shows that the imports were nearly doubled during the past eight months. The amount of negative film imported has also been more than doubled during the same period. For eight months ending February 1921, the United States imported 1,372,842 feet, while in the same period there was imported 668,669 feet. Exports during the same period show a decrease this year over last. Exports during eight months ending February 1921, totaled 108,825,976 feet of positive film, while during the same period in 1920 112,591,288 feet were exported.

The United Kingdom is still the best customer, with Canada second, Australia third and France fourth. It is noticeable, however, that exports to the United Kingdom have decreased nearly 50 per cent, also that business decreased with Norway, Spain, Mexico and Cuba, and that it increased with France, Italy, Argentina, Brazil, Japan, Australia and British West Indies.

Keep Theater Taxes

(Special to WID'S DAILY)
Washington — Secretary of the Treasury Mellon, in a letter to Representative Fordney, chairman of the House Ways and Means Committee, recommends that the tax on admission be maintained. In his letter he says, in one part: "3. Retain the miscellaneous specific sales taxes and excise taxes, including the transportation tax, the tobacco tax, the tax on admissions. ** * **"

Nolan Leaves

Harry Nolan of Swanson and Nolan, Denver, left for home yesterday. He came East from West Baden, where he attended the First National convention.

Adler a Dad

Bert Adler is father of a baby boy. Bert has named him Arthur Graham Adler, after Arthur Butler Graham, the attorney.

Helen Gibson Operated On

Victor B. Fisher, general manager of Associated Photoplays, Inc., wired Jack Reilly yesterday that Helen Gibson is in a Los Angeles hospital having undergone a serious operation. Miss Gibson's pictures are released through Associated Photoplays.

Fisher leaves for New York on Thursday with the negatives of two pictures.

At Kodak Park where most of the motion picture film for the world is manufactured, quality production and quantity production go hand in hand.

Box Office Record Equals "The Kid"

Hal Opperman, Crescent Theatre, Pontiac Ill., reports:

"'The Sky Pilot' held the audience enthralled. It is the most magnificently filmed play we have run this year. I broke our record for attendance, and the box office receipts equalled 'The Kid.'"

Cathrine Curtis presents

"THE SKY PILOT"

From the novel by Ralph Connor

Directed by

King Vidor

Produced by Cathrine Curtis Corp'n

A First National Attraction

That's another reason why

There'll be a Franchise everywhere
DeMille Film at Criterion

DeMille’s “The Lost Rod” will open for an indefinite engagement at the Criterion on Sunday, completing the “Seventeenth Tenant” bills which have rounded out its sixth Tuesday night.

High Expected to Direct Nigh in New York

Harry Reichenbach has turned 43d St. from the East to the Hudson River to that name. If you don’t believe it notice the blue signs on the street corners wherever they intersect 43d Street.

This is only one of the stunts he has pulled in connection with the opening of “Dream Street” at the Town Hall, which, incidentally, is located on 43d St. The block between Broadway and 6th Ave. is decorated with flags of the Chinese Republic, as well as American flags, and big signs on various corners show the way to the hall. Incidentally, they refer to the Chinese. Famine fund drive which is on this week.

A street car is touring Broadway from the Battery to 125th St. all week, and this, too, is jazzed up with portraits of the company and a streamer tells the rest. Every night a big red fire will appear on the roof of the Town Hall.

“Just jazzing up the show,” says Reichenbach.

Jazzing It Up

Did you know there was a Dream St. in New York?

Files Brief

(Continued from page 1)

away from him summarily without a hearing and without possibility of a review. This, it says, “strikes an American note and grates upon the sense of fairness and justice.”

Strongly the article declares the bill in a general way will have the effect and accomplish the purpose of a criminal law because it will inflict punishment for whatever should be done by motion picture men contrary to the public good, but without trial by jury, which, the brief charges, is “an invasion of rights” that have come down to us from the signing of the Magna Charta.

It assures that the Commission, if appointed, would have unconstitutional control of the press, for all printed matter for a certain production would be under its control.

Sale of Tickets Stopped

Business was so large at the Capitol at 7:30 Sunday night that the sale of tickets was stopped. The lobby was jammed at that time and the waiting line extended from the outside box office to 5th St. one way and around on 31st St. in the other direction.

Goldwyn Managers Switched

Several changes have been made in the Goldwyn field staff. J. A. Koster, Seattle manager, has been transferred to Seattle and C. Knickerbocker, until now a member of the Chicago sales force, will manage the Salt Lake office.

Revised and Then Vetoed

The National Association stated yesterday that Governor McKelvie of Nebraska had vetoed a drastic censorship bill which, in the last stages of the present legislative session, had been rushed through both the House and Senate. Early in April word was received here that the measure had been killed, but it was revised again. The Governor’s veto means that there will not be censorship in Nebraska for at least a year.

Looking Things Over

R. K. Evans, sales manager of United Artists for Ohio, with headquarters in Cleveland, has been placed in charge of the Boston office, succeeding D. J. Horgan. Walter E. Banford, Salt Lake manager, has been transferred to Seattle and C. Knickerbocker, until now a member of the Chicago sales force, will manage the Salt Lake office.

Two Men Who Know!

WESTERN UNION

TELEGRAM

RECEIVED AT BRANCH OFFICE, 1707 CAMERIGA BLVD., LOS ANGELES.

20008 B 47 BLUE

82 NEW YORK NY 146P APRIL 16 1921

MARION FAIRFAX

HOLLYWOOD STUDIOS HOLLYWOOD CALIF

W1AY I MUST AND MY GOOD WISHES TO THE MANY YOU HAVE DOUBTLESS RECEIVED IN CONNECTION PRODUCTIONS OF THE LYING TRUTH STOP NO ONE KNOWS BETTER THAN I DO THE GREAT SUCCESS WHICH IS ASSURED YOU AND I AM SURE THIS PICTURE WILL PROVE BIG DRAWING CARD REGARD

MARSHALL NEILAN

455P

Mr. De Mille is the gentleman who induced Marion Fairfax to forsake her career as a Broadway Dramatist to devote her efforts to motion pictures, six years ago.

WESTERN UNION

TELEGRAM

RECEIVED AT BRANCH OFFICE, 1707 CAMERIGA BLVD., LOS ANGELES.

13102 B 50 5 BLUE

HD LOS ANGELES CALIF 1220P APRIL 16 1921

MISS MARION FAIRFAIX

MARION FAIRFAIX PRODUCTIONS HOLLYWOOD CALIF

DEAR MARION YOU WILL FIND NO ONE WHO CAN BE THE HELP TO YOU THAT YOU WERE TO BE STOP I AM GLAD AND AFRAID TO WELCOME YOU AS A COMPETITOR STOP AT LEAST I WILL LEARN FROM YOUR WORK AND I WISH YOU EVERY SUCCESS IN THE WORLD STOP YOU DON’T NEED GOOD LUCK ONLY OPPORTUNITY

W. C. SCHULLE

120P

Mr. Neilan, for the past two years has had the exclusive service of Miss Fairfax in the preparation of “Dinky,” “Go and Get It,” “Bob Hamilton of Place” and other notable box-office attractions.

THE LYING TRUTH” IS THE INITIAL MARION FAIRFAIX PRODUCTION

(WATCH TRADE PAPERS FOR PARTICULARS)
**The Sick List**

Alia Nazimova was resting quietly yesterday, according to Robert Edgar Long. Nazimova contracted a heavy cold en route to New York from the coast.

Richard Barthelmess, who is in the United Hospital, Port Chester, N. Y., was reported as resting "more comfortably" yesterday. He underwent an operation for mastoiditis.

**Alleged a Bankrupt**

A petition in bankruptcy has been filed against the Photoplay Journal Corp., of 145 W. 38th St., by the following creditors: Calvin K. Kenedy $2,000; James S. Lowery, $3,415; and Leslie Cohen, $2,000. Judge Mac has appointed Maxwell Steinhard receiver in $3,000 bond. The corporation is the publishers of Photoplay Journal, a fan magazine.

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**Newspaper Opinions**

(Continued from Page 2)

the terrible amount of labor expended, to say nothing of the cash cost.

TRIBUNE—So there you have it—it is some picture!

**New York Times**—In a number of ways, this picture is about the best thing Mr. Nolan has ever done. The staging of the famous battle of General Custer and his troops is a remarkable piece of work. But this is not all. Young Wesley Barry and other incontinents are disturbingly conspicuous in the picture.

**Post**—Another incident in the history of these United States has been made a pedestal to prop a fiction. However, the photography is good, especially the distant views. One feels that condition means much to Marshall Neilan and that he reveals in the handling of the moving masses.

**Telegraph**—Superb picture. The film deals with love and adventure and is full of life and fire.

**Journal**—In any film this combination would be hard to beat, but in "Bob Hampton" they appear unbeatable. He (James Kirkwood) does it well—and he does not wear the same expression on his countenance all the way through, not even in the climaxes. This represents what might be called an excel in the motion picture art. Globe and Evening World made no comment.

"The Home Stretch"—F. P. L. Rialto

**Herald**—MacLean is nonchalantly buoyant and entertaining, and this sporting life picture is one of the best in which the young comedians has paralleled his smile.

**World**—Ince has produced an interesting picture. It is a photography that combines comedy and pathos nicely. Mr. Ince is always a clever producer and he deserves credit.

**American**—Real story, real hero and action in Rialto film. "The Home Stretch" full of thrills as it weaves pretty romance of race track. Douglas MacLean scores in excelling role.

**Globe**—As one of those strenulous heroes with the type of smile known as "electric" he seems an energetic success, though he does overwork a bit even when resting.

"SUN"—And we have the not unusual demonstration of a screen star making a production worth while and interesting at rather overwhelming odds.

**Mail**—""*""A delightful comedy drama. * * * Douglas MacLean is an ideal type * * * and he loses none of his admirers for his work in this film."

**Telegraph**—Some of them are comic and some are thrilling, but they are always interesting.

**Journal**—* * * The young star shows that he is there with the punch almost as powerful as that of other Douglas somewhat better known.

**Daily News, Tribune, Post and Evening World** made no comment.

"Daddy, Daddy darling, talk to me!" Helen Raynor's (Claire Adams) sorrow will move every heart in this one supremely pathetic moment in "The Man of the Forest." The newest Benj. H. Hampton-Zane Grey-Holdinon Productions.—Advt.

---

**Dream St." in Providence**

(Special to WID'S DAILY)

Providence, R. I.—"Dream Street" opened for a run at the Providence Opera House last night.

(Special to WID'S DAILY)

Boston—"Dream Street" opens at the Majestic tomorrow night.

**Ritz Showing for "J'Accuse"**

The Marc Klaw offices will give a special showing for "J'Accuse," the French denunciation, in films, of Germany at the Ritz on May 18. It is not known how the picture will be released.

**Crawford, A. E. Treasurer**

Roy Crawford of Topeka, Kan., has been elected treasurer of Associated Exhibitors, Inc., and is now at the home office. Crawford and Arthur S. Kaue were in business together 18 years ago as partners in the operation of the Crawford and Grant theaters in Topeka. L. M. Crawford, father of Roy, is president of the Amusement Syndicate Co., operating theaters in various middle and southwestern cities.

---

**DIRECTOR OF THE TRAVEL**

RELIABLE GUIDE FOR READY REFERENCE

**ADVERTISING—PUBLIK**

MERRITT CRAWFORD The Screen Bulletin 904 Fitzgerald Blvd. Bry

ROBERT EDGAR LONG Formerly With D. W. Griffith 1482 Broadway Bry

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F. A. A. DAHME, INC., Art Titles—Animation—Leather 220 W. 42nd St. Bry

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**STUDIOS**

ESTRE STUDIO AND LAB., Studio—209-219 E. 12th H. 119

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Pinnacle Withdraws

Out of Independent Films Assn.—Arranges for Second Series of Neal Hart Films

(Special to WID'S DAILY)

Indianapolis—A meeting of the interests behind Pinnacle Prod., Inc., is being held here. Arrangements have been made for a second year's output of Neal Hart westerns.

Hart is here with his director, Paul Hurst. The latter and Louis Chaudet will work on the next Hart production jointly. It will be started in Hollywood shortly. Pinnacle has withdrawn from the Independent Films Association and will distribute its own product in the future. It will handle the remaining product of other producers.

Of the company's offices have been elected as follows: Senator Ray M. Southworth, president; Arthur D. Jenkins, vice-president; Darwin A. Medaris, second vice-president; N. A. Woody, secretary, and Hugh Woody, treasurer. Richard Backson has been appointed general manager. Neal Hart has been made a member of the board of directors.

Summer Prices

It is understood that the Fox theaters will be placed on a "summer schedule" of prices earlier than usual. Which means lower prices.

Realart May Release

New Just's Johnstone Productions—No Confirmation Obtainable Yesterday

With the sailing yesterday for Europe of Walter Wainger and Ju- mine Johnstone (Mrs. Wainger), came the report that although Miss Johnstone would produce pictures independently in the future, the product may continue through Realart, who has been starring Miss Johnstone to date.

This could not be confirmed at Realart yesterday.

Franke Forms New Company

(Special to WID'S DAILY)

Dover, Del.—The Grand Amuse- ment Co. has been formed here with a capitalization of $3,250,000. Incorporators are Abe Frankle and George F. Stroz of Des Moines.

Abe Frankle was formerly a competitor of A. H. Blank in Iowa exhibiting circles. Some sort of partnership was later perfected between Frankle and Blank.

Cushing With Smith

Palmer Cushing accompanied Guy Crosswell Smith when the latter left for Europe on Saturday to establish continental offices for United Artists. Cushing will act as treasurer.
Wednesday, May 4, 1921

Due Friday from London Australasian Films, Ltd., have received word from London that W. Gibson, managing director of company and Stuart F. Doyle, aging director of Union Theatres Ltd., of Australia have left for York on the Mauretania and will arrive here on Friday. They will over the market for features and some ideas to incorporate in new theaters which are to be erected in Melbourne and Sydney.

E. R. Gourdeau, Far Eastern agent for Metro Pictures, arrived in Yokohama on Saturday for York. He should arrive here on 20th.

"U" Plans Sales Convention
Universal will hold a sales convention at the company exchange in cago this week end. Carl Laemmle, Harry Berman and P. D. Cook will attend from the home office while all district managers of those on the Pacific Coast will present.
Full sales campaigns be mapped out.

The function of a motion picture poster is to increase box office receipts. The RITCHEY poster functions perfectly.

RITCHEY LITHO. CORP.
406 W. 31st St., N.Y. Phone Chelsea 8388

FOR RENT
Exceedingly desirable office space, vault and shipping room—service is desired—valuable for film exchange or exporter.
Phone Bryant 4200 for appointment.

FILM QUARTERS
Executive offices, vault, cuttin and projection room. Immediate possession. Especially suitable for exchange.
Address K 3 c/o WID'S DAILY

Coast Brevities

"The Birth of a Nation"—D. W. Griffith—Capitol

TRIBUNE—It is a great picture, and al though long one to believe that directors are born and not made, for that time D. W. Griffith was making much better pictures than other directors are making now, since "The Birth of a Nation" was filmed they have had a full dozen years to practice in it.

POST—** Still, in many ways, the dramatic pinnacle of things cinematographic in this country.

DAILY NEWS—Begun to say that "The Birth of a Nation" is still a good picture, I pause to say it is again a good one. They have not "done it one better" since it was made, I think.

"Bob Hampton of Placer"—1st Nat'l Strand

GLOBE—** Neilan has made it into a breathless melodrama of that first daunt less adventure across the plains. ** Pic torially the scenes of the frontier struggle— the battle between the Ute Indians and the Sitting Bull tribes—are masterpieces of lighting and composition.

"The Home Stretch"—F. P. L. Reitwilo

TRIBUNE—It is a good comedy and we cannot possibly dislike any picture in which Mr. MacLean appears, however, there is nothing in the least convincing about any of the characters who are seen in this picture, and in thinking it over we are convinced that this is entirely the fault of the titles.

POST—** It is full of homely humor and, in general,合格s for that school of American comedy that has made more money and done less for the country than any other.

"EAGLE WORLD"—** Plenty of thrilling situations.

1st Nat'l Week in Missouri

(Special to WID'S DAILY)

St. Louis—First National week, May 1 to 8, is being observed by 50 theaters and more than 100 houses out in the state.

Coast Brevities

(Special to WID'S DAILY)

Hollywood—The Pyle-Conner case will go over to the June term of the U. S. District Court here. Edward J. Pyle and W. J. Conner, at one time head of Master Pictures, Inc., are jointly indicted, charged with violation of the national banking laws.

The casting for "My Lady Friends," the third of a series of comedy dramas starring the De Havens, for release through Associated First National, has been completed.

Edward Kull, Universal director, has left for Bear Valley where he will film a series of two reels based on the exploits of the Northwest Mounted Police.

One of H. C. Witwer's most amusing stories, "Robinson's Troubles," has been purchased by Universal for Lee Moran and will be placed in production at once.

Eddie Pollo's leading lady in his forthcoming series of "Cyclone Smith Stories," to be produced for Universal by Jacques Jaccard, will be Kathryn Meyers.

"Betty Compton is ill, consequently work has been temporarily halted at the Lasky studio on "At the End of the World," which is to be her first starring picture.

"Out of the Storm," a lighthouse story from the pen of John Hohen west, has been purchased by Universal for Edith Roberts.

GAUSMAN.

One moment, a ravishing beauty—the next, a vengeful spectre from the past. Priscilla Dean, the screen's most magnificent actress, in Stuart Paton's great Universal-Jewel, presented by Carl Laemmle—Advt.

Quotations

Last Bid. Asked. Sale
Famous Players... 79 81 79
do pfd. ......... 89 89 89 89 89 89 89
*Goldwyn .. 4 ½ 5
D. W. Griffith, Inc. Not quoted
Loew's, Inc. 186 18 18 18
Triangle 9 9 9 9 World Film Not quoted

**Quotations by H. Content & Co.

Jenks Brief Filed

(Special to WID'S DAILY)

Albany, N. Y.—Judge Almet Jenks yesterday filed his brief with Governor Miller, in which the constitutionality of the Clayton-Lusk censorship bill was attacked.

Cohn Leaves Today

Harry Cohn leaves for Los Angeles today after having attended the meeting of Federated directors in Atlantic City. Some of the directors were still in Atlantic City yesterday conferring on company matters.

New Story for Carey

John C. Brownell has purchased "Bransford of Rainbow Range," a Saturday Evening Post story, for use of Harry Carey. It will be made as a Jewl Prod.

Atkinson on Coast

(Special to WID'S DAILY)

Los Angeles—W. E. Atkinson, general manager of Metro, is spending a few days at the Metro studios. Atkinson expects to continue his tour of the Metro exchanges shortly.

Louise Glaum is in Mexico City for a three weeks' vacation.

Educational Picture

"THE STORY OF THE PROGRESS"
At Broadway Theaters

Capitol

The overture at the Capitol this week is composed of excerpts from Homser's "Southern Rhapsody" interpolated with Southern and negro melodies and original themes. Because of the length of "The Birth of a Nation," there is nothing else on the program with the exception of the accompanying music, of course. There is an interlude of five minutes between Part 1 and Part 2 of the picture.

Rialto

The Rialto orchestra this week plays "If I Were King" as the overture, "British Cavalier," an urban Kineto Review, is the second number on the program. It is followed by Encarnal Lyst, who sings "Yale's Song" from "Philemon e Bencius." The Rialto Magazine has fourth place on the bill. Hallie Stiles, soprano, then renders "Coming Home." The feature is Douglas MacLean in "The Home Stretch," a Thomas H. Ince Prod. The Rialto Orchestra plays a selection from "The Fortune Hunter." The comedy, "Ladies' Pets," from the Chester studios, is the eighth number, and the concluding organ solo, "Cortega."

Strand

"The Force of Destiny" (Verdi) is the overture at the Strand this week. The Strand Topical Review is the second number. Another Paul M. Sarazan song, "A Little Girl Who's Waiting," is part of the prologue to the feature in which the Strand Male Quartette and the Blackfeet Indians take part. The feature is Marshall Neilan's "Bob Hampton of Place." Wasley Barry and "all his friends" appear in person twice daily. The comedy is "Torchy's Big Lead," another of the Torchy series. The concluding organ solo is "March" (Rogers).

New House for Bronx

Charles A. Goldreyer has leased the Sennett property, on Westchester Ave., between bergen and Brook Aves., the Bronx, for 21 years and will erect a $150,000 picture theater. Work on demolition of the old property will begin immediately, and the building of the new theater is expected to start within a week. Two stores will be built in on Westchester Ave.

New House for Skouras Bros.

(Special to WID'S DAILY)

St. Louis—The Burland Amusement Co., a $300,000 corporation controlled by Charles P. Skouras, Spyros Skouras and Lee Rassinier, has taken over the New Capitol, 6th and Chestnut Sts., the Strand Town Central, and the Strand Town Lyric. Skouras Bros. also control the New Grand Central, West End Lyric, Pagoant, Shaw and Arsenal theaters. Of the 3,000 shares of stock the Skouras Bros. and Rassinier control, 500 shares each. Eugene and Harry Freund, who own the Cinderella and are interested in the Melba, and Geo. F. Meyer, general manager of the Capitol, and Sam Pasternick own 375 shares each. The par value is $100 a share.

"Dangerous Love," a feature controlled by C. B. C. Film Sales, has been purchased by the Standard Film Co. of Cleveland for Ohio, Michigan and Kentucky.

Harry Chandlee and William B. Lamb have completed the assembly and subtitiles for "Suspicious Wives," the last of six features for World Film.

"Christine of the Young Heart" has been secured by Universal as the next vehicle for Gladys Walton.
New Debbie Camera

STUDIO FOR SALE OR RENT
Kalem Studios, at Cliffside, N. J., by
week, month or year. 30 minutes from
42nd and Broadway, 100,000 ft.
floor space, 5 acres ground, 2 large
stages, complete electrical equipment,
24 dressing rooms, paint and carpeter
shops, suite 2 offices, etc. Com-
pletely furnished, props, etc. In-
quire Watchman at Studio, 199 Pal-
isade Avenue, Cliffside, New Jersey,
or B. H. MILLIGAN, HOT-
TEL ASTOR, NEW YORK, Week of
May 1st.

Hugo Reisenfeld
Tom Moore
Paul Gudanovic
Harold Franklin

Theater Insurance
Stebbins Replies to Ehrenstein’s Lia-
bility Insurance Ideas

The following letter has been re-
cived:

“Editor, Wid’s Daily:

“Being an every day reader of your
paper, it was natural for us to note an
article in your paper in which Herbert
R. Ehrenstein, head of the firm of in-
surance brokers bearing his name,
had advised William Brandt, Presi-
dent of the Theater Owners Chan-
nel of Commerce, that a ‘serious matter’
had come up in connection with li-
bility insurance covering theaters.
This ‘serious matter’ was that the
insurance companies writing liability
insurance for motion picture theaters
had agreed to include in their policies
a clause, specifically excluding the
responsibility for loss from liability to
any person, resulting directly or indi-
cently from a fire or configna-

After reading this article we were
almost positive that this statement
had been made in error; but in order
to be doubly sure, we took the mat-
ner up with the president and ex-
ecutives of the various casualty com-
panies and now wish to call your at-
tention to the fact that none of the
conference companies writing theater
liability insurance have any clause in
their policies which will exclude
such coverage, or the ever contempla-
ted or discussed the matter of having such an exclusion
in their policies.

The liability policy specifically
states that the company will indem-
nify the assured against any acci-
dents which may happen by reason
of a fire or other perils then existing
or impending or which are devoting to
escape therefrom.

“We are enclosing herewith a copy
of the London Guarantee & Accident
Company’s Theater Liability policy,
this being one of the so-called con-
ference companies.

“Will you, therefore, please em-
phatically deny the statement or the
article which you printed, as we do
not like to have the exhibitors who
read your paper be misled, par-
cularly our clients who number at least,
if not more, than 75% of the motion
picture industry.

To substantiate our statement, we
are enclosing herewith letters from
the London Guarantee & Accident
Co., the U. S. Fidelity & Guaranty
Co. and the U. S. Casualty Co., which
speak for themselves.

Thanking you for your attention
in this matter, we beg to remain,

Yours very truly,

Reuben Samuel, Inc.

By ARTHUR W. STEBBINS,

Vice-President.”

Shaw’s Satire
According to the New York
Herald, Samuel Goldwyn talked
for several hours in London with
George Bernard Shaw in an
effort to have him write for
the screen. Shaw closed the
conversation by saying:

“Well, Mr. Goldwyn, there is
not much use in going on.
There is this difference be-
 tween you and me. You are only
interested in art and I am only
interested in money.”

What They Think

Below will be found excerpts from
daily paper criticisms of the talking
pictures now at the Town Hall:

TIDES—“** Although those who
spoke from the contract last night could be heard
clearly, it cannot be said that their voices had a
prevalent quality. There was no scraping of the
needle on the record could be heard by those in the house. The
synchronization of voices quite
seemed perfect.”

WORLD—Talking pictures open
new movie era. Successful demonstration of the
art in the production of “Dream Street.”

HERALD—Several scenes of David
Wark Griffith’s photoplay had been done over to
introduce the voices, perfectly synchronized
with the movement of the lips on the screen.
The audience expressed the highest
appreciation with frequent applause.

GLOBE—** The experiment was
extremely interesting, however, in that the
synchronization of voices and pictures has
really been perfected.

JOURNAL—There were no two opinions
as to the success and meritorious promise of
the new Kalem-Griffith undertaking. A
new era in the astoundingly and historic his-
tory of cinematic art was opened.

MAIL—** Several distinct impres-
sions are left, the chief of which is that talking
pictures are not only within the realm of
possibility but have actually come close to
the point where they are ready for rapid
development toward general use. As
demonstrated last night, the lips of characters
on the screen formed perfectly the words that
came from the phonograph, both in speech and
in song.

More Suit: Over “The Kid”
(Special to WID’S DAILY)

Philadelphia—The M. P. T. O. A.
of Pennsylvania and Associated First
National Pictures of Eastern Penn-
sylvania are parties to two suits
brought in the Common Pleas Court
here regarding contracts on “The
Kid.”

One suit has been filed on behalf
of John Hayes of the Columbia thea-
ter and York Palace, the point in-
volved being whether or not an ex-
clusion was negated when the
price called for in the original
contract is boosted an alleged 100%.
The second is on behalf of E. J.
McIntyre of the Kid’s theater, Mahoney
City, Pa., who seeks damages because
he charges, First National permitted
the picture to go to a exhibition house
when he held a contract.

Years ago two different
persons prophesied
that the day
would come when
Charlie Conklin

would be acclaimed the
world’s greatest comedian.

(The were his Maw and Paw.

STEREOS-MAT ELECTROS
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Spring et.

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BRYANT

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BRYANT

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MOTION PICTURE SECURITIES
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Wad.

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Tel, Tremont
H. J. Stryckmann, General Manager

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Motion Picture Specialists
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Phone Gramercy

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Spring

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Morn. 493
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**Kane After Product**

Understood to Be Negotiating With Two Stars and Three Directors

Los Angeles—Arthur S. Kane, chairman of the board of directors of Associated Exhibitors, Inc., is understood to have opened negotiations with two stars, one woman and one man, and three directors for the release of their product through his organization.

The plan, as learned here, is this: the female star is to appear in a series of productions to be directed by one of the directors with whom a deal is on. A second series will be made with the male star and two additional series to be made by the other two directors.

**Capital Doubled**

By Federated Members While in Atlantic City—Another Meeting Next Month

The board of directors of Federated Film Exchanges of America, Inc., returned yesterday from a series of conferences held in Atlantic City. The discussions were entirely regarding finances. It was decided to double the present capitalization of the corporation. Another meeting is scheduled for next month in Chicago, and not in Minneapolis as first planned.

**Richrath Joins Warren**

Paul J. Richrath, who for five years has been associated in picture enterprises with F. B. Warren, has resigned as purchasing agent of Associated Producers, Inc., to become secretary of the new F. B. Warren Corp. Richrath will act as purchasing agent as well as corporation secretary.

**Eddie Bonns Here; to Leave Chester**

Eddie Bonns returned from Los Angeles yesterday and announced that he would leave the C. L. Chester Prod. on Saturday. Bonns has been with Chester for a year as sales manager.

**Hostellers Buy 12 Houses**

(Special to WID'S DAILY)

Omaha—The Hosteller theater interests have taken over the string of 12 houses formerly operated by K. Moreland in Iowa and Nebraska.

It will be recalled that the Hosteller Amusement Co. was formed in Delaware in April with a capitalization of $200,000.

**Forward Nebraska Brief to Miller**

The M. P. T. O. has forwarded to Governor Miller a copy of the brief which Governor McKelvie drew up when he vetoed the censorship measure in his state. In it the Governor outlined his objections to censorship.
The smartest performing animal in pictures—Brownie, in “Playsmates,” one of Century Comedies big, clean, every-week laughs for the biggest houses in the land.—Advt.

Now It’s Five
(Special to WID’S DAILY)
Oakland, Cal.—The Glole has been sold to the Oregon-California Amusement Co., which now has five houses in the Bay district.

Coast Company Dissolves
(Special to WID’S DAILY)
Sacramento—The United Theaters Association of Northern California has filed a certificate of dissolution.

His Barometer
Jenkins, Letcher County, Kentucky
Wid’s Daily, New York City.

Gentlemen:
For the past two or three weeks you have failed to send Wid’s Daily to me. It’s my barometer and I want it. So what the trouble is and let come forward.

Very truly yours,
A. E. JORDON,
Jenkins Theatre

Move For Censorship
(Special to WID’S DAILY)
Austin, Tex.—Agitation has begun here for a paid censor of vaudeville and posters.

Preparing For Summer
(Special to WID’S DAILY)
Washington, D. C.—Harry C. Pail is getting ready to open his air annexes to the Savoy and Apollo.

The worse business is the more RITCHEY posters are needed.

RITCHEY LITHO. CORP.
406 W. 31st St., N.Y. Phone Chelsea 8388

Joseph A. Golden
Producing Independently

504 Subway Central Bldg.
Times Square, New York

Quotations

<table>
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<tr>
<th>Bid</th>
<th>Asked</th>
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<td>Famous Players</td>
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<td>D. W. Griffith, Inc.</td>
<td>Not quoted</td>
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<td>Loew’s, Inc.</td>
<td>18 1/4</td>
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<td>Triangle</td>
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<td>World Film</td>
<td>Not quoted</td>
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</tbody>
</table>

**Quotations by H. Content & Co.

Cuts and Flashes

The Joy Film Dist. Co., Inc., 117 W. 46th St., has ready for the state right market a five reel feature called “I’m a Mother to Blame” produced by Al Gilbert, directed by Roy Sheldon. Also, in the course of production, “Love Eternal.”

At the request of the Maine Society of New York City, a special showing of “The Rider of the King Log” will be held in New York on May 14th, at the Atlantic Hall.

“The Match Breaker,” a story by Meta White, soon will find its way to the screen with Viola Dana in the stellar role.

Buy Two More
(Special to WID’S DAILY)
Big Spring, Tex.—Robb and Rowley have bought two theaters at Lubbock. They own a chain in Texas.

Davis, Okla.—The Empress has been sold to Jode R. Wilson of Oklahoma City. It will be closed for two weeks while improvements are being made.

Most Theatres are celebrating the week of May 1st, 1921, National Educational Week with

TORCHY COMEDIES

Featuring
JOHNNY HINES

For instance in the two most important First Runs in New York—

“Torchy’s Big Lead”

is playing

NEW YORK STRAND

“Torchy Mixes In”

is playing

BROOKLYN STRAND

MASTER FILMS, INC.,
C. C. BURR, President
133 West 44th Street, New York City
Coast Brevities
(Special to WID's DAILY)

Hollywood—Henry C. Witwer, Peter B. Kyne, Edna Ferber, Alice L. Tildesley, Johnston McCully, Courtney Ryley Cooper, Wadsworth Camp, Clara Louise Burnham and Clarence Buddington Kelland are writing for Universal stars.

Enrich Von Stroheim has finished all his scenes on the elaborate Monte Carlo Plaza erected at Universal City for "Foolish Wives." The set was over six months in the building, was used for five weeks in the filming, and will probably run on the screen less than 30 minutes when the picture is shown.

The cast of "The Glorious Fool," a Mary Roberts Rinehart story being made by Goldwyn under direction of F. Mason Hopper, is now complete with the addition of Frederic Vroom and Lilian Langdon.

The photography on "Ace of Hearts," an original story by Governor Morris, was completed last week under the direction of Wallace Worsley.

Rex Ingram is busily engaged in supervising the construction of sets, assembling the cast and attending to various duties in connection with "The Conquering Power."

Bebe Daniels says she had so much company during her 10 days in jail in Orange County that she got no rest.

"Bob" Kerr has been added to the force of directors at the Hal E. Roach Studios. Kerr has had seven years' experience in directing comedies.

Lloyd ("Ham") Hamilton and Director Jack White are well under way with their new comedy for release through Educational.

Charles Meredith has been added to the all-star cast of "Hail the Woman," which is now in its fourth week at the Ince studios.

Scott Sidney is finishing a Gayety comedy featuring Henry Murdock and Mary Wynne, with Dorothy Orth and Eugene Corey in the cast.

Win. Beaudine is cutting a new Variety comedy entitled, "90 Days or Life," in which Irene Dalton and Feeney again appear as leads.

"Over the Phone" is the title of Alice Lake's new Metro picture, a story written expressly for her by Arthur Somers Roche.

The Photoplaywrights' League of America will circulate nationally a petition against censorship.

Harry Harris is directing Gladys Walton in the next production, "What Can You Expect?"

Reginald Barker is now directing his 60th picture at Goldwyn.

The Fight of the Age

Jack Dempsey vs. Georges Carpentier

The Greatest Cleanup of the Year

A Two-reel super feature giving a scientific comparison of the prowess of the champions of two continents who battle July 2 for the world's title.

"The Fight of The Age" shows every phase of the training of Dempsey and Carpentier; a vivid analysis of their strong and weak points that will enable YOUR audiences to decide who will win.

MILLIONS OF DOLLAR'S WORTH OF ADVERTISING IN EVERY NEWSPAPER IN THE COUNTRY; FRONT PAGE STORIES AND WORLD-WIDE INTEREST IN THE COMING BATTLE MAKE THIS PICTURE A FEATURE ATTRACTION FOR EVERY THEATRE.

"The Fight of The Age" is a Brand New Production, Edited by Experts To Interest EVERY Man, Woman and Child in EVERY Audience.
Dempsey Film for Pathe

Pathe announced yesterday that contracts had been signed between Paul Brunet and Fred C. Quimby for the release of a one reeler called "A Day With Jack Dempsey," showing the pugilist in training at his camp. Pathe stated that the film was made by arrangement with Jack Kearns and that Quimby directed. It was added that 200 prints will be placed in circulation. Pathe said it is the only film in which Dempsey will be shown in training and that he has pledged himself not to appear in films for any other company or individual until the day of the fight.

Picture Trading Announces Film

The Picture Trading Corp., in an advertisement appearing elsewhere in this issue, states it has ready for distribution "The Fight of the Age," a two reeler showing the training activities of Jack Dempsey and Georges Carpentier in preparation for the big fight for the world's title in July 2.

American Film has two reissued subjects ready for release: "High-Gear Jeffrey," with William Russell, and "Youth's Endearing Charm," with Mary Miles Minter.

Harry Crandall
John Kunsky
Frank Newman
Jules Mastbaum

In the Courts

The Lenox Producing Co. was sued in the Supreme Court by The Triangle Film for a balance of $11,695 alleged to be due. The complaint stated that in 1918 the parties agreed that the plaintiff would produce for the defendant a photoplay from the scenario, "No. 1," and the defendant would pay the cost of production plus 20% and would refund all sums spent by the plaintiff. The cost was $51,197 and 20% of this sum is $11,232, but the defendant has paid only $56,577.

Jamison Hardy has sued the Bray Pictures, Inc., for $4,836 for breach of an agreement under which he was engaged in March, 1920, for five years as manager of the defendant's industrial department at $250 a week and 10% of the net profits. He was discharged in April, 1920, he says.

A default judgment for $2,070 was filed in the City Court against the Stereospeed Producing Co. in a suit by the Motion Picture Apparatus Co. to recover $2,000 paid to the defendant for stereospeed cameras which the defendant failed to deliver.

In a suit of Frederick Ambrose Clark against the C. & R. Amusement Co. and others to foreclose a mortgage on the property at 2128 Amsterdam Ave., a report has been filed in the Supreme Court showing that $52,400 is due.

A judgment for $1,469 has been filed in the City Court by Walter H. Eichelberger against Francis X. Bushman on a judgment obtained in Baltimore.

A judgment for $612 has been filed in the Supreme Court by Frederick K. Nixon against the Brewster Film Corp. on a note made in 1918.

Lubin to Produce in Texas

(Special to WID'S DAILY)

San Antonio—Bert Lubin is here making arrangements to produce six westerns starring Allene Ray, who appears in several features which Lubin is now state righting.

(Special to WID'S DAILY)

Albany, N. Y.—The Western Pictures Corp. has been formed here with a capitalization of $20,000. Harry G. Kosch, 1476 Broadway, is attorney.

The office of Bert Lubin stated yesterday that report from San Antonio was correct and that the Western Pictures Corp. had been formed to cover the proposed pictures.

Sawyer on Coast

(Special to WID'S DAILY)


Gance Here from France

Abel Gance, producer of "J'Accuse," is in New York to attend the private showing of the picture at the Ritz on Tuesday. Mr. Gance came from Paris.
Watch the Italians!”


euel Goldwyn's Advice—Sees Reason for Restriction of Foreign Product

1921

Goldwyn, in a statement yester-
day, stated that if there were no
someslarmeforweather, which
restricts move in America, the
result would be to make pictures
in Italy.

have nothing to fear in
the matter of competition,
years ago. We already knew
the cream of the American pro-
duction. The average standard of
pictures is far below ours. Even
if Italy is to produce more
pictures, we must have
them.

Italy is the
producer in Europe. The
people in the
theatres have been
the
art of
in
if there is any	
ition to the
the
made in the next year,
with the Italians.

Goldwyn at the last moment,
not to attend the annual sales
aton at Culver City. A party
don officials left for Chicago.

zekor After "Theodora"?
(Special to WID'S DAILY)

Ion—From well informed quard-
learned that Adolph Zukor
a bid for American distri-
"Theodora,” said to repre-
ded, that achievement in
film making. "Theodora" has
years in the making and is
a tremendous spectacle.
t was supposed to have met
maging director of the U. C. I.
ners of "Theodora” in Paris,
that meeting developed is
ical. Zukor is maintaining
silence.

Sterion, Okla. City, Opens
(Special to WID'S DAILY)

oma City—The Criterion has
William Jacobs in managing

F. P. Studio in Paris

Adolph Zukor Reported as Having Closed Deal—Means Three Plants in Europe

(Special to WID'S DAILY)

Philadelphia—The Public Ledger publishes the following copyrighted cable dispatch from London:

"The fight against the high cost of production of motion pictures in America has been carried a long way forward by Adolph Zukor, who in the last three weeks has purchased ground in Paris and Berlin and contracted for the erection of large studios for the production of pictures for American theaters.

"These with the studio in London already in operation will give the corporation Zukor controls three large production centers in Europe, where it costs much less to 'make' pictures than in America.

"It has been estimated that the cost of producing a film in London is as low as one-fifth what it costs in California, notwithstanding the difficulties of weather necessitating long waits at times for enough sunlight to film. Mr. Zukor, who recently returned to London, plans to equip the French and German studios with the latest devices, most of which will be shipped from America."

Jesse L. Laskey's office stated yesterday that nothing was known of the report from London. When H. D. H. Counick was reached he said he didn't know anything about it.

"Maybe Mr. Zukor is going to place a camera to shoot some scenes and the correspondent has him building a studio," he said.

Officers Re-elected

The officers of the Helen Keller Film Corp. have been re-elected for the ensuing year. This is the company which produced "Deliverance," now being marketed through George Kleine. Officers are Dr. Francis Trevelyan Miller, president; Dr. Edwin Liebreed, executive chairman and treasurer; Paul Harrison, vice-president, and C. K. Fankhouser, secretary. Frederick Eaton was elected to the board of directors.

Sales Contest Over

Final figures of the "Brunet Monthly" contest waged by the Pathé and Associated Exhibitors sales forces during March are available.


Brandt Forms New Company
(Special to WID'S DAILY)

Albany, N. Y.—William Brandt is one of the incorporators of the Parkside Amusement Corp., capitalized at $20,000.

Mount Olympus Dist. Corp., has opened an office in Los Angeles and in Chicago.

TEMMORARILY

while awaiting the completion of our permanent home offices—

All Business with the

F. B. WARREN CORP.

Should be taken up with

MR. WARREN

at 50 Central Park West

PHONE COLUMBUS 0998
Putting It Over

Here is how a brother exhibitor put his thing along your ideas. Let the other fellow know how you cleaned up.

Pittsburgh—Three hundred half sheets were used on the street cars here when "Lying Lips" was playing at Rowland and Clark's Liberty and Savoy theaters.

Terre Haute, Ind.—Selznick Week will be conducted here early in June, with autographed photographs of Selznick stars will be distributed among the big merchants to be awarded those buying a given amount.

Birmingham, Ala.—At the suggestion of Jean Darnell, Arrowood of the Alcazar obtained a large model window for "It's a Great Life," the stunt being to ask "when you use soy-and-so's merchandise."

Los Angeles—The recent arrest of Bebe Daniels for speeding was capitalized by theaters here which were running her latest. Frank L. Brown of McClure's Broaday, collected all the newspaper stories and displayed them in his lobby.

Jackson, Miss.—McDonald of the Istriovu recently acted the part of a cowboy when "The Round Ups" with Fatty Arbuckle played at his house. He donned an authentic outfit which he used to wear himself on the plains and rode through the streets.

Philadelphia—When Forbidden Fruit was shown here, El Orozito printed a four page news sheet, headlined "West Philadelphia," and so on, depending on the suburb where it was given out. The story of the picture was printed on the first page, in the manner of a real daily. Only the ads named the picture and where it could be seen.

Columbia, S. C.—Manager L. T. Lester of the Rialto, when he played "Love, Honor and Behave," staged a real wedding at the stage. The bride's trousseau and the groom's clothes were donated by the merchants of the town. It was advertised that the formula "Love, Honor and Behave" would be used instead of the time honored "Obey." An elaborate stage setting was constructed for the ceremony. Several trolley cars carried banners their lengths.

Defeat Wisconsin Censorship

The M. P. T. O. reported yesterday that in Wisconsin the exhibitors' association had won its fight against the Bennett bill, creating censorship and that due to the efforts of President J. G. Rhode, the bill was killed in the house committee. Word received from Fred Seegers of Milwaukee, executive committee man of the M. P. T. O., is to the effect that the bill was killed Wednesday in the Senate by a vote of 29 to 3.

Walker in Los Angeles

(Special to WID'S DAILY)

Los Angeles—Senator James J. Walker of New York, national counsel of the M. P. T. O., will address the exhibitors of Southern California and Arizona at a mass meeting to be held in Walker Auditorium tommorrow.

This meeting will be the first of a series to be held during Walker's trip through the country to start an intensive campaign to offset the present blue law agitation.

Two Old-Timers Hookup

Chicago—The Jones-Flaherty Sales Corporation has been formed by Frank Flaherty, who has resigned as manager of the Utly Photoplays Co. and John Frumit, former vice-president of the Illinois Exhibitors' Association. The concern deals in auto accessories.

Powell Starts His Second

London—After a rest of two weeks following "The Mystery Road," Paul Powell is now at work on a new production. This will be the sixth picture to be made for the management of London organization and the second Powell production.

Cosmopolitan Issues House Organ


The Berwilla Film Corp. will make four pictures starting Neva Gerber, which will be distributed by Arrow. James Morrison will be her support.

"Horsemen" Closes in L. A.

(Special to WID'S DAILY)

Los Angeles—"The Four men of the Apocalypse" closed week run at the Mission last week and will be replaced by "Through Back Door," Mary Pickford picture.

Rever Gets Studio

(Special to WID'S DAILY)

San Francisco—The Mo Studios have been taken on Quality Film Prod. Harry Re
director.

PUBLICITY

Exploitation publicity by who has done real things. Open for clients, firms or indivi
duals who want to be over.

Terms based on results.

Address B-18, care WID

The Music Sh
that caters to
e PHOTO FILM FOLKS
OPEN EVEN
t Richardsd

Victoras
727 WEST SEVENTH
Los Anjeles 4955

ARTISTIC
and
With All the Box Office Requirements
A Tremendous Success

DOUGLAS FAIRBANKS

In
"The Three Musketeers"

DIRECTED BY

FRED NIBLO
Meet in July

convention postponed—Ex

May 17

tional convention of the M.

June 7-8-9, as originally

Instead the meetings will

Sunday in July, at a date

yet determined.
exutive committee of the

cation will hold a meeting in

May 17, to decide when

vention is to be held in Min-

the original plan was

because it was found to in-

with the legislative program

d been mapped out.

Hugh Ford Here

Ford is back in town from

Goldwyn in Hospital

doved yesterday that Samuel

in did not journey to the coast

id the annual convention of the

any, because he found it neces-

go to a hospital to undergo

operation on his throat.

Be Operated on Again

Barthelmes, who has been

ared from the United Hospital

chester to the Flower Hospi-

reported yesterday as rest-

fully. He may have to do

other operation.

graphical Series Secured

cies of science films numbering

bjects in all, covering

raphy of the world, conceived

roduced by William Park, will

through the newly or-

ional Non-Theatrical Motion

anges, Inc.

bjects consist of “Worlds in

aking,” Mystery of Space,

d, Moon, Story of Seasons,

m of the Storm, Ocean Cur-

Stream, etc.

Garson in Detroit

Garson in Detroit

special to WID’s DAILY)

—Harry Garson is here in

tration with the personal appear-

our Clara Kimball Young is

. A number of cities will be

d and the present itinerary

bring them back to Los An-

about a month.

was in New York earlier

week, but remained here only


THE SOUL WITHIN—AUDREY MUNSON

One of the strong dramatic scenes in the story of the world’s most fas-

mous model. In “The Soul Within” Miss Munson does not appear un-

 draped—she does, however, bare her heart and soul. Perry Plays, Inc.


Six for Kane

Bryant Washburn To Make A Ser-

ies—Harry Beaumont Will

Direct

(special to WID’s DAILY)

Kansas City—Bryant Washburn is

quotted in the reel Journal as saying

that he has completed arrangements

with Associated Exhibitors, Inc., to

ake a series of six productions for

lease through that organization.

The reel Journal publishes an in-

terview with Mr. Washburn who was

ere recently in connection with per-

sonal appearances for “The Road to

London.” Washburn says that

(Continued on Page 3)


J. E. Brady in Theater Company

(special to WID's DAILY)

Dover, Del.—Jasper Ewing Brady

is named as one of the incorpora-

tors of the Long Island Theater Corp., a

new company formed here with a cap-

italization of $500,000. Other incor-

porators are Leonard L. Gallagher of

New York and James G. Prode of

Cliffside, N. J.

Col. J. E. Brady is the scenario

editor of Metro. An effort was made

yesterday to ascertain from him the

plans of the new company. He could

not be reached for a statement.

Four Deposit Bills

M. P. T. O. Reports Passage of Measure

in Nebraska—Others, Missouri, Kansas and N. Y.

The M. P. O. has been advised

that the Governor of Nebraska has

signed the deposit bill. This makes

four states in which such measures

have been passed: New York, Mis-

souri, Kansas and Nebraska.

The laws are all similar, providing

that where an exchange demands ad-

vance deposits from exhibitors, the

money shall be kept in trust in the

state in which it is collected.

(Continued on Page 3)

Will Surely Sign

Every Indication that Governor Mil-

ler Inter is Putting Censorship

Bill Into Effect

(special to WID’D DAILY)

Albany—That Governor Miller can

be definitely expected to sign the

Lusk-Chayton Bill and make censore-

ship in New York state a fact is prac-

tically in sight. Not only from the

attitude he has taken all along to-

warding this measure by using it as

a party proposition and jamming it

through the Legislature, but also by

his remarks made Wednesday when

he clearly indicated he had no idea

of accepting the suggestion of ap-

pointing an investigating commission

as suggested by Paul Cravath.

It would not be surprising if he

signed the measure any moment.

Then the next matter of interest

will be as to the personnel of the Board.

There is every likelihood that some-

one from Buffalo will be on the board.

Surely an up-state appointment is in

line. There is talk that Mrs. Florence

E. Knapp of Syracuse, prominent in

Republican circles will have serious

consideration according to gossip

here, and of course Mrs. Clarence

Waterman of Brooklyn, who was

conscious in the fight for censor-

ship. She would fit the place by

Kracker, the Brooklyn lead-

er, but Jake Livingston, another poli-

tician is backing Mrs. Gooderson

for the place, so the scrap looks lively.

To Make Three on Coast

(special to WID’S DAILY)

Los Angeles—George D. Baker is

here from New York. Winifred

Dunn has also been brought on to

adapt three stories which will be

filmed by S. L. Pictures for Metro

release. Arthur H. Sawyer, as noted,

is here and will probably stay for

time. The pictures will be called

George D. Baker Prod.

Spiegel Sells the Newark

(special to WID’S DAILY)

Newark, N. J.—Max Spiegel, as

president of the Beaver Realty Co.

has sold the New Jersey Theater at

192 Market St. The Newark housed

legitimate attractions from the time

of its opening until Spiegel took it over

in 1905. It was then converted into

a picture theater. Spiegel is inter-

ested in the new Rialto.

Buys a Second Series

(special to WID’S DAILY)

Los Angeles—Arrangements were

made here yesterday by which the

Associated Photo-Plays, Inc., 25 W.

45 St., New York, will release the

series of eight pictures starring Pete

Morrison, made by Cliff Smith.
Friday, May 6,

Lloyd Back
(Special to WID'S DAILY)
Los Angeles—Frank Lloyd has turned from New York where he cured some scenes for “The Comedian,” a Rita Weiman story, and is making for Goldwyn.

The box office results to be obtained from any photo play are always problematical, but—that total sum is bound to be definitely increased through the use of Ritchey posters.

RITCHEY
LITHO. CORP.
406 W. 31st St., N.Y. Phone Chelsea 6380

In “Reputation” you will see that Priscilla Dean is the most magnificent actress on the American screen. Stuart Paton’s great Universal-Jewel, presented by Carl Laemmle.—Advt.

FOR SALE
Brand New Never Used
6 Wohl Broadsides
4 100-ampere Spotlights

With Extra Parts and
300 feet No. 8 Cable
300 feet No. 1 Cable
and other equipment
COSTING $3906.78

WILL SELL AT
25% DISCOUNT

Telephone Bryant 6645

GREAT NEWS
MACLYN ARBUCKLE
NOW IN PICTURES

FOR RENT
WHOLE OR IN PART
New Motion Picture Studio
fully equipped, in every detail.
Near Famous Players’ new Studio, 20 minutes from Times
Sq., 14,000 sq. ft. without a post. Facing East River. Immediate possession.

Phone 2337 Murray Hill or
address B-85, care Wid’s
Six for Kane
(Continued from Page 1)
Harry Beaumont, former Goldwyn director will direct him in the series and that Julien Josephson will probably write some original stories for his use. The second picture will be "The Substitute Millionaire." Washburn expects to be back on the coast in a month when he will resume picture making.

Associated Exhibitors, Inc., announced that it would release "The Road to London," but made no mention of a series of six. Arthur S. Kane, chairman of the board of directors, is on the coast and no one at his office could be reached for a statement.

Joseph Brady, director of publicity for Associated Exhibitors, Inc., stated yesterday he knew nothing of a series.

Ludwig Here
Samuel Ludwig of Minneapolis is in town for material. At the Pennsylvania.

SterEOS-MATS
ELECTROS
1. RUBIN COMPANY
23 E. 46th St.
SPRING 8303

FOR RENT
Exceedingly desirable office space, vault and shipping room—service if desired—valuable for film exchange or exporter.
Phone Bryant 4200 for appointment.

FOR RENT
FILM QUARTERS
Executive offices, vault, cutting and projection room. Immediate possession. Especially suitable for exchange.
Address K 3 c/o WID'S DAILY

JACK'S EXPRESS
STILL LIVES
at
138 W. 46th St. Bryant 6545
Deliveries Anywhere
Under management of NEMEYER

The Marketing of Productions
Whether through the
STATE RIGHT CHANNEL
or through
NATIONAL EXCHANGES
 Requires
A Big Man
Who Knows the Real Exhibitor
Who Knows Box Office Values
Who Can Direct Sales Campaigns and Can Personally Do What He Expects Others To Do
Who Has Been an Exhibitor
Who Has Very Successfully Managed Large Film Exchanges
Who Has Successfully State Righted

Good Medium Poor
PRODUCTIONS
IS DESIRIOUS of AFFILIATING Himself Where BRAINS COUNT. NOT POLITICS. I DO NOT NEED GOOD LUCK, ONLY OPPORTUNITY.
Address—Ansel—Care of Wid's

Studio Bulletin

Denounce Censors
John C. Flinn and Commissioner Plauts and Structures, Grover Henl, addressed the regular meeting of the A.M.P.A. yesterday, and are rather strongly against censorship. Flinn, who has been traveling around the country for some time, paid a tribute to William A. H. who, he said, has done more against censorship than any other man to prevent the danger of adverse legislation.

Hiram Abram
President United Artists 729 Seventh Ave New York NY
ALL HAIL TO MARY THROUGH THE BACK DOOR THE OPENING DAY OF A PREDICTED SIX WEEK RUN HAS PACKED THE HOUSE CONTINUOUSLY WITH A TYPICAL PICKFORD AUDIENCE WHO HAVE SHOWN THEIR DELIGHT AND APPRECIATION OF HER NEW VEHICLE WITH TEARS LAUGHS AND APPLAUSE THE BULL DOG EDITIONS OF ALL MORNING PAPERS ARE UNANIMOUS IN PRAISE OF PICTURE HEARTY CONGRATULATIONS
Harry David Managing Director Mission Theatre
Celtic Photo Plays

A new company, the Celtic Photo Plays, Inc., with offices at 330 W. 2d St., has been formed to handle pictures of an Irish theme. The company is offering stock at $5 a share and the capitalization provides for 10,000 shares.

In a prospectus it is stated that the company by a contract held at the Arcataum with the producer of "Oscar Wilde's "The Canterville Ghost," will employ a process which will show "living figures in relief, moving in space as in life, apparently unattached to the screen and with color possibilities that are truly sensational."

Thomas J. Ford, associate publisher of the Irish World, is president; Thomas Egan, the Irish tenor, is vice-president; Thomas Kirby, secretary and treasurer, and Francis Smith, director-general. These men, together with Leopold Wharton of Wharton Bros., compose the board of directors. The advisory board includes several prominent men interested in Irish affairs, among them Frank P. Walsh and Judge Joseph E. Corrigan.

Jules Burnstein has been appointed general representative. The company has two pictures ready, "The Colleen of the Moore" and "War Torn Ireland."

**DIRECTORY OF THE TRADE**

**RELIABLE GUIDE FOR READY REFERENCE**

**ADVERTISING—PUBLICITY**

MERRETT CRAWFORD

904 Fitzgerald Bldg.

Bryant 5506

**ARTISTS AND ART TITLES**

F. A. A. DAHME, INC.

Art Titles—Animation—Leaders

220 W. 42d St.

Bryant 6796

MARTIN-MCGUIRE & NEWCOMBE

Art Titles

727 7th Avenue

Bryant 5612

**BROKERS**

MOTION PICTURE SECURITIES CO.

Investments

454-460 I. W. Hellman Bldg., Los Angeles

**LABORATORIES**

EVANS LABORATORY

Quality Motion Picture Printing

416-24 W. 210th St.

Walt, 3443

CLAREMONT FILM LABORATORIES

430 Claremont Parkway

Tel, Tremont 3755

H. J. STROCKMANN, General Manager

**PRINTERS**

BARNES PRINTING CO.

Motion Picture Specialists

Phone Gramercy 945

**PROSPECT PRESS**

188 W. 4th St.

Spring 2070

**STUDIOS**

ESTEE STUDIO AND LAB., INC.

Studio—239-241 E. 124th St.

Harlem 7196

Studio—351 W. 125th

Morn. 4085

MODERN, FULLY EQUIPPED STUDIO

For Rent by Day, Week or Month

230-232 West 38th St.

**Scores Big Success!**

Enthusiastic crowds jam big New York Strand Theatre all week to see

**MARSHALL NEILAN'S**

Presentation of

Randall Parrish's

"BOB HAMPTON OF PLACER"!

Theatre Packed to Capacity Sunday
Theatre Packed to Capacity Monday
Theatre Packed to Capacity Tuesday
Theatre Packed to Capacity Wednesday
Theatre Packed to Capacity Thursday

(This ad went to press Thursday night)

**Critics Call Picture Marshall Neilan's Best**

Scenario by Marion Fairfax
Photography by Jacques Bizeul and David Kesson
Art Director, Ben Carre

A First National Attraction

That's another reason why

There'll be a Franchise everywhere
Barthelmess First

Then New Company May Have

More Stars—First National

Expected To Jointly Produce

Unless certain well-defined plans

carry, Richard Barthelmess will

be released through Associated

at National.

A new organization to be known

The Inspiration Co., is now being

...veloped to be amply financed by Wall

money. Barthelmess is designed to be the first of the corporation's

wing cards.

He was under contract to D. W.

Seth, Inc., for two years, it is

...ed, but that arrangement was

utally abrogated because of the

stance on the part of Barthelmess

...e his own producing unit. It

...e recalled that some weeks ago

...as stated in WID'S DAILY that

would star for Famous Players.

offer was made but some

...uties developed at the last

that prevented consummation

the contract.

Hussey Seeking Injunction

(Special to WID'S DAILY)

Dallas—E. H. Hussey and First

National Exhibitors Circuit, Inc.,

brought injunction proceedings

against Associated First National

s, Inc., to restrain distribution.

Texas, Arkansas and Oklahoma of

ers Hampton of Place.

...he between Hussey, who is now affilia-

with S. A. Lynch and Associated

al National over the distribution

h First National Arrangements.

...irected primarily to combat the

ly-Lynch line-up in the South.

yssey is one of the First Na-

nal franchise holders and still re-

...he franchise for First National

itors Circuit productions. All

he new pictures now go through

new company, Associated First

ional, a Delaware corporation.

May Go to Rialto

That Hugo Riesenfeld plans to do

"Deception" after its four weeks at

the Rivoli is as yet unknown. H. A.

attendance holding up to the

mark all through its showing to

e is talk that he will not allow it

Bway when the audi-

... the Rialto first shot and have not had an

portunity to view it.

"THE SOUL WITHIN"—AUDREY MUNSON

A gorgeous, compelling appeal to the eye—and the beautiful! A mighty,

dramatic appeal to the heart—and the emotions! Perry Plays, Inc.—Adv.

Bray To Expand

An important announcement will

be made shortly by J. R. Bray, pro-

ducer of animated cartoons and edu-

cational films for new arrangements for the

velopment of the non-theatrical

He is undertaking the establish-

ment of a library service to

...e to schools, churches and other non-

...ical institutions.

The Bray library has been carefully

catalogued and subdivided for the

purpose, and numerous distribution

points are now being established all

over the country. Included in Bray's

(Continued on Page 4)

Razing for New Omaha House

(Special to WID'S DAILY)

Omaha—Workmen have razed a

quarter block of buildings at 15th

Douglas St., preparatory to erecting

a new $500,000 theater for the

World Realty Co., owner of the Sun, Moon,

and Muse. The site is across the

street from the Rialto, A. H. Blank's

newest Omaha house. The theater,

which will seat 2,500, has not been

named.

Wisconsin Meeting May 10

(Special to WID'S DAILY)

Milwaukee—The Wisconsin Ex-

hibitors Association will meet here

next Tuesday and Wednesday.

Coming!

Albany—Governor Miller has re-

ceived the brief submitted by Judge

Almet F. Jenkins of Brooklyn in oppo-

sition to the Clayton-Lusk motion

picture censorship bill.

The Governor declined to make

any comments on the subject except

that he will give the brief filed by

Judge Jenkins just consideration

and will hope to dispose of the censorship

bill within a few days. (Continued on Page 5)

Censor Bill Up in Florida

(Special to WID'S DAILY)

Tallahassee, Fla.—A censorship bill

has been introduced in the house. C.

D. Cooley, president of the Exhib-

itors' League of Florida, is busy send-

wires to exhibitors throughout the

state to oppose the measure.

A $650,000 Corporation

(Special to WID'S DAILY)

Dover, Del.—The National Non-

Theatrical M. P. Exchanges, Inc.,

have been formed with a capitaliza-

tion of $650,000.

This is the organization which

will maintain a non-theatrical dis-

tributing system with offices in the

principal cities of the country.

Another Dissolution

Amiel Alperstein and Joseph A.

Golden, formerly associated together

under the trade name of A. & G.

Enterprise, and interested in various

producing and laboratory corpora-

tions, have dissolved their co-partner-

ship, effective April 27.

Alperstein will retain the offices

formerly occupied by Allgood Pic-

tures Corp. at 815 Longacre Bldg.

In Committee Hands

C. E. A. to Take Steps on English

Block Booking System—Ignore

Beaverbrook's Resolutions

(By Cable to WID'S DAILY)

London—The Cinematograph Ex-

hibitors' Association, at a general

meeting held on Thursday, appointed

a committee to look into the block-

booking question and determine upon

a course of action. The committee

has been instructed to represent all

sections of the trade.

It was decided not to be guided by

the resolutions passed at the recent

meeting given by Lord Beaverbrook,

pending the investigation of the com-

mittee and its findings.

At the meeting Freise Green, cre-

ated by many here as the inventor of

the kinematograph, died of heart

disease.

As noted in previous cable dis-

patches to WID'S DAILY from Lon-

don, it was generally believed in Eng-

land.
Incorporations


Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

(Special to WID’s DAILY)

Omaha—Two exploitation stunts put on by Manager Ballantine of the Moon, have recently helped put over a new star, with the opening of the new season. Last year, the one receiving the ticket to visit the Moon on a certain day, to be admitted free (except war tax), was a 12-year-old girl. This year, a 15-year-old girl was received for the same price, and the result was the same.

The second stunt, worked just last week, was when certain hours during the week were set aside for girls 15 years or older, with red hair, black hair, or light hair—depending upon the hour they attended—were admitted free.

In the first instance, says Ballantine, every holder of a ticket usually brought from one to four with him, and then decided who and which of their friends made the trip.

The stunt plans to use this stunt frequently, until the 1,000 tickets at least, are sent to 1,000 residents listed in the telephone book; different people each time. Within a year he well cover his entire Omaha, and phone book listing of residences, and then will start over again.

The second stunt, that of admittng girls 15 years and older, was at first only sent out to 1,000 residents listed in the telephone book; but the result was so encouraging that it was decided to go for the full list, a year from now.

Marion, O.—The management of the Orpheum Theater, worked a novel stunt in the exploitation of "Outside the Law," the Priscilla Dean feature.

Takin advantage of the "tie-up" week in Marion, cards were sent to every family in Marion, bearing the cryptic words: "Clean up your act; and back yard, you are Outside the Law," P. D."

The cards caused no end of complaint, but much good was done with the new advertising which the picture enjoyed.

Indianapolis,—When the Colonial had "The Greater Love" with Vera Gordon, it got a window tie-up with a department store which it paid 25 dollars per week. The store was a name of names, with a charge of $10.00. incorporation, $1,000. Incorporators, A. C. Thomas, H. S. Bareford and M. H. Fuller, Attorneys, Thomas and Friedman, 2 Rector St.


Warners Incorporated Exclus. (Special to WID’s DAILY)

Albany, N. Y.—Warner's of New York City have formed here, with 1,000 shares of common stock, no par value, and an active capital of $100,000. Incorporators are A. C. Thomas, H. S. Bareford and M. H. Fuller, Attorneys, Thomas and Friedman of 2 Rector St.

More Delaware Companies (Special to WID’s DAILY)

Dover, Del.—Two new companies have been formed here under the Delaware law. The Delaware Book Co., which was incorporated by a local exchange operated by W. C. Bros., who, in addition to controlling the Federated Branching Co., handles some outside proclivity.

Peters Not With Swickard (Special to WID’s DAILY)

Los Angeles—House Peters, the statement published in W.DAILY for April 28 that he is in Charles Swickard Prod. and has signed with Goldwyn to make pictures. There is a possibility he will produce independently of House Peters Prod.

Universitaries to Stage Camp (Special to WID’s DAILY)

Los Angeles—University of Universal will send to the public a three-aact play
comedy entitled "Black and White" at the Hunt's Point Palace, followed by an all second-class showing. The proceeds will be used for the benefit of the university.

R. W. Baremos has resigned the editorial staff of the Exhbit Trade Review.

Cash in the till is better than stock on the shelves—and unsold tickets are littler better than so much waste paper. RITCHEY POSTERS SEL TIKETS.

RITCHEY LITHO. CORP.
400 W. 31st St., N.Y. Phone Central 9388
In Committee Hands
(Continued from page 1)
lish circles that Beaverbrook was attempting to sound the death-knell of block booking, now that he has become the chief author of the British industry at heart, but because he was desirous of launching a large co-operative organization of his own modeled along the lines of the First National in this country. At the dinner referred to above, Beaverbrook gathered around him about 70 exhibitors. Several important resolutions were passed, among them one calling for the rejection of all bookings after Aug. 31, 1922, and another for the reduction of 25% on existing bookings.

The point brought out by English trade journals was that these resolutions were passed without the knowledge of the great mass of British exhibitors and that Beaverbrook was attempting to foist upon them a measure which they had not been consulted about.

Film men familiar with the situation have been conjecturing for the past few days as to just how Adolph Zukor and Famous Players were involved in the matter, if at all. Beaverbrook, as noted on various occasions, is financially interested in the Famous Players-Canadian Corp., and is believed to be quite close to Zukor. The latter is now in London.

Four for St. Louis
(Special to WID’S DAILY)
St. Louis—Harry Koplar is said to be planning four new theaters.

Closes Mexican Sales
Gus Schlesinger of the Inter-Ocean Film Corp., has sold to Mexican film renters 26 Hall Room Boys comedies, “Below the Deadline,” “Beart- cat,” “The Gift Supreme,” “The Si lent Barrier,” “The Unwritten Code,” “The Long-Arm of Mammister” and the Walton comedies.

New Music Co. In South
(Special to WID’S DAILY)
Atlanta—The Synchronized Music Co. of Atlanta, has opened offices at 801 Flatiron Bldg. The product of the company is a simplified book of selections suited to all feature pictures and timed to play in accordance with each scene.

May Combine St. Louis Offices
(Special to WID’S DAILY)
St. Louis—That the offices of Famous-Players Missouri Corp. and Famous Players-Lasky here may unite is a report in circulation here.

Bryant Leaves Lion
(Special to WID’S DAILY)
Dallas—S. T. Bryant has sold to L. C. Baxley his interests in the Lion Film Corp.

Bonistall New A. P. Manager
(Special to WID’S DAILY)
Pittsburgh—F. C. Bonistall is now manager here for Associated Producers, Inc., succeeding J. E. Davis.

Redecorating at International
International Film Studios, at 127th St. and 2nd Ave., where Cosmopolitan Prod. are made, has undergone improvements at the hands of interior decorators and general repainting and refurbishing.

The general manager’s office has been done over in blue and monk’s cloth and new offices have been established on the ground floor for the casting director and purchasing agent.

S. D. Sunday Shows Endangered
(Special to WID’S DAILY)
Huron, S. D.—Sunday shows in this state are being seriously threatened by a test case now being tried in the Supreme Court. An exhibitor is fighting for acquittal on a charge of Sunday showing.

Christie Back on Coast
(Special to WID’S DAILY)
Los Angeles—Charles H. Christie is back at the studio from his trip to New York, where he conferred with Educational officials.

Rubens Heads Illinois M. P. T. O.
(Special to WID’S DAILY)
Joliet, Ill.—L. M. Rubens has been elected president of the M. P. T. O. of Illinois. Other officers are: Vice-president, W. D. Burford, Aurora; secretary, J. B. Dibbelka, Chicago; treasurer, Henry von Meeteren, Chicago; financial secretary, Edward J. Haley, Chicago, and state organizer, William J. Sweeney, Chicago.

Summer Stuff
A miniature film cutting room and a production theater are being set up in the cottage at Bayside, L. I., which John Emerson and Anita Loos will occupy this summer. Victor Fleming will occupy an adjoining cottage.

Capital Increased
(Special to WID’S DAILY)
Albany, N. Y.—The Stone Amusement Co. of New York has filed a certificate with the Secretary of State that it has increased its capital stock from $100,000 to $150,000. Marks & Marks, 63 Park Row, are the attorneys.

Charge Big Film Thefts
(Special to WID’S DAILY)
Chicago—Two men have been arrested here charged with the theft of $100,000 in films from Fox, Universal, Pathé and Paramount.

Chicago Film Makes Sales
(Special to WID’S DAILY)
Chicago—Russell-Grever-Russell has sold Turkish comedies to the R. D. MARSON ATTRACTION CO. and the CRESCENT FILM CO., Kansas City; “The Witch's Lure” to the Producers and Exhibitors Pictures Co., Dallas. Fritz Ridgeway pictures will be distributed by the Crescent Film Co., the Warner Film Co., Cleveland, and the Greater Production Co. of Des Moines.

MACLYN ARBUCKLE
AMERICA’S FAVORITE
NOW ON THE SCREEN
WATCH FOR HIM

FOR SALE
Brand New Never Used
6 Wohl Broadsides
4 100-ampere Spotlights

With Extra Parts and
300 feet No. 8 Cable
300 feet No. 1 Cable
and other equipment
COSTING $3906.78
WILL SELL AT
25% DISCOUNT
Telephone Bryant 6645
Sunday's Issue

PARIS, FRANCE—Eliane Janis sallies the boulevards with her highly original sedan side car.

NEW YORK—Mrs. Stillman, principal in sensational divorce case, appears to answer charges of "Peeping Tom.""NEW YORK—Mrs. Stillman, principal in sensational divorce case, appears to answer charges of "Peeping Tom.""

BERLIN, GERMANY—Trumans alarmed at last. Excitement's riot before government buildings demanding action on payment of nation's debt to Allies. "SIGN'S OF SPRING"—South Hadley, Mass.—College girls revert to sports of childhood in Play Day at Smith College, Mass.—California Kids, give wild flower party with Luther Burbank as guest of honor.

ROME, ITALY—Michaelangelo Italian owned, but bred in old Kentucky, becomes home winner of Italian Grand Prix. Royalty attends the meeting, in person of Princess Juliana of the Netherland. Scenes from Chicago, St. Mihiel, France, etc., etc., Animated Cartoon on the Island of Yap question.

Bray To Expand
(Continued from page 1)

plans are the distribution of a type of projection machine constructed especially for the class of work to be undertaken, and the production of a series of pedagogical films together with all the necessary film production necessary for properly covering the non-theatrical market. A complete library of films will be established in each branch under a competent librarian.

12 a Year

Max Schleisfein has left the Bray organization to produce his "Out of the Inkwell" cartoons independently in association with F. J. Lewenthal. Offices have been opened at 128 E. 45th St., where production will be gotten under way. Schleisfein plans to make 12 a year, each issue to be in one reel. Nothing has been stated regarding distribution.

More for National Exchanges
(Special to WID'S DAILY)
San Francisco—The Paul Gerson to make a series of 12 two-reelers a year. The product will be distributed through National Exchanges, Inc. William A. Howell will direct the series.

Paddock Buys Series
(Special to WID'S DAILY)
Chicago—David Paddock, president of Empire Film Exchange, has obtained from United Artists a specialty pictures; a series of Westart westerns starring Al Hart in "West of The Rio Grande," for the territory of Northern Illinois and Indiana.

Coast Brevities
(Special to WID'S DAILY)
Hollywood—Charles Dorety, who has playing leading roles in Century comedies, is to be featured hereafter. William Watson has been commissioned to make the first.

A new company, headed by Samuel M. Sargent, oil operator, will begin operations in Los Angeles within the next week. The new organization will be known as the Sargent Prod. and its output will be confined to comedies in which Rex Story, the English comedian, will be featured.

Bayard Veiller, who has just completed the first Metro production under his personal direction, "The Last Card," is taking a week's vacation before starting his new picture.

Ted Wharton has just completed a production starring Jack Harris which is to be used at a special performance of the L. A. A. Club given at the Pantages Theater May 6th.

Truman B. Handy has been appointed director of publicity for Willis & Ingels.

Carmel Myers has finished "The Scarlet Shawl" under direction of Jack Conway and will begin work soon on her next feature, "The Black Cap."

Edward Laemmle, who has been directing Jack Perrin in a series of westerns at Universal City, has been granted a four weeks' leave of absence and will start at once for New York.

Darrell Foss is at Universal supporting Edith Roberts in her latest screen production, "The Gossamer Web," which Jack Conway is directing.

Richardson's, Inc., the music house which deals exclusively with the motion picture profession, has opened a new branch at the Ambassador Hotel.

Harold Lloyd's new picture, just completed at the Hal E. Roach studios, will be another three reeler.

GAUSMAN.

Makes It Two
(Special to WID'S DAILY)
Kansas City, Mo.—Joe Yaeger, who owns the Rex, and Raton N. Mos have bought the Auditorium at Salina, Kansas.

Another "F-R" House
(Special to WID'S DAILY)
Minneapolis.—Contracts have been let for a new $200,000 theater at Hibbing, Minn., which will be ready by Oct. 1. and will seat 1,500. J. H. Ruben, of Finkelstein and Ruben, announced last week.

To Operate Booking Agency
(Special to WID'S DAILY)
Atlanta—E. W. Holt will operate a central booking agency for pictures for Florida, Georgia, Alabama, the Carolinas and Tennessee. He will open headquarters in the office of the Southern Picture News.

Foreign Buyers' Combine?
(Special to WID'S DAILY)
Albany—T. F. McMahon, B. C. Elliott, and S. A. Repetto of New York City are the stockholders of the Associated Foreign Film Buyers, Inc., of New York which filed articles of incorporation with the Secretary of State yesterday. T. F. McMahon, 1400 Broadway, New York City, is the attorney for the concern.

McMahon's office refused yesterday to divulge any information regarding the plans of the company.

Joseph A. Golden
Producing Independently

504 Subway Central Bldg., Times Square, New York
LOVE'S YOUNG DREAM
and the queer pranks of circumstance form the warp & woof of this screen comedy-drama that is bright with youth & the zest of living.

COINCIDENCE
by HOWARD E. MORTON
WITH AN ALL-STAR CAST
Scenario by BRIAN HOOKER
Directed by CHET WITHEY
METRO
"A Kiss in Time Leads to Nine"

"Do you hear that bell, young lady? There's something going to happen to me before that same clock strikes seven!"

If the girl had suspected that what this strange young man was so mysteriously prophesying was a kiss, voluntarily administered by herself, perhaps she would not have gone on that joyous May frolic.

But she went, and about steen millions of comedy fans will be eternally glad that she did, for it resulted in one of the most refreshing laugh-feats ever released in celluloid form. Clean as a whistle—all the way through.
Features Reviewed

Priscilla Dean in .................................. REPUTATION
Universal .................................... Page 2

Marshall Neilan’s. BOB HAMPTON OF PLACER
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D. W. Griffith’s. THE BIRTH OF A NATION
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MIRACLE OF MANHATTAN
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Page 15

Pearl White in ....................... BEYOND PRICE
Fox .................................... Page 17

Eugene O’Brien in .................... GILDED LIES
Selznick ................................ Page 21

Short Reels ............................. Page 23

News of the Week in Headlines

Monday

Nazimova Prod. to be released through United Artists.
Omaha exchanges win Binderup suit. Involved legality of operative methods of distributors.
Wesley Barry to be starred in “School Days” for Warner Bros.
Guy Crosowell Smith to represent United Artists in Continental Europe.

Tuesday

John S. Robertson to make “Peter Pan” for Paramount.
Local F. I. L. M. Club files brief with Governor Miller attacking constitutionality of Clayton-Lusk bill.
Ad Kessel and Charles Bainmann break partnership of 15 years.
Lord Beaverbrook’s plan to eliminate English blockbooking falling through.

Wednesday

E. B. Hattrick says German producers are more anxious for Americans to produce there than to sell them pictures.
Tampa to have large studio. $5,000,000 company formed.
Realart may continue release of Justine Johnstone’s independently made productions.
Pinnacle Prod. withdraws from Independent Films Association.
Adolph Zukor, from Berlin, denies his company is negotiating for purchase of Stanley Co.

Thursday

National Non-Theatrical M. P. Exchanges, Inc., formed. All important cities to have offices.
“Deception” held for fourth week for Rivoli. Famous Players asking “Humoresque” prices for it. Federated Film Exchanges double capitalization.
Arthur S. Kane after four series of pictures for Associated Exhibitors, Inc.

Friday

Governor Miller will sign censor bill.
M. P. T. O. to meet in July instead of June.
Bryant Washburn to make six for Associated Exhibitors, Inc.
Four deposit bills passed. Latest state is Nebraska, according to M. P. T. O.
Imperial Prod., Inc., to star Cleo Madison.

Saturday

English exhibitors appoint committee to take up block booking question. Beaverbrook resolutions to be ignored, pending investigation.

Pardoning the bad is injuring the good”—Benjamin Franklin.
“Reputation” Will Add To Priscilla’s Reputation

Priscilla Dean in
“REPUTATION”
Universal

DIRECTOR ..................... Stuart Paton
AUTHOR ...................... Edwina Levin
SCENARIO BY ............... Lucien Hubbard and Doris Schroeder
CAMERAMAN ................... Harold Janes
AS A WHOLE................. Good entertainment values aided
by excellent photography and character work
of star
STORY................. Mother-daughter roles worked out to
dramatic conclusion with stage career as back-
ground
DIRECTION.......... Usually excellent; some sequences
carried too long
PHOTOGRAPHY......... Seldom has better work
been seen
LIGHTINGS............... Excellent, especially night scenes
CAMERAWORK........ Bear some splendid results
in closing reels
STAR.............. Gives excellent performance in dual role;
her character work is unusually fine
SUPPORT .................... Adequate
EXTERIORS ................ Very good
INTERIORS .............. Up to mark; theater shots good,
but too many
DETAIL ..................... Faithful
CHARACTER OF STORY...... Sure to please cer-
tain type of audience which like stories of the
stage
LENGTH OF PRODUCTION.... About 7,158 feet

Priscilla Dean steps forward in her latest Universal, and
probably does the best character work of her
career in “Reputation.” An excellent vixen, hayden
type, she goes into character in this, and in the clos-
ing reels as the drug satiated mother gives a perform-
ance that is going to be liked and well remembered by
those who see her. Just why they called this “Repu-
tation” is difficult to conceive—it has nothing to do
with the story, except in a far-fetched way, and the
average public is going to figure that the title has an
entirely different significance.

Director Paton has done an excellent piece of work,
and except that the picture needs cutting to bring the
sequences to a clearer understanding and with a few
titles properly placed, the production well merits a
place as an important picture. Here and there, be-
cause of the dual roles of the star, sequences follow
which are not at all clear, but which gradually work
out, and at times this is annoying. Incidentally, the
title writers take lines bodily from Shakespeare and
Dickens without any qualification or quotation. The
one from Julius Caesar many people may not know,
but a lot of people surely recall the famous lines of
Sidney Carton beginning with, “It is a far, far better
thing than I have ever done, etc.”

Miss Dean is on the screen practically all of the
time, first as the mother, the one night stand star, and
later as the rage of London and Paris, and then as
her own daughter, who has also gone on the stage,
and who, when her mother fails to appear at her New
York premiere, takes her place—getting away with
the deception through her natural resemblance to the
famous artist. The mother, recovering from opium,
fights her way back to New York and on the night
of the premiere makes her way into the star’s dressing
room, intending to fight with the woman who has
stolen her name and reputation. Before this ends
she shoots the man who had been her own manager,
leaves the blame upon the other woman, and not until
later does she discover that she has placed the blame
upon her own daughter. She leaves a confession and
kills herself, and of course in the end the daughter
is freed and marries the press agent of the company.
Other than Miss Dean the support has no particular
appeal, indeed all of their work is overshadowed by
the almost constant appearance of the star. Yet the
cast contains many well known people. There is an
excellent lot of double exposures, and a chase scene
of the dual characters is unusually well handled.

Play Up Priscilla—Should Be Enough

Box Office Analysis for the Exhibitor

Universal has given you something good to work
on with this. Priscilla Dean is well liked in a number
of communities, and her work in this is surely going
to add to her admirers. Incidentally the story is
based on stage life, and you know how much your
people like this sort of background for any play. Be-
sides you can talk about the production values which
are really worth while.

Be careful of the title. Some of your people may
figure that it has something to do with the reputation
of a girl or woman, when really it has this significance
only so far as the fame of the actress is concerned.
So be careful. There are a lot of people kicking these
days because they go into the theater as a result of
the title, and leave kicking because the picture hasn’t
anything in common with the title. Be careful of
catchlines because of this. Put your big play on the
star. She’s worth it.
Splendid Direction And Some Fine Thrills In Neilan’s Biggest

"BOB HAMPTON OF PLACER"

Marshall Neilan Prod.—Assoc. First Nat’l. Pictures

DIRECTOR .................. Marshall Neilan
AUTHOR ..................... Randall Parrish
SCENARIO BY .......... Marion Fairfax
CAMERAMEN ............. David Kesson and Jacques Bizuel

AS A WHOLE.......Wonderfully staged western, has punch in its battles but contains occasional slumps

STORY ......Love story interwoven with history well told with exception of some irrelevant bits

DIRECTION .............Notably fine in mass scenes

PHOTOGRAPHY ........... Excellent

LIGHTINGS ................ Good

CAMERA WORK ...... Splendid, especially long shots

PLAYERS ......James Kirkwood handles most important role capably; others all do good work,

EXTERIORS ................ Very pretty

INTERIORS ............... Satisfactory

DETAIL ..................... Correct

CHARACTER OF STORY ...... Custer’s last fight as told in Randall Parrish’s novel

LENGTH OF PRODUCTION ....... 7,268 feet

In his novel, Randall Parrish has used Custer’s last fight as the climax to a dramatic romance in a way that holds the interest, and the screen adaptation has been well done, considering the amount of incident contained in it. However, there are occasional slumps that seem to occur through the writing in of a small part for Wesley Barry. The youngster has only one or two real opportunities, and the rest only serve to hold up the interest in the main story. Barry certainly didn’t belong in the story.

James Kirkwood gives a splendid performance in the most important role, Marjorie Daw is a pretty heroine who hasn’t a great deal to do. A large supporting company has been carefully selected and all do good work.

Bob Hampton, gambler, is the terror of Placer, but somehow retains the friendship of the sheriff. While enroute to another city Bob joins a caravan troupe which is attacked by Indians. Bob and a little orphan girl are the only survivors. Later it is made known that Bob is in reality Capt. Nolan who had served under General Custer and later escaped from prison where he was committed for a murder which he did not commit.

Through a picture which she carries Bob learns that the girl he has rescued is his own daughter, but he doesn’t want to tell her until he can clear his name. Marjorie falls in love with Lieut. Brandt, son of the man Bob is supposed to have killed. Bob finds a clue to the real murderer, the man he has sought all through the years. In the meantime Custer is preparing for his last fight with the Indians and allows Bob to join the company as a civilian. He is killed in battle and his body is found after a confession has been obtained from the murderer. He leaves a note for Marjorie telling her that he is her father and leaving her free to marry Brandt.

Exhibitors Ought To Get Good B. O. Results With It

Box Office Analysis for the Exhibitor

Marshall Neilan’s latest production is big in every way and should prove a box office attraction. It will bear promises and you can tell them it’s the biggest thing the producer has done yet, and proves him thoroughly capable when it comes to directing spectacles. There are many battle scenes, two in particular which are well worth seeing—the massacre by the Indians, and later Custer’s last fight. There is some very realistic fighting.

In case your folks won’t be enlightened by the title tell them about the historical background, and give them an idea of the story by use of catchlines such as: “They called him ‘Bob Hampton of Placer,’ but at Custer’s last fight see who he really was. Marshall Neilan’s biggest picture so far is being shown at the blank theater.” Wesley Barry’s name will probably attract attention and general good showmanship should allow “Bob Hampton of Placer” to make money for you.
Craftsmen Film Laboratories, Inc.,
251 West 19th Street,
New York City.

Gentlemen:

The Motion Picture Directors Association, New York Lodge, extends to you its hearty congratulations upon the speed and the excellent results achieved by you in handling of the pictures taken at our Ball given on April 2nd, 1921 at the Astor Hotel.

The negatives of these pictures were exposed at 10:50 P. M. and two hours and five minutes after delivery to you the finished prints were handed to our representative for projection that night.

We believe that you have established a world's record for developing a negative and positive together with printing and tinting the finished product and, at the same time, turning out a quality of print that would make an excellent first run copy for any house in America.

Most sincerely yours,

New York Lodge, Motion Picture Directors Association

Charles H. Seay, Secretary.

When it's a question of RUSH WORK you can depend on us,

But—QUALITY FIRST ALWAYS

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WORTH-WHILE FEATURE FILMS

RECOMMENDED BY "WID."

D. W. Griffith's Production of
"THE BIRTH OF A NATION."

Special Offering.

As a whole ............ Tremendous
Story .................. Gripping
Photography .......... The last word
Light effects .......... Superb
Camera work .......... Supreme
Star .................... Henry Walthall
Support ................ Excellent
Detail ................... Perfect
Exteriors ... America's Greatest
Interiors .......... Splendid
Direction .......... Supreme
Length ........... Twelve Reels

Truly has this offering marked a new epoch in the production of films in America. Technically this is not a greater film than "Cabiria," although it is to be classed with it. For an American audience the appeal is much greater. From the technical viewpoint I think "Cabiria" showed more wonderful spectacular effects in many ways, and was a greater production, but for appeal nothing has ever been offered to the American public, be it film, spoken drama or spectacle, that can approach this great work in the "swing" of its powerful "pull" or the almost uncanny reproductions of historic scenes. The greatness of the film is in its spectacular points and these historic reproductions, yet the drama is so clearly defined and carefully presented that it grips, and grips hard. Naturally the master producer of the films has been the first man in this country who has ever been able to instill enough confidence in the films to get the necessary money to go out and work on such a really gigantic undertaking. It was, to film folk, rather amusing to see and hear the theatrical folk and the first nighters fairly gasp as they saw these thousands handled before their eyes with movements that convinced because of the atmosphere, and an action that swirled you along with it because of the flashes and cutbacks. A producer can make or break any production by his cutting and assembling after he has taken all his scenes, and since, in this case, Mr. Griffith took over one hundred thousand feet of negative to get the twelve thousand feet utilized, one can readily realize what the cutting and assembling means. For that part, I feel that there is still room for some improvement. In a few places the flashes were three or four feet too short, and in the second part, the story of "The Clansman," the dramatic action is held a bit too long before the spectacular is swung into it again. I also want to complain against the use of the camera in front of the speeding "Ku Klux Klan," when the camera is moving rapidly before them. It absolutely kills the illusion. When they sweep down upon you as the camera stands stationary the effect is tremendous, but the minute you flash from that to a view of the men riding at breakneck speed and apparently not gaining upon you, it hits you slap in the face, and even the layman stops for a second and then says to himself, "Oh, they have the camera in a fast auto," and the illusion is gone. The presence of the camera is felt. Mr. Griffith's greatest work was in the realistic detail of the assassination of Lincoln, the other historic reproductions, the marvelous battle scenes, day and night, and in the tactful manner in which he handled the big "punch" of the play, the attack on the white girl. The first six reels are absolutely superb. The second six are wonderful, but in the drama there is here and there a weak moment. It seems that a better assembling in certain parts might help these points. Henry Walthall as the Little Colonel was superb, and Ralph Lewis as the northern leader, and George Sigman as the mulatto lieutenant-governor, were very fine. The girls did not carry their scenes as well as the men. The allegorical scenes at the close of the film I did not care for. I do not like an anti-climax. When a great film is finished allow your audience to applaud. They were all ready to even cheer at the finish, when on came the allegorical scenes and hushed them, with the result that at the finale half of the house was standing putting on their wraps and there was only a ripple of applause instead of the spontaneous outburst that would have come otherwise. But remember, excepting "Cabiria," on the technical, it is the greatest film production ever made, and it is the greatest production, film or theatrical, ever made in America.

Reprinted from The New York Evening Mail, March 8, 1915.
PRISCILLA DEAN

Presented by Carl Laemmle

The Greatest Actress in Moving Pictures

STUART PATON'S MASTERPIECE

Reputation

A UNIVERSAL-JEWEL PRODUCTION DE LUXE

Adapted by Lucien Hubbard from Edwina Levin's novel "False Colors"
Star Does Good Work In a Role Somewhat Different For Him

William Russell in
"COLORADO PLUCK"
Fox

DIRECTOR ......................... Jules G. Furthman
AUTHOR ......................... George Goodchild
SCENARIO BY ................. Jules G. Furthman
CAMERAMAN ................. George Schneiderman

AS A WHOLE . . . Good dramatic quality in picture otherwise of average program merit

STORY . . . . Not original and a bit inconsistent but still appeals to some

DIRECTION . . . Doesn't create any English atmosphere; adequate every other way

PHOTOGRAPHY ......................... Fair
LIGHTINGS . . . . Poor; backgrounds usually dark
CAMERA WORK ......................... Average

STAR . . . . Has less fighting to do in this one but is good in the part

SUPPORT . . . . Suitable and do satisfactory work

EXTERIORS . . . Few western shots at close are good

INTERIORS ......................... Customary sets

DETAIL ......................... One or two errors

CHARACTER OF STORY . . . Miner with a million saves Englishman from the "Badger" game and then falls for it himself

LENGTH OF PRODUCTION ........... 4,700 feet

A good many picture patrons will be satisfied with "Colorado Pluck" regardless of its old situations and regulation program production. The story is old stuff but still finds favor with a good many because it has the kind of ending they like. The picture from every angle rests comfortably on the average mark all the way through. It contains, however, a good dramatic quality, and works up to a climax that leaves a good impression at its conclusion. And what's more the villain goes his way unharmed, contrary to custom, so that "Colorado Pluck" is not soiled by "molder."

The old "badger" game makes up the main situation, and is given good play though it seems inconsistent that the wily miner should avoid the trap in New York and then fall for it in England. But there's a satisfactory alibi in that "love is blind," and when he fell for the English game he was in love.

The director has done adequate work with the production and story generally except perhaps he has not made the English sequence very English. A typical butler and a father who sees a joke "sometime later" is all that makes the atmosphere British. One or two minor errors in detail occur. When Russell saves Reggie Featherstone from a couple of quick "workers" in a New York hotel, the latter hands him his calling card bearing a London address, although they later become friends in New York.

Colorado Jim has made a million and comes to New York to enjoy it. He is "on" to the cute little girlie who tries to be friendly and later saves Featherstone, an Englishman, from what might have been his own fate. Later Featherstone invites Jim to visit him in London. Jim is made welcome after the fortune hunting family learn he is rich. Angela, the daughter, is already engaged but to a poor fellow. It is broken and Jim, really in love with her, proposes and is accepted. Angela makes it plain immediately after the ceremony that she will live in his house, sit at his table and spend his money—and no more. Angela, her former fiance, Meredith, and her family manage to relieve Jim of all his money. Then he takes Angela by force back to Colorado, is followed by Meredith who shoots Jim. Angela then realizes she loves her husband and they live happy, etc.

Story Isn't Original But You Can Please a Good Majority
Box Office Analysis for the Exhibitor

The Fox organization seem to be giving their cowboy heroes a whack at drama. Both Farnum and Russell, in their most recent releases, are seen in dramatic roles that call for acting but not action. In "Colorado Pluck," William Russell does some good acting, but he hasn't the opportunity for one real fight, and there's no regular shootin' in the picture. Because it gives the star a part somewhat different from those which he is accustomed to having the picture may appeal even more strongly. At any rate you can show them "Colorado Pluck" and undoubtedly satisfy them.

Catchlines telling the story should interest them. "If your wife doesn't love you, make her. William Russell does it in 'Colorado Pluck.'" Or, "Do you believe in 'cave man' tactics? Here's a husband who did, and made his wife like it. "He was too wise to fall for the 'badger' game, but see what love did to him? William Russell in 'Colorado Pluck' at the blank theater."
DAVID WARK GRIFFITH'S

"DREAM STREET"

A DRAMATIC COMEDY
SUGGESTED BY CHARACTERS
OF THOMAS BURKE

This newest production by the creator of "Way Down East," "Hearts of the World," and "The Birth of a Nation" is now booking at your nearest United Artists Exchange.

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
Unusual Society Story With Melodramatic Ending

Elaine Hammerstein in
"MIRACLE OF MANHATTAN"
Selznick Pictures

DIRECTOR .................... George Archainbaud
AUTHOR ........................ Bradley King
SCENARIO BY .................... Edward Montague
CAMERAMAN .................... William Wagner

AS A WHOLE...........Holds the interest all the way
and is well acted; melodramatic ending is il-
logical

STORY........Not the best that the star has had but
offers a variety of opportunities

DIRECTION......Good; has carefully dove-tailed
incidents

PHOTOGRAPHY .................... Good
LIGHTINGS ........................ Usually good
CAMERA WORK .................... Satisfactory
STAR...........Just a bit too impassive, but her per-
sonality is pleasing as ever

SUPPORT........Matt Moore good hero; Ellen Cass-
sidy well cast; others suitable

EXTERIORS ...................... Not many
INTERIORS ........................ Adequate
DETAIL .......................... All right

CHARACTER OF STORY........Society girl moves
to East Side and tries to make good in new life
with thirteen-dollar start

LENGTH OF PRODUCTION .... About 5,000 feet

The story provided for Elaine Hammerstein's latest
Selznick production is a somewhat unusual sociological
idea that manages to hold the interest all the way
despite a very illogical and inconsistent ending. Miss
Hammerstein gives the story an improbable start in
the first place, but then society girls are sometimes
given to doing unusual things, so the fact that she
sacrifices luxury for two months to prove that she
could make good with a thirteen-dollar start, will not
be looked upon as altogether unlikely.

Director Archainbaud may have had a good con-
tinuity to work with, but he has done his share toward
making a smoothly told story with the sequences well
joined together. There is just one thing that notice-
ably detracts from the picture's appeal. Matt Moore,
the hero, who had formerly been a gang leader, re-
turns from over seas, thoroughly reformed. He proves
it by putting up a fine fight when an inhabitant of a
cheap cafe attacks one of the girl singers. The melo-
dramatic conclusion in which he plays the biggest part,
is inconsistent and doesn't hold in accord with his
reformation. His former sweetheart, Stella, threatens
to stab Mary, because she believes Mary has stolen
Matt from her. Moore appears and shoots Stella in
the back, killing her. The shooting is uncalled for,
and the only unpleasant bit in the picture.

The star has had better parts than the one in "Mir-
acle of Manhattan." Her personality, pleasing as
usual, dominates the picture, and Matt Moore lends
able assistance as the hero. Ellen Cassidy is good in
a small part.

Evelyn Whitney, society girl, wagers that she can
make good on $13. She becomes Mary Malone, and
tries various means of earning a livelihood unsuccess-
fully until she becomes a singer in a cheap cabaret.
Here she meets with success and falls in love with
Larry Marshall, reformed gang leader. Stella, formerly
Larry's sweetheart, is jealous of Mary and attempts
to stab her but is shot by Larry. Stella dies and Larry
is arrested. In the meantime, the two months period
of Mary's wager is up, and she returns to her River-
side Drive home where she is ill from the effects of
the shooting incident. She recovers in time to testify
for Larry and bring about his acquittal. Later she
marries Larry.

Star's Popularity And Moore's Name Will Put It Over

Box Office Analysis for the Exhibitor

Stories of society life appeal to a good majority of
picture patrons, and in "Miracle of Manhattan" they
will find a story somewhat removed from the usual
line of social dramas. The author hasn't used good
judgment in having his hero kill his former sweet-
heart. It would have been much better if he had
killed the man who attacked the heroine. At least it
would ring true. This melodramatic twist may not
be especially observed, but it does leave the ending a
trifle unpleasant.

Be sure to make good use of the star's name, and tell
them she has Matt Moore for a leading man. He puts
up a good fight which you can tell them about.
There are some good angles that can be brought out
in catchlines and you may promise to keep them in-
terested throughout the picture. The following lines
might be used: "A society girl falls in love with an
ex-gunman. See the outcome of this unusual situ-
ation in Elaine Hammerstein's latest Selznick picture
'Miracle of Manhattan.'"
IF WOMEN, ONLY KNEW

Based on Balzac's "Meditations on Marriage"

Distributed by Robertson - Cole

Down the path of pleasure, alluringly lined with false words and insincere kisses, the young man was drawn until his heart was bruised and his soul discouraged.

Then—

A wonderful girl stretched out her hand—a girl whose personality and deeds will make your patrons remember this picture among the scores of the year.
Another Good One To Please Carey's Admirers

Harry Carey in
"THE WALLOP"
Universal

DIRECTOR ......................... Jack Ford
AUTHOR ......................... Eugene Manlove Rhodes
SCENARIO BY ................... George C. Hull
CAMERAMAN ..................... Harry Fowler
AS A WHOLE . . Novel western that has much better interests than its love story

The love story part of "The Wallop" isn't over attractive, but it has enough other good points to make it interesting all the way. The star seems somewhat out of place making love to a young girl, but his stories usually call for the good looking leading man coming out the victor in the love match, with Carey the good samaritan who admits defeat and rides slowly out of focus followed by "The End."

The backgrounds in "The Wallop" will attract no little attention. There are a great many really beautiful shots, and some of long range are indeed fine. The photography throughout is first rate and there are several good night scenes, including some rain stuff that may not be the real thing but it looks it at any rate. Carey gives his usual satisfactory performance, with Charles Le Moyne once more the villain. Mignonne Golden is the heroine, who is suitable, but would be more so if she'd tie up the curls.

John Wesley Pringle, adventurier, returns to Gadsden to claim the girl, Stella, only to find that she loves another, Chris Foy. It happens that Foy is accused of a murder he did not commit. Matt Lisner, sheriff, searches Stella's home for Foy, but later learns he is hiding in the mountains. Lisner and his crowd set out to get Foy and claim the reward for his capture.

Pringle reaches the mountain by a back route, and pretends to rescue Foy, but surprises both Lisner and Foy by claiming the reward for the capture. Then follows a second surprise when Pringle orders Lisner to release Foy, explaining that it was merely a ruse to get Foy safely from the mountain top. Pringle then discloses evidence which makes Lisner the real murderer, and Foy returns to Stella while Pringle goes quietly on his way without letting the girl know how much he loves her.

You Ought To Be Able To Satisfy Them With This Western

Box Office Analysis for the Exhibitor

Exhibitors in the habit of playing Universal's regular line of program releases will be certain to satisfy their patrons with Carey's latest. There's some good action, a few thrills and a romantic twist besides. Surely enough of everything to please most anyone. You can talk about the story, and the real hero role of the star. You can make promises along the lines of a western atmosphere that's just a bit different, and a story that will hold their interest to the end.

"The Wallop" has some good riding, and above all be sure to tell them it's a picture that is good to look at. Still's of some of the pretty scenes will attract attention in the lobby. Mignonne Golden has appeared in support of Carey previously, so if you think she made an impression, you might use her name also. Catchlines based on the idea of a westerner who loved a girl but saved the life of his rival, might interest them.
A STATEMENT OF FACT PERTAINING TO
THOMAS H. INCE'S GREAT DRAMA OF TODAY

"MOTHER O' MINE"

To be released by
Associated Producers, Inc.
June 5, 1921

Exhibitors everywhere will be delighted to learn that Thomas H. Ince has completed what will undoubtedly prove to be his greatest production when it is released on June fifth, next. Those who enjoyed the privilege of exhibiting "Lying Lips," the second Ince release through "A. P.," will probably be surprised when we state that "MOTHER O' MINE" is, in the opinion of those who have pre-viewed it, an even greater picture in every respect than this big special. The production combines every element that made "Lying Lips" so successful and in addition has a stronger and more gripping theme—mother love!

We urgently appeal to all discriminating and progressive exhibitors to make application to view "Mother O' Mine" at their nearest "A. P." exchange just as soon as prints are received by our branches. We want our many exhibitor-friends to share in the huge profits which we predict will result from the exhibition of the Ince super-special.

ASSOCIATED PRODUCERS INC.
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY
Here is a real Sennett Special! Innovations of a radical nature are introduced in this five-part fun-provoking production by a cast of celebrated comedians including Ben Turpin, Charlie Murray, Phyllis Haver, James Finlayson, Kalla Pasha, Eddie Gribbon, Dot Farley, Harriet Hammond and Kathryn McGuire.

(The Roman Incident incorporated in "Home Talent," photographed and directed by James Abbe).

To be released May 22
Original Story Makes Pleasing Entertainment in MacLean's Latest

Douglas MacLean in
“THE HOME STRETCH”
Thos. H. Ince Prod.—Paramount
DIRECTOR ......................... Jack Nelson
AUTHOR ......................... Charles Belmont Davis
SCENARIO BY ................... Louis Stevens
CAMERAMAN ..................... Bert Cann
AS A WHOLE......Lively comedy-romance; has some good excitement and is generally pleasing entertainment

STORY......Somewhat different than star has had previously; original idea for romance

DIRECTION......Very good; gets off to a good start and reaches a satisfying conclusion

PHOTOGRAPHY .................... Good

LIGHTINGS ......................... All right

CAMERA WORK .................... Good

STAR .............................. Entertaining as usual

SUPPORT .......................... All adequate

EXTERIORS ........................ Good

INTERIORS ......................... All that's required

DETAIL ............................ Apparently correct

CHARACTER OF STORY......Young race track gambler loses big race and then nearly loses his girl

LENGTH OF PRODUCTION ............. 4,513 feet

For his latest Paramount production, Ince has supplied Douglas MacLean with a lively story written by Charles Belmont Davis. It is original and provides the popular comedian with a part different from anything he has had. It starts off with a fine race track atmosphere and works up a good deal of excitement with a race that ends in a thrill, when a little girl runs out on the track in the way of the approaching horses. The race is fine as it is, but would have been even more exciting had the camera followed the horses around the track.

“The Home Stretch” hasn't as much comedy as some previous MacLean pictures, but it makes up for the humor in other good bits of business. Besides the race track scenes there's a good rural sequence, and some comedy that gets over. Director Nelson has connected the various sequences carefully and the result is a story smoothly told and one that holds the interest to the end. He has handled the conclusion in a novel fashion and the ending is the kind that most audiences want. The feature makes a thoroughly satisfying hour's entertainment.

MacLean is pleasing as usual; alert all the time. A capable company support the star. In the cast are Beatrice Burnham, Walt Whitman, Margaret Livingston, Wade Boetler, Charles Mailes, Molly McConnell, Jack Singleton, Joe Bennett and George Holmes.

Johnny Hardwick's sole possession is “Honeyblossom,” a thoroughbred left him by his father. Johnny puts all his money on Honeyblossom. Just as the horse pulls ahead, Gwen Duffy, a little girl, runs out on the track. Johnny rushes to the rescue, resulting in a fall for Honeyblossom and the loss of the race. That night at a party Johnny hits a man who strikes a girl. Believing he has killed him, Johnny leaves town and later works in a third class hotel. Gwen's father accidentally comes upon Johnny and tells him the man did not die. Johnny then goes to work in Duffy's resort hotel. In the same town he meets Margaret Warren, a store-keeper's daughter. Sometime later Honeyblossom “comes back,” and Johnny makes a lot of money. He returns to the town to claim Margaret, and when he hears she loves someone else, sails for Europe. Margaret reaches the dock as the ship pulls out. Johnny jumps overboard and swims back to shore.

You Can Satisfy Most Everyone With Comedian's “Home Stretch”

Douglas MacLean’s latest should satisfy most anyone, so exhibitors will do well in securing it. If you have shown the comedian’s previous offerings and satisfied your patrons you may be sure they’ll like this one, so exhibitors will do well in securing it. If you promise them some excitement. The musical accompaniment during the racing scenes will have a lot to do with putting it over.

Be sure to tell them that the star has an original story in his latest and one that is different than anything he has done yet. Make the race track business the main idea in any catchlines. It will attract the most attention. You might make use of the line: “What is ‘The Home Stretch.’ Visit the race track in Douglas MacLean's latest picture and you'll find the answer.”
Metro's Latest Is Pleasing Light Comedy Offering

"COINCIDENCE"

DIRECTOR ......................... Chet Withey
AUTHOR .......................... Howard E. Morton
SCENARIO BY ....................... Brian Hooker
CAMERAMAN ....................... Louis C. Bitzer
AS A WHOLE .......... Satisfying program offering that moves along a good pace and is given adequate production

STORY..... Keeps up good comedy tempo for the most part; one or two cut-outs needed
DIRECTION .......................... All right
PHOTOGRAPHY ...................... Satisfactory
LIGHTINGS ......................... Fair
CAMERA WORK ..................... Average
PLAYERS...... All suit the parts and do what the roles require

EXTERIORS ......................... Good
INTERIORS .......................... Don't look real
DETAIL ..................... Not important factor

CHARACTER OF STORY ...... Country youth is a continual victim of coincidence even to inheriting a fortune

LENGTH OF PRODUCTION .... About 5,500 feet

"Coincidence" proves its title continually throughout the picture, and if you don't believe in it after watching so many instances of it, then Metro's latest offering fails in its mission. However, it's likely that folks will be entertained by this very light comedy offering that keeps up a good lively pace once it lands Mr. Hero in New York City. The production is ordinary but all that the story requires, and the director has managed to hold the attention throughout. There are some effective comedy touches that register laughs of greater or lesser proportions.

, The picture is mostly straight comedy with the exception of one trifling dramatic sequence, in which they might cut a few feet from the scene of a man attacking a girl. The story is inoffensive comedy romance with a rube hero. There is a certain amount of implausibility which can be readily overlooked in a story of this kind, inasmuch as it makes way for some good humor. "Coincidence" contains many scenes which will interest local picture goers. Many of them have been taken around the city, some on the Fifth Ave. buses.

Robert Harron does good work as Billy Jenks. He makes the most of all the opportunities which the role affords. June Walker is a pleasing heroine, and others are Bradley Barker, William Frederic, Frank Belcher and June Terry.

Billy Jenks is a "live young bank clerk in a dead town." Billy comes to New York to work. He becomes a cashier in a department store. Billy's life becomes a series of coincidences, and through one instance he becomes acquainted with Phoebe Howard, a stenographer. Billy and Phoebe both "fall" so hard that they neglect their work and finally lose their jobs. Fortunately Billy has an aunt who dies and leaves him a large fortune. When he tells Phoebe about the inheritance, Harry Brent overhears the conversation and plans to relieve Billy of the money. He introduces himself and agrees to invest hero's money for him next day, but before the meeting Billy has the money stolen from him by a man who needs money to meet some notes. Billy recovers the fortune after a long chase, and in the meantime Phoebe has learned the real purpose of Brent's friendliness. Billy and Phoebe are married.

Title And Catchlines Should Interest Them

Box Office Analysis for the Exhibitor

This isn't knockout comedy, but is lively enough and keeps moving fast enough to please a good majority, so if your folks like this sort of picture for a change, you might safely show them "Coincidence." Make the title your selling point and you should be able to get them in without a great deal or trouble. Tell them "Everyone recalls certain outstanding coincidences in their lives but Billy Jenks' was just one

'Coincidence' after another. But see the best one of all in Metro's latest comedy offering."

The Metro press sheet bills the picture as having an all-star cast but probably Robert Harron's is the only name which is familiar. Catchlines and promises along the lines explained previously should interest them and the title ought to have a good deal to do with getting them in.
HERBERT BRENON
Directing
NORMA TALMADGE
For
JOSEPH M. SCHENCK

The First Fruit of the Brenon-Talmadge-Schenck Affiliation is

"The Passion Flower"

What the Press Said:

Theodore Spiering—N. Y. Times
Mr. Brenon, who has not been represented by any work on Broadway since his striking "Twelve Ten" which was at the Capitol, has again shown himself a CINEMATICIAN OF REMARKABLE ABILITY.

Allison Smith—N. Y. Globe
A film that is worthy of the SPIRITED AND MAGNETIC WORK of Miss Talmadge.

The Evening Telegram
Herbert Brenon has made a BEAUTIFUL PICTURE PLAY adhering closely to the spirit of the original and revealing convincing local color.

Agnes Smith—N. Y. Telegraph
With Norma Talmadge as its star and Herbert Brenon as its director, "The Passion Flower" in its motion picture version is ONE OF THE ARTISTIC ACHIEVEMENTS OF THE FILM SEASON.

Variety
"The Passion Flower" is probably the STRONGEST PIECE NORMA TALMADGE HAS EVER APPEARED IN.

Harriette Underhill—N. Y. Tribune
Herbert Brenon has worked out the story in broad and sweeping lines. The story is MORE POWERFUL ON THE SCREEN than it was in its stage version.

For Forthcoming Release

"THE SIGN ON THE DOOR" (Completed)
"THE WONDERFUL THING" (In Preparation)
"SMILIN' THROUGH"
Not An Appropriate Vehicle For Pearl White

Pearl White in
"BEYOND PRICE"

Fox

DIRECTOR .................. J Searle Dawley
AUTHOR ..................... Paul H. Sloane
SCENARIO BY ................ Paul H. Sloane
CAMERAMAN ................. Joe Ruttenberg

AS A WHOLE..... Doesn’t measure up to the
average mark for entertainment; expect better
from star

STORY.... Old time “movie” business; great variety
of situations all jazzed up

DIRECTION..... Fair; doesn’t look as though much
time was wasted in the making

PHOTOGRAPHY .......... Satisfactory
LIGHTINGS ............... Good
CAMERA WORK ............. Standard
STAR ................. Story doesn’t suit her
SUPPORT ............. Adequate; no one noteworthy
EXTERIORS ............ Only one or two
INTERIORS ........... All right
DETAIL ................ Poor titles

CHARACTER OF STORY..... Shoemaker’s wife
 makes three wishes that all come true in one
night

LENGTH OF PRODUCTION..... About 5,000 feet

After looking at Pearl White’s most recent produc-
tion a good many will agree that for the time sup-
posed to have transpired during the telling of the
story, an unbelievable number of incidents occur. In
these three hours they develop, complicate, entangle
and solve three distinct situations that keep the star
busy from the word “go” until they flash “the end.”
Pearl White’s latest is purely old school “movie”
material, and the production given “Beyond Price”
belies the time spent on its making. It is apparent
that director Dawley didn’t draw many weeks’ pay
for the actual production time.

There’s an over-abundance of incident crowded into
the feature, and the result is a serious jumble that
manages to maintain a fair comprehensibility but has
the general atmosphere of being a much elaborated
complication. There’s an altogether unnecessary
murder at the close that doesn’t add any to the enterta-
iment.

Pearl White gets in some of her acrobatic business
in an art gallery set, and again when she comes to the
rescue of a millionaire who is being blackmailed, and
plays the part of his wife. For the remainder of the
picture the star cavorts around in a chinchilla wrap,
but otherwise hasn’t much to do.

Sally Marrior, wife of a fashionable bootmaker, de-
cides that she is neglected by her husband, who gives
too much of his attention to shoes. Sally delivers a
pair of shoes at the home of Peter Weathersby, mil-
lionaire. A maid hands Sally a fur coat belonging to
Mrs. Weathersby. While Sally is waiting Mr. W. is
arguing with a professional dancer who is trying to
get a large amount of blackmail from the millionaire,
because he has been friendly with Valicia, a dancer.
Sally poses as Mrs. Weathersby and foils the dancer.

Later Sally discovers she has delivered the wrong
shoes to the millionaire, and rushes to the art gallery
with the shoes for Valicia, who is appearing in a
tableau. Mrs. Weathersby attending the art exhibi-
tion, discovers Sally with her fur coat and a chase en-
sues. Sally finds herself in an apartment where a
woman has apparently been murdered. She is ac-
cused of the crime, but later it is learned a jealous
man committed the act. Then the millionaire explains
the blackmail episode, and Sally returns to her hus-
band, cured of her longing for fame and riches.

May Disappoint Star’s Admirers

Box Office Analysis for the Exhibitor

Even the star’s admirers aren’t likely to be satis-
fied with this one. She has had better stories recently.
“Beyond Price” doesn’t supply her with the sort of
role to which she is best suited and on the whole isn’t
attractive entertainment. If you think it probable
that the neglected wife theme would interest your
folks you might use this as a talking point. A good
short reel program will also be needed.

The star’s name will attract a good many if you
just want to get them in and don’t have to worry about
them coming again. The Fox organization has a good
collection of stills which you can secure for lobby dis-
play, and the press sheet contains further suggestions
for exploitation.
Do you feel like this?

(Extracts from a customer’s letter to us)

***** If it will make your day's work
a bit lighter or more satisfactory,
I wish you to know that I consider
this job very good. The booklets
are decidedly more attractive than
any we have ever had and the work
displays signs of painstaking.

If I get a chance to answer
any questions about "who printed
your booklets", I shall be glad to
tell. *****

if not, consult us

Barnes Printing Company, Inc.
36 East 22nd Street
New York City
Telephone Gramercy 945
Attractive Settings And Good Production Save Familiar Story

Eugene O'Brien in
"GILDED LIES"
Selznick Pictures

DIRECTOR .................. Wm. P. S. Earle
AUTHOR .................. John Lynch
SCENARIO BY ............. The R. Cecil Smiths
CAMERAMAN ................. Jules Cronjager
AS A WHOLE........... Has well sustained interest that holds the attention; variety of atmosphere
STORY........ Not unusual and has no original twists to distinguish it; gives star satisfactory part
DIRECTION ...... Secured attractive settings for the story and is otherwise adequate
PHOTOGRAPHY ............. Good
LIGHTINGS ................. Sometimes too bright
CAMERA WORK ............. Good
STAR .................. Does good work
SUPPORT.......... Martha Mansfield pretty but doesn't show emotional ability; others suitable
EXTERIORS ................. Many pretty shots
INTERIORS .................. All right
DETAIL .................. Correct
CHARACTER OF STORY..... Explorer, given up for dead, returns to find his fiancee married to another

LENGTH OF PRODUCTION..... About 5,000 feet

Eugene O'Brien's latest offering for Selznick release is good to look at, despite its very familiar story situations. Director Earle has obtained attractive locations for the action, which make up in a good measure for what is lacking in originality otherwise. The idea of the sweetheart given up for dead, and who returns to find his fiancee married to another, has been done time and again. Regardless of the handicap, "Gilded Lies" holds the interest throughout the five reels and reaches the obvious conclusion twice, the latter affording a bit of a thrill, but being hardly necessary to finish the story.

There is a good variety of atmosphere for your pleasure. The opening scenes are "north of 53°," later it is the city, Florida, and finally a mountain spot. There are many very pretty shots, particularly those in the South and in the mountain lodge. The production generally is quite satisfactory, and the camera work and photography good. There are some interior shots which have been taken at too far a range, keeping the players too far in the background.

The star has a part that affords him good opportunities and he is supported in the main by Martha Mansfield, who is very pretty and wears gowns well, but seems lacking when the moment requires real emotional acting. When she learns her former fiance is alive, right after her marriage, she certainly doesn't act as though she felt as badly as the titles try to make out.

Helen Thorpe consents to marry Martin Warde, newly rich "asphalt king," when her Aunt and Warde persuade her to believe that her fiance, Keene McComb, an explorer, has perished with his expedition. McComb returns to the city and later leases an estate in Florida, afterwards learning that Helen and her husband are neighbors. They meet and McComb realizes that Helen is not happy with her husband. One night Helen seeks refuge in McComb's home when her husband beats her because she will not aid him in roping McComb into a "phony" financial deal. A note found on Ward's private dock next morning indicates his suicide. Helen and McComb are married and spending their honeymoon at a mountain lodge when Warde appears to fight it out with McComb. Warde falls from a cliff and is killed.

Should Go Well Enough In Majority of Houses

Box Office Analysis for the Exhibitor

This is a thoroughly satisfactory program attraction which should satisfy a good majority. If they like the star, so much the better. "Gilded Lies" is the sort of story that still appeals to a good many, women especially, and you might make known what it is all about by use of lines such as: "She consents to marry the rich man because she believed her sweetheart dead. But on her wedding day— 'Gilded Lies' will give you the answer." Or, "If you married a man believing that the one you really loved was dead, and he suddenly returned, what would you do? See how it works out in Eugene O'Brien's latest Selznick picture, 'Gilded Lies.'

Some of the New York theaters are introducing the idea of using trailers of pictures prior to the showing. It seems to be proving effective. You might try it. Stills of some of the exteriors in the lobby will attract. You could also use the name of Martha Mansfield in your advertising notices.
STUDIO
FOR RENT

Every modern equipment
—Room for two companies—Within thirty minutes of Times Square—Available for three months commencing February 1st

Apply by letter giving credit references to

Box A-25

WID'S DAILY
Some Short Reels

"On Account"—Century-Universal
Type of production..................................2 reel comedy

This one may not be thought to be very funny—for slapstick stuff. It features a small baby girl. A landlord who is making beer in his apartment attempts several times to collect a bill owed by the infant's parents. Each time the baby pusses feet down stairs and steals a bottle of beer for the mother to use in appeasing the landlord's anger and in securing a stay. The landlord sets a trap and gets a private detective to catch the thief. A patrol full of policemen with drawn revolvers lies in wait and apprehend the baby, who turns the tables by capturing three crooks who have been in an adjoining room. The father is outside on a scaffold painting the house most of the time. Of course there is some paint slinging. There is some new stuff in this, that will get a laugh, but the comedy is not up to standard.

Screen Snapshots No. 24—C. B. C.—State Rights
Type of production..................................1 reel magazine

Douglas Fairbanks, Charlie Chaplin and Jack Dempsey appear in an interesting number of this reel. It starts with a studio shot of Hank Mann buying the drinks for a crowd of extras in an old fashioned wild west dance hall. Marie Prevost and her pets—a cockatoo, several turtles and a parrot, are the next bit. Fans are given some inside information on slow motion photography and are shown the workings of a speed camera. Naomi Childeres then reads the palm of Gloria Hope and of Ray Howard. Hugo Ballin directs his wife Mabel Ballin in a love scene with Edward Earle. The juvenile, Miriam Battista, who was in "Humoresque," is shown studying a part and rehearsing it—footage that is particularly good. David Butler then is shown being directed by his father Fred J. Butler in a melodramatic Russian picture. The final number shows the Chaplin-Fairbanks-Dempsey trio, in multi, performing amusing antics with a number of Marines. Kid McCoy and Jim Corbett are also in this.

"Take Your Time"—Vanity Comedy
Type of production..................................1 reel comedy

This is a quickly-moving, coherent story that is free of any noticeable vulgarity and funny. You can't go wrong in booking it for it is sure to amuse almost any kind of a crowd with the possible exception of those who crave stuff that has less story and more of the absurd. This one is fairly believable. The newlyweds, Irene Dalton and Earl Rodney, plan a month's vacation. They leave for the boat in a wild dash, and when they get there they find they have left baby home. Hubby makes a useless trip back in a speeding taxi to find he has forgotten his latch key. Several other trips are made, for things forgotten and misplaced. There is a brief police court scene where the judge quickly dismisses all parties. At last they are all set to walk up over the gang plank when they learn they are two days ahead of time. So they camp on the dock until the boat leaves.

"His Meal Ticket"—Sunshine Fox
Type of production..................................2 reel comedy

Bobby Dunn is very funny in this racy comedy that is full of laughs and not at all dull until the end. There is a lot of new stuff in it. Bobby hires himself out as a pet monkey to an organ grinder who has an attractive dancing girl for an assistant. A monkey of about Bobby's size and build escapes from a cage in the city hospital, where it was being held for an experimental operation. Bobby is taken for the escaped monkey and instead of giving him pennies everyone runs away from him. Finally, Bobby hides in the cage in the hospital that held the escaped one. He lands on the operating table, but an orderly breaks a tube of laughing gas and the operation has to be called off.

Chester Screenic—Educational
Type of production..................................1 reel scenic

This one consists of two parts; "The Philippine Futurity" and "An Angle in Idaho." In the first the water buffalo is shown at work in the tobacco fields and rice terraces of the islands and in a sort of steeplechase race through village streets between thatched huts and across a stream, the beasts being ridden by native boys. A few rare shots of fish swimming in the shallow of a mountain torrent in water so clear that pebbles can be seen beside the shadows on the bottom leads the second part. The remainder is a succession of beautiful and well chosen views of distant mountains, miles-wide valleys, ravines, gorges, cataracts in the woods and foaming brooks swirling through gnarled tree roots.

Pathé Review No. 102
Type of production..................................1 reel magazine

This one starts with tinted photography of two small Japanese women in holiday dress wandering in a staid manner through a tea garden. They are waited upon with ceremony by a little yellow servant. The gathering and manufacture of false hair is next. Factory employees are shown handling long heavy hanks of peasant women's hair, washing it in various ways, combing it on an interesting kind of fixed comb and then sewing it hair by hair to a mesh of cloth used as a basis for a wig. Some slow motion photography follows; sea lions diving and swimming after their food.
**FEDERATED FILM EXCHANGES OF AMERICA**

**Release Date**

**International News**: Issued every Tuesday and Saturday.

**Serials**:
- The Danger Lodge (No. 11 Double Adventure)...
- A Life in Vaudeville (5 episodes; See notes;)
- The Duke of York's Ashes (18 episodes;)
- The Dragon's Net (13 episodes;)
- King of the Circus (Eddie Polo).

**Pathes**

**News and Topics of the Day**: Once a week.

**Serious**

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**Serious**
April 20th 1921

J. Justice Harmer, President,
Sun-Light Arc Corporation,
1600 Broadway,
New York City.

Dear Sir:-

The New York Lodge of the Motion Picture Directors Association passed and unanimously adopted a resolution that the Motion Picture Directors Association of New York should award to the Sun-Light Arc its heartiest endorsement for the greatest advancement that has been made in studio lighting up to the present time; not only for the wonderful artistic light, but also for its perfect efficiency under all conditions.

The Sun-Light Arc has been such a splendid benefit and help to each director that we as a body feel it a duty to offer our appreciation for the excellent achievement that the Sun-Light Arc has bestowed upon Motion Picture Art.

With very best wishes for your continued success, we are

Cordially yours,

MOTION PICTURE DIRECTORS ASSOCIATION.

CJW.FH

By Jay Williams, Treasurer.
Whistling Dick, the happy hobo — another Will Rogers character creation, funnier and more lovable than Jubilo.

A GOLDWYN PICTURE

GOLDWYN presents

WILL ROGERS IN “AN UNWILLING HERO”

Adapted from O. Henry’s famous story “Whistling Dick’s Christmas Stocking

Directed by CLARENCE BADGER
Jolson In Films

All Work On Children's Affiliation Now
New Venetian for Him

(Special to The Bradstreet Daily)

Los Angeles—The Times says in its

That Al Jolson will return to Los

geles in June, following the close

his current season with "Sin-

and that he will then become

actor, is the announcement

by himself the other day.

While Jolson was frank about

fact that he was to become a

star, he refused to make any

details of his film connection

present, due to some con-

siderations concerning his theatrical af-

The comedian has so far refused

ure of the camera. Now, how-

he states that it appeals to him

ly, and, as his contract is under-

be a very good one, he felt

could not afford to let the

portunity go by.

Then Associated Exhibitors, Inc.,

first formed, it was reported

Jolson would make pictures for the

organisation.

Warren Must File Bond

The Appellate Division of the Sup-

Court has decided that Fred

Warren, former manager of the

ociated Producers, who is suing

$100,000 damages because he was

charged March 26 last, must file

of $25,000 if he wants to hold

attachment he obtained against

defendant and his

ers of Associated Producers stat-

because of the tying up of the or-

ation's bank account and its

ility to pay checks drawn against

account, damage of $5,000 to

00 a week may result which may

250,000 before the case is de-

the plaintiff loses the suit he will

pay to the amount the defend-

ave it lost because of the bond.

Plans Indefinite

as the plans for the future
definite. She told WID'S

LY on Saturday over the tele-

that she had completed her

with Robertson-Cole, for

made two pictures, "The

fraid Lady" and "Nobody's

as Marsh stated she had come
to visit her mother and that she
d leaving for Los Angeles the

of this week.

Soft Times

"Hard times are not coming," says the Philadelphia Bulle-

tin. "Soft times are just going."

Rights!

Now about admissions.

More talk. Of reductions. Fox to start. Summer schedule.

So they say. Means nothing more. Mastbaum did it in the

Stanley. Talk from other points. Along the same line.

It's all wrong, dear Agnes. All wrong. Why take out all

the teeth? Just because one aches. Business is off. Generally.

Nothing new in that. Maybe it's tough. Not to make profits

last few years. But what of it? Sun doesn't shine all the time.

And don't forget this: It'll be hard to raise 'em. Once they
goin. You could do it in war times. Everything was up.

Doing it later will be different.

Keep your nerve. Stiffen your backbone. Keep your prices

where they are. If the old time product was worth your old

mission, isn't present day stuff more than worth that slight

increase? Think it over. And before you decide to cut admis-

sions visit the cellar. Take a good stiff hooch. Then stick

along. And you'll never regret it.

KEEP TIME OPEN

Hustling salesmen. Getting play dates. Keeping exhib-

busy. Scratching for time. Just a tip: don't get excited. Keep

some time open. Lot of pictures coming. For pre-release. Be-

fore Fall season opens. Don't be blocked out. When they reach

(Continued on Page 4)

Big Films Slated

Fox Going Into Spectacle on Large Scale—Gordon Edwards to Be

Away for a Year or More

William Fox plans to enter upon the production of spectacles on a

large and definite scale. Several pictures of importance have been sched-

ed for European production.

Rome will be the base of operations for the European producing unit in

charge of which will be Abraham Car-

los, former Paris manager of the Fox

organization. Carlos, accompanied by J. Gordon Edwards, John D. Brad-

don, art director, and Michael Miggins, Edwards' assistant, are due in

London the early part of this week.

It is now officially admitted what had been published in these columns

on numerous occasions, that one of the important pictures to be made

abroad will be "Nero." Another will be a story depicting the history of

Francesca di Rimini. Another will depict important occurrences in the

life of Alexander the Great, this film to be produced in Greece, according
to present plans.

The plans as mapped out before Carlos and Edwards sailed were quite

ambitious. Edwards plans to make "Joseph and His Brethren" in Egypt and

of course finish "Mary, Queen of Scots." He will likewise visit Ber-

in and Vienna for scenes which will

(Continued on Page 2)

Dooley Due Here Tomorrow

Thomas W. Dooley of the Exhib-

tors Film & Service Co., 565 South

Salina St., Syracuse, will be in New

York tomorrow and Wednesday. He

will be at the Astor.

Primitve Stuff

What Leander De Cordova Is Up

Against Working in South

Africa

Part of an interesting letter from

Leander de Cordova from Durham,

South Africa, telling of his experi-

ing in directing a feature over there:

"It has rained now for over three

weeks in which time I was only able
to work two days and the rainy sea-

son is supposed to be over. And on

the clear days you sit and 'wait for

the clouds' and the rest of it.

"I was at a place called Waterval

Bovea for a week and was driven

out by rain, but I must tell you of my

experience there—I had to find my

location so went direct to Sergeant Ven-

er of the African Mounted Police on

(Continued on Page 2)
Primitive Stuff
(Continued from page 1)
a par with the N. W. Mounted Police, who volunteered very kindly to show us around, so we started out on a horseback. We rode through country that baffles description. Wild country! Beautiful! It's a deadly climb for about three miles, through elephant-grass so high as to obscure the sight of a man on a horse six feet ahead of you—the path is just big enough for a horse to walk and the rocks make it almost unpassable. If by any chance you tell it would mean a drop of a thousand feet or more. Wild game is all around, now set a rifle. Thousands of monkeys and gorillas, but they do not harm one and I have no real desire to shoot them, for if you do not kill them instantly they tear themselves apart to find the bullet.

"The spot I finally decided on (I haven't worked there yet on account of the rain) is at the bottom of this mountain, to reach it you have to cross the Nuigini River—and you go on horseback—to take a wagon down there it took two days, even then near, nor can they use them in this locality, for there are no roads. The company has to walk seven miles, being a bulky bunch of people and don't know what 'yellow' means.

"The black momba snake, the most deadly in Africa, abounds through here, for at this spot the start of the Low Veld, the hotel (7) we stayed at is the dream of some rare breed. The bed I slept in for five nights was wet. Thank God none of us are ill as we could not drink the water (this is the Fever Country), so we were allowed two drinks a day, one bottle of beer and one finger of brandy and bitters.

"They have no actors worth mentioning to play small parts, etc., in this way.

"I would like to give this message to every director in America—Never kick at anything, for you have it all at your back door. My own philosophy is that the best is not necessarily the most spectacular, and that the best ideas are not necessarily those that are the biggest and most expensive to make.

Second Stage Under Way
San Francisco—Work has been started on a new studio building for the Motion Picture Corp. of San Francisco on its second studio building. It is planned to use the new studio exclusively for features, while the adjoining unit will be utilized for the William A. Howell comedies.

Pine Tree Pictures of Augusta, Me., are releasing "Hearts of Northlands" with colored titles made by F. A. A. Dahme.

Incorporations


In the Courts

Judge Justice McAvoy has accepted the application by Harry Read to sue the National Film Corp. over the "Son of Tarzan." Art Deco is without a director.

Default judgment for $325,000 was awarded in the Supreme Court in New York City against the National Amusements Corp., to recover two weeks' salary at $175 a day.

Theater Fires (Special to WID'S DAILY)

Red, Ark.—The Capitol theater was damaged by fire in its operation by fire, and is suspected. The Strand is burned recently with a loss of $10,000.

St. Louis, Mo.—Fire recently destroyed the Burris Opera house.

Standard Buys "Joyfuls" (Special to WID'S DAILY)

St. Louis, Mo.—The Standard Film Co. has bought the Joyfulie for distribution here and has re-opened.

Westerns. The deal calls for 100 days' shoots.

"Dream St." for St. Paul (Special to WID'S DAILY)

St. Paul, Minn.—"Dream Street" will shortly have its premiere in Minneapolis and St. Paul.

Capital Increases (Special to WID'S DAILY)

Albany, N. Y.—The Amsterdam Theater Co. of New York has increased its capital from $10,000 to $50,000.

Dolan Buys Product

Jeff Dolan has purchased Greater New York and Northern New Jersey rights on "Partners," a feature with Charlie Walker, and 10 two reel westerns.

Vincennes Pantheon Opens May 16 (Special to WID'S DAILY)

Vincennes, Ind.—The Pantheon will open May 16 and will operate under a road show and picture policy. The house is owned by the Wilkerson-Lyons Enterprises, Inc.

New Utah Producers (Special to WID'S DAILY)

Salt Lake City.—The Greater Features Co. has been formed here by Jesse T. Sheffield of Seattle, and E. S. Diamond of this city. The company will build theaters and produce.

Irvin S. Cobb has written the titles for "Pardon My French," cast while "Oiling Up Society," Goldwyn will release. Vivian Martin is starred.

Tweed's has completed his first two reel comedy release for Reelcraft under the title of "Here He Is!"

To You—Mr. Exhibitor—

I APPRECIATE the nice things that have been said about my work—

I hope to continue to be worthy of your praise in my

FUTURE PRODUCTIONS

PIONEER FILM CORPORATION
A. E. LEFCOURT, Pres.

ANNOUNCES IN COURSE OF PRODUCTION

A 3 STAR SPECIAL

FLORENCE REED
LIONEL ATWILL
GARETH HUGHES

IN "INDISCRETION"

GASNIER

"KISMET" "GOOD WOMEN" "WIVES"
On Broadway

Astor—"The Four Horsemen of the Apocalypse."
Broadway—"The Oath."
Brooklyn Strand—"Bob Hampton of Places."
Capitol—"The Birth of a Nation."
Criterion—"The Lost Romance."
44th St.—"Way Down East."
Loew’s New York—"Norma Talmadge in "The Passion Flower."
Tuesday—"The Lure of Egypt."
Wednesday—"Old Dad."
Thursday—"Douglas MacLean in "The Home Stretch."
Friday—"Hearts of Youth" and "Wolves of the North."
Saturday—"Two Wise Wives."
Sunday—"Clara Kimball Young in "Unashamed."
Lyric—"The Queen of Sheba."
Park—"Over the Hill."
Rialto—"The Wild Goose."
Rivoli—"Deception."
Selwyn—"A Connecticut Yankee in King Arthur’s Court."
Strand—"Pola Negri in "Gypsy Blood."
Town Hall—"Dream Street."

Next Week

Astor—"The Four Horsemen of the Apocalypse."
Broadway—Not yet determined.
Brooklyn Strand—Pola Negri in "Gypsy Blood."
Capitol—"The Birth of a Nation."
Criterion—"The Lost Romance."
44th St.—"Way Down East."
(tentative attraction.)
Lyric—"The Queen of Sheba."
Park—"Over the Hill."
Rialto—Not yet determined.
Rivoli—Not yet determined.
Selwyn—"A Connecticut Yankee in King Arthur’s Court."
Strand—Mary Pickford in "Through the Back Door."
Town Hall—"Dream Street."

Back With Goldwyn

(Special to WID’S DAILY)
Atlanta—Arthur Dickinson is again manager of the Goldwyn offices here. He has been on a business trip through Florida and Alabama.

STATE RIGHT SALES MADE

Well known Independent State Right Distributor taking a coast to coast trip, visiting all Exchange centers, is willing to handle Productions of Merit.
Address Box P-6, care Wid’s

Soft Times

(Continued from page 1)

you. There’s another side. I know. You’re afraid of being held up. If the fellow across street knows what you’re doing. Don’t worry. He’ll be doing the same thing. True. You can shave a weak one. For the big one. That’s coming. But that’s expensive. And there’s a stock of stuff available. All the time. And more in sight.

HAVING FAITH

And proving it. Even these days. Of tuff times. Doesn’t stop Whitman Bennett. From buying a studio. And at the same time telling everyone to have faith in this business. Urges optimism. And he’s right. There are a lot of people in this business. Who have a wishbone. Where their backbone should be.

WE’RE SORRY

Note from Victor Nurnberg. Of Reelcraft. Denies the allegation. And disaffirms the alligator. Referring to last week’s line: That Paul Sarazan was the only composer. In press agent capacity. Nurnberg says he’s another. All right. Let’s go.

WHAT NEXT

They came. A long line of vamp pictures. Followed by a lot of sex stuff. Just one question: What’s next?

BUSY LITTLE AZ

In Berlin. Wouldn’t deal with UFA. A chance. Then he stepped along. And grabbed a lot of the best people. Of that organization. So Famous now has in Berlin: Lubitsch, who directed Passion. Negri, who starred in it. Mia May; another star. Bratz, the financial expert. And Davidson; another big power. Also Jennings. Who played Henry VIII. In “Deception.” By the way Jennings is an American. And golly; what an actor?

HISTORIC


What’s the one thing partners always quarrel about? One guess. Yep; that’s it.

THE BUSY DOCTOR

Riesenfeld. Living in Pullman’s. Between New York and Boston. And putting on “Deception” meanwhile. Says it started off to a riot. Then he hustled back. And unearthed a discovery. A real one. To be shown at the Criterion. Don’t miss it. It’s real. And unusual. That’s all he will say. But he worked all night Friday. Getting ready.

WHY HAVE A HOME

Which reminds. Of Hobe Henley’s story. Of when he was working. For a certain company. That believed in efficiency. Worked all night. For three nights. Hand running. Getting his picture in shape. Decided he needed a little sleep. So next day didn’t reach the studio at nine. Half an hour later. Was called on the phone. "What’s the matter?” asked Mr. Studio Manager. “When are you coming down?”

“Don’t know,” said Henley. “I just got in.”

NOW IT’S MOTORS

For SA. Yep; Lynch. Down Atlanta way. Not satisfied with a few hundred theaters and other banking interests, SA has gone and taken over the Packard motor agency and put Frank Freeman and Millard and the “other boys” in charge. Don’t worry; he’s still interested in theaters. And pictures. But he likes Packards. And when SA, likes anything he goes to it with all he has.

MARTIN’S LEAGUE

MIQ. Meaning Quigley. Of Chi. Who hasn’t enough worries publishing. So he starts a “Public Rights League.” To enlist public sentiment. To aid the fights of this industry.

Oh, Martin.
Four Day Confab

National Managers Coming to Town for Sales Meeting—Starts Monday at the Astor

Thirty-eight exchange managers, who arrived on Thursday, will be on hand at the end of the week, all set for opening business session of the annual sales convention, scheduled to open Monday morning at the Astor. The sessions will last four days.

General sales policies will be discussed and of course, there will be, as always, various addresses by the heads of departments of the home offices.

One of the features of the sessions will be a careful analysis of press conditions all over the nation, as each branch manager finds out in his particular district.

A rather ambitious entertainment gram has been prepared for the managers, with various comic contes figuring in on it. On Monday at Norma and Constance Talbot will entertain, at a beatnik place as yet undetermined. Tuesday, Jules E. Brulatour will host a dinner to be given at the Ritz-Carlton tonight, and there are promises to put the list with a triple-barreled af.

The first will be a dinner given by the Louis B. Mayer Corp., at the Riviera, 6th Ave., the latest innovation in restaurants. This will be followed by a theater party to be given by the Katherine MacDonald Pictures Corp. The show has not been defined upon as yet. Following that, E. Xanel will engineer the show into the Ziegfeld Roof. Officially the party ends there.

Thursday night is being kept open at National officials refused to state what (Continued on Page 2)

Nazarimova Leaves Thursday

Nazarimova, accompanied by Charles Grant, her husband will leave for Los Angeles on Thursday. William H. Binster, Nazimova’s manager, will go with them.
Robert Edgar Long will handle Russian actresses’ press work in future.

Some Business

It is reported that “Dream Street” sold to over $12,000 at the Town last week, with Monday out. This is said to be top figures over what was done at the Central Theater.

The Soul Within”—Audrey Munson

The beginning of a flirtation which, as the story of the Queen of the Artists’ Studios unfolds on the screen, threatens to destroy faith, love and happiness. Ward Crane plays the dilettante and Miss De Wolf Hopper interprets the role of the weak wife, Perry Plays, Inc.—Advt.

Changes at F. P. L.

Harry Durant Now Lasky’s Assistant—W. C. Bullitt in Former’s Place as Scenario Editor

Harry Durant, for some time past scenario editor for Famous Players-Lasky, has been made assistant to Jesse L. Lasky at the home office of the corporation. W. C. Bullitt has been appointed scenario editor in Durant’s place.

Bullitt, unknown to all, except those connected with the company, has been at the Long Island studio of the corporation for about a month, looking around and getting a general idea of production. He was formerly connected with the Peace Conference in Paris when Woodrow Wilson was President.

There seems to be some doubt as to whether Walter Wanger has really resigned as production manager for Famous. Wanger while in a sense (Continued on Page 2)

“Dream Street” in Baltimore

(Special to WID’S DAILY)

Baltimore—“Dream Street” opened at Ford’s Opera House last night. John Lloyd, of the Griffith organization, was here for the opening.

Beban Series?

The curious thing that George Beban’s tour of the country in connection with showings of “One Man In A Million,” had brought him back to Los Angeles and that he would shortly start work on a new subject for the company.

Although the company statement made no mention of a series of pictures, from other sources it is gleaned that Beban would probably make a number of productions for Robertson-Cole release.

Ritz Showings Tonight

“J’Accuse,” the French-made picture dealing with Germany and the war, will be given a private showing in the grand ball-room of the Ritz tonight. Marc Klaw controls the film in this country.

What’s Sherry’s Big Deal?

William L. Sherry has an important deal under way, but he is definitely reticent about it.

It has nothing to do with the operation of a circuit of theaters, as has been reported.
Changes at F. P.-L. (Continued from page 1)

an assistant to Lasky had somewhat broader powers, it is understood than those now exercised by Durant in his new post.

It would not prove surprising to learn of several changes in the executive personnel at the Long Island studio. The big plant at this point has no companies working in it. John S. Robertson, before leaving for Europe completed the new Elsie Ferguson vehicle, "Footlights," Tom Meighan is away on location as are several of the Realart companies.

At Selznick's Paragon Studio, Conway Tearle has begun the production of "Ye Shall Pay," which Ralph Ince is directing, with Zena Keefe as the leading woman.

Harry Sweet, registering pathos in Century Comedies, the clean, fast fun that packs your house to overflowing once every week in the year.—Advt.

Four Day Confab (Continued from page 1)
yesterday whether or not they figured the preceding evening would prove too much. Suspicions point that way.

Lead With Fairbanks (Special to WID'S DAILY)

Los Angeles—Mary MacLaren, former Universal star, has been engaged to appear as one of the leads in "The Three Musketeers," Douglas Fairbanks' next picture.

Enlarges Building (Special to WID'S DAILY)

Greer, S. C.—C. W. Drake, owner of the Grand, has added a two story brick building to his theater.

Deuver—Fox will close the Rialto during June to make improvements.

Don't Miss This One!

MACLYN ARBUCKLE

IN

"SQUIRE PHIN"

The RITCHEY poster always varies in detail, but it never varies in quality, at all times being the best.

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406 W. 31st St., N. Y. Phone Chelsea 8388
MAIL—Tony Sarg’s Almanac offers the evolution of the circuit from the days of Stonehouse, 200,000 years ago, to the subscribe to the days of F. T. Barrum in silhouette. In an amusing film.

POST—Tony Sarg’s Almanac, “The First Circus,” is a delightful, richly humorous drawing in drawing and ideas.

TELEGRAM—The animal of the figure is remarkable and humorous while clean and fresh.

F. P. L.’s, Own Building in K. C. (Special to W’D’s DAILY)

Kansas City, Mo.—Famous Players Lasky is now occupying its own home on 18th St. between Wyandotte and Baltimore Sts. It is a two story structure.

Famous Players plans to have its own exchange buildings in Cleveland, Milwaukee, Portland, Me., and several others.

From Far Off Palermo

Ernst Shipman writes from far-off Palermo, Italy. The reverse side of his postal shows a picture of the cathedral, built in 1619.

Exhibitors to Fight Strike (Special to W’D’s DAILY)

Cincinnati—The local operators’ union has refused to conciliate or arbitrate with the exhibitors here after demanding a 25% cents an hour raise. Exhibitors state that in case of a strike new men will be held available by them to be put into the places of those who may go out.

Anti-Film Bills Killed in Penn. (Special to W’D’s DAILY)

Harrisburg, Pa.—Every bill in the Legislature aimed against films has been killed. The Brady measure, designed to tax all theaters one per cent on gross business, is among them.

Others are: The Denning bill, prohibiting standees. The Smith bill, imposing a tax of one per cent per lineal foot on film. Bill requiring a full and unobstructed view of stage. Blumberg measure, calling for uniform scale of admission prices for entire week. Bill imposing 5 per cent tax on billboards. Schaefer anti-deposit bill.

The defeat of the above measures leaves the industry secure against adverse legislation for two years, till the next session of a legislature.

Possible Trouble in Racine (Special to WID’S DAILY)

Racine, Wis.—Reform elements here are seeking to bring about local censorship of pictures. Exhibitors and exchangemen are lining up for the fight.

Grauman Breaks Ground (Special to WID’S DAILY)

Los Angeles—Grauman has broken for the new Grauman theater in Hollywood. The ceremony was marked by an elaborate program with music and other features.

Sixty-five million feet of...

EASTMAN FILM

was the average monthly production at Kodak Park last year, all manufactured on a quality basis.
**“Jazzing Up” London**

Harry Reichenbach said yesterday that he expects to sail for London early in June. He has no definite plans but anticipates securing some picture, as he says, to “jazz up” London with.

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**Subtitles**

written by HARRY CHANDLLE and WILLIAM B. LAUB

This Mark of Merit has appeared upon over thirty productions during the past year.

Offices 130 West 46th
Bryant 9907

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For Rent by Day, Week or Month
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**Dragnet for Thieves**

**National Association’s Committee Active—Films Recovered in Chicago**

The National Association reports that a dragnet for film thieves is now being drawn throughout the country and that during the last 30 days ten arrests have been made in four cities, a large number of stolen films recovered and clues developed that are expected to lead to the arrest of a large number of print burglars.

In Cleveland a few days ago, W. C. Hawkins, special representative of the Film Theft Committee, caused the arrest and indictment of Julius Watt, alias Jimmie Flannigan, on a charge of theft and sale of “The Mark of Zorro” and “Beautifully Trimmed.”

In Chicago last week the arrest and conviction of John Mikolins and John Ferns have put a stop to a long series of film thefts. Films were stolen from delivery wagons, practically all of the companies operating in Chicago reporting such thefts.

It was learned that a St. Ann, Ill., exhibitor had rented the picture from John Ferns, who formerly resided in St. Ann, but had moved to Chicago. In the cellar of Ferns’ home a large amount of stolen film was found by which he said he had bought from John Mikolins. After the arrest Mikolins made a full confession, admitting that he stole many cases, including the theft of film from trucks and sold them whenever he could find a market. In court Mikolins pleaded guilty to grand larceny and was sentenced to three months in the House of Correction. Ferns pleaded guilty to receiving stolen goods and was fined $250 and costs. A number of films were recovered.

Other arrests in connection with the theft of film have been made in Boston and New York.

**Milton Hoffman Here**

All sun burned and looking very fit Milton E. Hoffman is here from the Coast. Will only remain about a week. Hoffman was formerly with Famous Players.

**Tourneur Starts “Lorna Doone”**

(Special to WID’S DAILY)

Los Angeles— Maurice Tourneur has started work on “Lorna Doone,” which was originally scheduled for production following “The Last of the Mohicans.” He will not go abroad for scenes as first planned, but will go east to secure some New England atmosphere. Three months will probably be spent on the production.

**George Backer’s Funeral**

The funeral of George Backer, who died Sunday after a week’s illness from pneumonia, will take place this morning from his former residence, 517 Riverside Drive.

George Backer was well known among many New York film men, not only because of his identification with the Godfrey Bldg., which he built, but because from time to time he invested and financially backed a number of productions and companies.

He leaves a widow and five children. He was but 47 years of age.

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**They Break Attendance And Box Office Records**

Exhibitors Name Pictures That Are Making Big Money and Winning Praise of Patrons

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**THE WOMAN IN HIS HOUSE**

This picture broke both attendance and box office records. The crowds liked it very much.—E. J. Weisfeld, New Strand Theatre Milwaukee, Wis.

**45 MINUTES FROM BROADWAY**

Broke attendance records. Audiences very much pleased.—Bird Mauzert and Coleman, Rialto Theatre, Glen Falls, N. Y.

**IN OLD KENTUCKY**

Great crowds; big box office receipts. Ran this picture a year ago and booked it for the second showing at the special request of patrons. Audiences wonderfully pleased.—W. H. Osterberg, Jr., Orpheum Theatre, Scatessfule, Neb.

**SCRAMBLED WIVES**

Everyone thought it was very good. All glad to see Margaret Clark again.—Julius K. Johnson, Rialto Theatre, Omaha, Neb.

**DANGEROUS BUSINESS**

Broke our attendance records. Box office record excellent. Constance Talmadge is a most popular star. Audiences enthusiastic about picture and stars.—Elmer Ramsey, Central Theatre, Fairbury Illinois.

**MAN—WOMAN—MARRIAGE**

A very good picture. A knockout with the women.—Harry Watt, Strand Theatre, Omaha, Neb.

**THE PASSION FLOWER**

A good picture from the showman’s standpoint as well as the public viewpoint. Very pleasing. Worthy of a good presentation and campaign.—W. F. Mason, Grand Theatre, Pittsburgh, Pa.

**First National Attractions**

That’s another reason why

**There’ll be a Franchise everywhere**
**The BRADSTREET DAILY**

**THE SOUL WITHIN**—AUDREY MUNSON

A glimpse into a corner of genuine effort. The Art School—The story, the settings, the atmosphere in this photoplay will appeal to all as "something different."—Perryplays, Inc.—Adv.

Reaches Court

Kessel and Baumann Row Results in Two Suits Being Filed in the Supreme Court

A quarrel between the interests of Adam and Charles Kessel and those of Charles O. Baumann in the Kessel-Baumann Pictures Corp. has resulted in the filing of two suits in the Supreme Court. In one action the Kessels sue as directors to compel Baumann to refund to the treasury of the corporation $2,970 paid to his wife, Mrs. Anna Baumann, for 300 shares of stock in the corporation on April 27.

The second suit is brought in the name of Morris Gilman and Bert Sanders in behalf of themselves and others.

Stern Here; Has "Tarzan" Film

Julius Stern, head of the Century Comedy Co. and the Great Western Prod. Co., is in New York to-day. He leaves for Europe tomorrow and will take with him prints of several Century Comedies which are released through Universal and a print of "The Adventures of Tarzan," a new serial starring Elmo Lincoln.

Stern states no distribution arrangements have been made for this serial in the country.

**Four More for T. & D.**

Deal About Closed for Pasadena Theaters—Only $1,000,000 Involved

(Press to WID'S DAILY)

Pasadena, Ca.—The sale of Pasadena's four theaters to Turner & Danhken of San Francisco is under way. The deal, involving about $1,000,000, as a matter of fact has practically been closed. Turner & Danhken own houses in San Francisco, Oakland, Fresno and other northern cities.

Among the theaters is the Raymond, which cost $500,000, and which has been declared. (Continued on Page 3)

Robert Lieber Here

Robert Lieber of Indianapolis, president of Associated First National, is in town.

thalberg Due Today

Irving thalberg, general manager of Universal City is due in New York to-day from the coast. The reason—a vacation.

Marie Prevost Leaves

Chicago—Marie Prevost was here in between trains. She is on her way to California to start a series of dramatic features for Universal.

**Goldwyn-U.C.I. Deal**

Important Italian Films To Be Seen Here—Transaction Was Closed in Rome

One of the most important deals of the year has been closed between Goldwyn and the Unione Cinematografica Italiana—the U. C. I. or Italian Film Trust, as it is more familiarly known—whereby the important U. C. I. productions will be released in the United States by the Goldwyn organization. The deal was closed personally by Samuel Goldwyn when he was in Rome some weeks ago.

The announcement of the consummation of the deal will no doubt prove to be the most notable news of the day in Paris and London. (Continued on Page 2)

**F. P. Declares Dividend**

Famous Players-Lasky has declared a regular quarterly dividend of $2 on the common stock of the corporation. It is payable July 1 to stockholders of record at the close of business June 15.

Here from London

W. A. Gibson, O. B. E. managing director of Australasian Films, Ltd., and Stuart F. Doyle, managing director of Players-Lasky, Ltd., are at the Claridge's Hotel in London, acting for Goldwyn from London, and will remain there for about six weeks.

**Conferring at Goldwyn Studios**

Los Angeles—Goldwyn executives from New York and the managers of the 22 exchanges are at the Goldwyn studios in Culver City.

The first business session of the convention was called together Monday at the studios where A. S. Aronson, general sales manager, outlined the purposes of the meeting—the formulation of a sales campaign for each feature of Goldwyn's fifth year product.

**Reichenbach Gets Italian Film Rights**

Rome—"The Power of the Borgia's" will be handled in the United States by Harry Reichenbach. A print has been sent to him.

Reichenbach stated he had just received a print of the Italian picture and was looking at it in a projection room yesterday. He was particularly enthusiastic about it and said he thought it was the best European-made production ever sent to this country. Over 8,000 people appear in some of the scenes. Reichenbach said he didn't know as yet how it would be distributed.
**Quotations**

"Last Bid Asked, Sale Famous Players..."

D. W. Griffith, Inc. Not quoted

Loew's, Inc. 18 18½ 18¾

**Quotations by H. Content & Co.**

Calhun Has Conklin Signed

James Calhun, president of Olymp-..."

Switched

(Special to WIDE'S DAILY)

Ed Rosenbaum, Jr., for some time..."

Mary Miles Minter is now at work..."
Goldwyn-U. C. I. Deal

(Continued from page 1)

a general surprise to film men in New York who have been watching the international situation closely.

The statement issued yesterday said that the greatest spectacles made by U. C. I. will be shown world wide. The first two will be "The Revolt" and "The Ship." The first has been variously hailed as the most tremendous spectacle ever produced in an American studio, and has been about two years in the making. Ambrosio, the producing unit which made "Quo Vadis" and "Cabiria" is responsible for this picture. "The Ship" is founded on Gabriel D'Annunzio's novel, "La Nave," and was directed by the poet's son. It was about a year making and in it appears Ida Rubinstein, the famous Russian dancer. The Goldwyn statement has it that neither of these two pictures has been publicly shown anywhere. As a matter of fact, the London International Film Trades Co., Ltd. London, England, has trade shown "The Ship." But no mention is made of any other pictures. Other important Italian made films are "The Bridge of Sighs" produced by Pasquali; one episode of "U. C. I. will be shown world wide," Paris Raguamuffin," and a third is said to be extremely elaborate. The name of this is unknown and definite information regarding the nature could not be learned yesterday. The story is based on Aztec rule in Mexico.

Another man who is in close touch with the situation abroad stated yesterday that it seemed logical that Goldwyn would not go back farther than NIB to pin pictures for American showings. He estimated that there were not more than five or six really worth-while Italian pictures available for showing in this country. The bulk of the product, he said, was of a distinctly Italian flavor, and of a type that would not prove suitable for American exhibition.

The Goldwyn deal is significant in that it means the introduction in this country of more foreign pictures and for the first time since "Cabinia" of Italian films. It was pointed out yesterday that a national distributing organization such as that maintained by Goldwyn, in conjunction with the theater properties operated by Goldwyn could insure a number of showings for the pictures, whereas foreign films introduced by individuals might die because of the lack of theaters in which to show them.

It will be recalled that when Goldwyn came from abroad last week he advised American producers to watch carefully the foreign market, saying that if the American market is opened up, foreign noteworthy productions were to come from Europe, where they would be the product of Italian producers.

The transaction evidently puts the

Meeting June 6

N. A. M. P. I. To Convene in New York This Year—May Have Dinner

The fifth annual meeting of the National Association will be held on Monday, June 6th, at the association's headquarters, 1520 Broadway. This date was decided upon at a monthly meeting of the executive committee, at which authorization had also been given for the calling of annual meetings of the several branches of the association, including the producers, distributors, supply and equipment and general divisions. These divisions will meet prior to June 6th, and nominate directors who will be voted upon at the annual meeting of the entire association. It is expected that the newly elected board of directors will immediately convene for the election of officers for the ensuing year.

The annual meeting will be called at three p. m., on June 6th. Whether or not the business session will be concluded with a dinner is to be decided by a committee of three which was appointed at the Committee meeting. This committee consists of Richard A. Rowland, Lee Counselman and Chas. P. Pettijohn.
At Broadway Theaters

**Criterion**

A complete change of program has been made at the Criterion this week. The feature is "The Lost Romance," a William de Mille production from an original story by Edward Knoblock. The second number is "Serenade," with Fred Japing, tenor. A pleasing number in the Benda Mask Dance with Decha as "The Sad Girl," Vera Myers as "The Frivulous Girl" and Paul O'Scand as "The Duke." This number is followed by "Moonlight," an unusual short reel subject offered by Dramatizes. It is the lighting concentrated on the players and the sets proper are kept in darkness. The last number is "The First Night," the initial offering of Tony Sargs Almanac.

**Rialto**

The overture at the Rialto this week is "Martha." The Rialto Magazine is the second number. Edwina Allano, baritone, sings "Vivace Venerians." The feature goes on next. It is "The Wild Goose," a Cosmopolitan Prod. released through Famous Players. The comedy is "The Tourist," produced by Virago John. Forrest plays "Scotch Fantasia" as the concluding organ solo.

**Strand**

"Isabella" is the overture at the Strand this week. The Strand Topical Review is the second number and is followed by the projection of the French film depicting a street scene in Seville. The feature is "Pola Negri in "Gypsy Blood." Larry Semin in "The Rent Collector" is the comedy. The organ solo is "Grand Chorale.

Owens to Represent A. P. (Special to WID'S DAILY)

Los Angeles—To represent Associated Press in the Orient, Harry M. Owens, as special representative, will sail from San Francisco for Japan on June 2d. Owens will make his headquarters with Oriental Film Co. in Tokyo and will remain in the Orient for at least three months.

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**Coast Bans "Caligari"**

German Film Withdrawn from Miller's Theater, Los Angeles—House Picketed

(Special to WID'S DAILY)

Los Angeles—"The Cabinet of Dr. Caligari," the futuristic film produced in Germany and distributed in this country by Goldwyn, was received with such protest here that the engagement at Miller's theater has been cancelled and another film substituted.

The theater management attempted to put out on the production despite the protests lodged by the American Legion, the Motion Picture Directors' Association, the Assistant Directors' Association, the International Alliance of Theatrical Stage Employees and Moving Picture Operators. Pickets from these organizations as well as wounded veterans of the war carried banners admonishing the public not to patronize the theater and in general picketed the theater. The demonstration was continued in front of the theater from the opening time on Sunday until 8:30 at night, when it was announced that he would start another picture.

WID'S DAILY learns that up until six o'clock about 75 persons entered the theater and that less than that number attended the evening show. The demonstration in front of the theater attracted thousands to the vicinity. Patrons leaving the theater were jeered but were not otherwise molested. No violence of any kind was reported.

Various picture organizations both here and in the west have gone on record as opposing the further importation of foreign-made pictures. The occurrence in Los Angeles, however, is the first to crystallize in any definite manner.

$1 Top in Chicago (Special to WID'S DAILY)

Chicago—The new Ziegfeld on Michigan Blvd. is showing "The Cabinet of Dr. Caligari" for an indefinite period. The picture opened at that theater on May 7 at $1 top.

**T. O. C. C. Dinner Tonight**

The installation dinner of the Theater Owners' Chamber of Commerce will be given at the Ritz-Carlton tonight. New members will be introduced.

**Changes Policy**

(Special to WID'S DAILY)

Buffalo—The Olympic, a vaudeville theater, has announced a change of policy from straight vaudeville to vaudeville and pictures, effective May 15th.

The opening attraction will be "Good Women."

Mangan Joins the Allens (Special to WID'S DAILY)

Montreal—Francis A. Mangan, production manager at Phil Gleichman's Broadway-Strand, Detroit, has been engaged by the Allens to stage presentations at their new theater here. Mangan is from New York, having at one time been at the Rio.

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**YOU**

Mr. Exhibitor, are really our market

We producers must please you FIRST in order to have you interested the public.

TELL ME—

What sort of stories you want me to use for

Reginald Barker

PRODUCTIONS
Big German Unit

Los Players' Teuton Company to Have Capitalization of 25,000,000 Marks—What of U. F. A.?

(By Cable to WID'S DAILY)

The new organization which has been formed by Zukor in process of formation here will have a capitalization of 25,000,000 marks. Offices have been secured in Voss St., where much conjecture here over future of the U. F. A. The organization has been badly hit by Zukor in his dealings. The American film company has signed Pola Negri, st. Luthiersch, Mia and Joe May, has taken over to the new organization Carl Baratz and Paul David. The latter was general manager of the U. F. A. who is in general charge of the exchange system of the firm of which he was president. He is expected to join the new Zukor organization. The name of a new company has not been selected.

Scardon Coming East

(Special to WID'S DAILY)

Los Angeles—Paul Scardon has come east.

Silver Service

Presented by William Brandt by T. O. C. at Ritz Last Night—About 250 Present

The Theater Owners Chamber of Commerce had quite a party at the Ritz-Carlton last night. They inducted William Brandt into the presidency again, and to make the event more memorable they also presented him with a gorgeous silver service. Sidney S. Cohen, president of the M. P. T. O. of America, made the presentation speech in his usual excellent style and everybody cheered to the limit later. Brandt, in accepting, spoke with feeling, and told how he appreciated the gift and the sentiment behind it.

After which there was some excellent entertainment and a later a dance. There were about 250 in attendance, and the affair was marked with that enthusiasm and good cheer that always stamps meetings of the T. O. C.

Taylor Going to Europe

(Special to WID'S DAILY)

Los Angeles—William D. Taylor plans to take his vacation in Europe. He has been given a leave of absence until Aug. 1.

Almost Double

Famous Players' Business Jumps—Quarterly Report Ready in a Few Days

Price, Waterhouse & Co., auditors for Famous Players-Lasky, are now at work on the first quarterly report for 1921.

It is expected that it will be ready in about a week and that it will contain some interesting figures. The business for January, February and March of 1921, it is understood, is almost double that for the same period of 1920.

In view of the number of "depression" stories in circulation, this should prove very interesting.

Will Make Hergesheimer Stories

It is understood that Richard Barthelmess will make several Joseph Hergesheimer stories for the newly formed Inspiration Pictures, Inc., which will star him in five pictures a year and release them through Associated First National. D. W. Griffith's interest in making the Hergesheimer stories with Barthelmess.

Charles H. Duell, Jr., a cousin of Elmer Roon, is the organizer of Inspiration Pictures, Inc.

38 Airdomes This Year

(Special to WID'S DAILY)

St. Louis—There will be 38 airdomes in St. Louis this year, an increase of 15 over last year. Despite the inclement weather of the past few weeks and the business depression, it is being predicted that this year will be the banner year for outdoor shows.

A. P. Sells Oriental Rights

Associated Producers, Inc., have closed a deal with the A. H. Woolcott Co., whereby that company acquires distribution in the Orient of the company's first year's product. Woolcott and a number of Japanese film men are now in Los Angeles. The first release will be "Lying Lips."

Kessel Plans "Lab" in Belgium

Nicholas Kessel, owner of the Nicholas Kessel Laboratories, has decided to open a branch somewhere on the Continent, possibly in Antwerp, Belgium. With this in view, he is sending as his representative Martha McCarthy to look over the fields.

Miss McCarthy has been with the Kessel Laboratories a number of years. She sails for Europe Saturday on the Olympic and will be gone several months.

THE SOUL WITHIN"—AUDREY MUNSON

A screen triumph! A beautifully tragic tale of love and sacrifice as told by the most beautiful woman in the world, whose face and figure have inspired thousands of masterpieces in oil, bronze and marble. Perryplays, Inc.—Advt.

For United Artists

Griffith Rehearsing for "The Two Orphans"—Will Work On It About Five Months

D. W. Griffith has started rehearsing for "The Two Orphans," his next production. It will be released through United Artists, according to present plans.

Griffith expects to spend about four or five months on the production. WID'S DAILY stated on May 3 that Mr. Griffith's next subject would probably be "The Two Orphans."

"Dream Street" in St. Louis

(Special to WID'S DAILY)

St. Louis—"Dream Street" will open at William Fox's Liberty May 15. Two shows a day will be given. The run is an indefinite one.

Neilan Starts New Film

Marshall Neilan has started work on a second picture at the Biograph studio. The picture will be divided into three episodes and Neilan at present is working on the crook episode. Rockliffe Fellows and James Bradbury, Jr., are in the cast.
Quotations

Last Bid. Asked Sale
Famous Players — 77% 78% 79% de pid. Not quoted
Goldwyn — 4% 5
d. W. Griffith, Inc. — Not quoted
Loew's, Inc. — 17% 18% 17 1/2

Sample
World Film — Not quoted

**Quotations by H. Content & Co.

Incorporations


Albany, N. Y.—Leader Theaters, Brooklyn, Capital $32,000. Incorporators, M. Shapiro, J. Gulkis, and M. Kay; Attorneys, Levy, Gutman, & Goldberg, 215 Montague St.

Dover, Del.—Grand Amusement Co., Capital $3,250,000. Incorporators, George F. Stroet, Abe Frankel, Des Moines, la., and Arley B. Magee, Dover. Attorney, Arley B. Magee, Dover.


Just one explosion after another. Harry Sweet in Century Comedies, the big, clean laugh that comes to you every week—Advt.

Developing Canadian Claim

(Special to WID'S DAILY)

Calgary, Alta.—The Canadian Theaters Ltd., owners of the Princess, have purchased the Regent and Dreamland in Edmonton. A. H. Lawrence will be the manager of both the Edmonton Houses.

This company is planning to have houses all through Western Canada.

Meighan After Exteriors

Tom Meighan and the “Cappy Ricks” company leave for Boston today to secure exteriors for the picture which Tom Forman is directing. The company includes Agnes Ayres, the ship-wreck will be filmed off the Maine Coast.

Belle Green, sister of Dorothy Green, is in New York from Hollywood. Miss Green has appeared in a number of coast-made pictures.

Reichlin Returns from Long Trip

Returning from a 13 months’ trip through Central and South America, N. A. Reichlin, Goldwyn’s representative in Latin America, is in New York.

Reichlin visited all the countries in the southern continent, and reports that Goldwyn Pictures are now sold in all parts of South America.

Tourneur Buys Original

(Special to WID’S DAILY)

Los Angeles—Maurice Tourneur has purchased “Coals of Fire,” an original story by Malcolm Mollan. He will probably produce it after “Lorna Doone.” Robert A. Samborn is now on the Tourneur staff.

Kaufman Here

Eugene H. Kaufman, president of the Inter-Ocean Accessories Corp. of Cal), is in town. He came east from Cleveland where he attended the eighth National Foreign Trade Convention.

To-day’s Issue

ATLANTIC CITY—Demsey moves to the west, his quarters to ocean resorts and start new training. The champion in action... hard man on punching bags and sparring partners.

BOSTON, MASS—100 to 1 shot wins. To prove truth of old fable race is a between hare and tortoise. Though race is easier in betting tortoise breezes from easy winner.

POSTSAN, GERMANY—Popular strong for the war stuff. Chester Von Bierberg as he leaves for East Prussia.

TUSCALOOSA, ALA—University of bama turning out big league ball players fast. The place where Sewell Stephenson learned the game. This team. Every member has been offered league contract Scents from Los Angeles, Mineola, York, Fresno, Cal., etc. etc. Animated too.

Another Studio Ball

The annual studio ball of the western Famos Players organization will be held at the Commodore, this day evening, May 20. Among the guests who will be present will be D. W. Griffith, Agnes Ayres, Coit Binney, Wallace Reid and Tho Meighan. The usual entertainment will be given and Fisher’s New Band from the Ziegfeld Roof supply the jazz.

“Wally” Reid promises to be the “wonder instrumentalist in the orchestra. Supper about 1 o’clock and then dancing until it is time to go to work, B. Y. O. B.

The exhibitor wants the finest posters obtainable. The RITCHEY LITHO. CORP. MAKE THEM. It is simply a question of getting together.
Independents Organize—A Suggestion Which Meets Approval Among Leaders

Could Put the Business On a Sound Basis—Drive the “Short Roll” Operators and “Gyps” Out of the Field and Put Conditions On a Real Basis—Some Reasons Why It Is Needed

Why not an organization of independents-buyers as well as sellers?

Why not an organization which would put sound business methods in this field, driving from the field those operators who have from time to time been working on “short rolls” and who have given the sellers all kinds of trouble?

A prominent member of one of the largest concerns in the independent field, when asked about such a move, said: “We have talked about such an idea very often. There are only about half a dozen large operators located in New York, and when we have had any reason to question any buyer we have talked it over. But there is no reason why we should not be organized, and I will be very glad to talk it over.”

The head of another large concern declared that such an organization would be “of inestimable value” to the independents. “We need such an organization very much,” he said.

The distributor who is sponsor of the idea: “When you think of what the distributors in the independent field are up against,” said Sameth, “it can easily be seen why such an organization should exist. A buyer comes in and makes a deal. We order the prints from the laboratory and tie up possibly $1,000. Then what happens? The prints go out, and the advertising matter as well. That is our money. Then if this man is ‘wrong’ he refuses to accept the express package and it gets into the ‘on-hand’ department, where it can easily be lost. If we fail to push the transaction through the package rests in the express company and that is the end of it. If by chance we have sold all the rest of the country and this buyer fails to take up the package, it means we are absolutely stuck. If there is some territory open we still have a chance of using those prints.

“But why should a business of this importance and size have such problems to meet? If you take a signed order by a recognized business concern in any other field to your bank you can do something with it. It means something. But in this business an order is meaningless.

“This is only one of the problems which an organization can work out. The organization should include the buyer as well as the seller and by getting together occasionally and straightening out our difficulties we can put this business on a footing that is safe and sound. Let’s do it.”

Advertising ideas poorly executed are wasted dollars. Make your advertising dollars—“fighting dollars.”

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“The Shadow”
STARRING
Muriel Ostriches
ALIEN PRODUCTIONS

Written and Directed by
CHAS. DAVIS, 2d

Hearts o’ The Range
with Milburn Moranti and Alma Rayford

FORWARD FILM DISTRIBUTORS
Inc.
0 W 40th St., N. Y. City

The Independent Market

THE HOPE DIAMOND MYSTERY

Featuring Grace Darmond

Has greater exploitation possibilities than any picture ever made.

That is one of the reasons Pioneer bought it for New York.

You can’t go wrong if you follow their example.

Some Open Territory
Still Left

HOWELLS SALES CO. INCORPORATED
729 SEVENTH AVE.
NEW YORK CITY
New Theaters
(Special to WID'S DAILY)
Baltimore—Roy B. Falmore and Leo H. Hott will build here a theater costing $250,000.

Buffalo, N. Y.—The Creole Amusement Co. is planning a $100,000 theater at 1636 Genesee St.

Ecorse, Mich.—Ecorse, Mich.—A theater costing $15,000, seating 300, will be built here.

Mankato, Minn.—Mankato, Minn.—The American Amusement Co. has bought a building to remold into a picture theater.

Niagara Falls, N. Y.—Niagara Falls, N. Y.—The Canon Theater Corp., a $1,200,000 corporation, will erect a theater here. It will be called the Horseshoe and will seat 2,500. A. A. Schenck, who is interested in several Buffalo theaters, is an incorporator.

Randallia, Ia.—Randallia, Ia.—School children here are trying to raise funds for a theater.

St. Paul, Minn.—St. Paul—a theater seating 1,000 will be built here by the American Theater Co.

Gluecksmann Buys Serial
Jacobs Gluecksmann has purchased the entire Latin-American rights on “The Miracles of the Jungle” which is handled domestically by the Federated Film Exchanges. The deal was closed with the Apollo Trading Corp.

“King Log” Showing Tonight
Governor Percival Baxter of Maine, will attend the first private showing in New York of “The Rider of the King Log,” adapted from the novel of Holmes Day. The showing will be held at Aeolian Hall this evening. Associated Exhibitors, Inc., will distribute the film.

Organizing for Protection
(Special to WID’S DAILY)
Los Angeles—Thousands of actors, directors, cameramen and workers in cost studios who ascribe their unemployment to the importation of European films are organizing to seek legislation protecting themselves. The Fraternal Order of Oracles has passed resolutions memorializing Congress that such imports be banned away with the unfair competition with which they say they have to fight. The American Society of Cinematographers, the Actors’ Association and other organizations have started action.

Fire in Projection Room
(Special to WID’S DAILY)
Winchester, Va.—Fire in the projection room of the Strand sent the audience to the street and did $2,500 damage.

Anna Q. Nilsson is on her way to Sweden for a vacation. She will visit Paris and London before returning to New York.

A Correction
In the Director’s Issue of WID’S DAILY, it was inadvertently stated that Lois Weber was chosen by the board of the Motion Picture Department. Ida May Park is also an honorary member of the Director’s Association and was elected in January, 1919.

Coast Brevities
(Special to WID’S DAILY)
Hollywood—Bayard Veiller has returned to Metro’s Hollywood studio after a ten days’ vacation spent in Northern California.

The fashionable Coronado Hotel has been selected as the location for the exterior scenes of Viola Dana’s new Metro picture, “The Match Breaker.”

Metro’s fourth producing unit has gone into action at the company’s Hollywood studio with the arrival from New York of George Baker and his corps of assistants.

“A Question of Honor,” the famous Ruth Cross story, has been selected for Anita Stewart’s next production.

Still Going Strong
With the nine weeks in the Shubert-Crescent in Brooklyn, “Way Down East” has now shown in Greater New York 630 times, and in a few more weeks will provide a new record for pictures.

Veterans Condemn German Films
(Special to WID’S DAILY)
Los Angeles—Spanish war veterans have passed resolutions condemning the further importation of German-made pictures.

Joints Asso. Film Press
(Special to WID’S DAILY)
Atlantic City—The weekly Film Review, published by Anne Eugene Aiken, has joined the Associated Film Press and will be represented in New York by Tom Hamlin.

Drew Post Plans Show
The S. Rankin Drew Post of the American Legion, to which a number of film men belong, will sponsor a show at the Hippodrome on Sunday night. D. W. Griffith and Frank Bacon will appear in a sketch called “Just Nothing.” Others who have promised to appear are Dorothy Gish, James Rennie, Mae Marsh, Gordon Standing, Gilbert Rooney, Mae Murray, Wallace McCutcheon, Arthur Rankin and Betty Blythe.

Grace B. Faxon and Robert E. Ber- man have opened offices at Room 1018, Candler Bldg., to handle the cutting and editing of pictures. Miss Faxon was formerly with Pathé.

Norma Talmadge’s next release, formerly titled “Satan’s Paradise,” has now been definitely titled “Regeneration Isle,”  and will be released early in August.

These Who Are Expected
The following first National managers are expected to attend the second annual convention which opens at the Astor on Monday:

Eight business sessions will be held: two a day for the four days. The Thursday discussions will be devoted to general topics.

Beulah Livingston Going to Europe
Beulah Livingston will sail on Mauretanis June 9th for a two months’ trip abroad in the interests of Joseph M. Schenck. It will visit all the Associated first National’s affiliated foreign exchanges France, Italy and England.

Miss Livingston has organized new departments for the Schenck activities, a foreign branch of the publicity department, to be known as The Overseas Feature Service.

Three New Houses for Cuba
(Special to WID’S DAILY)
Havana—Three new theaters, Fausto, the Cine Neptune and Cine Edison, will open on May 29th. Mr. Faxon will show Paramount and Real pictures and is controlled by an official of the Caribbean Film Co., exclusive distributors for Paramount. 

C. E. Sawyer and A. L. Pratte of the company are here from New York. Pratteck makes his headquarters here permanently and Sawyer New York.

New Pathe Series
Pathe announces for early fall a series of short reels to be known as Pathe Screen Studies. The series will be composed of material which Pathe has been accumulating for some time. Color pictures will be used in some of the issues.

A Battery of four Steam Tables and two Mat Rollers used exclusively by us for handling

STATE RIGHT MATRICE ORDERS

The fastest stereotype service obtainable for State Right Buyers.

I. RUBIN COMPANY
Stereotype and Matrice Makers,
23 East 4th Street, Spring 8303-8304
New York City.
THREE productions starring the winners of the “Fame and Fortune Contest” conducted by the Motion Pictures Magazine, Motion Picture Classic and Shadowland.

“FROM FARM TO FAME”

A two reeler in which Miss Corliss Palmer is judged the winner of the 1920 contest by Mary Pickford, Lillian Gish, Hope Hampton and other screen celebrities appearing in the picture. Several hundred other beauties are also introduced. It has been designed as a comedy to accompany

CORLISS PALMER
The Million Dollar Beauty
in
“THE ETERNAL TWO”
a five reel feature offering Miss Palmer and Allene Ray who was awarded the second prize. A picture that is backed by the 5,000,000 circulation of the Brewster publications and two hundred big advertising angles.

“LOVE’S REDEMPTION”
with
Blanche McGarity and Anetha Getwell
1919 Winners of Fame and Fortune

In addition to these two beautiful young ladies this production contains all of the final honor roll and winners of the 1920 Fame and Fortune Contest. Some from your own town.

In the history of state rights bigger pictures have never been offered. The Brewster publications have been giving them unlimited advertising and millions of people are waiting to see them.

These are Pictures that Real Showmen will make a fortune on.

Clark-Cornelius Corp.
117 West 46th St., New York City
An Opportunity

If you really want good pictures—here’s your chance. Here is the Independent Exchange-man’s chance to become part of an organization that will mean something.

We will send our plan to any reputable Exchange buying independently.

We will release a series of ten features of first quality, especially produced for first run exhibition. The first picture will be released in September, and a picture approximately every month thereafter.

The first release features Kay Laurell, one of the most beautiful girls in the world, the second another female star, and there will be three with one of the most popular male stars of the day.

Our plans include a series of productions from the stories of a famous author whose picture successes have set a new standard for outdoor productions. The female star identified with this author’s latest work will be featured in our series.

Each picture is produced by a seasoned and tried organization, with a successful story approved by the public in a play or book form.

Local distributing organizations having the facilities to reach the best theatres in their respective territories are invited to communicate with us to our mutual advantage.

AFFILIATED
DISTRIBUTORS, Inc.
C. C. BURR, Pres.
133-135-137 West 44th Street
NEW YORK CITY, N. Y.
That Independents Are Doing The Country Over

Illigan Optimistic

Excellent Demand for Good Ma-
—Plans Series of Two Reel-
Flics with Well Known Star-
ers a trip covering the major por-
t of this country east of Denver, erbert Illigan is of the opinion al of hard times is not justi-
y conditions existing in the in-
dent field.

he buyers in the independent want product," he said. "They good pictures. The only re-
here is talk of bad business is most of the producing hav-
ng particularly worth while to be I spoke to practically every in-
dependent buyer in the ter-
I covered—Denver, Omaha,
go, St. Louis, New Orleans, At-
chington, Chicago. I told them of the series of animal fab-
res and the productions in two with well known stars, and they were optimistic over the idea. It has undoubtedly been an over-
ction of Westerns and comedies have little or no merit. But for worth-while product that can beout on an equitable basis I an excellent market; better in than it has been for some time, whole question is, 'have you the independent buyer in the market over the past two years. This is due to the that the large producing in-
y have been on the market and a number of import-
ators and directors are now avail-
ly a figure that could not have having at any time during the five years. I know of 12 avail-
stars myself. Story material is available at low prices. Under conditions producing should be able, and will be. We will have no organization and I look to y prosperous season."

I Dog Dawson" Hoxie's Next
ev! Dog Dawson" will be the f of the June release of the second Hoxie series, according to Ar
who are handling these pictures independent field.

Films Awaiting Claimants

A National Association has been ed that "Loyal Hearts," "Her-
est Hour" and "His Legacy" eng held in the dead mail sec-
 of the Chicago post office avail-

antants.

Strong for Prologues

rologues are the only things that get more money into the house," Einer McCracken of Hor-
atterson going from city to city "The Woman Untamed" in or-
 to have at hand everywhere a tie for this picture. McGovern is things "moving right along.

Home For Ind'p'dts?"

St. Louis Men Thinking of Erecting First Run Theater to House

(Special to WID'S DAILY)

St. Louis—Would it pay the inde-
endent film exchanges and inde-
ent theaters in a metropolitan district to construct a first run the-
er to be devoted exclusively to 
the showing of first run independent productions?

That question is being seriously 
considered by certain independents here, and it is not beyond the realms of possibility that a large theater of this nature may be erected in the Grand Avenue theatrical district or in one of the downtown shopping districts.

It has been estimated that a modern theater with a seating capaci-
ty of from 1,500 to 2,500 could be con-
structed at a cost of $200,000.

The tentative locations have been selected on Grand Ave., between Olive St. and Morgan St., or on the Seventh or Eighth St., between Locust and St. Charles Sts.

A present the field is largely con-
trolled by the Paramount and As-

to First National interests.

William Fox has his own first run, the Liberty. The real independents have found it practically impossible to land a premier showing.

Equity Sales

Equity announces the sale of "Keep to the Right" to the D. and S. Film Co. of Boston for New Eng-
land. Equity's "The Black Panther's Cub" will be shown at the Majestic, Boston, on May 25th.

Sitterly Leaves Buffalo Exchange

(Special to WID'S DAILY)

Buffalo, N. Y.—John Sitterly has resigned as manager of the exchange operated by A. J. Sardino, formerly the Dooley Exchange. H. N. Web-
ster is his successor.

New Producers

(Special to WID'S DAILY)

Dallas, Tex.—It is reported Pea-
cock Prod., Inc., which have been distributing Clara Kimball Young pictures, will shortly begin to make their own.

To Sell Direct

The Producers Service Co., with offices in the Times Bldg, plan to sell direct to state right buyers in-
stead of placing the handling of their pictures with others.

The company controls "The Vicar of Wakefield," which is being booked by the Interchurch Film Corp.; "Is a Mother to Blame?" now handled by the Film; and "The New Minister," now being state righted by Horizon Pictures, Inc. "Winning the Futu-
ity" will be the first of a series of plays to be offered directly. Two will be re-issued and two new sub-
jects. Producers Service until now has been handling advertising and explo-
ration for producers.

“Civilization” Again

Pioneer To Revive Ince Spectacle—Ready for Immediate Bookings—

Subject

Pioneer Film will re-issue "Civiliza-
tion," the big Thomas H. Ince spectable released some years ago. It is understood that Pioneer officials feel that the success achieved by "The Birth of a Nation" at the Capitol where it is running out on a two weeks’ run, indicates that the public is anxious to see productions of a spectacular nature. Bookings will be accepted beginning next Mon-
day.

Pioneer Buys New Serial

Pioneer has purchased N. Y. City and State and North, N. J. rights on "The Hope Diamond Mystery" from the Howells Sales Corp. Grace Darmond appears in the production. May Yoho wrote the story.

Pioneer in St. Louis Buys

(Special to WID'S DAILY)

St. Louis—Leroy Scott of the West-
Art Pictures came to St. Louis this week and closed a contract with Tom Leonard of Pioneer to take his series of seven westerns featuring Al Har-
for Eastern Missouri and Southern Illinois. They will be ready for res-
lease shortly.

Savini Has Two Reel Westerns

(Special to WID'S DAILY)

Atlanta—Savini Films, Inc., con-
tral for North and South Carolina, Georgia, Florida, Alabama and Ten-\nnese a series of Mustang westerns, each in two reels. There are 26 in the series, and the release will be every other week.

The Music Shop

that caters to

FILM FOLKS

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Richardson’s Inc.

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727 WEST SEVENTH ST.

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Los Angeles

A guarantee for in-
creased box of-

DIREC TED

BY

FRED NIBLO
**Koplar Buys In**

St. Louis Film Man Interested in Hostetlers and Federated Franchise in Middle West (Special to WID'S DAILY)

St. Louis—It is learned that Sol Koplar has purchased a half interest in the Hostetler Amusement Co., which controls a string of 63 theaters in the Northern Missouri and Kansas and in the Federated Film Exchange, which controls the Federated franchise for Iowa and Nebraska.

Al Kahn, general manager of the Federated and Crescent Film Exchange of Kansas City, is interested in the consolidation. The new company will open offices in Des Moines and Omaha.

**Gentry Productions**

"The American" by Booth Tarkington The First Picture—Company After Church Showings

Glady's Gentry has formed her own company, the Glady's Gentry Prod., Inc., and will shortly begin work on her first feature, "The American," by Booth Tarkington.

Tarkington, who will assist her in staging the productions, will also write the scenario.

The productions will be designed especially for presentation in schools and churches, but will be equally desirable for the better class theaters.

**Burr Takes More Space**

Charles C. Burr of Affiliated Distributors, Inc., has taken over the office space at 135 W. 44th St., until now occupied by Sydney Garrett.

**Plan Ritz Showing**

Officials of the Pantheon Pictures are planning a showing of "On the Back Lot" for the first time ever, with Anetha Getwell as the star, at the Ritz-Carlton. It is the company's first picture.

**Wasserman Now Sole Owner**

(Special to WID'S DAILY)

Atlanta—W. H. Wasserman, of the W. & S. Film Distributing Co., is now the sole owner of that organization. S. T. Stephens, who was a member of the original firm, has withdrawn from the company, but the name W. & S. will be retained by the present management.

**Alfred After Features**

Charles Rosenfeld, president of the Allied Distributing Corp., who has been on the road for his company for several weeks, is back in New York. This company is understood to be negotiating for a series of features. This series is expected to be one of several units which will be handled independently, and will be distributed to the independent buyers throughout the country.

**Services for Harold H. Spector**

Funeral services for Harold H. Spector were held yesterday morning at Campbell's Funeral Church. Spector was well known in local film circles, having been active for some time in the state rights field. He was 32 years of age. Death was due to pneumonia.

**Making Two Reel Comedies**

The Harris Dickson Film Corp. has commenced making a series of two reel comedies from Dickson's Saturday Evening Post stories. Operations are currently in progress at the Panama (formerly the Amsterdam) Studios, and the company has gone to Vicksburg, Miss., to complete exteriors.

Major Warren P. Munsell has resigned as manager of Keith's Alhambra to assume the presidency of The corporation. Ralph Dean has been engaged to direct.
Kaufman in Charge?  
Mr. Brother-in-Law May Supervise Production of F. P. L.'s German Organization  
Kaufman, who is now in Europe, may be placed in charge of several German production Famous Players enterprises upon his return. Kaufman, who is a brother-in-law to Adolph Zukor, has been abroad with Mr. and Mrs. Zukor for several weeks ago.  
When he left New York Kaufman rather indefinite as to what he expected to do on the other side. He indicated that he may make a picture in Europe, and that a definite plan could be made yesterday by Famous Players. Jesse L. Lasky's office released inquiries to H. D. Con's office. When Mr. Connick was asked about the plan, he said he hadn't heard from the matter.  
Zukor Leaves Tomorrow  
(By Cable to W.I.D.'S DAILY) London—Adolph Zukor leaves for York tomorrow. He is due in New York Saturday, May 21.  
Another Deflection  
(By Cable to W.I.D.'S DAILY) Berlin—Richard Feltner, the business head of May Films, has joined a new Zukor organization. Adolph Zukor was one of the producers for J. F. A.  
New House for Harlem  
Miss Abbott & Ricci will build a theatre with a seating capacity of 1,500 at the southwest corner of 3rd Ave. and 121st St. The estimated cost of the building is $200,000.  
Ginger Finishing With Goldwyn?  
(Special to W.I.D.'S DAILY) Hollywood—It is reported here that Clarence Badger, who has been starring Will Rogers for Goldwyn, has completed his present contract.  
Local Goldwyn offices hadn't heard about the Badger report yesterday.  
Suing Mary Pickford  
(Special to W.I.D.'S DAILY) Los Angeles—Alleging that he had engaged under a contract calling for $750 a week to direct a picture, and that he was discharged without notice or explanation two weeks ago, he had commenced work, David and Smith has filed suit against Pickford for $1,375.  
Kent Optimistic  
Back From Trip Around Country, Forecasts Improvement in Conditions After Sept. 1  
Improvement in conditions after Sept. 1 was forecast yesterday by S. R. Kent, general manager of distribution of Famous Players, on his return to New York after a five-week trip around the country. Kent declared that his talks with exhibitors and exchange men had convinced him that the day of the small picture had gone, and that to hold his patrons of the day of the small picture had gone, and that to hold his patrons every exhibitor was finding it necessary to show big carefully-made productions staged by the foremost artists.  
He also asserted that his investigations had proved to him the immense value of publicity and exploitation in helping the exhibitor market his picture to the public after the picture had been sold to him.  
"As a consequence," he said, "I am immediately going to double our present exploitation force, which has done more than anything else to carry exhibitors through the present situation, and am going to increase our publicity and exhibit helps."

Lasky Promotes Two  
V. H. Clarke in Newly Created Post—R. S. Kane Heads Long Island Studio  
Victor H. Clarke, formerly general manager of the Long Island Studio of Famous Players, has been appointed special representative of the producing department by Jesse L. Lasky. Clarke will leave for New York on June 1st, to go to Los Angeles to investigate the company's properties. His work will be to standardize production methods in all Famous Players' Studios, and his duties will probably take him, later, to London.  
Lasky announced, at the same time, the promotion of Robert S. Kane, production manager of the Long Island Studio, to the position of general manager to succeed Clarke.  
Arrange London and Paris Showings  
On board the outgoing Mauretanian yesterday were two moving picture operators, who have with them two prints of "The Queen of Sheba." One print will be shown in London at the famous Theatre Royal, Drury Lane. The second print will be dispatched to Paris and will be shown there at the Paris Opera House on June 11.

Ready For Confab  
M. P. T. O. To Have Busy Three Day Session in Washington—Many To Attend  
National officers and executive committee members of the M. P. T. O. A. will meet in the Hotel Washington at Washington, D. C., Tuesday, May 17, for a three day session.  
At this meeting, plans will be submitted for the launching of the national legislative program during the present session of Congress. This legislation will be in the form of more equitable and uniform contract laws, relief from the present music tax, and moderation or elimination of the present taxation system, with special reference to the 5% rental tax.  
One of the most important events on the program will be the report of the president, Sydney S. Cohen, on the results and achievements of the organization since its inception at Cleveland last June. Cohen will lay before the officers and committee members complete plans for the development and exploitation in Hollywood, Los Angeles, and the coast for some time collaborating with director James Young on the making of the picture. Brunton's last visit here was marked by the closing of the deal for the production of the Kipling stories.  

Hillyer Joins Ince Forces  
(Special to W.I.D.'S DAILY) Los Angeles—Lambert Hillyer, for a long time associated with William S. Hart, has joined the Thomas H. Ince organization where he will direct specials for Associated Producers, Inc., release. His first picture will be "Lucky Damage," by Mark Edmond Jones. Hillyer's first affiliation was with Goldwyn, where he prepared for the continuity for "The Man from Lower River," by Katherine Newlin Burt.  

Stern Sails  
Julius Stern, head of the Century Comedy Co., left for Europe yesterday on the Mauretanian. He will be gone some time and while away he will look over European features with a view to purchasing them.
Incorporations

Wilmington, Del. — Uncle Sam Amusement Co. Capital, $5,000,000.


Springfield, Ill. — Western States Theaters Co., Chicago. Capital $10,000.

Louisville, Ky. — The Hippodrome Amusement Co., Covington. Capital, $75,000.

Charleston, W. Va. — The Washington Amusement Co. and the Spicer Amusement Enterprises have been chartered.


"The Wild Goose" has been booked by all the Keith-Moss-Proctor theaters in greater New York.

Alexander Oumansky, Mlle. Maria Gambrel and the Capitol Ballet will appear at the second annual show of the S. Rankin Drew Post at the Hippodrome Sunday evening.

Realart has purchased two stories by Samuel Merwin which will be consolidated into a script for one picture. It is temporarily titled "Brass Tacks" and will star Wanda Hawley.

House Changes

Red Oak, Ia. — Good and Sons have purchased the Seconic.

Parsons, Kans. — The Liberty and the Elvis will both be remodeled.

Fairfield, Ia. — The Rex has been taken over by H. L. Pittner and Homer Marvel.

Pecatonica, Ill. — The Strand has been purchased by Frank Fry of Freeport.

Portland, Ore. — Julias Sax will spend $35,000 to remodel a building here into a theater.

Union City, Tenn. — Lyle H. Boyd of Evansville will be manager of the new picture theater here.

St. Louis — Charles Vollmar is the new manager of the Midway Grand near Olive St.

Miles City, Mont. — Donald Stewart has purchased the Strand from Tom Smith and F. E. Head.

Lincoln, Ill. — Matthew Reinhart is now owner of the Grand. The Lincoln Grand Theater Corp. has dissolved.

Cheyota, Kas. — M. H. Warwick has bought out the interests of Mr. Finley in the Opera House and Air-drome, here.

Dallas, Tex. — Ed C. Foy of the Foy Neighborhood Theaters has added the bluebird to his chain and is said to be looking for another.

Ilion, N. Y. — The Ilio and the Big Ben have been sold by Ben Young to William Erk & Son. The lease of the Temple has been transferred to them.

Ottawa, Ont. — The Casino has been sold by Fred Leduc to a syndicate of Montreal business men, who will continue to operate it under the present policy.

Willimantic, Conn. — M. Pouzar and his brother have purchased the Gem, the city's leading picture house. Pouzar also operates the Empire in New London.

In great demand —

MACLYN ARBUCKLE
IN "SQUIRE PHIN"
Holman Day's Great Story
Released through PRODUCERS SECURITY CORPORATION
516 FIFTH AVENUE, NEW YORK
New Theaters

Special to WID’S DAILY

Theaters

Babylon, N. Y.

The Active

N. Y. — The Active

Mergan-

$60,000

here.

Buhl, Minn.

— A $25,000 theater is to be

here by N. L. Johnson.

Carthage, Mo.

age, T. H. Slothrop will

$60,000 theater here.

Ceredo, W. Va.

lo, W. Va. — The new 500 seat

building by Ed. Smith, is

nearing completion.

Charleston, W. Va.

eton, W. Va. — Plans are

for a 2,000 seat theater

Kanawha Investment Co.

Coatesville, Pa.

ville, Pa. — The Palace The-

will build a new theater here.

Cuyahoga Falls, O.

hoga Falls, O. — A theater

$250,000 will be built here.

DeLand, Fla.

and, Fla. — Plans are being

for a theater here.

Detroit, Mich.

it — A Marcus Loew theater

built here shortly.

Fairfield, Cal.

child, Cal. — G. A. McEnery

will build a theater here.

Fairmount, W. Va.

ounty, W. Va. — A theater seat-

will be built here.

Fargo, N. D.

o, N. D. — W. J. Hawk, of the

is preparing plans for a

new 1,400 seat theater. Work

is imminent.

Fort Collins, Colo.

Collins, Colo. — Joseph J.

tein of Denver, will build a

theater here and install a

organ.

Lansdowne, Ill.

downe, Ill. — A theater costing

will be built here.

Lansing, Mich.

ing, Mich. — The Blackstone,

more than $100,000, will be

here.

Live Oak, Fla.

Oak, Fla. — Lou Burton will

build a new $50,000 theater here.

Middlesboro, Ky.

— A 1,200 seat house, at

$80,000 will be built here, to

dy about Oct. 30.

Neilsville, Wis.

Neilsville, Wis. — A theater cost-

$30,000, will be built here on the

site of the old Gayety.

Newark, N. J.

ewark, N. J. — A $40,000 theater

is to be erected by Louis Adler. The

house will seat 1,000.

North Braddock, Pa.

North Braddock, Pa. — The Tri-

angle Amusement Co. has begun

work on a $50,000 theater which will

seat 600.

Northfork, W. Va.

orthfork, W. Va. — The erection

of a $100,000 theater is being planned

here. $50,000 of the stock has been

raised.

Patchogue, N. Y.

Patchogue, N. Y. — The Patchogue

Amusement Co. will build a theater

costing $100,000, seating 1,200.


Philadelphia. — Suburban Amuse-

ment Co. will erect a $40,000 theater.

Pine Bluff, Ark.

pine Bluff, Ark. — A new theater

will be built here.

Pittsburgh, Pa.

Pittsburgh. — The Diebold Invest-

ment Co. will build a theater at Dar-

ington Rd. and Murray Ave., Squir-

el Hill.

Pittsburgh, Pa.

Pittsburgh. — A theater costing $250,-

00, seating 800, will be built on Car-

son St. by O. F. Krugh.

Pittsfield, Mass.

Pittsfield, Mass. — Calvin Ford will

build a theater here.

St. Louis, Mo.

Louis, S.-Sol and Nat Koplar will

build an 1,800 seat theater on a site

just purchased here.

Syracuse, N. Y.

Syracuse, N. Y. — Two theaters may

be built here.

Tulsa, Okla.

Tulsa, Okla. — A. C. Sinclair and

Clifford Hastings have incorporated

for the purpose of building a $250,-

000 theater, which will have a seating

capacity of 1,600.

Westerly, R. I.

Westerly, R. I. — A theater will be

built here. Work on it will be started

soon.

Westfield, Mass.

Westfield, Mass. — A new theater

will be built here.

Wichita, Kas.

Wichita. — Southwestern Amuse-

ment Co. will build a $60,000 theater

here.

Wilson, Okla.

Wilson, Okla. — A theater costing

$7,000, seating 800, will be built here.

"Man—Woman—Marriage"

Critics Praise First National’s “Big 5” and Other Productions

MAN—WOMAN—MARRIAGE

A big, smashing panorama that tells you all there is to know

about man, woman and marriage. A picture of wide appeal."—Cin-

cinnati Times-Star.

SOWING THE WIND

"Anita Stewart's beauty, her lovely costume creations and the

lavish settings provide a treat. She appeals both to the aesthetic

sensibilities and the emotions." — Cincinnati Inquirer.

THE WOMAN IN HIS HOUSE

"A splendid picture. Did such fine business on first run and

people liked it so well, played it a second time. Big crowds and

everyone liked it." — J. B. Kessler, Strand Theatre, Canton, Ohio.

NOT GUILTY

"Plenty of action and excitement. Beautiful and picturesque

scenery of India. A series of thrilling episodes. Sylvia Bremer does

fine work." — Los Angeles Evening Herald.

THE PASSION FLOWER

"A splendid picture version of the stage play. Norma Tal-

madge has taken a really great footlight vehicle and added to its

dramatic vigor. She holds you breathless, enflaming the part with

emotion." — Brooklyn Daily Citizen.

PASSION

"Unquestionably a great film. A superb and monumental work

of art. Pola Negri, the Polish beauty, is a player of marvelous

power, dexterous and facile expression and with tremendous psychic

reserve. Dazzling, spectacular the scenes, faultless the character-

ations." — Oakland Tribune.

First National Attractions

That’s another reason why

There’ll be a Franchise everywhere
Buy New Goldwyn Purchase

Goldwyn has purchased "Grand Laceny," a story by Albert Payson Terhune which appeared in one of the popular magazines recently. Plans have been made to produce the picture, and it is expected to be released in the near future.

Exhibitors Happy

So Educational Sales Manager Finds—Back from Extensive Tour

Harry Ginsburg, domestic sales manager of Educational, has returned from a trip to practically every section of the country. The trip was made with the purpose of holding sales meetings, getting views on our individual products and their sales possibilities for the next year. All the districts surrounding the following cities were studied: Atlanta, Dallas, New Orleans, St. Louis, Kansas City, Des Moines, Denver, Omaha, Minneapolis, Chicago, Indianapolis.

In the majority of territories it was found that the exhibitor was in a very good frame of mind. Although much talk of depression and loss of attendance was heard, the reports indicate that it is realized by the fact that we are coming back to normal times. Of course industrial conditions in some of the very small towns are forcing the exhibitor to cut down the number of days that he gives his shows and in some instances have forced him to discontinue operating altogether.

Connecticut Yankee to Move

"A Connecticut Yankee in King Arthur's Court" will be compelled to vacate the Selwyn tomorrow night at the conclusion of the 10 weeks' lease. Fox plans to continue the run at another house.

Barrymore Finishes 'Boomerang Bill'

Photographing of "Boomerang Bill," starring John Barrymore, has been completed at International Film Studios, and the director, Tom Terriss, is now expected to start a new production. Lionel Barrymore plays the title role.

Ince to Direct Hammerstein

Ralph Ince has completed the special production on which he was working for Selznick and will direct "Elaine Hammerstein." The Ince special has Conway Tearle and Zena Keete in the cast.

Chester's Man After Material

(Special to WID'S DAILY)

Vancouver, B. C.—Charles Hugo, cameraman in the Far East for C. L. Chester Prod., Inc., has returned from the tour. He expects to be gone about two years.

Benny Busy

Bennie Zedman has sent the following wire from Los Angeles to the home office of United Artists:

"A man here has sent a theater a new block of the 'Missouri' which the theater is going to replace the house. The theater is going to replace the house.

Tomorrow night is the second week of the 'Missouri,' and Benny is going to try something new.
WHY?

- If the woman next door did not even know of the crime.
- If the woman next door certainly did not commit it.
- If the woman next door was not even named in the evidence.

Why did Elsie Kirkwood believe that the woman next door was the key to the mystery . . . .

MAY ALLISON in THE LAST CARD

enacts the answer

A BAYARD VEILLER production

From MAXWELL SMITH'S story in the Saturday Evening Post

METRO

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout the world.

A Bayard Veiller production

From Maxwell Smith's story in the Saturday Evening Post.

MAY ALLISON in THE LAST CARD

enacts the answer

A BAYARD VEILLER production

From MAXWELL SMITH'S story in the Saturday Evening Post.

METRO
This is the girl ~
"the Good Little Bad Girl"

Who made the pictures

"YOU NEVER CAN TELL"
"OH LADY, LADY"
"SHE COULDN'T HELP IT"
"DUCKS AND DRAKES"
"TWO WEEKS WITH PAY"
(just released)

That will fill the house
that you built

Great! Bebe great in this-
Broke our house record.
University Theatre, Los Angeles, Cal.

REALART PICTURES CORPORATION
469 Fifth Avenue, New York
Features Reviewed

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News of the Week
in Headlines

Monday

Fox to make spectaculars on big scale.
Al Jolson will go into films, according to coast report.
Mae Marsh completes Robertson-Cole contract. Plans indefinite.

Tuesday

Charles C. Pettitjohn leaves Selznick Enterprises to head American Fiscal Corp.
Associated First National to hold second annual sales convention May 16-19 at Hotel Astor, New York.
George Beban may make series for Robertson-Cole.
Harry Durant, Lasky’s assistant at F. P.-L.; W. C. Bullitt now scenario editor.

Wednesday

Goldwyn to distribute big spectaculars of Unione Cinematografica Italiana, including “Theodora” and “The Ship.”
Four Pasadena theaters change hands.
Kessel and Baumann involved in court litigation.
N. A. M. P. I. to hold annual meeting June 6 in New York.
Los Angeles film organizations ban “Cabinet of Caligari.”

Thursday

Famous Players’ business first quarter, 1921, almost double that of 1920.
Famous Players’ German company to be capitalized at 25,000,000 marks.
“The Two Orphans” next from Griffith for United Artists release.
T. O. C. C. presents President William Brandt with silver service.
Independents figure in number of important deals.

Friday

Al Kaufman may supervise F. P.-L. German production.
V. H. Clarke and R. S. Kane advanced in Paramount producing department.
S. R. Kent of Famous Players back from trip; optimistic over outlook.
Claude L. Langley buying Southern California theaters.

Saturday

“Carnival” to be released by United Artists.
Clara K. Young-Selznick litigation settled out of court.

Pardoning the bad is injuring the good”—Benjamin Franklin.
A Big Improvement Over Star’s Recent Pictures

Eileen Percy in
“BIG TOWN IDEAS”

Fox

DIRECTOR .................. Carl Harbaugh
AUTHOR ..................... John Montague
SCENARIO BY ............... John Montague
CAMERAMAN ................ Otto Brautigam
AS A WHOLE.......By far the best thing the star
has had of late; some good comedy, especially
in first half

STORY......Amusing situations with story laid in
the “sticks”; several individually good se-
quences

DIRECTION.......Good; gets considerable fun out
of depot lunchroom

PHOTOGRAPHY ............... Satisfactory
LIGHTINGS .................. Fair
CAMERA WORK ............... All right
STAR............Does good work, especially as waitress

SUPPORT.......None conspicuous, but all adequate

EXTERIORS .................. Satisfactory
INTERIORS .................. Suffice

DETAIL.....Titles slangy, but get over some comedy

CHARACTER OF STORY......Small town wait-
ress with big ambitions rounds up a band of
crooks and saves innocent man

LENGTH OF PRODUCTION....... About 5,000 feet

Eileen Percy has been running in hard luck of late
in the stories provided for her, but in “Big Town
Ideas” she has something a whole lot better. A good
atmosphere of the “sticks” and some clever comedy
business is obtained from the sequence dealing with
a depot lunchroom. Miss Percy is made up regardless
with a high pompadour, long earrings and general
small town attire. She does her best work in this bit.

John Montagne’s story isn’t a knockout, but Direc-
tor Harbaugh has done well with it and made the most
of what comedy possibilities it contained. There is
considerable implausibility which is obvious, but at
the same time isn’t a serious fault, and even though
the plot is thin throughout, it serves as a basis for the
comedy that registers first rate. Director Harbaugh
has done his best work in the first half of the picture.
The last half is mostly chase stuff with the star doing
some acrobatic stunts that may or may not be the real
thing. At any rate, the most laughs are in the first
couple of reels, where the star makes flapjacks in a
station lunchroom.

There a great many titles, mostly conversation,
which are often funny despite free use of slang and
some pet phrases popular with the tougher element.
The supporting cast is adequate, though everyone is
kept pretty much in the background so that the star
will shine. A slight evidence of poor cutting may be
noticed once or twice.

Fannie is employed as waitress in the depot lunch-
room of a small “hick” town. But her ambition is to
go to New York. Fannie overhears two men and a
woman talking and from the conversation Fannie
learns that they are crooks and have had an innocent
man “framed” for the theft of bonds which they stole.
A sheriff with the innocent man, Alan Dix, stops in
the lunchroom en route to the penitentiary. Fannie
promises the prisoner she will help him. She secures
a job with a show company that gives a performance
at the prison. Fannie helps Dix to escape and later
joins him. They are followed by the prison officials,
but eventually Fannie secures the stolen bonds from
the real crooks and takes them to the Governor. Alan
is pardoned and the crooks captured.

Some Good Comedy With Small Town Atmosphere

Box Office Analysis for the Exhibitor

You will be glad to get “Big Town Ideas,” for it is
much better than anything Eileen Percy has had for
some time. The story isn’t a wonder, but Director
Harbaugh has given it a thoroughly adequate produc-
tion and made the most of what comedy opportunities
it afforded. It will be especially well received in small-
er communities and the title itself should be enough
to interest your folks if you are located in a small town.

You can promise them they’ll like this one and tell
them the star plays the part of a waitress in a cheap
depot restaurant. Stills of Miss Percy in her lunch-
room regalia will attract attention. Her work in this
comedy role is the best thing she has done in some
time. Catchlines could read: “Fannie was a small
town waitress with ‘Big Town Ideas,’ Were they real-
ized? Well, see for yourself in Eileen Percy’s feature
for Fox.”
A Striking Indictment Against War But Much Too Long

Marc Klaw presents
“J’ACCUSE”

DIRECTOR .................... Abel Gance
AUTHOR ........................ Abel Gance
SCENARIO BY .................. Not credited
CAMERAMAN .................... Not credited

AS A WHOLE...... As title indicates, an accusation against war and all the horrors developing therefrom; questionable whether message told will particularly appeal to Americans

STORY...... Based upon novel of same name; while containing love incident, probably stressed with too much war incident to prove especially entertaining

DIRECTION .................. At times excellent
PHOTOGRAPHY...... Usually good; some excellent effects
LIGHTINGS...... Occasionally are not used to best advantage

CAMERA WORK ................. Very good
PLAYERS....... Severin-Mars gives one of the strongest performances ever noted on the screen; Marise Dauvray excellent; Romuald Joube capable
EXTERIORS .............. Chiefly war sequences
INTERIORS .............. Satisfactory
DETAIL...... War scenes dominate; fairly well carried out

CHARACTER OF STORY...... Questionable whether or not American audiences want entertainment so heavily impressed with war incident

LENGTH OF PRODUCTION.... About 10,000 feet

When “J’Accuse” appeared as a novel during the height of the World War, it created a tremendous impression, condemning vigorously, as it did, war and its subsequent effect upon peoples and nations. In its present form as screen entertainment, it is questionable whether American audiences will particularly care for it chiefly because of its length. Almost from the very start, with the exception of a few thousand feet, war incidents and sequences so completely dominate the production that in all likelihood it will become tiresome to the average audience. If this was cut to possibly six reels, the interest might be sustained to greater advantage. But then it is a question whether the continuity could be maintained.

There is a love story spread throughout but at times it is so thin that it fails to hold interest. The heroine, who, though the wife of one man is in love with another, becomes the mother of a child of a German. This, of course, is due to the ravages of war. In turn the jealous husband imagines the child is that of his wife and her lover. In the end the lover becomes insane. The husband dies and there is a general air of depression at the conclusion.

Toward the end of the picture the director has sounded a tremendously strong appeal when the poet-lover in his madness, summons all of the villagers at ten o’clock at night to receive a message from the soldier dead of France. In this Gance has tried, and very effectively shows, how the people of France need a message from their heroic dead and the manner in which the dead arise from the battlefield and stalk before the horrified villagers is a striking sequence. Unfortunately this was so long and arrives after such a tremendous overwhelming mass of war material that it falls somewhat to register as definitely and as powerful as the idea deserves. During this sequence Gance shows an unusually clever manipulation—the lower half of the screen being occupied by the horrified villagers, while the upper portion shows the straggling dead in review before them.

Leading actors of this country might well see the performance given by Severin-Mars. It is one of the finest pieces of acting ever shown on the screen. Marise Dauvray also gives a striking performance. Huge masses of extras are used excellently for the war scenes.

If Your People Like War Pictures, All Right—Otherwise Be Careful

Box Office Analysis for the Exhibitor

You know better whether your audience will stand for war pictures and you must be the judge of whether “J’Accuse” will please them. The love incident and the anger of the jealous husband is hardly strong enough to carry the picture from that angle, and the fact that neither the husband nor the lover participate in a happy ending is another matter for your consideration in view of the more or less general liking of American audiences for the happy ending.

It is a serious question whether the message delivered to the people of France by the heroic dead will appeal to the average American audience, even though Americans might well heed this and consider the preaching as coming to them as well. The average audience in America does not like to be preached to through the medium of the screen. If, however, war pictures are liked in your neighborhood, you can play “J’Accuse” with certainty that it will draw because the war incidents are usually well handled, sufficiently so to please. If the production is cut so that it can be run in the average house and not necessarily as a road show, you may be able to get away with it nicely. In its present form it would be difficult because of the footage.

You will have as a possible asset, the popularity of the book during the period of the war. That is about all inasmuch as the members of the cast are practically unknown to your patrons.
ROBERTSON - COLE
Presents
GOOD WOMEN
by C. GARDNER SULLIVAN
directed by GASNIER
And Still They Come—Another Unhappy Eternal Triangle

"THE WILD GOOSE"
Cosmopolitan Prod.—Paramount

DIRECTOR .................... Albert Capellani
AUTHOR ...................... Gouverneur Morris
SCENARIO BY .................. Not credited
CAMERAMAN .................. Not credited

AS A WHOLE . . . . . Poor entertainment offered in picture that is long drawn out and toward end grows tedious

STORY . . . . . . . . . . More of the triangle eternal and nothing new to distinguish it from the rest

DIRECTION . . . . . Mediocre; has players overacting considerably and dramatic sequences don’t register as such

PHOTOGRAPHY ..................... Good
LIGHTINGS ...................... Satisfactory
CAMERA WORK .................. All right

PLAYERS . . . . . Mary MacLaren cheerless in a dismal role; Holmes Herbert tries hard; other adequate

EXTERIORS ...................... Suffice
INTERIORS ...................... Good
DETAIL ......................... Fair

CHARACTER OF STORY . . . . . Wife takes her child and goes away with another man, realizes her mistake and eventually returns

LENGTH OF PRODUCTION . . . . . 6,497 feet

Competition in regard to eternal triangle themes is keen on Broadway this week. William DeMille’s “The Lost Romance” and Albert Capellani’s “The Wild Goose” are the contestants. The two stories are similar in the way of characters. Both have the young married couple, the child and the “other” man, also the good woman who brings about the reconciliation. The exception is that the home-wrecker of “The Wild Goose” is killed.

Gouverneur Morris’ story makes very poor entertainment for several reasons. In the first place it contains nothing that is new, some of the situations are utterly foolish and the dramatic sequences so impossible that at the Rialto the audience greeted them with laughs. The husband of the woman who tries to patch up the marital troubles of a man whom she has always loved is a most implausible character and the story would have benefited considerably by his absence.

The direction is generally satisfactory but there are some noticeably bad bits especially the handling of the more dramatic moments. They lose almost their entire force by small slip-ups that might have been avoided. This is especially true in the last reel when the husband realizes his wife’s infidelity. Also in this sequence there is considerable over-acting by Holmes Herbert, the husband, who is nevertheless a good actor. Mary MacLaren is unconvincing as the wife, and Dorothy Bernard adequate as the peace-maker. The titles throughout are too numerous and usually poorly written.

Frank and Diana Manners are happy until Diana is gently chastised by Frank for spending too much on clothes when they can’t afford it. For this she starts a flirtation with Mr. Fenn and spends much time with him when Frank is called away on business. Diana confesses that she loves Fenn and when Frank refuses a divorce, she takes her child and goes away with Fenn. Mrs. Hastings is a friend of the Manners’ and has always loved Frank, but who is true to her own husband “because it is her duty even if she doesn’t love him.” Mrs. Hastings, in trying to bring about a reconciliation between Frank and Diana makes her husband jealous, and she admits she has always loved Frank. Mr. Hastings solves the situation by inviting Mr. Fenn for a ride in his machine and dashing off a cliff. Both men are killed, Mrs. Hastings is a widow and Frank and Diana decide to live together again especially for the sake of the che-e-ild.

Little To Talk About In Announcing The Showing

Box Office Analysis for the Exhibitor

There isn’t much to talk about in announcing “The Wild Goose.” It won’t do to make any promises so if you are booked for it, it would be better to confine your advertising to the title mostly, and also use the name of the author. He is well known and his name mentioned in connection with the picture might attract attention. If your folks are acquainted with Mary MacLaren—they may have seen her in many Universal pictures—you might use her name. Tell them it is a Cosmopolitan production.

If your audience is partial to eternal triangle themes you might make use of catchlines such as, “If you were in love with a married man and his wife sought a divorce, would you even sacrifice your own husband to bring about a reconciliation between the man you love and his wife? It happens in ‘The Wild Goose.’” Various other lines can be used and it might be well to explain the title in some way. The Paramount press sheet will suggest a means.
"THE GREATEST STORY OF

If it were a novel
Millions of copies would be sold
as it is
everyone—everywhere will want to see

MOTHER ETERNAL
Ivan Abramson's Broadway Success

with

VIVIAN MARTIN

and an All Star Cast including

THURSTON HALL, Earl Metcalfe, Jack Sherrill, J. W. Johnston, Vivienne Osborne, Pearl Shepard and little Ruth Sullivan
MOTHER LOVE EVER TOLD"

Mother Eternal will solve the problem for the Independent exchanges

Mother Eternal will open the door to the First Run Situation

Mother Eternal will set new box office records—anytime—anywhere

Mother Eternal is proclaimed by Press and Public to be "The greatest story of Mother Love ever told!"

Mother Eternal stands pre-eminent in the independent field and is the most perfect subject for road showing that has ever been produced

Its many exploitation angles, aside from the tremendous punch that it carries, make it the sanest and the most profitable investment that has ever been offered to state right buyers in the past three years. For territory and further information—WIRE

GRAPHIC FILM CORPORATION
729 SEVENTH AVENUE    NEW YORK CITY
Average Business For Showing But Won't Do For A Run

Box Office Analysis for the Exhibitor

William DeMille's production
"THE LOST ROMANCE"
Paramount

You can play "The Lost Romance" without any serious effects in the way of kicks. There's nothing to kick about. At the same time there's nothing that will serve to benefit it in the way of word-of-mouth advertising. It is adequate for one time showing but not worthy of a run. The main objection to "The Lost Romance" is that it contains nothing that distinguishes it from other pictures so similar to it, either in story or production.

It has little box office appeal although the title may prove to have some drawing power. It is somewhat attractive. Also the names of the more important players may attract particularly if your folks liked "Midsummer Madness." Average business should result from the showing but that seems to be the most favorable forecast. If you think the theme would interest your patrons (it might the women), use catchlines in your announcements.

For your next Press Sheets, Inserts, Heralds or any other material you may need, phone for our representative.

Gramercy 945

Barnes Printing Company

"We Never Disappoint"

36 East Twenty-Second Street
New York
Beautiful Backgrounds And Northern Atmosphere That Interests

Eva Novak in
"WOLVES OF THE NORTH"
Universal

DIRECTOR .................................. Norman Dawn
AUTHOR .................................. Norman Dawn
SCENARIO BY ............................ Wallace Clifton
CAMERAMAN ............................. Thomas Rea
AS A WHOLE ...... Good northern picture with fine
snow atmosphere that is certain to please

STORY ...... Weak in spots but played against beautiful
backgrounds that offer pleasant compensation
DIRECTION ...... Satisfactory for the most part; splendid
with regard to selection of locations
PHOTOGRAPHY .......................... Very good
LIGHTINGS .............................. All right
CAMERA WORK .......................... Well judged
STAR .......................... Isn't required to do very much
SUPPORT ...... Herbert Heyes and Barbara Tennant
satisfactory; others suitable
EXTERIORS ............................. Very beautiful
INTERIORS .............................. Good
DETAIL ............................. Titles poor
CHARACTER OF STORY ...... Romance of the north in
which good triumphs over evil

LENGTH OF PRODUCTION .......... 4,106 feet

The regular weekly release of Universal offers a really beautiful picture in "Wolves of the North." The locations secured are of scenic interest in themselves, several in particular are rare. There is one shot showing a snow covered cabin at the foot of a mountain while a little further in the background a great waterfall comes rushing over the cliff at an unusual height. Throughout the feature the scenic atmosphere is the dominant keynote.

Norman Dawn's story is along conventional lines of the Northern romance with the hero fighting a good and a bad influence, the Puritanical heroine who brings about his regeneration and the customary saloon scenes and the usual dance hall girls. There is a bit too much prominence given to the latter. "Wolves of the North" isn't very new as a whole and it lacks some good action. One fight is about all the action there is and the romance might have been given better play, leaving out much of the dance hall business.

Whoever wrote the titles for the picture seems to have been carried away by the beauty of the settings for he has worded his captions with flowery adjectives and they are intent upon preaching. For a time the spectator is led to believe that the story will take on a twist familiar in one of the Curwood stories, that of the wolf-dog, but the dog is introduced evidently for the sole purpose of comparing him to good and bad in the man.

Aurora Thresk lives up North with her father. She is loved by David, a weakling, and by "Wiki" Jack, a degenerate. While "Wiki" is benefited by Aurora's good influence, David mistakes her rejection of his proposal, thinking that she refuses because he (David) doesn't know enough of the world. He sets out to prove he can be worthy by mixing with the dance hall girls. In the meantime "Wiki" battles with good and evil and eventually good wins out. Aurora journeys to the town where David has gone but it is too late. An avalanche of snow destroys the cabin saloon and David is killed. Aurora marries "Wiki."

Good Program Picture For Any Theater

Box Office Analysis for the Exhibitor

Because the picture is so good to look at folks are sure to overlook a somewhat weak story in this instance. You can go the limit on promises regarding the settings and Northern atmosphere generally. Stills of the prettier scenes posted in the lobby will attract attention. Universal will probably furnish you with stills of the scene showing the falls and the one of the avalanche.

If the star is a favorite with your patrons use her name and tell them she is seen in a new role. Catchlines might be used but they may make the story sound too familiar, so it would be better to base your promises and exploitation mainly on the Northern atmosphere telling them about the locations and scenic effects. Perhaps Universal can furnish you with interesting paragraphs relative to the filming of the picture.
Some Short Reels

Screen Snapshots No. 25—C. B. C.—State Rights

Type of production...........................................1 reel magazine

Jackie Coogan is in this one. So is May McAvoy, and other people of interest. It looks off with a fashion show by Universe and Christie girls. We next hear devoted to Mrs. Ralph Sack, Lucille, sister of Anita Stewart, who displays some new costumes. Edie Kenton, who directed "A Small Town Idol," is shown at work in the studio, with Louise Fazenda, who is further up than she sometimes succeeds in being in actual stuff; and with Chester Conklin and the juvenile, John Henry, Jr. May McAvoy's departure for the West is next. Barbara Castleton and Director Tom Walsh bid her good bye. The hit that follows shows Walter Hiers in the studio and includes business of giving drinks of water to three or four extra girls. Some double exposure stuff that is not up to standard gives good suspension before the showing of Jackie Coogan on his visit to New York, getting a hair cut, buying clothes, walking along the street followed by a crowd; and talking to Marcus Low, Babe Ruth and Mayoral Hylan.

The shot that follows from making love to some pretty natural tiny girl child of about his own age has big human interest.

"Monte Carlo"—Paramount-Burton Holmes

Type of production...........................................1 reel travelogue

This is the story of the ultra-rich and the bounteous of Fortunes thrill-seekers is shown in this standard Burton Holmes. Birds-eye shots from the hills reveal the city nesting like an amphitheatre on the shoulders of the mountains of the borderland. Closer, the streets are shown, circling the water and climbing steep grades under Italian Renaissance: arches, by churches, office buildings, palaces and hotels. The cameras are centered on the Casino, Orleans, the shot of the tables at Nice. The strong sharp faced gamblers is shown instead of the board. Outside faultlessly dressed marksmen are shown shooting live birds as they leave the traps. This is a particularly good bit. The rest is scenic.

"Three Jokers"—Vanity Comedy-Educational

Type of production...........................................1 reel comedy

This is the story of an irate father who forbade his daughter to marry until she had received three proposals. The daughter, Irene Dalton, and her lover, Earl Rodney, scheming out the additional suitors very shortly. They accumulate a cabinet habitue and a nervous individual with large spectacles who is already engaged. The cabinet bound braves the old man in his den with the result that he is summarily dismissed after a success of acrobatics. The spectacled youth is not easy to persuade, but at length is led to try his luck. Father at this juncture discovers the scheme, and at the point of a revolver forces his daughter to marry the wrong man, taking care that he gets an actor to take part of the clergyman so the contract will not be binding. Earl Rodney attempts to break up the ceremony, first disguised as a cop, and then in a widow's weeds. The jam ending is good.

"The Eagle Man"—Star Ranch Western—C. B. C.—State Rights

Type of production...........................................2 reel western

This is the story of a girl art student who went west with her convalescent brother, to win back health to him. She rescues him from the pranks of a gang of roughnecks in the little western town and wins the admiration of their leader, who is stirred by her to shave and dress up and desert his old comrades who are scheming to rob the stage. After, on horseback, he wows the boys and they get their work in the fields below. He is uninvitingly used as a model by the girl, who calls him "the Eagle Man." He saves her from the attack of a desperado at the time when the stage is being robbed. The brother is innocently implicated, but when Hatton captures the real highwayman, and has the brother freed he wins the love of the girl, who is Catherine Craig. The erstwhile round-about pins on the star of a deputy sheriff and stays in town instead of going back to the ranges.

"The Merry Little Put-Put"—Bruce Scenic-Educational

Type of production...........................................1 reel scenic

There are some unusually well chosen shots in this scene which is excellent advertising for a type of motor that may be attached to the rear of a row boat. Two men start a tour of Thomas Bay and LeConte Bay, Alaska, in a small boat. They encounter rough water in a heavy wind over the face of the lake, and head into a little river at the end of the bay. The ice breaks up when the tides lift the king-bergs off the bar and the boat shoots out into open water. The story in this scene, while vague and lost at times, helps materially to make it interesting.

Pathé Review No. 103

Type of production...........................................1 reel magazine

For a magazine, this Pathé may be thought to be rather below the standard, but it is nevertheless interesting. It begins with some shots of macarooning, showing the various processes used by the mill surgeons in their tasteful work. There follows some good speed camera stuff of a pony canting in a figure of eight, revealing in a satisfying way the speed of the movement of a thoroughbred. The next number is excellent propaganda for girl's camps; it shows a number of vacationists of the fair sex canoeing under a bright sky on the far-reaching bosom of Lake Otsego; participating in Indian dancing and prayer; returning to camp on skis in a swaying porch-swing in the moonlight. A few shots of turtles and tortoises recreate some color stuff of the Indre river.

"Let Me Explain"—Christie-Educational

Type of production...........................................1 reel comedy

A good average slapstick in this Christie comedy, though it is certainly not new in story. Earl Rodney is married to Viora Daniel and they star on their honeymoon. Earl is the holder of a job as manager of the affairs of his uncle, who is a woman hater. The uncle arrives in town and breaks up the honeymoon, but not before the newies have encountered Josephine Hill and her new husband. Miss Daniel makes believe she is Rodney's maid when the uncle comes to visit. The uncle makes love to Miss Daniel, but Earl Rodney is in making excuses and in explaining, brings in his pal to act as her husband while he is forced by circumstances to represent himself as the fiancée of Miss Hill. The old situation is amusingly suggested and should go over. The snap ending comes when the uncle admits he knew all the time of the state of affairs in the beginning, and that he had long ago ceased to hate the fair sex.

"Constantinople and the Galata Bridge"—Paramount-Burton Holmes

Type of production...........................................1 reel travelogue

All the races of the earth passing in their respective garbs across the bridge of Galata, over the Golden Horn, between Stamboul and the European section, are shown in this up-to-the-standard Burton Holmes. Here and there in the cosmopolitan crowd are variously uniformed soldiers of the Allies; French Senegalese Negro troops, British Gurkhas and Punjabis, from India; Italian carabinieri and others. Unveiled Turkish women pass by. Natives wearing the old fashioned flowing robes and billowing trousers follow their modernized one homed store ties, derbies and walking sticks. Through the crowd pass strong porters bearing ponderous burdens with oriental fortitude. Beyond the toll-takers at the bridge's end rise the minarets of a great mosque, and the crowded shipping at the docks and the forest of masts.
Release Date
Western and Railroad Dramas (2 reels): In Wrong Wright, Cinders, Double Danger, The Two-Fisted Lover, Tipped Off, Superstitious, The House of Ten Thousand Smokes, 1 reel - and Modern Centurions, 1 reel.

May - The Shootout (No. 7) - The Vampires Daggar (18 episodes); The Dragon (9 episodes); King of the Circus (Eddie Polo).

Bubbling Over (Pollard comedy)
May - The Spook (No. 8) - The Vampires Daggar (18 episodes); The Dragon (9 episodes); King of the Circus (Eddie Polo).

The Strange Pact (No. 8) - The Vampires Daggar (18 episodes); The Dragon (9 episodes); King of the Circus (Eddie Polo).

The Sheriff of Moeve (Tom Santschi).

The Spook (No. 9) - The Vampires Daggar (18 episodes); The Dragon (9 episodes); King of the Circus (Eddie Polo).

The Spook (No. 10) - The Vampires Daggar (18 episodes); The Dragon (9 episodes); King of the Circus (Eddie Polo).

The Spook (No. 11) - The Vampires Daggar (18 episodes); The Dragon (9 episodes); King of the Circus (Eddie Polo).

The Spook (No. 12) - The Vampires Daggar (18 episodes); The Dragon (9 episodes); King of the Circus (Eddie Polo).

20th Century Fox (2 reels) - The Sky Ranger. (3 reels) - The Sky Ranger. (3 reels) - The Sky Ranger.

Dial Pictures - The West. Fielding.

Outwitting the Timber Wolf (Bill & Bob Series). Save Your Money (Smith Pollard).

Pioneer Film Corp.

Facts and Follies Series (1 reel): Babies in Bursaik, Call Me Daddy Down Beside the Mausoleum, Professor Was Right, Running Romeo, Two Company, Young Ideas.

Lake MacBride (3 reels) - The Sonny Series (2 reels).

Nick Carter Series (2 reels) - The Sonny Series (2 reels).

Goldwyn


Goldwyn-Bray Pictures (1 reel): The Riveter, The Human Voice, Firemen, The Locomotive, University of Sciences, Unfledged Daters of the King, No Reg’lar Bird.

Goldwyn-Bray Songs (1 reel): Why Change Your Husband, Bear Facts, Yes Dear, Two Much Pep, Chemical Inspiration (The Ancient and Honorable Wall Mat Animated Cartoons), Safe Combustion (No Place for a Honeymoon Animated Cartoons), The City That Never Sleeps, Powell Expedition.


Viktor Kremer Film Features

A Burlesque Chase (Charles Chaplin). The Champion (Charles Chaplin). We’re Through (Charles Chaplin). By the Sea (Charles Chaplin).

Reelcraft

Billy Francy Comedies (1 reel): Fixing Lizzie, Getting His Goat, Dry Cleaned.


Alice Howells Comedies (2 reels): Squeaky, Convict’s Happy Bride, Good Night Nurse, Lunatics and Politics.

Millburn-Moranti Comedies (2 reels): Jailousy, Lazy Lem, Double Trouble, Napoleon & Sally Comedies (1 reel): Their First Flibber, The Descorer, Dreamy Chinatown, Perils of the Reich.

Matty Roobert (2 reels): Circus Days, She’s a Vamp.


Royal Comedies (2 reels): Where Are Your Husbands, When the Cas’s Away.

Educational Film Exchanges, Inc.

Mermaid Comedies (2 reels): The Siren, April Fool, Hush and Dry, Moonshine and Holy Smoke, Bang, The Greenhorn.

Chester Comedies (2 reels, distributed by Goldwyn): Drive, You'll Be Squeezed, Beat It, Ladies Pets, Just in Time, Ready to Serve, Snoopy’s Wild Wedding.

Torchy Comedies (2 reels): Torchy’s Millions, Torchy Turns Cupid, Torchy’s Million Dollar Watch, Torchy Mixes In, Torchy’s Night Hood, Torchy’s Big Loud Horn, Torchy’s 20th Century Fox.


Vanity Comedies (1 reel): Four Fathers, Mind Your Business, Oizal Did It, Tea for Two, Without a Wife, Naughty Mary Brown, Dead Sense, Red Head, Your Time, Three Jokers, Rocking the Boat.


C. B. C. Film Sales Corp.

Hallroom Boys Comedies (2 reels): In Bed Again, Tough Luck, High and Dry, In Again, Out Again.


Film News (twice a week).

Serial: Bride 13, 15 episodes.

Fox

October

November

Special Pictures Corp.

Release Date
Educational Specials: The Race of the Age. (Man o’ War) two reels: Art of Diving (Kellerman), 1 reel; Babe Ruth—How He Knocks His Home Runs Out of Ten Thousand Smokes, 1 reel - and Modern Centurions, 1 reel.


Chester Screenplays (1 reel): They Forgot the Town, Out of the Past, Close Company Came, Ain’t Everything, No Hope for the Days, Silver Silences, Sultans of the Sea, Getting a Toe Hold, And from Deer to Dam, Dua-ba-za, Philippine Futurity—An Angle in Idaho, New Wine in Old Bottles, A Visit to the Fair.

Hudson’s Bay Travel Series (1 reel): A Tale of the Far North, Hides and Go Seek, The Medicine Picture.

World Wanderings (1 reel): In Dutch, South Sea Magic, Wilderness Friends.

Miscellaneous (1 reel): Golf—Slow Motion, Dixie.

Kinescopes: Sundays and Thursdays, 1 reel.

Selznick


Federated Film Exchanges

Federated Film Exchanges of America

A Rare Bird (1 reel).

His Naughty Night (1 reel).

New Harted (1 reel) - A Bedtime Scandal (1 reel).

Ford Educational Week, Having a Good Time, Showing Young Life, In the Glory of the Past, Between Friends, For the Future, The Way of the West, Timberhurst, What the Ocean Hides, Naskua (Tahana Islands), In Arizona, Number Please, Telephone, Hurry Slowly, (Safety), A Fairyland, The Message, Democracy in Education.

Federated Film Corp.


Fox News (twice a week).

Serial: Bride 13, 15 episodes.

Capital

October

November

Allied Distributing Corp.

12-2 reel Al and Howley Comedies: Apr. 15, Pure and Simple; May 15, Liquor with Life.

Special Pictures Corp.

Liner Notes

(Kineto Reviews)

(Through National Exhibs)

Wonders of the World (Two Series): First Series from No. 1 to No. 26 (1 reel) - Second Series from No. 27 to No. 52.

Charles Urban’s Movie Chats

(Through National Exhibs)
The Independents
Meet Every Thursday
in
Wid's Daily

All the News for Buyer and Exhibitor

and

Maximum Advertising Value at Minimum Cost

For the

INDEPENDENT PRODUCER
AND DISTRIBUTOR
Action!

Experience has taught the exhibitor that the picture that gets the money is the picture that keeps things on the jump.

"Wet Gold" has the universal appeal of action—spine-tingling, hair-trigger action!

Things get started in the first hundred feet, and never let up till the final fade-out. And it's action that means something, with an unusual story, fine acting, and some of the most remarkable under-water photography ever taken.

If there ever was a picture that sounded like a clean-up, "Wet Gold" is its name!

They'll See——

A human torpedo launched into mid-ocean from the tube of a submarine.

A hair-raising horse-race at the Havana Race Track.

A hand-to-hand fight between an unarmed man and a man-eating shark.

Exciting struggle for life in quicksands on the floor of the sea.

Death of an entire submarine crew by the release of poisonous gas while submerged.

Distributed by Goldwyn
Exhibitors Upset

Censorship

Millions

Censorship

A Fact in New York—Governor Miller Signs Bill—Northern Jersey

Situation Interesting

Governor Miller signed the censorship bill on Saturday before leaving for Atlantic City. When he returns in about two weeks, in all likelihood the personnel of the Censorship Board may be announced, although this may be held until later. The act is effective August 1.

An interesting development with regard to the censorship bill is the fact that prints for Northern New Jersey will be affected. The exhibitors of that section are supplied from the New York exchanges. This may necessitate an entirely different set of prints for New Jersey in lieu of the censored prints used in New York.

There is some talk in film circles that the censorship bill will be attacked immediately on the grounds of its being unconstitutional. This, following the lines laid down by former Justice Jenks in the brief he filed with the Governor in opposition to the bill. No definite information was, however, obtainable on this point on Saturday.

Brunet Sails

Very unexpectedly Paul Brunet sailed on Saturday on the Olympic for Paris. At the Pathe offices no information was obtained relative to his sudden departure.

It would not be surprising if some interesting developments occurred almost immediately Mr. Brunet arrives in Paris. As indicated exclusively in this publication, Mr. Brunet may resign as head of the American company unless there is a decided change towards the operations of the American company by some of the members of the board of the parent (French) company.

New Pathé Series

Playgoers Pictures, Inc., will release several independently made productions through Pathé, the first to be "The Butterfly Girl," starring Marjorie Daw. It will be released on June 12th.

Charles O. Weston, the producer, arranged for the release through the office of Arthur S. Kane. Negotiations are under way for the release of another picture acquired by Weston, and it is probable that a series of such releases for Playgoers Pictures will be announced in the near future.

Knoles Sails

Harley Knoles left for England on Sunday aboard the Olympic.

PRODUCERS!
DISTRIBUTORS!
BUYERS!
EXHIBITORS!
READ
"THE INDEPENDENT MARKET"

Every Thursday | In WID'S DAILY

THE SOUL WITHIN—AUDREY MUNSON

Escaping the dangers of the dilettante's studio, Audrey is rescued by the old sculptor, who befriends her and teaches her that Beauty does not exist where there is not purity of thought and beauty of soul. Beauty is NOT skin deep! Perry Plays, Inc.—Adv.
Censors in Mass.
Governor Cox, Expected to Sign Measure Bringing Censorship to the Bay State
(Special to WID'S DAILY)
Boston—Film talk here who have been active in the fight against the proposed censorship act have about given up hope. The bill which finally passed the Senate late Friday night will go to Gov. Cox for action, and even the most optimistic here have little idea that he will not sign it. As a matter of fact everyone confidently anticipates he will sign the bill. The act becomes effective Jan. 1, 1922. It is possible that a hearing will be arranged in behalf of picture interests prior to the Governor signing the bill. Jack Connolly of the National Association was here on Saturday regarding this.

There is some interesting talk here of why a number of legislators changed their attitude with regard to the bill.

The bill provides that all film shall be submitted to the State Department of Public Safety for approval. The inspection fee is to be $2 per reel of 1,000 ft. If a picture with 3,000 ft. is submitted the fee will be $8. An appeal from decisions of the department will be heard in public hearing before the commissioner, and if further appeal is desired before the Superior Court. First offense will be subjected to a $50 fine and each succeeding offense to a $100 fine.

Just Moved, That's All
Clark Irving phoned this office on Saturday to say that Max Linder was still here. All that happened was that Linder and Irving packed their belongings and moved from the Commodore across the street to the Biltmore.

Linder is here with his second picture, "My Wife," which will be released through Robertson-Cole.

To Diné "Bux's" Outfit
The home office of Famous Players will tender a dinner tomorrow night in honor of Harry H. Buxbaum and his New York exchange staff in recognition of the tremendous business grossed by the exchange during Kent Week. The New York branch totalled over 100,000 that week.

First Sessions Today
First National Men Arrive from All Points—Some Interesting Announcements Expected

The second annual convention of the exchange members of Associated First National Pictures, Inc., will open at 10 o’clock this morning at the Park Hotel. There will be two business sessions today: one in the morning and one in the afternoon.

Present plans call for the termination of business at 5:30 o’clock each day. The branch managers, 38 in all, will be here today, tomorrow, Wednesday and Thursday for general discussion of sales policies for the fall season, while analyses of business conditions in all sections of the country will be made. Most of them arrived in New York over the weekend, although several of them reached town late last week. The incoming trains yesterday from the Far West and Middle West, however, brought in the majority of them.

It is expected that First National officials will make important announcements to make from day to day regarding additions to the production schedule. It is the first that important franchise holders are here for the convention, among them Robert Lieber, president of the circuit; E. V. Richards and Julian Saenger of New Orleans, Sam Katz of Chicago, N. H. Gordon of Boston and A. H. Blank of Des Moines.

Weiss Bros. Own "Tarzan" Serial
A new serial featuring Elmo Lincoln, is owned by Weiss Bros. and the Numa Pictures Corp., it was learned here, the serial was arranged for them by the Great Western Producing Corp. of which Julius Stern is president.

A new unit is in process of formation to handle the distribution of the picture. Offices will be at 1540 Broadway.

Homeward Bound
(Special to WID’S DAILY)

Los Angeles—A. P. Aaronson, Howard Dietz, Alfred Weiss, Sam Eichman and other members of the Goldwyn organization left for home yesterday, having concluded conferences at the Goldwyn Culver City studios.

Organization matters and sales policies were discussed at the meetings, which lasted a week.

A poster that attracts is one thing—a poster that sells tickets is another. The RITCHEY poster does both.

M. J. Mintz Here
M. J. Mintz, general manager of the Synchronized Scenario M. Corp., with headquarters in Chicago, is at the Flanders. The organization has sold a number of territories to this service which includes special musical scores for all important features.

Fort Collins, Colo.—Joseph J. Go-stein of Denver, will build a $8,000 theater here. It will have $18,500 organ.

Book this one right away
MACYLN ARBUCKLE
IN "SQUIRE PHIN"
A Holman Day Story
Released through PRODUCERS SECURITY CORPORATION
516 FIFTH AVENUE, NEW YORK
In the Courts

Another Harlem Theater
The J. J. Finnerty Construction and Holding Co. will erect a two-story theater at the northeast corner of Lenox Ave. and 142nd St., Harlem. The house will cost about $300,000.

Edgar Selden Sells Two
Edgar Selden has arranged for the production of Percival Wilde’s “The Butterfly” with Universal for Marie Prevost. Selden also states “The Hunch” by Percival Wilde, is in work with Metro.

Leave Tonight for Washington
Sydney S. Cohen and other officials of the M. P. T. O. A. leave tonight for Washington where a three-day session of the officers and national committeemen will be held.

ALL THE CARDS ON THE TABLE
An English Producer anxious to gain a foothold in the American Market, has placed with us for State’s Rights Distribution, a delightfully charming modern picture called

“A DAUGHTER OF EVE”

starring VIOLET HOPSON, one of the most beautiful women in England and STEWART ROME—one of the best known actors on the English stage.

For quick action we are offering this picture on a straight 60/40 basis, with a slight advance. Also the option to purchase outright at territorial percentage of $25,000 fifteen days after the first run showing in individual territories. Do not judge the picture by the price.

This is one of the most unusual and liberal offers ever made to the States Rights Buyer, and it means quick action.

It is our belief that “A DAUGHTER OF EVE” has big box office value and is a most unusual opportunity to make a lot of money.

IF YOU WANT TO GET IN ON THIS
ACT QUICK
HOWELLS SALES INC.
729 SEVENTH AVE. NEW YORK CITY
TELEPHONE BRYANT 7206
**Millions**

**On Broadway**

**Astor**—"The Four Horsemen of the Apocalypse."

**Brooklyn Strand**—Pola Negri in "Gypsy Blood."

**Capitol**—Will Rogers in "Boys Will Be Boys."

**Criterion**—"The Lost Romance."

**Loew's, New York**—Today—Clara Kimball Young in "Hush."

**Lyric**—"The Queen of Sheba."

**Park**—"Over the Hill."

**Rialto**—Not yet determined.

**Strand**—Marguerite Clark in "bled Wives."

**Town Hall**—"Dream Street."

Lucy Fox has been signed leading parts in Pathé serial is now working with Charles Janson in "Hurricane Hutch."

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**MILKSMEN**

German invasion affecting many here. So tis said. Incidentally 130 cameramen reported not working. Twenty said to be driving milk wagons. Which led a producer to comment: "Maybe they're better wagon drivers than cameramen."

**NOVELTIES**

At Criterion. Tony Sarg's "First Circus" and "Moongold." Sarg's marionettes very amusing. Splendid idea. "Moongold" sufficiently artistic. To have been made anywhere. Runs a little too long. But it has an abundance of real artistry. Real beauty. Unusual. Shows what can be done. With thought. Several magazines will play it up. In big way. Every director should see it. To get an idea. Of what can be done. With simple props. And a black background. Well worth while. Better see it. Should be shown widely. To offset censorship talk. And prove what a fine, splendid industry this is. And what can be done with. And in it.

**HERE'S AN IDEA**


**DIAMOND TINTS**

In Ted Eltonhead's press book. For "Hope Diamond Mystery." Ever see a diamond flash? All the fancy colors? Well they are all in Ted's book. Ve-ry gor-ge-ous. And in these days of hussy plate costs—well! Anyway, it's all there.

**REMEMBER THIS**


**LADY DIANA AND PRIZMA**


63-35


**A REAL CLUB**

For film folk. In Berlin. Called the Film Club. Jaysee Barnstyn tells of it. Just back. Says you meet all film folk there. And wonders why we haven't one here. He's right. Why haven't we? Several have been started. All dropped by the wayside. Yet one is needed. And sadly. A place where ideas can be swapped. And developed.

Maybe it'll come. Some people still insist this is an infant industry.

DANNY.
Deal Is Off

Linder and Robertson-Cole Break Relations-Comedian Arranging for New Release

A Linder and Robertson-Cole exit morning came to an agreed-on understanding. The terms of the arrangement, first and last production for Robertson-Cole will be "Seven Year's Luck," an in-town, as noted, with a lot of the second picture, "My Wife." It is understood he has several plans on future distribution.

Flynn plans to leave for Oregon June 24. In September, promises active work will be got-under way on the laboratory in New York.

"Yankee" at Central

A Connecticut Yankee in King Arthur's Court will open at the Central theater on Sunday. No agreement has been made for the show until a "Shame," a 20th Century-Fox production.

Producers! Distributors! Buyers! Exhibitors!

READ

"THE INDEPENDENT MARKET"

Every Thursday in WID'S DAILY

Meeting Planned
N. A. M. P. I. Executive Committee to Discuss Censorship Situation—Test Case Talked Of

The executive committee of the National Association will meet today, possibly, to discuss the censorship situation.

As indicated yesterday, there is a strong possibility that a test case will be made to test the constitutionality of the law. The matter, it is understood, will be discussed at that meeting.

There was considerable interest manifested yesterday in the statement issued by Almet F. Jenkins, of Jenkins and Rogers. Judge Jenkins, it will be recalled, filed a brief with Governor Miller before the Clayton-Lusk bill was signed in which he questioned the constitutionality of the measure. Gabriel L. Hess, chairman of the N. A. M. P. I. Committee, likewise issued a statement in which he said the legality of the law is undoubtedly "one which the courts will pass upon." Some of the New York papers commented editorially on the.

100% Attendance

All First National Managers Here—Internal Organization Matters Discussed

The Associated First National branch managers are in New York 100% strong. They thronged the lobby of the Astor yesterday in between the morning and afternoon sessions.

Furley internal matters were discussed yesterday. The opening address were made by F. H. Serhelbe and J. D. Williams. In the afternoon Mr. Schwalbe again spoke for a short time and then Mr. Williams took the chair.

Last night, a long list of well known film folks, including the branch managers, were guests of Joseph M. Schenck in the Jungle Room at

Kindred Next
(Special to WID'S DAILY)

Los Angeles—R. Walsh's Spanish production, "Serenade," is nearing completion at the Brunton Studios. Walsh's scenario staff is engaged in preparing the continuity for "Kindred of the Dust," which will go into production immediately after "Serenade" is completed.

F. P. After Coogan

Jackie Slept for Part in "Peter Ibbetson" and One Other Feature—Deal Pending

Famous Players-Lasky are negotiating for the services of Jackie Coogan. The deal has arrived at the stage where final consummation may be reached on Thursday.

Little Jackie is slated for a part in "Peter Ibbetson," which George Fitzmaurice will make as a special, co-starring Elsie Ferguson and Wallace Reid. He will also appear in a second production, the name and character of which could not be determined yesterday.

Reid Due Today

Wallace Reid is due in New York today from the coast. He is to co-star in "Peter Ibbetson," with Elsie Ferguson.

Back to the Coast

Jeanie MacPherson leaves for California tomorrow.

Cabanne May Work Here
W. Christy Cabanne may make his next production for Robertson-Cole in the East.

Atkinson Due Soon
W. E. Atkinson, the G. M. of Metro, who has been visiting the company exchanges in the West, will be back in town in about a week.

Opening Session Today
(Special to WID'S DAILY)

Washington—The officers and national committee men of the N. P. T. O., will convene at the Hotel Washington this morning.

General Division Meets Friday

The fifth annual meeting of the General Division of the National Association will be held in the association's rooms, 1520 Broadway, on Friday at 12 o'clock.

Levey Gets Projector Distribution
Harry Levey, president of the Non-Theatrical M. P. I., has completed a contract that will vest the National with the handling of the Powers Professional Projectors.

Aschers Give Up House?
(Special to WID'S DAILY)

Dayton, O.—Reports are current here that the Ascher Brothers have relinquished their rights in the Auditorium and that the theater has reverted to its owners, the Ruhl estate.
Newspaper Opinions

"Through the Back Door"—United Artists—Strand

WORLD—And so we are not going to see the result of 
"Through the Back Door,"

whether as an individual or, in this case, that Mary's doesn't shine. 
We are just going to say that she is a very 

AMERICAN—She comes into her own again—what can she be sweeter? 
The production is lovely, the love story

TRIBUNE—What beauty stands 
the test of cold daylight.

GLOBE—A typical routine comedy 
romance called "Super Story.

JOURNAL—"Sham" is a show that 
interests, without amusements, 
and without shedding a tear.

MAIL—Fortuitously for the picture it 
has Ethel Clayton as its star, which prevents 
from being completely beneath notice. 
Miss Clayton has an ideal type of screen beauty 
and is particularly good in those roles in which 
she can resource something. 

SUN—"Sham" is a rather amusing and ingenuous 
extravaganza of those little pictures which 
in the pressed capital may and may not attempt.

TRIBUNE—This is a show with which 
which was directed by Thomas Heffron, is 
very stage while it is, which he does and 
and the situations amusing, but the 
interesting, and with Will Rogers in a Spring 
show in the Atlantic Ocean. 

Post made no comment.

"Boys Will Be Boys"—Goldwyn

AMERICAN—The production has plenty 
of atmosphere, the cast presents excellent 
work, and the story is very good.

HERALD—"Boys Will Be Boys" is honest 
and charming, and has a sense of 
true humor by Rogers.

TRIBUNE—It is a show with which 
the whole picture is Rogers's playground.

TIMES—It is an appealing grace of 
Rogers and a number of dead spots of character 
ization be (Rogers) is able to get 
, it is a pretty flat.

TRIBUNE—Mr. Rogers finds an ideal 
role in the happy-go-lucky story of 
"Boys Will Be Boys."

JOURNAL—Mr. Rogers is rather the 
deliciously homely charm of 
Will Rogers Peep O'Day that fascinates and grips in 
the plot.

MAIL—The screen presentation of the 
Coho story is superior to the late 
stage production of the screen, which was 
attractive and was better in the end.

SUNDAY—A pleasant movie, Rogers 
puts up another notch on his guns for 
ving the bullseye against a face that 
nothing can stop.

MORNING TELEGRAPH—* * * 

The above was well done, 
World, Daily News, Globe and Post made no comment.

"Now or Never"—Asso. Exhib. 

Capitol

"Now or Never" is Harold Lloyd's first 
successful comedy film of the season.

HERALD—* * * 

SUN—* * * 

MORNING TELEGRAPH—* * *

Now Nobody exactly knows how 
many tickets a poster will sell—but everybody should 
know that the RITCH 
poster will sell MORE 
tickets than any other kind.

RITCHEY 
P.O. Box 8388

Gasnier Resting

Louis J. Gasnier has shaken the 
dust of New York for a short vacat 
He will be back in town shortly

Blanche Sweet Recovering

(Special to WID'S DAILY)

Los Angeles—Blanche Sweet has 
been discharged from the California 
Hospital and is now convalescing at 
her home. She has been ill for some time.
Cuts and Flashes

The rights of "Gleam o' Dawn," Arthur Goodrich, have been pur-
chased by Fox.

The Woman God Changed," a propo-
lus comedy, will be the at-
traction at the Rivoli next week.

In rights to Joseph Peat's story, "Cervra C'me," have been
bought by Fox.

Associated Producers will handle the
"six reel production picture" produced by A. J.

Searle Dawley, Charles J. Bra-
nd Harry Millarde are now doing three Fox specials, none of
which has been named as yet.

Eugene Love has been chosen to the
part of Col. Roger Ibbetson and
Peter Ibbetson, co-starring Ers-
erguson and Wallace Reid.

other bathing beauty has for-
sen slapstick comedy for feature
actions. Harriet Hammond will
an important role in Roscoe Ar-
's new picture, "Should a Man

$500 License Fee
(Special to WID'S DAILY)

Venice, Cal.—The city trust-
estes have finally adopted an or-
dinance whereby any theater showing an Austrian or Ger-
man-made film will be required to pay a $500 a day license fee.

Martin Back With Ince
(Special to WID'S DAILY)

Los Angeles—Irving J. Martin, one
of the pioneers in the art title field,
has returned to the Thomas H. Ince
forces. He will title future Ince re-
leases.

Binghamton Studio Plan Flops
(Special to WID'S DAILY)

Binghamton, N. Y.—Dealsings be-
tween Hillcrest Pictures, Inc., and
the Chamber of Commerce for the
erection of a studio here have fallen
through.

New Theater Unit in Duluth
(Special to WID'S DAILY)

Duluth—The Diamond Theatre Co.
has been incorporated by J. B. Clint-
ton, S. J. Blackmore, E. A. Black-
more and C. F. Blackmore. The con-
cern will take over the Liberty, one
of Blackmore Bros. chain, and re-
name it the New Diamond. The
present Diamond will be dismantled
and a new one built on its site.

Sixty-five million feet of

EASTMAN
FILM

was the average monthly produc-
tion at Kodak Park last year, all
manufactured on a quality basis.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

This Speaks for Itself!

Here's Every Word of the New York Tribune's Review
By One of the Leading Critics of America—It's Worth
Money to Every Exhibitor to Read It

By Harriette Underhill

Reviewing "Gypsy Blood" at the
Strand Theater will prove to be a con-
vert to the love of the Ain. We wish
that it had been made right here in
America, so that we might exhaust our
list of adjectives with a clear con-
est for it. It is one of the best pictures
we have seen, and American directors
and actors would do well to go and
study the methods of these foreigners
who produced it. Picture. To our way
of thinking it is even better than either
of its predecessors ("Passion" and "De-
ception") done by the same director,
Ernest Lubitsch.

Never have we seen such realism on
the screen and Pola Negri is a power-
ful actress, who is fascinating, beauti-
ful in a way that has character for its
foundation, and intelligent. As Car-
menita in "Gypsy Blood," she gives a
goruous performance.

Not in the five years that we have
seen pictures have we been so
soothed with the performance of an
actress on the screen and she is the
first one we ever felt that we wanted
to write to and say: "I think you are
a grand actress. Will you kindly send
your photograph to above address?"
But Pola Negri can be interviewed by
us any time she wishes.

This thing which distinguishes her
work is noticeable in the performance
of every one in the cast. We doubt
very much if any of the scenes have
been rehearsed. One, who gave a per-
bance worthy of the picture gave the
excellence to Mr. Lubitsch. We
had been feeling strongly on the sub-
ject of this importation of German
films, but "Gypsy Blood" has convinced
us. We wouldn't have missed it for
the world, and if American producers
were wise it will set a new standard for
pictures.

The story unfolds so naturally on the
screen. There are no cuts to inter-
rupt the continuity. The star is not
brought into the foreground all the
time. She does not make a spectacular
entrance; she is simply introduced
walking a parade with a lot of other
cigarette girls. The play is a slice
of life; the camera discovers the charac-
ters doing ordinary, homely things and
records their actions on the film.

You can't imagine the director say-
ing: "Now, all ready! Camera!" The
actors talk and laugh and turn their
backs to the camera and the picture
goes on, beginning at the beginning
and without any cuts. Motion with
Carmen's death at the hands of Don
Jose.

The presentation is full of fire and
dash, and this version of Carmen we
like much better than Bizet's version.
Also there never could be another Car-
mens like Pola Negri. When Geraldine
Farrar and Theda Bara appeared si-
multaneously as Bizet's heroine we
missed both pictures, but we are quite
sure, from what we read of them, that
both interpretations were quite differ-
ent from this one.

They said that Miss Farrar was an
altering Spanish beauty and that Miss
Bara was a vampiro who expressed pas-
sion by winking her eyelashes very
fast. But Mme. Negri is just a hot-blooded
peasant girl, slovenly in her manner
and her walk, with a face to be
beautiful nor vampirish; she is bold and
vulgar and bad and Carmen, the gypsy
girl, every moment.

Others in the cast were good, too.
There was Don Jose, who gave a per-
bance which ranked almost equally
with Mme. Negri's. Ernesto Dessi
(Don Jose of the opera) and Rod-
riguez, all gave noteworthy perform-
ings.

When we go to see the picture again
we shall leave before Carmen's death.
It is too realistic to be wholly enjoya-
ble. Now, if Pola Negri were only
to come over here and become an Ameri-
can citizen our joy would be without
alloy. The story has been adapted from
the original French story by Prosper
Merimée.

A First National Attraction

The incomparable continental star in a
stirring love tale of Old Spain, based on
the original French version of Prosper
Merimée's "Carmen"—A mighty marvel
of the screen with multitudes of players.

EASTMAN DAILY

day, May 17, 1921
Coast Brevities

(Special to WID'S DAILY)

Hollywood—"Money Flies" is the title of the first of a series of 24 two-reel comedies being produced here by the Educational release. They feature Louise Fernandez.

"Making the Grade" has been chosen as the title for David Butler's first vehicle as the head of his own company. It will be distributed by Irving M. Lesser.

The Gossamer Web" a prize story which recently appeared in a popular magazine, written by John A. Mostrocco, has been purchased by Universal as a vehicle for Edith Roberts.

Al Christie is building a new roofed stage, an addition to Christie's establishment.

Ray Berger, co-directing for Eddie Boland, is a recent addition to the directorial forces at the Hal E. Roach Studios.

Edward Martindel and Vernon Dent have been added to the cast of Thos. H. Ince's latest special for Associated Producers, tentatively titled "Hail the Woman."

Capt. S. J. Bingham has been selected as assistant general manager and will have charge of productions of International Higher Culture Films, Inc., which will produce works of Gene Stratton Porter.

C. F. Widom, who costumed "The Four Horsemen of the Apocalypse" for Metro, has severed connections with that organization.

"Mother o' Mine," which was filmed and previously announced and subsequently released under the title of "Mother," has been selected as the release title of Thos. H. Ince's new production for Associated Producers.

In addition to other activities, Chas. A. Bird has assumed the duties of casting director for Fox. Louis Sellier, former casting director, will devote his time to the direction of Fox Sunshine Comedies. GAUSMAN.

Meeting Planned

(Continued from page 1)

The business sessions will be continued today, Tonight Hope Hampton will be hostess at a dinner to be given at the Claridge.

A stunt that attracted a good deal of attention yesterday among visiting managers was the distribution of a special edition of "Kid's Daily," a "Peck's Bad Boy" extra, gotten out by Paul Gray. The extra was modelled along the lines of WID'S DAILY.

100% Attendance

(Continued from page 1)

Healy's where Norma and Constance Talmadge were hostesses at a beefsteak.

Tuesday, May 17, 1927

Satter Leaves Goldwyn

(Special to WID'S DAILY)

Los Angeles—Arthur S. Satter, continuity writer, has left the studio to free lance.

CHARLIE CONKLIN

Al Haynes and Walter He are among those appearing in some of the Comedies now leased as

OLYMPIAN PRODUCTION

110 W. 40th St., New York C

Don't bother about Great New York and Northern New Jersey, a little one on the way to THE

CAPITAL FILM EXCHANGE

INC.

729 7th Ave.

New York C

SUBTITLE

written by

HARRY CHANDLER

and

WILLIAM B. LAUB

This Mark of Merit has appeared upon over thirty productions during the past ye-

Offices 130 West 46th

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DIRECTOR OF THE TRADE

RELIABLE GUIDE FOR READY REFERENCE

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The Screen Bulletin

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Bryant 2226

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Modern, Fully Equipped 8

For Rent by Day, Week or Month

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Canada Organizes

location similar to N. A. M. P. I. in process of formation
to co-operate

an organization similar to the National Association is now being formed in Canada. Its membership will include all the important branches of the industry in the Dominion, each province forming a division of the association. Temporary headquarters have been established in 21 Dundas St., Toronto, the headquarters of the Canadian M. P. Distributors' Association, of which Col. John A. Cooper is chairman of the advisory board.

Col. Cooper, when in New York, called upon Frederick H. Elliott and inquired the plan and scope of the organization. The film distributors of Canada are already well or- ganized. Their organization, the Canadian M. P. Distributors' Ass'n, will be the nucleus around which will be structured the larger association.

Victory in South Dakota

test case in the Sunday blue law re- cession campaign instituted by Jews of South Dakota has just been decided by the Supreme Court of state in favor of the picture tests, according to word received yesterday by the National Association from Benjamin Friedman, president of the Minneapolis Film Board Trade.

Koplar in Another Suit

(Special to WID'S DAILY)

Louis—Dr. George Mandelaris, who is associated with Harry Koplar in the Lafayette theater and Rus- sardome, has filed suit in the Circuit Court against Koplar for an ac- count of $3,000.

Mandelaris alleges he had $2,000 in the theaters; that Koplar in- duced him to agree to the transfer to Famous Players' Missouri Corp., ceding him $2,000 for his stock and raising him more should there be any possible profit. After the sale was final- ized, he further alleges the stock sold for $5,000. The entire loss is $12,000.

A New Star

Associated Exhibitors Sign Florence Vidor—Four Pictures Planned for First Year

The executive committee of Associated Exhibitors, Inc., announced yesterday afternoon that Arthur S. Kane, chairman of the board of directors, had signed Florence Vidor to star for that organization.

Miss Vidor will make four pictures the first year and will work in Holly- wood at the studio of King Vidor, her husband, who holds a distributing contract with Associated Produc- ers, Inc.

The Vidor deal is the first of a series of deals under negotiations for ad- ditional product for Associated Exhibitors, Inc.

Settled

Kessel-Baumann, Litigation, Ends—Injunction Application Discontinued

The litigation between Adam Jr. and Charles Kessel and Charles O. Baumann over the affairs of the Kessel-Baumann Pictures Corp. has been settled and on the application of the plaintiffs the injunction obtained by Morris Gilman and Bert Sanders as stockholders has been vacated by Justice Delehanty and the suit discontinued.

Abrams Due Shortly

Hiram Abrams is due back in New York from Los Angeles in a few days.

Warren in New Loew Building

F. B. Warren Corp. has signed a long term lease for three-fourths of the 16th floor of the Loew State Theater Bldg. at 1540 Broadway. The Warner forces will go into the building June 1.

John G. Rohls has been elected as assistant treasurer of the corporation. Rohls, who has been associated with Mr. Warren for six years in various enterprises, will begin his duties on June 6.

Film Building Planned

The southeast corner of Broadway and 48th St. has been secured by Jacob Amron, owner of the Marl-borough Hotel and upon that site will be constructed a 12 story building which is expected to be occupied by film interests. The corner is oppo-osite that on which the new Robertson-Cole building stands.

Will Offer Screens

M. P. T. O. To See President Harding Today—Plan for National Convention

(By Long Distance Phone)

Washington—The Motion Picture Theater Owners of America will offer the screens of the country today to President Harding, to be used in whatever fashion the President may deem advisable. A conference has been arranged with the President at noon.

The forthcoming national convention was discussed yesterday. In all likelihood it will be held the week of July 4 in Minneapolis. The executive committee and officers will meet previous to the general convention, about July 1, while the convention proper will undoubtedly open July 6. There is no opposition voiced here against Sydney S. Cohen.

The discussions were held under way yesterday morning at the Hotel Washington. On Tuesday, all of the officials were at the races at Pimlico, Md., where they all lost money. From there they came to Washing- ton.

The executive committee went into session yesterday morning at 11 o'clock and at 4 o'clock in the after- noon was still meeting. The general legislative program was given. Additional topics will be discussed today. The program will call for a revision of the 5% rental tax, the adoption of a more equitable contract with distributors, the music tax, etc.

The complete roster is as follows:

Sydney S. Cohen, New York, President; C. C. Griffin, Oakland, Vice-President; Joseph Hopp, Chicago, 2nd Vice-President; W. C. Patterson, Atlanta, 3rd Vice-President; C. W. Gates, Aberdeen, S. D., 4th Vice-President; E. T. Peter, Dallas, Treas- urer; Sam Bulluck, Cleveland, Ex- ecutive Secretary, and M. Van Prag, Kansas City (Ran), Recording Secre- tary.

The executive committee: C. L. O'Reilly, New York; W. H. Linton, Utica, N. Y.; S. Kanter, Nor- theast.

(Continued on Page 2)

Zukor Forms E. F. A.

Adolph Zukor has formed the European Film Alliance to operate in Germany and Central Europe.

Details of the move, as well as a series of special dispatches covering developments abroad, will be found on page 4, this issue.
Incorporations


Dover, Del.—American Indian Film Corp. Capital $700,000. Attorneys: The American Indian Trust of America, Wilmington.

Trenton, N. J.—Fort Lee Opera-\, Inc., Palisades, Bergen County; 8,004 shares, $5 each; active capital, $40,020. Incorporators: R. M. Breuner and F. M. Luff of Palisades; N. Paulson, Grantwood and Bertha Goldberg, 29 E. 29th St., New York.


Dover, Del.—Cinderella Theater Co. Capital $600,000. Incorporators: James N. Robertson, Thomas B. Quinn, Thomson R. Winshheimer, Detroit. Attorney, Corporation Guarantee and Trust Co.


Adors Opinions

"Through the Back Door"—United Artists—Strasberg Edition

TRIBUNE—It is so silly and so cheap that we found it difficult to place the blame where it belonged and pass over our sentiment to Mary Pickford, the star. ** ** The photography is perfectly beautiful.

"The Idol of the North"—F. P. L. Raitt

TRIBUNE—To be quite fair, a lot of people said that they thought it was a great picture, and we are glad that they did, because we like to see people please.

EVENING WORLD—In this role she displayed her versatility and fascinates by her beauty and vivacity.

"Boys Will Be Boys"—Goldwyn Capital

WORLD—In Irving Cobb's play, "Boys Will Be Boys," Mr. Rogers finds a scenario which is more to his taste than anything into which he has been placed by the Goldwyns in recent months. His picture is interesting and sensible.

POST—The picture, "Boys Will Be Boys," is well filmed by Goldwyn, and Rogers fits itself well into the Cobb character.

The Second Day

The second day of the First Na-\,tional convention was not marked by any development of unusual impor-\,tance. The discussions were continued all during the day. In the evening the visitors and circuit offici-\,als were the guests of Hope Hampton, who entertained at dinner at the Clare.

Buys Majestic Property

St. Louis—Anastasio D. Pappas, who owns a controlling interest in the McKinley Amusement Co., owners of the Majestic, 1018-24 Franklin Ave., has completed a deal for the purchase of the theater properties from the Churchill estate of Louisville, Ky.

Theater Chain Planned

(Special to WID'S DAILY)

Syracuse, N. Y.—The System Thea-\,ter of Syracuse has opened her as the first of a chain to be conducted in New York State by the System Theaters, Inc. The organization will probably take over the Cor-\,ner. Earl L. Crabbs is president of the concern. He plans to produce a Western newspaper film to show all events in Syracuse and surround-\,ing towns.

Holding Unclaimed Films

The post office department has re-\,ported to the transportation commit-\,tee that the postmaster in New Or-\,leans is holding a box of film enti-\,itled, "Pocahontas and Captain John Smith," found loose in the mails. The owner of this film can obtain it upon submitting the evidence of ownership. Will the American Railroad Co., 51 Broadway, New York, reports that it is holding in Philadelphia two films, "American Junior" and "Italy—Sois of the Sea," the owner can obtain them upon submission of evidence of ownership. Unclaimed within a reasonable time they will be

Albuquerque, N. M.—The Crystal, closed for more than a year, will be made into an up-to-date theater, according to Joe Bennett, owner of the building.
On Broadway

Rivoli

The Rivoli orchestra has selected "Merry Wives of Windsor" as the overture this week. A Post Nature scene, "Treet--A Noble Folly," is the second number. "Serenade" is then rendered by Miriam Las, Nathalie Jackson, June Wynn and Susan Clough. The Rivoli Pictorial is then shown and is followed by "Shane," starring Ethel Clayton. The Rivoli orchestra after the feature plays "Old Timers' Waltz." The comedy is "The Hayseed" with Al St. John. It is from the Fox-Sunset studio. "Fantasia" is the concluding organ solo.

Strand

Patrice Carey at the Strand sings "My Hero" from "The Chocolate Soldier," accompanied by the Strand orchestra. The Topical Review is the next number and is followed by the Strand Male Quartette. The feature is "Through the Back Door," starring Mary Pickford. The comedy is "The Skipper's Scheme," one of the Toonerville Trolley series. "The Melody of Peace" is the organ solo, which concludes the performance.

Capitol

Selections from "Faust" are rendered this week at the Capitol as the overture. The Capitol Review is the second number and is followed by a repeated engagement of "The Runaway Train," by Lyman H. Howe. Erik Rye and Maria Samson then render a duet from "Pagliacci." The Capitol News is the next number. It is followed by Ballet Divers, composed of two numbers, "Narcissus" and "The Flatterer." Leon Leonidoff and the Capitol Ballet appear in a prologue to the feature, which is "Will Rogers in "Hugs Will He Boys." Jacques Gordon then sings "Song of My Mother's Heart." "Love's Idyll" is his third reeler.

Rialto

"Dance of the Hours," from "La Gioconda," is the overture at the Rialto this week. The Rialto Magazine, as usual, is the second number and is followed by a vocal section "Till I Wake," sung by Gladys Rice, soprano. The feature is "Holly of the North," starring Dorothy Dalton, Emanuel Lask, basso profundo, and Eduardo Alvaro, baritone, then sing the duet from "I Puritani." The comedy is "Hit Rebo," produced by Christie. The concluding organ solo is "Marche Pontificale." "The Birth" Banned in Boston

Boston—City officials have suspended the license of the Shubert theater where "The Birth of a Nation" was scheduled to open Monday night. The decision was reached after a private showing given because of the protests lodged by a delegation of 10 negroes earlier in the day.

Barnum School and Theater

(Special to WID'S DAILY)

Boston—The Suffolk Law School, just back of the State House, has a theater under the same roof as the school, by means of which it expects to finance the building costs. John Enright is manager of the theatrical end of the venture.

Report Demand for Dempsey Serial

The Pathé offices report a renewed demand for "Daredevil Jack," the Dempsey serial. The company states that exhibitors, in a number of cases, are arranging their programs so as to play two episodes of the serial every night, ending up the series with the showing of two episodes on the day of the Dempsey-Carpentier fight.

West Hoboken, N. J.—The Roosevelt Theater Corp., has bought a site at Summit Ave., and Overland St., where a $225,000 theater will be built. Greenwood A. Robinson heads the concern.
Zukor Forms The E. F. A.; Foreign News

His German Unit
Organizes the E. F. A. Studio Co. and Secures Markiewicz as Manager of the Plant
(Special to WID'S DAILY)
Berlin—The European Film Alliance ("Europäische Film Allianz") is the name under which Adolph Zukor's German producing and distributing organization will operate. It will be commonly known as the E. F. A., as the Universal Film is known as the U. F. A.

Zukor has secured the services of Markiewicz to be in charge of the studio activities and has also acquired the large plant at the Zoological Gardens in the West End of Berlin. A subsidiary company known as the E. F. A. Studio Co. has been formed.

What of Negri?
(Special to WID'S DAILY)
Berlin—Now that Adolph Zukor has his own organization in Central Europe, will Pola Negri go to America as has been often stated?
The difficulties of making pictures in America with Miss Negri are obvious, since she does not speak English. If Ernst Lubitsch should direct her—and it seems logical to assume that he will—matters would be facilitated by continuing production here in Berlin, where Lubitsch is thoroughly familiar with production methods.

Goldwyn Closes Foreign Contracts
J. H. Hoffberg of Goldwyn's foreign sales department has closed two contracts, this time in Japan, Cuba and Porto Rico, calling for the distribution of Goldwyn's fourth year product in these countries. This follows the announcement of a new contract in Mexico, covering in addition to the fourth year pictures, the first series of Booth Tarkington's two-reel "Edgar" comedies.

Selling 1st National
Transocean Film Operating Out of Berlin—Robertson-Cole Breaking In
(Special to WID'S DAILY)
Berlin—German trade papers are carrying regular advertising announcements covering First National product. The pictures are being handled in Germany by the Transocean Film Co., a new organization with offices at Zimmerstrasse, 72-74. The company was formed by A. E. Huchebisch.

Robertson-Cole are also making an effort to break into the market. Lothar Stark is handling the product for Germany.

Ben Bluementhal has a new unit called Damra Films. It is understood to be an offshoot of the old Danish-American Film Corp., which was formed about two years ago for the purpose of distributing American Films throughout Central Europe. Damra is offering Triangle and Metro productions.

Sascha Capitalizes at 30 Million
(Special to WID'S DAILY)
Vienna—The Sascha Filmindustrie A. G. has raised its capital to 30,000,000 crowns.

Urging Swiss Producing Unit
(Special to WID'S DAILY)
Geneva—"The Revue Suisse du Cinema" is urging the organization of a Swiss producing unit. One is in process of formation now, known as "Le Film Suisse S. A.", with a capital of 250,000 francs.

U. C. I. Rival Planned
Some Talk in Rome of Important Italian Combination Under Way
— Confirmation Lacking
(Special to WID'S DAILY)
Rome—There is considerable talk in trade circles here that an important combination of film interests in Rome and Turin is under way to operate in opposition to the Unione Cinematografica Italiana—the U. C. I. The report as discussed here is that the new trust will be backed by an influential Italian bank, which has, so far, not taken any active interest in films.

Negotiations between the U. C. I., and Fert Films for an amalgamation of the latter with the U. C. I. have fallen through. It may be that Fert Film will head an entirely new combination of producers to be affiliated with the U. C. I.

Film Club in Budapest
(Special to WID'S DAILY)
Budapest, Hungary—A film club has been formed here with a capitalization of 1,000,000 crowns. It will have its own club house.

Germans Top List
(Special to WID'S DAILY)
Berlin—Figures covering the importation of films into Czecho-Slovakia have been received here. They show that the Germans are in control of that market, having exported to that country 54% of the total in 1920. France supplied 21% and America 13%.

A screen version of David Belasco's famous play, "The Heart of Maryland," is scoring a great success at the Rialto.

This thrilling story of the struggle between the North and South is too well known to require repetition.

The production and cast are exceptionally good, and the picture is certainly one of the best that has been shown here.

Catherine Calvert, a remarkably handsome girl, presents a most picturesque and attractive appearance as the patriotic young Southerner, Maryland, and her performance is admirable throughout.

Crane Wilbur, who is very popular in this city, gives fresh proof of his histrionic excellence by the natural and manly manner in which he plays the hero. The remaining characters, down to the very smallest one, are in competent hands.

The fact that the picture was filmed in Maryland and is an accurate reproduction of the localities in which its story is laid imparts to it an extra charm.

THE SAN FRANCISCO BULLETIN.
Bradstreet Filmdom Daily

THE RECOGNIZED AUTHORITY

Drastic Fire Rules
Provided For in Ordinance Now Pending—Brady Confers With

A drastic ordinance covering fire hazards in exchanges, laboratories and studios in Greater New York is now pending before the Board of Aldermen. The provisions of the ordinance are so severe, that, it is the contention of the National Association, many exchanges, and other film establishments who are affected by it would be forced out of the city.

William A. Brady, as owner of the Paragon laboratory, members of the Fire Prevention Committee of the N. A. M. F. I., and Albert De Roode, who represents the association in fire prevention matters, had a conference yesterday afternoon with Fire Commissioner Thomas J. Brennan regarding the measure.

This move followed a meeting of the Fire Prevention Committee of the National Association held on Tuesday at which exchanges, laboratories and studios were well represented.

Building requirements called for in the measure would necessitate the complete reconstruction of expensive work in connection with the storage and handling of film—work that has already been done with the approval of the Fire Department.

It is the contention of the N. A. M. F. I., that ample safeguards have already been placed around the housing and handling of film and that while the laboratories, studios and exchanges are heftily in favor of cooperating thoroughly with all reasonable commitments of the Fire Department, the proposed restrictions would seriously impede the rapidity and economy of conducting their business without materially adding to the safeguards from the standpoint.

THE SOUL WITHIN"—Audrey Munson
An attraction for showmen. Over a million dollars worth of advance publicity for exhibitors to cash in. The story of Audrey Munson—The Queen of the Artists' Studios—is being read by 7,000,000 readers of newspapers throughout the country.—Perry Plays, Inc.—Adv.

Harding Accepts

Thanks M. P. T. O. for Offering

Screens—Move on to Advance

Visual Education

(By Long Distance 'Phone)

Washington—Forty-eight delegates of the M. P. T. O., together with their wives, met President Harding and the Secretaries of the State, Navy and Labor yesterday. Sydney S. Cohen offered the screens of the country to the President for whatever use he may see fit to use them. President Harding in reply accepted with thanks Mr. Cohen's offer and remarked that the screens of the nation should prove helpful.

A photograph was taken on the White House lawn of the President together with M. P. T. O. officials. Mr. Harding was informed by Mr. Cohen of a resolution which he submitted to the President and the Secretaries and the resolution was accepted.

To Offset Fires

Nat'l Fire Protective Ass'n To Consider Ban on Inflammable Film

A matter of considerable importance to the trade in general will be discussed at the forthcoming convention of the National Fire Protective Association, to be held in San Francisco. It has to do with a resolution which has been brought up before the organization relative to the use of inflammable raw stock for the production of pictures and their later exhibition in theaters.

The resolution provides for the elimination of all inflammable material and the substitution of a non-inflammable stock, so as to decrease the fire hazard in theaters.

The National Association has been invited to send a representative to the convention which will take place June 14-16. The association, deems the matter one of importance. There is now pending before the Board of Aldermen an important ordinance that would seriously affect the local situation as far as storage of films is concerned. Details will be found in an adjoining column.

Ingram This Time?

(Special to WID'S DAILY)

Los Angeles—It is reported that Lloyd Ingram will have his own producing organization. He is now completing his fourth production with the De Havens.

Now It's Tahiti

(Special to WID'S DAILY)

Los Angeles—Reports here have it that a company will have a shot at Tahiti to film a picture to be called "The Lagoon of Desire." W. F. Adler is mentioned in connection with the report.
Drastic Fire Rules

(Continued from page 1)

of fire has hard in the ordinance seeks to limit the quality of film under ex-

amination. It requires that cabinets

holding more than 10 reels of film

must have sprinklers and a vent to the open air.

The ordinance has been submitted

by Mayor Hylan and have his ap-

proved it. This week Mayor Hylan
writes to Hon. William T. Collins,

the Board of Alderman recom-

mends immediate action, if passed would be

become operative immediately.

Important extracts from the or-

dinance, as follows:

No person shall store, use or keep

on any inflammable motion picture film,

particularly of the kind used in a motion picture

studio, without a permit. The storage of

inflammable motion picture film shall be

exempt from the provisions of this ordinance

regulating and governed by the provisions

of articles of dangerous combustibles. In

laboratories, every laboratory shall be

separated from the rest of the building

wherein it is located by solid fireproof
partitions extended to the floor and ceilings.

Exchanges shall be provided with one or more independent rooms to

be used exclusively for receiving and delivering film; also one or more

independent rooms to be used exclusively for inspecting, exam-

ining and repairing film; and one or more independent rooms to be

used exclusively for projection of films.

The building for the operation of the laboratory shall be

separated from any other parts of the building by solid fireproof

partitions extended to the floors and ceilings.

In laboratories, exchanges and studios,

all vertical pipes between floors, includ-

ing stairways, elevators and dumbwaiters

shall be enclosed with fireproof walls sepa-

rating and continuous, and as adequately lighted as to stairways and

elevators.

No room in which the equivalent of

100 people may be seated shall be

the same as the occupied with any ex-

planatory or any other place or establishment.

No rooms in which 30 or more people

may be in use shall be stored in vaults.

QE other goods shall be stored in the

same vault or cabinet with film.

Quantity of film permitted. No more

than 10 reels, or more than 10,000 feet in

the aggregate of motion picture films

shall under examination or repair at any time

and each reel of film shall be kept in a tight-

ly closed metal box when not being exam-

ined. Additional reels to each operator

may be kept in such room if enclos-

ed in containers, provided however that

no room shall exceed more than 10 reels

be permitted in any one room at one time. All

other film shall be kept in vaults or cabinets.

“The Shumlute” For Gloria Swanson

(Special to WID’S DAILY)

Los Angeles—Gloria Swanson has

started work on a new comedy, called

“The Shumlute,” the latest efforts of

Sam Wood will direct the star.

New House Organ

The first copy of “Screenland,” a

house organ, to be distributed in the Liberty,

Coliseum, Strand and Rex, all owned by

Ben J. Cohen & Co., on the Pacific

Coast, is off the press. The paper contains

15 pages of interesting material.

Elliott Dexter has been added to the

cast of “Peter Ibbetson.”

British 1st National

Lord Beaverbrook—for what? So

that Lord Beaverbrook’s merry

band can obtain larger interests in the

exhibiting side of this industry.”

Kinetograph Weekly says:

“The present scheme is not opposition to reform,

but to the methods of bringing it about, and especially to the

unfairness of the requirements of a reduction of 25% on

existing contracts.”

The Aquitania is due in New York

tomorrow. At the local offices of

David P. Hovell’s it was stated noth-

ing was known of a British First

National.

On May 3 WID’S DAILY reprinted

the following from The Film Rent

“ What is proposed is nothing less than an attempt to engineer an im-

mense combine of interests in the film industry, the exhibiting side, and

having for its object the complete downfall of the renter, and the

sweeping away of the renting that has been a factor in ordinances. It

organizes a combine similar to that of the First National Exhibitors’

Circuit of America, but of far greater magnitude.”

Franklin K. Lane Dead

Film men learned with regret yester-

day of the death of Franklin K.

Lane, former Secretary of the Treas-

ury, Mr. Lane was a warm friend and

interested in the practical phase of

the Americanization plan which the

N. A. M. P. I. took up and fostered.

Mantzke Leaves Robertson-Cole

Minnepolis—Harvey Day has been

appointed to succeed Ira F. Mantzke

as Robertson-Cole manager in this

city.

At Work on “Queen of Scots”

The Queen is in a dispatch from

London:

“ The life story of ‘Mary Queen of

Scots’ is being filmed here by an

American company.”

This has given rise to much talk

because a little while ago it was an-

ounced that a British firm would

produce the film version of this sub-

ject. However, the American firm

is now advertising for a girl who

wears a facial resemblance to

on the Queen to play the name part.

In order to straighten out the

mind of the public, Walter West, who originally intended

to produce such a film, wrote to the London Daily Mail:

“Those whose business it is to

find the money needed for the pro-

duction of British films were con-

vinced that no one wanted to see

British history on the screen, but

for the result is an American film has

launched forth on the market and it is

now nearing completion.”

On Broadway

Bebe Daniels in “Two Weeks With

Pay” will be the feature at the Rialtio-

o beginning Sunday.

The Capitol Theatre this week will show a

Reginald Barker Prod. of “Snow-

blind.”

Currents

To know what real adver-

tising value means study

RITCHEY poster. It is

filled with it.

RITCHEY

LITHO. CORP.

406 W. 31st St., N.Y., Phone Chelsea 838

Cost

Up to April 25

$950,800

"FOOLISH WIVES"
**The Independent Market**

**Why Organization Is Needed**

Views of one of the most important distributors in the independent field, as to why an organization is needed in that branch of the industry.

Because in organization there is strength—and we need all the strength we can find.

Because it is the one sure fire way of raising the tone of the independent market.

Because it is the surest way of attracting producers of merit to make for us the sort of pictures that count.

It will drive from the field the wrong type of men who, infesting it in parts, lower the whole tone of the market.

Because by common understanding we can reach a definite position—and this is badly needed.

Let us get together some time in July. Why not in Minneapolis when the M. P. T. O. are meeting. We could do a number of things to co-operate with the exhibitors, and is there a better time? Incidentally, we might be able to talk real business with the exhibitors.

We might be able to show the exhibitors that without us they are constantly at the mercy of the more important producers, and that by working with us they could keep the market open—something they need as much as we do.

---

**Exchange System**

Is Planned by American Business Corp.—Takes Over Magnet in New York

The American Business Corp., offices at 1780 Broadway, will develop a series of exchanges throughout the country. The first one has been secured: the Magnet Exchange on the 8th floor of the Godfrey Bldg.

The company will operate in both the theatrical and non-theatrical fields. It is understood that the proposed series of Gladys Gentry Prod. will be handled by the American Business Corp. When that producing unit announced its plans, it will be recalled that the company promised to make pictures with direct appeal to schools and non-theatrical institutions.

(Continued on Page 4)

**Opens Independent Exchange (Special to WID's DAILY)**

Winnipeg — Fred W. Croshie, former local manager of the Canadian Exhibitors' Exchange, has resigned to open his own exchange here.

---

**The Marketing Policy**

of Clark Cornelius Corporation in addition to pictures of quality requires forceful advertising. The close co-operation that has been effected between us has made their campaigns unusually successful.

---

**C. J. Ver Halen and Staff**

Advertising Engineers

117 West 46th Street, New York City

**Telephone Bryant 0248**

---

Those who claim that there is no demand for single-reel polite comedies ought to see some of

**AL HAYNES' OLYMPIAN COMEDIES**

For Greater New York and Northern New Jersey, the Capital Film Exchange has them.
"Let's Correct The Wrongs", Says Distributor

Tells What They Are
Says Operators Take Every Advantage When They Can—
Some Facts

"Let's correct some of the wrongs of the independent market before we talk about an organization in that field," said one of the largest and most important of the distributors. "Let's call things by their right name; let's get somewhere."

"Here are some facts."

"Fully 40 per cent of the country, so far as the independent field is concerned, is in the hands of men who take every advantage they can, and who practically make it impossible to do business. At all events they operate in such a manner that there can be no profit in any transaction in which they are involved. This seems like a big figure, but it gives names and places if necessary.

"These operators know they have practically no opposition in the independent field which they are covering. They calmly offer you $1,500 for a big feature when they know that on a normal basis the feature should bring $10,000 at least from the territory. And they let you know that they don't care whether you take it or leave it. When you put it up to them that they are keeping real, valuable, worth-while productions from the independent field by such methods it fails to move them. Yet at the same feature, if handled by one of the larger distributing organizations, goes in their territory and gets a big batch of bookings—all of it business they might have had, but they were too short sighted."

"Sometimes I wonder if these men aren't deliberately trying to keep the general tone of productions in the independent field down to their own level."

"We all know that if a man had his own money invested in business that he works harder and better than if it is on salary for some one else. All of us know we can get real money for our product on this business, but how many stand up for a price? Sometimes, too often, realizing what he is up against, a distributor will take a very low price at all, and is glad to get it, but this only hurts the field generally."

"Let us have as one of the big ideas of this field this slogan: 'live and let live.'"

Asso. Screen News inc Canada
(Special to WID'S DAILY)
Montreal—Asso. Screen News of Canada, Ltd., has opened offices in the Albee Bldg., and has ready a plant equipped to put out 30,000 ft. of film a day.

To Handle Scores
(Special to WID'S DAILY)
Detroit—Strand Features, Inc., have contracted to distribute the output of the Synchronized Scenario Music Co. in Michigan and Northern Ohio.

Six More
Associated Photoplays To Handle
Mary Anderson Pictures—The Third Group
Victor B. Fishier, general manager of Associated Photoplays, has announced yesterday his organization would release a series of Mary Anderson features.

This makes the third group Associated will sell with Helen Gibson, and a majority of the independent market.

Stewart Joins Synchronized
(Special to WID'S DAILY)
St. Louis—C. E. Stewart, formerly with Pathe, has accepted the management of the Kansas City office of the Synchronized Scenario Music Corp. He will handle Western Missouri and Kansas out of Kansas City.

Marshall Plans National Activity
(Special to WID'S DAILY)
Atlanta—Frank H. Marshall, of the Marshall Producing Co. of Los Angeles, was here, arranging a local branch of the Marshall Distributing Co., which is being organized for national distribution of many productions now being handled as state rights.

Seay in Maine
(Special to WID'S DAILY)
Lake Sebago, Me.—Charles M. Seay, vice-president and supervisor of productions of the Pine Tree Pictures, Inc., is here completing arrangements for the filming of a James Oliver Curwood story under the direction of Sidney Okcott. The company has in its entourage Gladys Leslie, William Tooker, Fred Jones, and a complete technical staff.

Merger in Philadelphia
(Special to WID'S DAILY)
Philadelphia—The Keystone Distributing Corp., which has been active in the local state rights field for a year or so has been absorbed by the Consolidated Film Exchange. Frank Powell and Pete Glen were identified with Keystone are retiring from the film business.


Exchange System
(Continued from Page 3)
The Magneto Exchange is controlled by a holding company called the Magneto Productions Corp., and this latter company is in turn controlled by the American Business Corp., the president of which is Augustus C. Hone. It is understood that Aitken, Inc.—Harry and Roy—are in control of the American Business Corp., although Mr. Hone denies this. Aitkin, Inc., and the American Business Corp. are reached through the same telephone number and are located at the same street address. Harry Aitken is believed to be on the west coast and Roy is in Europe.

Meyers Named Representative
Fred Meyers, has been appointed eastern representative of the State Film and Amusement Co., which has its offices in the New Film Bldg., Cleveland.

Chi Exchange Moves
(Special to WID'S DAILY)
Chicago—The Interstate Film Service has moved to 730 S. Wabash Ave.

Partners Split
(Special to WID'S DAILY)
Cincinnati—Stephen P. Het is said to have dissolved his firm with Herman Eger in Central Film Co. here.

Chicago Supply House Move
(Special to WID'S DAILY)
Chicago—The Amusement Supply House has outgrown its new offices and will move again; to 740 W. Ave. this time.

STATE RIGHTS MEN
NOTICE THIS

JIMMY CALLAHAN
COMEDIES
and His Big Comedy Company with
Florence Dixon and Lottie Kendall

First Release Decoration Day
"Jimmy's Last Night Out"
One Every Two Weeks Thereafter

AND SEE ME

ROBERT W. PRIEST, Pres.
THE FILM MARKET, Inc.
No. 1482 Broadway
'Phone Bryant 6548

CALL WRITE PHONE
Wise Showmen
are cashing in on
The Fight of the Age
a two-reel special with
Jack Dempsey
and
Georges Carpinter

It is not a “fight” picture—it is instructive, humorous and entertaining.

It will play every theatre and entertain every audience.

That's why these wise showmen bought it—

George Montgomery, Supreme Pictures, of Los Angeles and San Francisco.

Associated First National of Washington.

Associated First National of South East.

Apex Pictures of Pittsburg.


The cash price for open territory is low.

Or if you'll handle it the big way it deserves, we'll play you percentage.

Wire now and get a proposition for your territory.

Picture Trading Corporation
1402 Broadway, N. Y.  Telephone Fitzroy 4508
Melies Films To Be Revived: New Aywon Series

150 Negatives
Leon Schlesinger and A. L. Feinman Final Partnership Agreement—Pictures Being Re-edited
Leon Schlesinger of the Film Service Bureau and A. L. Feinman now conducting a general advertising and publicity service have joined hands in the formation of a partnership to exploit the Melies Star Films. Under the terms of a contract with Paul C. Melies, Schlesinger and Feinman have acquired by outright purchase the rights to 150 negative subjects, comprising a total of 65,000 ft. of film.

The negatives were brought over from France by Melies. The subjects were originally produced in France under supervision of Gaston Melies, who experimented in trick cinematography. The pictures are said to be replete with unusual specimens of camera photography, and range from 250 ft. to 1,000 ft. in length. For the most part they are in color with some being in black and white.

Leon Schlesinger is editing and is making his headquarters at the offices of the Joseph R. Miles, 130 W. 46th St.

Gerard Comedies
Barney Gerard, burlesque magnate, will produce comedies starring Sydne Power. The Gerard C. Film Co. Sales will distribute them.

Rikin in New Quartets
(Royal to WID'S DAILY)
Boston—Herman Rikin and the Eastern Feature Film Co. are now installed in new quarters at 57-59 Church St. and 19-23 Piedmont St.

"Hearts Aflame" in Newark Strand
(Special to WID'S DAILY)
Newark, N. J.—The premiere presentation of "Hearts Aflame," starring Jane Novak, which Clark-Cornellus will market on independent market, will be given at the Strand May 28-26th.

Making Westers
P. F. Magenheimer, president of the Harmony Film Co., Los Angeles, leaves shortly for the coast. His company is making a series of five reel westerns, two of which have been completed. G. E. Hall is directing the pictures which are to be sold on the independent market.

Enfield With Phoenix
(Special to WID'S DAILY)
Kansas City, Mo.—T. E. Enfield, formerly advertising manager for a wholesale company, has been handling the publicity and exploitation for the Phoenix Film Corp.

Start Work in San Antonio
(Special to WID'S DAILY)
San Antonio—Work on the first of the new Allene Ray series has already started.

Robert Frazer, who played the lead in "Without Limit," will be Miss Ray's leading man. J. W. Johnston will play the "heavy."

"Panther's Cub" Ready
Equity reports that the cutting and editing on "The Black Panther's Cub" has been completed and that the picture is now ready for showing to independent buyers.

New Color Process On Market
(Special to WID'S DAILY)
Atlanta—Arthur C. Brownberg Attractions has signed for distribution in the southeastern states, the Handshiegel Process Series of 26 short reeler scenes.

Warners Buy "Parish Priest"
The metropolitan rights to Herman Garfield's "The Parish Priest," have been bought by the New York exchange of Warner's Bros. Exchange, Inc.

Buys Ridgway Comedies
(Special to WID'S DAILY)
Kansas City—The Crescent Exchange here has bought the 26 two reel Frizzi Ridgway comedies for Missouri.

Goes to Salt Lake City
(Special to WID'S DAILY)
Seattle—L. S. Tomlinson, recently assistant manager of the Greater Feature Exchange, has been named as the manager of the new Salt Lake City branch.

Equity Has Brown in Canada
(Special to WID'S DAILY)
Montreal—E. A. Brown will tour the key cities of Canada for Equity Pictures. He was formerly with United Artists.

Arrow Sales Big in Detroit
(Special to WID'S DAILY)
Detroit—The Arrow Film Corp. has sold to Strand Features, Inc., four James Oliver Curwood pictures now being made, eight Jack Hoxie features, a series of westerns and two other features, one starring Edythe Sterling, the other Pete Morrison.

Buys Four Jack Hoxies
William Conn, manager of the Premier Pictures Corp. of Charlotte, N. C., has bought four Jack Hoxie features from Arrow. He has also bought two productions starring Ruby de Remer.

New Chicago Producers
(Special to WID'S DAILY)
Chicago—The two Russell have withdrawn from the Russell-Grier-Russell concern and will make pictures on their own as the Russell & Russell Co. The productions will be state right.

Bluejay Comedies Formed
Bluejay Comedies, Inc., have been formed and offices opened at 117 W. 46th St. The company will make two reel comedies for the independent market. K. B. Clarendon is president of the company; and W. Eugene Moore, treasurer and director. Actual work will start in about a week.

"Supreme Passion" Shown
Cleveland—Robert W. Priest's production, "The Supreme Passion," had its initial presentation at the Excelsior Ave. Opera House last Sunday afternoon and evening.

The picture has been booked for an indefinite run and has been well received.

To Shoot Oil Fields
(Special to WID'S DAILY)
Billings, Mont.—George T. Clinton has opened an office here as the headquarters of a company which, it is said, will make pictures in the oil fields of Montana and Wyoming.

Supply Co. Moves
(Special to WID'S DAILY)
Indianapolis—The Exhibitors Supply Co. has opened new offices at 128 W. Ohio St. Robert Gumm is manager.

Storey Pictures, Inc.
Shadowland Screen Review, edited by A. D. V. Storey and released by Storey Pictures, Inc., has been sold to Sol Lesser for the Pacific Coast territory, and will be distributed by his All Star Feature Distributors exchanges in San Francisco and Los Angeles. Doll Van Film Corp., has purchased rights for Indiana; Lou Rogers of Masterpiece Film Distributors for the Philadelphia territory; and New York State and Northern N. J. by Producers Feature Service.

All Five Reelers
"Snowy" Baker Productions Unveil Way—Also Has Harry Myers Film Ready
Aywon Film Corp. has contract for two new series of productions. One is composed of three pictures starring "Snowy" Baker, the Australiasian sportsman. These are to be made by Col. William N. Selig in Ho-Bang, and will be distributed nationally by Aywon. The second series is composed of five reel westerns in which Rogers, Jr., will appear. Aywon likewise has ready for release, "On High Card," a Western, in which Harry Myers appears.

Introducing Miss Tess Inkles
Tess Inkles is the young lady in charge of the New York Exchan of Graphic Films, Blanche Grabaum is her assistant.

Lewis Now an Exchangelman
(Special to WID'S DAILY)
Montreal—Sam Lewis, formerly the Tivoli, is now in the exchange business for himself.

F. P. Handling "Kazan" in Canada
(Special to WID'S DAILY)
Toronto—James Oliver Curwood "Kazan" is being distributed in Canada by the Famous Players Film Service, Ltd.

Section of our Stereotyping Plant showing Mat Making Machine and forty gallon Automatic Mixing Paste Pot.

We specialize in State Right Matrice and Stereotype orders.

I. RUBIN COMPANY
Stereotypers and Matrice Makers
23 E. 4th St. Spring 8303-8304 New York City
May 19, 1921

**What Independents Are Doing The Country Over**

**Fow Closes Deals**

George M. A. Fecke of the Motion Pictures Distributing Corp. of Boston is at the Astor. He is looking for material for New England.

**Another From "Flying A"**

Chicago—"Youth's Melting Pot," adapted from "Youth's Enduring Charm," is the June release of the reconstructed features released via the independent market by the American Film Co.

**Hayes With Standard**

Daly—Larry Hayes is now on the Standard Film Exchange staff, handling "The Son of Tarzan" serial.

**R. & F. Buy West Comedies**

Many a Low West comedies has sold the series of two reed Billy West comedies to Richards and Flynn for Kansas and western Missouri.

**Working at Banff**

Banff, Alta.—Irv Jenkins is the star in a series of Northwest Mounted Police pictures being made at Banff, Alta. The Producers Security Corp. will release the series through independent distributors.

**Florence Enk With "Flying A"**

Chicago—Florence Enk, identified with the picture industry for the past 10 years, has severed her connections with Screen Opinions to become a member of American Film Co's publicity department.

**Putting It Over**

*Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.*

When "The Wandering Jew," which is being distributed by All Art Pictures Corp., 130 W. 46th St., has purchased for the S. and S. Film and Supply Co., "The Hope Diamond Mystery," from the Howell's Sales Co., for western Pennsylvania and West Virginia. S. and S. is also handling "Everywoman's Problem," and the entire output of the World Film Co. in the same territory.

**New Independent in Boston**

Boston—The Independent Film organization is a new entry in the independent field. It was formed with William H. Patton as president; William H. Jeffron, vice-president; and Joseph A. McConville, treasurer and manager. Patton was with Famous Players and later with Federated. McConville was also with Famous Players-Lasky and later manager of the Associated Producers exchange here.

**Calnay's Unit Incorporated**

Albany, N. Y.—Olympian Prod., Inc., of New York, has been formed with a capitalization of $10,000. Incorporators are L. B. Turin, R. Matzoff and J. C. Sherman. The attorney is M. Eichner of 1545 Broadway.

Olympian Prod., Inc., is the unit formed by James Calnay, who succeeded the Mt. Olympics Dist. Corp. Charlie Cuskin is making comedies for the organization.

**Osborne To Lecture**

Toledo—Thomas Mott Osborne has made arrangements to deliver a series of lectures before clubs and societies here next week when his picture, "The Right Way," is shown at the Pantheon.

The Producers Security Corp., which handles the film has received word that the picture has passed the Ohio State Board of Censorship without a single cut.

A stirring tale of one of the most interesting periods of American history is told in "The Heart of Maryland," the picture version of David Belasco’s famous stage success, at the Rialto Theatre.

The play is filled with action, suspense and dramatic situations, while at the same time there is a vein of humor, which relieves the more tense situations. The film shows all of the big scenes, including the bell tower spectacular, where Maryland clings to the clapper of a swinging bell to prevent it ringing and giving the alarm of her lover’s escape.

The settings for the play are particularly interesting, and ring true. Windy Bill Manor, where Aaron Burr was concealed; the Briars, the famous mansion used as General Grant’s headquarters during the Civil War, and other historic spots were used in the picture.

**VITAGRAPH.**

SAN FRANCISCO CALL AND POST.
Harding Accepts
(Continued from page 1)
hibitio organization had passed, de-
signed to further visual instruction by
means of educational and industrial pic-
tures. The resolution also stated that all theaters shall, once a week, give a showing of educational pic-
tures to students, young boys and young girls.

Secretary of Labor, John W. Davis, was in hearty accord with Mr. Colombia Theatre plan to invite him to attend the national
conference which will be held in Min-
neapolis. The Secretary in turn has
invited the M. P. T. O. officials to
visit the school at Moose Heart, Ill.,
where 848 children are being trained in
industrial and vocational educa-
tion. Secretary Davis, in speaking of the plan, said:
"A great piece of public work could have been done by way of the screen. I look for the day when edu-
cation by the screen will become a
f
Mr. Denby, Secretary of the Navy
said, "That's fine."
Secretary Hughes expressed his gratification over the plan.

The final decision has been defi-
nitely set for Minneapolis July 27, 28 and 29. The original date was for
the first week in July, but the meet-
ing has been arranged a week earlier because of the Elk's Convention.

The sum of $3,000,000 has been pledged for organization work for the
next year. Indications point to the re-election of Sydney S. Cohen
as president. No opposition to him
seems likely.

W. D. McGuire and Orrin G.
Cocks, of the National Board of Re-
view, are here conferring with M. P.
T. O. officials on matters of mutual
interest. Discussions will be con-
tinued today, and in the afternoon the visitors will be the guests of Harry M. Crandall who will take
them for a motor ride around Washing-
on and will entertain at dinner in the
v.

DANNENBERG.

Chaplin Sure to Please

According to a copyrighted cable
published in the Times, Shakespeare
would have delighted in Charlie Chap-
lin, declares George Bernard Shaw
in giving his support to a scheme for
using the Shakespeare Memorial The-
ater at Stratford-on-Avon for cinema
performances.

The cable continues:
"Some opposition is being shown
to the project, which originated with
the governors of the memorial the-
er, and The Bookman's Journal has
asked the views of well-known men.
Professor Saintsbury writes that the
proposal set him to thinking what an excellent night club St. Paul's Ca-
tedral would make. Edmund Gosse
regards the scheme as an instance of
fragrant and shocking vulgarity.
"John Drinkwater, while granting
that the arguments for and against
motion pictures are weighty on both
sides, thinks that no sort of experi-
dience can make the decision any-
thing but a regrettable confusion of
issues. Sir Sidney Lee, like Shaw,
upholds the governors' scheme."

In the Courts

The Appellate Division of the Su-
preme Court has decided that the
Vitagraph Company must pay a judg-
ment of $3,000.00 to the Brooklyn Ma-
jestic Theater for breach of an agree-
ment that the film, "Womanhood," would not be shown in any theater in
Brooklyn for six weeks before or five
weeks after it was exhibited at the
plaintiff's theater. The plaintiff
wanted to show the film again sev-
eral times after it was first presented
and the defendant said that
other theaters in Brooklyn had had the
suit brought. The defense was that
the clause in the contract under
which the plaintiff sued referred to
the exhibition of any other film show-
ing the same cast, and not to the same
film.

A jury before Supreme Court Jus-
tice Platteck gave a verdict for $8,375
in a suit of L. G. Vacek Co. against the Filmart Laboratories, Inc., to rec-
cover a balance due for raw film sold
amounting to $8,375.

A default judgment for $629 has
been filed in the City Court by John
Shepard against the Trump Film Co.

The Third Day

"Manny" Mandelbaum of Clev-
eland addressed the assembled First
National managers at the Astor yester-
day. Various other Circuit mem-
bers peeked in among these Tules Mabbaum, Fred
Nixon-Nirdlinger, I. Sabelotsky, Sam
Katz, and Spyros Skouras.

Last night, the Louis B. Mayer Co.
corded the visitors at the Florela, the
Katherine MacDonald Pictures Corp.,
sponsored a theater party to see "Two
Little Girls in Blue," and then "Mickey" Nellia entertained at the
Ziegfeld Roof.

The Baseball Fever

The accounting department and the
advertising and publicity departments
at Goldwyn will tussle at baseball in
Central Park tomorrow afternoon at
5 o'clock. If the accounting depart-
ment lose—what will they do to the
pay envelopes?

Henry Huber, John J. McNevin and
Joseph Enslin on a note.

E. Beverly Walden has filed suit in
the Supreme Court against Her-
bert Breton to recover $6,072 on two
notes to the Palisade Film Labora-
tories.

WANTED VAULT SPACE
To Store From 50 to 200
Reels in Building 729 7th
Avenue. Address: Roeckraft
729 Seventh Avenue, Bryant 4710

The Music Shop
that caters to
FILM FOLKS
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Name ____________________________
Address ____________________________

THE NATIONAL NEWSPAPER
FOR THE MOTION PICTURE FIELD

James L. Hoff Dead
James L. Hoff, for a number of years
with the Moving Picture World
and one of the pioneers in the in-
dustry, died of apoplexy Tuesday.
He was 56 years of age. Funeral
arrangements and not be announced.

MERRITT CRAWFORD
THE SCREEN BULLETIN
904 Fitzgerald Bldg. Bryant 9003 N.

ARTISTS AND ART TITLES
F. A. A. DAHME, INC.
Art Titles—Animation—Leaders
220 W. 42nd St. Bryant 7

BROKERS
MOTION PICTURE SECURITIES
Investments
114-460 I. W. Hellman Bldg., Los An-
geles

GRAVES, J. B. FAXON—ROBT. E. BER
TITLES—Scenarios—Editing—Cutting
220 West 42nd St. Bryant 7

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CLAURENTON FILM LABORATO
410 Claremont Parkway, Tel. Tremont
H. J. Streyden, General Manager

PRINTERS
PROSPECT PRESS
135 W. 4th St. Spring 8426

BARNES PRINTING CO.
Motion Picture Specialists
36 East 22nd St. Phone Gramer 6905

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ESTER STUDIO AND LAB., INC.
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Studio—101 W. 125th Morn. 4
MODERN, FULLY EQUIPPED STUDIO
For Rent by Day, Week or Month
230-232 West 34th St.
Making 10 Reeler
banks Busy on "Three Muske-
ters"—Abram. Back—Rex
Beach Signed
the Three Musketeers," which
gles Fairbanks is now making se
in 10 reels, and, according to
Abrams of United Artists, retu
returned from the coast yester
day will be one of the most stup
stupendous films ever made.
Abrams has closed for a lease to
Lyric theater New York for
cks, beginning Labor Day when
will show "The Three Musketeers"
top.
re part in the West Coast, Abrams
contract with Rex Beach
ly that author will write a seri
series and film them for Uni-
Artists. The first will be "The
Trail," an adaptation of Beach's
ovel. Camera men are now in
security. The picture will be released in the fall.
Beach will not make any stipu
number of productions a year.

Morris Out?
is understood that Gouverneur
has withdrawn his appeal from the Emi
Authors Corp., which releases
Goldwyn, Rex Beach was
ent of the company.

The attempt was made yesterday to
the report concerning Morris
Gabriel L. Hess of Goldwyn, could not be reached for a state-

again Associates
E. Rork and B. P. Schulberg
filiated in Selig-Rock Pro-
ducing Unit

g-Rock, the newly formed pro-
g combination, composed of Col
Selig, and Sam E. Rork, have
ed B. P. Schulberg as the dis-
ing representative for all of their
et, with offices at 576 6th Ave.
new unit now has in the course of the
paration a picturization of "The
y," to be followed by a serial of
ials a year and 12 one-reel
ed to this program, Selig-
ment will serial a year and a
reel comedies.

1 new affiliation between Sam E.
and B. P. Schulberg marks a re-
business association between two men for the first time since
the partnership in the Katherine

Independence
To Be Keynote of Minneapolis M. P.
T. O. Convention—Conversing
Music Tax
(By Long Distance 'Phone)
Washington—"Exhibitor independence against the operations of pro-
ducers-distributors"—that, present
indication point, will be the keynote of the M. P. T. O.
vention at Minneapolis.
The officers and committee men
are doing real work here. They were
in session till 2 o'clock yesterday
morning and were back on the job
at 11. There was another meeting
last night. The sessions will close
tomorrow.

Conferees are being held with
Senator Hiram Johnson regarding the
music tax, while some of the M. P. T. O.
officials are seriously considering
the advisability of asking the admin-
istration to repeal the 5% real tax.

(Continued on Page 4)

Terriss Series?
Deal Under Way With Cosmopoli-
tan—"Find the Woman" Already Scheduled
It is understood that negotiations
are under way for a series of Tom
Terriss Prod. for Cosmopolitan Prod.
and release through Famous Players-
Lasky.

Terriss has completed "Boomerang
Bill" for Cosmopolitan and has been
scheduled to make "Find the
Woman," an Arthur Somers Roche story.
He is now going over the script and
expects to start actual work in about
weeks at the International Stu-
dios, 2nd Ave. and 127th St.

International yesterday verified the
report concerning "Find the Woman",
but professed to know nothing of a
series of Terriss Prod.

F. P. L. Under Fire?
World Reports Federal Investigation
Under Way—E. J. Ludvig

The World publishes the following dispatch from Washington:
"Complaints that the Famous Players-
Lasky Corp., of New York, is a
combination in restraint of trade in
the motion picture field have been
under investigation by the Federal
Trade Commission, is learned to
today. A preliminary report on the
complaints was made some weeks
ago, but the commission has taken no
action.

"Concerns in the South preferred
the complaints. They alleged that
the Famous Players Corp., as produc-
er, distributor and exhibitor has
obtained a stranglehold through the South,
coming into control of virtually every
theater there. This, it was added,
was brought about through the Jesse
Lynch Co., the system followed being
essentially this:

"A profitable or promising field
with a theater already established
would be visited by a Lynch agent
with an offer to buy. The offer
would be refused, and the owner
would then be impressed with the
fact that the Lynch organization
might acquire any picture it wanted and

(Continued on Page 4)

New Sherry Unit
$4,125,000 is Capital of Delaware
Company—His Office Won't
Talk About Plans
(Special to WID'S DAILY)
Dover, Del.—Sherry Pictures, Inc.,
have formed here with a capital-
ization of $4,125,000. The Corpora-
tion Trust Co. of America acted
as attorneys for the new corporation.

The office of William L. Sherry in
the Godfrey Bldg. refused to talk
about the plans of Sherry Pictures,
included, its offices, on the inter-
view. Mr. Sherry was out of town and that
in his absence no one could talk for
him.

There has been some talk in the past
few weeks that Sherry, who was
the organ of the Faris Film
Corp., had an important deal under
way, but it has been difficult to
ascertain what the nature of the trans-
action is. He did deny last week
that it had to do with the operation of
a chain of theaters, as had been
reported. It would not prove sur-
prising if Sherry entered the distrib-
uting field again.
If So, Why—And Which?
By Harry Reichenbach

1. How much was the table cloth gross at the Astor yesterday?
2. When is a motion picture not a classic—ditto masterpiece?
3. When is a free lance free and how soon will he work?
4. Why is a tradespaper and if so what?
5. Where did Edison's Talking Picture go when they stopped talking?
6. What is a resignation and what does it mean in executive parlance?
7. Where does the hole in a doughnut go when you eat the doughnut?
8. How much is a million in film money? Two million, etc., etc.
9. Who discovered the Bronx and why?
10. When is a States Righter Right—and if so when?
11. What is the relation of a special? And who pays?
12. Where does an electric sign spend its time when it goes out for the night?
13. Why is there no thirteenth question?
14. What is a trades paper insert and what kind of a film does it refer to?
15. How many new companies were started at the Astor and where did they start for?

New Theaters

(Special to WID'S DAILY)
Altoona, Pa.—George Brothers, who owned the Victoria in Harrisburg, have bought a site here on which they intend to build a theater.

Ardmore, Pa.—Ardmore, Pa.—Main Line Amusement Co. will build a new theater here.

Atlantic City, N. J.—Atlantic City—A new theater is being built here. It will seat 1400.

Baltimore, Md.—Baltimore—The American Theater Co. is building the Bouleval at Greenmount Ave. and 33rd St.

Bismarck, Mo.—Bismarck, Mo.—Charles Goodnight of De Soto will build the Opera House here.

Detroit, Mich.—Tom Lancaster and Fred Williams will build a new 2,000 seat house costing $300,000 on Springwells Ave.

Grand Rapids, Mich.—Grand Rapids, Mich.—The New Regent is being built here by a company which intends building a chain in Michigan and Indiana.

Harrisburg, Pa.—Harrisburg—It is rumored that Peter Magaro, proprietor of the Regent, will build a new theater here.


Mount Vernon, N. Y.—Mount Vernon, N. Y.—A theater costing $150,000 will be built here.

New Egypt, N. J.—New Egypt, N. J.—Tonka Bros. will build a new theater here.

Paxtonville, Pa.—Paxtonville, Pa.—The Memorial Bridgeport, W. Va.—The theater owned by the Bridgeport Amusement Co. has opened. It is the town's first theater.

Philadelphia, Pa.—Philadelphia—The Carman Amusement Co. will build a 3,000 seat theater at Germantown Ave. and Roy St. Another theater will be built opposite the Dunbar on Broad St.

Smyrna, Pa.—Smyrna, Pa.—Mark McManus of the Opera House, who recently purchased the Dick and Cummins properties on Commerce St., has perfected plans for the erection of a picture theater.

Waverley, Kas.—Waverley, Kas.—J. W. Bailey will build a $20,000 theater here. It will be called the New Bailey and will seat 450.

Westline, Mo.—Westline, Mo.—A. C. Schaeffer has opened a 250 seat theater here.
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Los Angeles—Purl Wilkerson, producing director of the California, devised a unique prologue for the presentation of Will Rogers in, "Boys Will Be Boys!"

Wilkerson divided the huge California stage into three sections. On the left side was a big barn set, in the center a boat landing scene and on the right an old Southern home drop.

Three blackface and one white character made up a quartette which sang old plantation numbers before the barn set and the boat landing scene, while a mixed quintette sang a medley of old songs in front of the old Southern home drop, and a male trio sang the duel scene from "Faust."

A clever Southern clod dancer stopped the show at nearly every performance. Will Rogers in "Boys Will Be Boys," drew capacity audiences to the huge theater all week.

Toledo, O.—Hal Olver, Goldwyn's representative in the Pittsburg, Buffalo and Cleveland territory, had himself swung up to a wire stretched from the top of a hotel to a building on the opposite side of the street and there, suspended head down from the wire, released himself from a straight-jacket in which he was encased. He wore a black mask. This was worked while "What Happened to Rosa" was at the Alhambra.

The newspapers gave considerable space to the stunt and large crowds were attracted to the theater while Olver was pulling the stunt.

Utica, N. Y.—Hathaway of the Alhambra, Utica, put dash cards on 175 street cars and 350 hangers inside of the cars for "A Small Town Idol." He also had a contest for newboys to boost the circulation of the Observer carrying his display advertising. The boys wore each a quarter sheet just tag board. Hathaway also enlarged a telegram 18 by 4 feet and hung it under the marquee.

Grand Rapids, Mich.—Hal Olver, Goldwyn's man in Cleveland, Detroit and Buffalo, came here when "Prisoners of Love" was at the Isla there. After a week of teaser ads, Olver got a crowd into Campau Square to see him play a searchlight on a suddenly unfurled banner. It attracted considerable attention.

Omaha—"The Faith Healer" was recently put over here by R. C. Cary, who sent a cameraman downtown in an automobile and impressed the crowd that they were being shot. He did take some pictures which were shown at the Rialto. The car bore a banner which read, "We Are Looking for the Faith Healer!"

Scores Big Success

Big Crowds at New York Strand
Big Crowds at Brooklyn Strand
Big Crowds in Minneapolis
Big Crowds in St. Paul
Big Crowds in Omaha
Big Crowds in Des Moines
Big Crowds in St. Louis
Big Crowds in Los Angeles

Big crowds everywhere are flocking to see

JACKIE COOGAN

who made such a hit with
Charlie Chaplin in "The Kid"

in

"Peck's Bad Boy"

(1921 model)

All New York falls in love with star and tremendous crowds at both New York and Brooklyn Strand burst into spontaneous applause

Presented by Irving Lesser
By arrangement with Warner Bros.

Written and Directed by Sam Wood

Subtitles by Irvin S. Cobb

A First National Attraction
F. P. L. Under Fire?
(Continued from page 1)
could prevent the present owner from obtaining any picture he had shown yesterday, he was told that unless he agreed to sell, a new theater would be erected near that he owned. A resolution was then given him to think about it and to make an offer.

"It is alleged this system has been used particularly in those cities known as 'key' cities, which are the points from which distribution of pictures for a given territory is made. In the first run theaters of these cities, controlled by the Famous Players, through the Lynch company, only pictures made or distributed by the Famous Players are exhibited. The result here, it is said, is that there is a saturation of pictures throughout that territory. The head of the Lynch enterprise, it was also complained, is such a heavy stockholder in the Famous Players-Lasky Co., that it has been rumored that within a year he, himself, may head the Famous Players Co.

"It is further stated that in New York there are only five first run picture theaters, the Rivoli, Rialto, Criterion, Rivoli and Capitol. The first three are controlled by the Famous Players, the last by Fox and Goldwyn. Another first run theater is to be built in New York within the year, it is said, to be owned by a Philadelphia man 'who has done for the Famous Players what Lynch has done in the South.'

Note—The "Jesse Lynch" company referred to in the World dispatch of yesterday, is, of course, the S. A. Lynch Enterprises which control the Paramount circuit in the Southern States for a long period of years. The dispatch also states that Fox controls the Strand, which is undoubtedly the city's first National house.

It will be recalled some time ago that WID'S DAILY stated that Famous Players-Lasky was under investigation by the Federal Trade Commission. At that time, E.R. Ludwig stated that it was true the company was being investigated, but added that there was no special significance in the fact since the government was looking into the affairs of a number of large corporations.

An effort was made to secure a statement from the offices of S. A. Lynch in the Bokrak Bank. Mr. Lynch is not in town, however, and his office first learned of the World's dispatch through WID'S DAILY. It was stated a clipping of the article would be secured and sent to Atlanta immediately with a request for a statement.

E.R. Ludwig, head of the legal department of Famous Players, stated yesterday afternoon that he had asked his Washington correspondent whether the commission had filed any complaint against the company and that the correspondent had answered in the negative.

Jesse L. Lasky could not be reached for a statement. The World quoted him as saying, "There are some 15,000 or 16,000 theaters in the country and we have under contract 16,000 pictures."

Independence
(Continued from page 1)
Several members oppose such a move at this time, arguing that the time is not ripe. A number of resolutions are being drawn up for the Minneapolis convention and all of the committees are being drafted. The personnel of the committees will be made public shortly.

One resolution which it is expected will be adopted condemns the further exhibition of 'The Shadow of the Dome' on the ground that it is propaganda against the Government, inasmuch as it shows Federal officials and Congressmen accepting bribes. The picture was made by David G. Fischer for the Fox-Fischer Photoplays and is now being shown here at the Belasco theater.

DANNENBERG.

Convention Over
The second annual convention of First National officially came to a close last night. The sessions were originally scheduled for Wednesday, but pressure of business was so great that it was decided to continue for another day.

John McCormick, publicly representative for the circuit on the coast, will be the guest at an informal luncheon today at the Astor.

Ryan Back
Phil. L. Ryan, franchise manager of the Associated Exhibitors, Inc., has just returned from a three weeks' trip, during which time he visited the offices of the Famous Players-Lasky Co., that it has been rumored that within a year he, himself, may head the Famous Players Co. He was very much impressed, and has returned very optimistic of the future. Ryan thinks that the fall of this year will see big business throughout the country.

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The biggest box-office attraction of the day; an attention-getting one such as you have never seen; a timely, lightning-fast one! Special that will positively make all roads lead to your thead.

"I guarantee that 'A Day With Jack Dempsey' is the true story, and authorized picture that will be issued on Dempsey training for his fight with Carpentier."

Jack Kearns,
Manager of WID'S DAILY.

A day with
Jack Dempsey
presenting the ONLY true record of the world's champion training for his much talked of fight on July 2nd with Carpentier.

Here's a rare and juicy chance for all you live showmen to clean up a picture that the whole population will want to see. Get it: bally-ho like a circus, and put extra help in your box-office. You'll need it! It would take a bank roll the size of the Washington monument to the publicity that is appearing in the newspapers of the land on the fight of July 2nd. You get it all free with this picture.

First come, first served.
Get it now while the getting is good.

P A T H É
D I S T R I B U T O R S
Federal Censorship Plans Now Under Way

Senators and Congressmen, Upset Over "In the Shadow of the Dome," Take Swift Action—Bill Expected to Be Presented Within the Next Few Weeks

(Special to WID'S DAILY)
Washington—Two and possibly three bills seeking Federal control of films, or Federal censorship, are now being planned. It is anticipated that one of these will be presented both in the House and in the Senate some time within the next few weeks, and it would not be surprising if the first reached the Senate some time next week.

This unexpected action is due in no small manner to the feeling of Senators and Congressmen over a picture, "In the Shadow of the Dome," which was put on here at the Belasco Theater—a legitimate house, and which portended to show how some political characters behaved. Incidentally the picture showed a Senator becoming drunk in a brothel, and in another sequence some Congressmen and Senators accepting bribe money from under the plates at a dinner. The entire tone of the production was such that it angered the Senators and Congressmen considerably, so much so that when a delegation of the M. P. T. O. in session here recently called on several Senators they were informed of the picture mentioned, and asked what they intended doing about it. As a result the theater owners passed resolutions condemning the picture and calling on all exhibitors not to book it.

These resolutions reached every Senator and Congressman in the mail on Thursday, but this could in no manner check the activities of several Senators and Congressmen who, believing that Federal censorship was desirable and necessary, immediately started the preparations of measures seeking to stop the exhibition of such pictures as had defamed them, and their colleagues. It is understood that these bills will be rushed to completion and filed immediately. Seven or eight Senators have already asked for copies of the Randall bill (Federal censorship) to he used as the basis of their legislation. It will be recalled that this bill died in committee last year.

A real estate operator named Fox is said to have financed the production which was made by David G. Fischer. It is said here that Fox was much upset over the action of a Congressional committee dealing with property in which he was interested, and financed the production to "get even."

(Continued on Page 4)
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellows know how you cleaned up.

Elyria, O.—Using a stunt suggestion featured in the advertising and exploitation book put out by Metro in promoting “Someone in The House,” the management of the Colonial Theatre, was able to effect a surprisingly successful tie-up with nine prominent merchants during the showing of the picture in Elyria.

The theatre made use of the idea to enlist all stores for the tie-up, and the merchants were quick to see the splendid possibilities of linking up with the theatre and their respective goods. Results proved their forethought justified. In the issue of March 2, of the Chronicle-Telegram, there was a full page headed “In The House” Wrants To See You About Something in Our Store.” The center of the page, a space six by ten inches, was devoted to a two-column advertisement of “Someone in The House.”

Surrounding it on each side and on the bottom, were the merchants’ ads. Each uniformly began: “We Want ‘Someone in The House’ To Know—then came the specific sales talk, a clever idea which elicited the showing what was to be known.

Lynnhurst, Va.—When Goldwyn’s “Earthbound,” was shown at the Isis, at the part where the wronged husband shoots his closest friend, the entire house was plunged into darkness and from the pipe a human voice was released, and a lyric tenor sang Massenet’s “Elegie.” The organist used the Vox Humana stop, playing in unison with the singer so that the audience was unable to tell which was singer and which was organ. This was worked out by Guy Barret, manager, and W. R. Ferguson, Goldwyn exploitation man.

Ferguson used in the lobby the mammoth globe which he had constructed in Washington to exploit “Earthbound” in that city. In Washington it was mounted on top of the marquise; in Baltimore it was placed upon a motor truck, with a man strapped to it, and carried around town.

A number of local music and phonograph shows are conducting a tie-up window campaign with the Fox picture, “Over the Hill,” attracting in this way a great deal of attention to the song, “Over the Hill,” and the phonoplay which inspired it.

One of the first shows to fall in line was that of A. H. Maysers at 52d St and 9th Ave., not far from the Park where the picture is now in the ninth month of its New York showing.

Harrisburg, Pa.—Floyd Hopkins of the Victoria recently held a Chaplin impersonation contest. He gave away mustaches.

La Crosse, Wis.—When “Heliotrope” played the Rivoli, Bob Rhenius booked-up with a department store which held a “Great Heliotrope Sale,” of “Heliotrope Specials” in various kinds of merchandise. He got the store to mount a tie-up with poster alone, the remainder were tie-ups. Five dollars was given to the child who spelled the largest number of words with the word “heliotrope.” He used an open letter to the mayor, lauding the police, 300 perfunctory cards were distributed. Prizes were given to the first blonde in line, and to the largest family.

Los Angeles—A Chinese set was built by Paul Winkerson at the California for “A Tale of Two Worlds.” The Oriental prelude staged in front of this drop was well handled, and “Sui Sen’s Birthday Party.” A dramatic soprano impersonated the Sui Sen of the Morris photoplay and sang the Chinese Lullaby from “East Is West.” Five Chinese dancing girls

Amarillo, Tex.—The D. F. and R. Enterprises use a 24 sheet permanent ad, to advertise the picture showing at three local theaters. One three sheet for each house is posted on the front door, having in the lettering of the name of the theater, its location and the time of its program. It is possible to put three sheets on a big board, and it’s a good idea should be of value to theater chain operators.

Toledo—The Rivoli recently showed pictures of the opening game of the local team at Louisville. It sent a cameraman to the field. This idea is said to have originated in England where before the war pictures of the first classics when the classics were played on don music halls on the day of the races. The stunt is said to have been successful in packing the house.

Minneapolis—When “Black Beauty” played the New Lyric, Manager Prescott among other things had a drawing contest for school children, and a prologue in which a horse like the one in the picture appeared. Singers in hunting costume sang old English hunting songs.

Lexington, Ky.—The Strand is doing co-operative display advertising with merchants here. When “The Riddle: Woman” played the Strand two Curtola stores took adjoining space.

Chicago—Barbee’s Loop exploited “The Devil” by getting two young women art students to paint the figure of a devil on the exterior of a building at State and Monroe Streets. The police had to arrest the girls to get the traffic moving.

The Bureau of Foreign and Domestic Commerce reports $500,000 worth of film was exported to 14 sign countries during March, is more than $2,394 ft.

Los Angeles—New moves in the fight of the M. P. T. O. of this city and the two tax laws were in the recent meeting of that organization.

Sascha Jacobsen, who will open at the Capitol next week, was booked at the theater by H. S. Kraft, the New York Concert League.

Plan to Fight Tax
(Special to WID’S DAILY)

An ability to sell the maximum number of theatre tickets is one characteristic of all RITCHEY posters.

RITCHEY LITHO. CORP.
406 W. 31st St., N.Y. Phone Chelsea 8388

Cost

Up to April 27

$957,643

“FOOLISH WIVES”

First National Week
(Special to WID’S DAILY)

Indianapolis—Floyd Brown, manager of the First National Exchange here, announces that First National Week will be on in his territory June 12th to 18th.

Exchangeman Buys Two Theatres
(Special to WID’S DAILY)

Vancouver, B. C.—Robert S. Foster, manager of the Exchange here, has bought the Em and the Lonsdale, North Vancouver.

Copyright 1921, WID’S Film and Film Folks, Inc. Published Daily at 7173 West 44th St., New York, N. Y. by WID’S FILMS and FILM FOLKS, INC.

F. C. (“Wid”) Gunning, President and Treasurer; E. E. Dannenberg, Vice-President and Editor; J. W. Alcette, Secretary and Business Manager. J. A. Crons, Advertising Manager.

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Telephone: Vanderbilt 4551-4552-5558

Hollywood, California.


Paris Representative—Le Film, 144 Rue Montmartre.

Quotations

Last Bid. Asked. Sale

Famous Players 72 1/2 73 1/2

*Goldwyn 80 80 80 80

D. W. Griffith, Inc. Not quoted

Loew’s, Inc. 16 1/4 16 1/4 16 1/4

World Film Not quoted

**Quotations by H. Content & Co.

Gov’t Wants Film Man

Des Moines, Ia.—A Federal warrant has been issued for the arrest of J. L. Adams, general manager of the Adams Theatre Co., which operates a number of theaters in Iowa. He is charged with misappropriating government funds. The company has asked for a receiver to manage its affairs. It operates the Berkel, Princess and Pantages theaters here.

Back From Location

Charles Hutchinson, Warner Oland, Harry Semels, Lucy Fox, Ann Hastings and Diana Deer, have returned from Asuable Chas, Keysville, N. Y., where they took scenes for “Hurricane Hutch,” a serial directed by George B. Seitz.

Another Game

The D. P. House understands the Realco exchange will meet at the Catholic Protective grounds this afternoon at 4 o’clock for baseball and baseball honors.

Mahlon Hamilton has been engaged to play the leading masculine role with Gloria Swanson in “The Shufmate.”
In the Courts

In an injunction suit filed in the Supreme Court by Jack Cohn of the B. & H. Photoplay Corp., owner of the theater at 1943 Third Ave., to discharge the rent, James Roddy to foreclose a mortgage for $8,000. The defendant said that the property is worth $40,000 and that the other mortgage is one for $15,000. Samuel Bergoffen, president of the company, said that the foreclosure suit was brought not for failure to pay interest, but because a tax of $184 against the property is uncollectible. Justice Tierney said that the property does not appear to be sufficient security to pay the existing liens and those about to be filed.

A suit by Angie H. Mattoni against the Cort Film and Ben Wise for $10,000 damages because she was injured on May 14, 1915, when a platform on which she was standing in "The Melt- ing Pot" at Bayonne, N.J., collapsed, was dismissed in the Supreme Court because the case was not brought to trial.

An answer was filed in the Supreme Court by the Fox Film Corp. in a suit by Daniel G. Tomlinson for damages he received when discharged as general manager in France at $150 a week. The answer alleges that Tomlinson engaged in extracurricular activities in violation of his agreement, was incompetent and failed to engage competent assistants.

A default judgment for $1,576 has been filed in the City Court against Chester Beeroft in a suit by the Peter H. White Co. to recover a balance due.

Thanks!

Bridgeport, Conn.

Wid's Daily

New York, N. Y.

Gentlemen:

As a subscriber to your valuable daily, we desire to congratulate you on your excellent and valuable reviews. We have perfect confidence in them since we feel that they are written in a disinterested spirit and in the best interests of the exhibitor by men who understand thoroughly the technique of their profession and who also understand public tastes.

Very truly yours,

Poli's Theater,

M. L. SAUNDERS,

Manager.

Northwest Notes

Seattle—After a sermon by Rev. G. W. Pettit of the Seventh Day Adventist Church, his congregation adopted resolutions calling on Congress to kill compulsory Sunday-servant bills, on the ground that they "are manifestly un-American, un-Christian, unconstitutional, and a piece of pure class legislation."

S. P. Peck, after a long trip through Eastern Washington and Northern Idaho, reports that the outlook for fall and winter business in that territory is splendid, since the wheat and fruit crops are looking fine.

Carl Stearn, manager of Metro's office, is spending about 10 days in San Francisco at a convention of Pacific coast managers of the company.

Tappenish, Wash.—Dr. H. W. Johnson is building a 1500-seat picture theater.

Corvallis, Ore.—Trask and Strong are building a 600-seat theater to be called The Blue Mouse and modeled after the Blue Mouse in Seattle.

Hood River, Ore.—A. S. Kolstad is building an 800-seat theater.

Greybull, Wyo.—J. P. Mayer is building a 600-seat house.

Kent, Wash.—The Dream caught fire from a film last Tuesday, but the flames were extinguished before any damage was done outside of the projection room.

Due in Sunday

A. P. Aaronson and Alfred Weiss, Howard Dietz and Sam Erchan of the Goldwyn organization, are due in New York on Sunday from Culver Calif., where they attended the annual convention of the company.
Sunday’s Issue
NEW YORK—Australian Monitor, world’s largest bird, is breaking City Treasurer’s heart. Eats 1,000 eggs daily. Takes them off the shells on.
PARIS, FRANCE—French business men are now air commuters. Capacity of huge passenger planes permits air lines to compete with railroads. You can’t kick about the scenery.
MANHASSET, L. I.—Look out for Georges Carpenter. He is getting right down to business in rural training quarters. Scenes in and about French Champion’s camp.
ATLANTIC CITY—Note difference in surroundings of Dempsey’s camp.
VENICE, CAL.—Wanted—A Foreman, Basting girls go to work building new pier. See this and you will love California. Scenes from Oakland, Rockland, Md., Washington, etc., etc.
Fashions of the Moment by Selznick News style expert.

Widl’s DAILY
THE WORLD’S GREATEST NEWS REEL

Winick Out
London Reports He Has Sold Interest in Western Import—Denial From Brother
(Special to WID’S DAILY)
London—It is understood that Hyman Winick has disposed of his interest in the series of exchanges maintained by Western Import Co., Ltd. It is further reported that Tom E. Davis will be in charge.

Printing that is Distinctively Different
BARNES PRINTING COMPANY
36 East 22nd Street. Gramercy 945
"We Never Disappoint"

Sees Value of Films
Nat’l Ass’n of Corp. Training to Hear Special Report—Survey Under Way a Year
Film circles will be interested in the report which will be submitted to the National Association of Corporation Training which will meet in Niagara Falls June 28. The committee, which is composed of H. M. Jefferson of the Federal Reserve Bank, F. J. Kornblum of Famous Players and R. L. Davis of American Cinema, has been conducting a survey for a year and will report favorably on the possibilities of the use of educational pictures.

The National Association of Corporation Training is an organization composed of the leaders in all branches of industry who have banded together for the mutual advancement and interchange of ideas among training and similar lines. The committee’s report will bring out the many uses to which films can be put. Much pertinent and adequate distribution will be discussed at the meeting. Plans will be discussed for the placing of educational film activities on a sound basis and advancing this phase of the use of pictures to a plane which will approach their theoretical development.

Knapp Back on Board
(Special to WID’S DAILY)
Harrisburg, Pa.—Harry L. Knapp is again chairman of the State Board of Censors. He will serve for four years more.

Winick Out
London Reports He Has Sold Interest in Western Import—Denial From Brother
(Special to WID’S DAILY)
London—It is understood that Hyman Winick has disposed of his interest in the series of exchanges maintained by Western Import Co., Ltd. It is further reported that Tom E. Davis will be in charge.

Winick, brother of Hyman, told WID’S DAILY that the reported sale of Winick’s interest in Western Import was not true. He added he didn’t know when his brother would return from London, where he has been for some time past.

Three a Year
Planned by Anita Stewart—Has One More to Make for Louis B.
(Special to WID’S DAILY)
Los Angeles—Anita Stewart will make another picture under her contract with Louis B. Mayer. After that she expects to make three pictures a year. She may go to France and while there make a picture.

"A Question of Honor" will be her latest Mayer-Associated First National production. After its completion Miss Stewart will go east for the summer.

That Famous Players’ Ball
A number of film folks were dancing until the early hours this morning until the early hours this morning. One of the annual ball of the Famous Players’ Eastern District organization. The event last night was attended by a large number of professionals than the first affair last year. Among those present was a dance contest, a sketch and other features. Then came the supper, more dancing and the final “good night.” It was voted a regular fair.

Pellerin Has Two Reeler Weekly
Dallas—L. T. Pellerin, president of the R. D. Lewis Film, has closed a contract with the Reelcraft to distribute their new series of two-reel westerns to westerners. These will be known as the Reelcraft Series and will star Jack House. There will be a total of 12 releases, one every two weeks. These with others recently acquired by the Lewis exchanges, will make it possible for Southern patrons to see a brand new two-reel western every week out of that office. A two-reeler with Ridgeway is now being released.

Merit Buys Fannie Ward Film
(Special to WID’S DAILY)
Dettwiller, Mo.—H. C. O. Brokaw, have bought “She Played and Paid,” for Michigan.

Fidelity Has New Release
The Fidelity Pictures Co., 117 W. 46 St., is now releasing “The Invisible Web,” a mystery drama, on the independent market. The serial, “720 7th Ave., has secured the rights for Greater New York and Northern New Jersey.

Levey Film for “Beauty Show”
"Skin Deep," produced by the Harry Levey Service Corp., will be shown at the Beauty Show to be held at Palm Garden Monday and Tuesday.

The cast for "Slippery McGhee," an Oliver Modede Prod., has been completed and actual work will begin at the Mayer studio under the direction of C. E. Frazelle. R. C. S. Bostick has been engaged as cameraman.

Federal Censorship
(Continued from page 1)
In view of the name of Fox involved in the production, the New York Censors have sent letters to all Cong. and Senators and to all officials here disclaiming that they had anything whatsoever to do with the production.

The National Association has information relative to Washington situation, although it is understood that officials of the association were fully aware of the difficulty caused by the showing of the picture and had used every effort to have presentation brought to an end.

"Dream Street" in Brooklyn
"Dream Street" will open at Shubert-Crescent, Flatbush Avenue and Fulton St., Brooklyn May 29 for an indefinite run.

Athletic Series
(Special to WID’S DAILY)
Los Angeles—The Donald Co., a new unit, is in the process of getting its eastern production, "In Water," an educational series. H. C. O. Brokaw, have bought “She Played and Paid,” for Michigan.

Federal Censorship
(Continued from page 1)
In view of the name of Fox involved in the production, the New York Censors have sent letters to all Cong. and Senators and to all officials here disclaiming that they had anything whatsoever to do with the production.

The National Association has information relative to Washington situation, although it is understood that officials of the association were fully aware of the difficulty caused by the showing of the picture and had used every effort to have presentation brought to an end.


DIRECTOR OF THE TRAFFIC
RELIABLE GUIDE FOR READY REFERENCE

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MODERN, FULLY EQUIPPED STUDIO FOR RENT BY DAY, WEEK OR MONTH
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MAY ALLISON in
THE LAST CARD

is seen as Elsie Kirkwood, the heroine of a drama whose power is as pronounced as the charm of the star

A BAYARD VEILLER PRODUCTION
(From MAXWELL SMITH'S story in THE SATURDAY EVENING POST)

METRO
Jury Imperial Pictures Ltd., Exclusive Distributors throughout GB-
Britain. Sir Wm. Jury, Man Dir.
Societe Anonyme Francaise de Films International,
Exclusive Distributors throughout Europe.
They Were Carrying Concealed Arms!

On page ten of his trusty Detective Manual our Walter found these directions:

"In a tight squeeze, do not hesitate. Use your gun and ask questions afterward."

Walter, you see, was one of these home-grown "deteckatives" and his first case was guarding a young lady artist from the attention of undesirable males.

But when one of these males broke through Walter's vigilance and kidnapped the lady, the sleuth faced a situation which his text book did not cover. The lovely heroine of this story is

Wanda Hawley in

"A Kiss in Time"

(Adapted by Douglas Doty from the story "From Four to Eleven Three," by Royal Brown. Directed by Thomas Heffron)
Features Reviewed

Tom Terriss production
THE HEART OF MARYLAND
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THE RIDER OF THE KING LOG
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THE MAN OF THE FOREST
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News of the Week in Headlines

Monday
Governor Miller signs censorship bill for New York State.
Paul Brunet sails for France. Pathe secures new series of pictures.
Local exhibitors upset over entry of outside interests in the field.
First National convention opens.
Massachusetts censorship bill expected to be signed by Governor Cox.

Tuesday
Famous Players after Jackie Coogan.
Max Linder and Robertson-Cole sever relations.
Industry to have test case of legality of New York censorship bill.

Wednesday
M. P. T. O. executive committee meeting in Washington.
Associated Exhibitors to star Florence Vidor.
Canada to organize along lines of N. A. M. P. I.
Kessel-Baumann litigation settled.
Adolph Zukor forms European Film Alliance to operate in Central Europe.

Thursday
New York City considering drastic fire ordinance.
Would work hardships on exchanges, studios and theaters.
British First National reported under way by Lord Beaverbrook.
President Harding accepts offer of screens from M. P. T. O.
National Fire Protective Association wants non-inflammable film used to decrease fire hazards.
Independent market continues active; many deals closed.

Friday
N. Y. World reports Federal investigation of Famous Players.
"The Three Musketeers" to be released in 10 reels.
"Big 4" signs Rex Beach.
Gouverneur Morris reported out of Eminent Authors.
Sherry Pictures, Inc., formed.
Tom Terriss may make series for Cosmopolitan Prod.
Exhibitor independence to be keynote of Minneapolis convention of M. P. T. O.
Sam E. Rork and B. P. Schulberg again business associates.

Saturday
Federal censorship being discussed in Washington.

Pardoning the bad is injuring the good”—Benjamin Franklin.
Belasco's Civil War Romance Given Splendid Production

Tom Terriss production
"THE HEART OF MARYLAND"
Vitagraph

DIRECTOR ............................. Tom Terriss
AUTHOR ............................ David Belasco
SCENARIO BY ....................... William B. Courtney
CAMERAMAN ......................... Tom Malloy
AS A WHOLE......Thoroughly appreciable adaptation of favorite stage play; delightful Southern atmosphere

STORY......Provided with a first rate scenario and given realistic and interesting production

DIRECTION......Keeps his story moving toward the conclusion all the time; wastes no footage on battle scenes

PHOTOGRAPHY ....................... Very good
LIGHTINGS ........................ Some pretty effects
CAMERA WORK ...................... Well judged
PLAYERS.....Catherine Calvert splendid type for leading role; Crane Wilbur does good work; cast well suited all through

EXTERIORS .......................... Always pretty
INTERIORS ........................... Good
DETAIL .............................. All right

CHARACTER OF STORY......A romance of Civil War period in which Southern girl chooses between duty to the South and love of her Northern sweetheart

LENGTH OF PRODUCTION......About 6,000 feet

David Belasco's play of the Civil War has been a favorite for so long that a picture bearing the title "The Heart of Maryland" of itself is enough to attract attention. But that is not all. Tom Terriss has made a thoroughly fine picture that will bear comparison favorably with several of the so-called specials that are being released, although his production is not claiming such prominence. William Courtney's scenario was well prepared in the first place, but it remained for director Terriss to make it a reality. He has retained Belasco's original story, and presented it with a deftness that makes the picture first class entertainment.

First of all a delightful Southern atmosphere and real Southern backgrounds are to be found, the old colonial mansion, the costumes and general air characteristic of the people, all add to its realism. The general production values are all splendid. The story moves along smoothly and surely, to a definite conclusion. There are no interruptions to break the well sustained interest. There are no long battle sequences to bore, only an acceptable number of short flashes, and then no actual bloody combats are used.

Catherine Calvert typifies excellently the character of Maryland Calvert, and her work throughout is interesting. Crane Wilbur, as her Northern sweetheart, plays with sincerity and good discretion. The minor characters are all suitable and do good work. The player impersonating Lincoln bears little resemblance to the Emancipator, and one or two other soldier make-ups might have been improved upon.

Alan Kendrick, at the outbreak of the Civil War, an officer in the U. S. Army, is forced to choose between serving the North or remaining true to his Southern sweetheart, Maryland Calvert. Alan chooses to serve the North, and the engagement is broken. Alan is captured by the Confederates and held prisoner in a church near Maryland's home. When Maryland learns that Alan's life is endangered she risks her life to save him and when the bell which announces Alan's death does not ring Maryland is found hanging to the clapper to prevent the sound. The girl is arrested and condemned as a traitor. In the meantime she assists Alan to escape.

Major Thorpe, a traitor to both the North and the South, holds Maryland a prisoner until Alan returns with evidence which causes Thorpe's arrest and gives Maryland back to her lover.

Should Make Your Box Office Feel Good
Box Office Analysis for the Exhibitor

If you want to show a really worth while feature, secure "The Heart of Maryland," and you will be sure to satisfy your folks with it. The fact that it is a war romance should not detract from its appeal since the romance is the prominent feature, with the actual war scenes few and not numerous enough to displease even those who balk at war pictures. You have a genuine Box Office title that shouldn't require further exploitation to get them interested.

Tell them they'll be well pleased with Tom Terriss' adaptation of David Belasco's stage play, and you can promise them a fine piece of entertainment. For those who may suspect long battle sequence be sure to tell them there are but few war scenes, and above all, no long shots of actual combat. Advertise the showing well in advance with large posters bearing the title.
**Story of the Big Out-Doors. Needs Cutting**

"THE RIDER OF THE KING LOG"
Associated Exhibitors—Pathe

DIRECTOR .................. Harry O. Hoyt
AUTHOR ..................... Holman Day
SCENARIO BY ................ Not credited
CAMERAMAN .................. Eugene French

AS A WHOLE.....Interesting outdoors atmosphere maintained in production that needs cutting to enliven interest

STORY......Based on battle for supremacy of big men and important business interests in Maine woods

DIRECTION......Allowed some sequences to drag; generally satisfactory

PHOTOGRAPHY......Some very beautiful outdoor shots

LIGHTINGS .................. Averaged good

CAMERA WORK .................. Good

PLAYERS......Frank Sheridan practically dominates early portion of production; Richard Traverse has insufficient role as hero; Irene Boyle weak as heroine

EXTERIORS ......Some magnificent shots

INTERIORS ................. Satisfy

DETAIL..................Fair; some titles too long

CHARACTER OF STORY......How daughter of lumberman fights Wall Street capitalists successfully after father's death

LENGTH OF PRODUCTION ...... About 7,000 feet

Holman Day's story, "The Rider of the King Log," has a most alluring title which fairly breathes the idea of the big outdoors. From the very mention of the title one has a definite idea that they are to see something big, climatic, gripping; all because the title gives that idea. Unfortunately the production fails at times to carry this atmosphere across the screen. There are some bits of direction which leave much to be desired, and, considering what might have resulted from this type of production, leaves one somewhat disappointed. There are, however, some excellent sequences which in a measure atone for what the director missed, and in all likelihood the average audience is liable to like this.

The story takes you up to the Maine woods, and some of the locations were excellently chosen. Outdoor stuff is always liked, and this should be particularly so because it gets away from the usual love stuff that is often thrown in. There is a love story, of course, but it doesn't get started until after the fourth reel and it is hardly an important part of the picture, except that in the end the daughter of one of the lumber kings marries the son of a business enemy, uniting the forces of the business world. But there is a powerful sequence introduced of a camp boss starting to dynamite camp, workmen and everything that happens to cross his path when he is deceived by the arch villain, who spreads a report that the wife of the man is "wrong." It's a bit unusual to see a man start so much damage on the unsupported rumor of such a kind, but just the same they manage to work in some big wallops with this as a basis.

Some of the story is incongruous, and Director Hoyt plants the daughter of the Wall Street magnate and her friends on their way to Alaska, and they never are heard from thereafter. But these slips can be overlooked and probably will be removed through the cutting process which, incidentally, is much needed in spots.

The cast is capable and there are some well known names in the production, including Frank Sheridan, Richard Traverse, Arthur Donaldson and others.

**Should Prove a Good Attraction for Hot Weather Especially**

**Box Office Analysis for the Exhibitor**

This is a bird of a title. You should be easily able to get them in with anything that rings as strong as "The Rider of the King Log." Especially if you use some of the stills and the paper which has been prepared for this by Associated Exhibitors. Besides the author, Holman Day, is well known, especially among book lovers, and his New England stories have been very popular a long time. He has had a number of his works filmed, including "King Spruce" and "All Wool Morrison," and if your people liked these they should easily be convinced of the value of this, his latest screen production. You have some good thrill stuff to talk about and the dynamiting incidents are worth using in an endeavor to attract your crowd by something unusual.

If you use catchlines stick along the idea that this is a story of the big outdoors, and talk about the unusual types that are an important part of the production.
Two Hundred Trained Workers at Your Service

Our greatly enlarged laboratory — complete in every detail of organization and equipment — stands ready at an instant to meet your most exacting demands.

PRINTING—NEGATIVE DEVELOPING—ART TITLES

The CRAFTSMEN FILM LABORATORIES, INC.
251 WEST 19TH STREET, NEW YORK
Phone: Watkins 7620
Mary Delightful As Usual, But She Has Had Better Stories

Mary Pickford in
“THROUGH THE BACK DOOR”
United Artists

DIRECTORS ............Alfred E. Green and Jack Pickford
AUTHOR ..................Not credited
ADAPTED BY ...............Marion Fairfax
CAMERAMAN ............Charles Rosher
AS A WHOLE .......Very good to look at and star pleasing as usual, but interest lags badly at times

STORY ......Not nearly as good as previous vehicles; has good sequences, some of which are dragged in development

DIRECTION ......Fair; have made the picture too long to begin with; artistic efforts effective

PHOTOGRAPHY ..........Excellent
LIGHTINGS ..............Good
CAMERA WORK ..........All right
STAR .................Will satisfy her admirers in this

SUPPORT .......Rather large company, all suitable
EXTERIORS ............Very pretty
INTERIORS ..............Good

DETAIL ..............At times too much of it

CHARACTER OF STORY ....Little Belgian girl deserted by mother later becomes a maid in her mother’s home until she is recognized

LENGTH OF PRODUCTION .......7,000 feet

For the first half of the picture Mary Pickford is her old self, curls and all. She is a little Belgian girl living happily with her old nurse. Up to this point nothing very much happens, except what occurs around the little village where Mary gets in some kid comedy that registers. Her floor-scrubbing episode in which she puts the large brushes on her shoes and “skates” around the floor she has flooded with soap and water, provides the main fun of the feature, and later her efforts to persuade a young mule to carry her home, which he does in cake-walk fashion after she promises him admission to the carrot bed, is the second best laugh.

No author is given screen credit for the piece, but it has been adapted by Marion Fairfax. Whether or not Miss Fairfax is responsible for “Through the Back Door” is not disclosed. At any rate it would be expected that the situation with which the star has to do would be made the most prominent, whereas considerable footage is given over to subordinate sequences, which, though part of the story, are given so much footage at times that they cause the interest in Mary and her plight to drag noticeably.

Two directors are credited with the piece, but the result would seem to recall the old adage that “too many cooks spoil the broth.” And while the cooperation of Alfred E. Greene and Jack Pickford has by no means spoiled Mary’s picture, still it is apparent that there were an over abundance of suggestions. They take altogether too long to reach the conclusion, and the spectator is tantalized by continual occurrences, which keep putting in their appearance just when you expect things to come to a head. The development is smooth enough, but too prolonged.

When Jeanne’s mother married Mr. Reeves, the little girl was left in the care of her Belgian nurse while her mother came to America. The war breaks out and Jeanne is sent to her mother, who had previously been told by the jealous nurse that the child was dead. Jeanne arrives, but the fashionable Mrs. Reeves refuses to listen to the little girl’s story, until some time later when Jeanne, who is working in her own mother’s home as a maid, overhears the plan of some “guests” to fleece Reeves. She gets her chance to tell who she is besides exposing the crooks and there is a general reconciliation.

Would Be Much Improved By Cutting

Box Office Analysis for the Exhibitor

The fact that it is a Mary Pickford production should be sufficient excuse for booking “Through the Back Door.” Mary is just as beautiful as ever, and her admirers will be thoroughly pleased with her in her latest picture, especially in the early reels. She has had much better stories than this but that shouldn’t hurt the box office particularly if the star is well liked by your patrons. You can promise them a picture good to look at, and, if you think they’d be interested, might mention that Miss Pickford’s brother assisted in directing it.

Secure stills of Mary first as the little Belgian girl, later on her arrival in the United States, then as a maid in her mother’s home and finally as the sweet-heart of Billy Stokes. Catchlines relative to the story can be used if you think well of it, but the star’s name in lights should be enough to get them in. The feature is a bit long perhaps and can stand cutting if it is done by someone who knows how.
The trade papers agree with Mr. Bacheller's statement printed in last week's advertisement—that "KEEPING UP WITH LIZZIE" is a big picture." It is a picture that will please anywhere—a picture providing clean, wholesome entertainment—with all the charm of Irvin Bacheller's book faithfully reproduced.

This, the first of Irvin Bacheller's books to be pictured, marks a great step towards worthier pictures—a real answer to all censorship problems.

Al and Ray Rockett present
IRVING BACHELLEER'S
"KEEPING UP WITH LIZZIE"
featuring
ENID BENNETT
With a strong cast including
Edward Hearn, Otis Harlan, Lila Leslie and J. Lander Stevens
Directed by Lloyd Ingraham
produced by Rockett Film Corporation

Distributed by
HODKINSON
First PATHE EXCHANGE INC.
Story Is Slight; But Interest Is Well Sustained

Lois Weber's
"TOO WISE WIVES"
Paramount

DIRECTOR ......................... Lois Weber
AUTHOR .......................... Lois Weber and Marion Orth
SCENARIO BY ....................... Lois Weber
CAMERAMAN ....................... Not credited
AS A WHOLE ................. Slight story material presented
amid splendid settings and generally fine production
STORY ................. Doesn't tax the mentality but holds the
interest throughout
DIRECTION ............... Very good; manages to hold the
attention despite a scarcity of real situations
PHOTOGRAPHY ..................... Excellent
LIGHTINGS ........................ Good
CAMERA WORK ..................... All right
PLAYERS ................. Louis Calhern and Claire Windsor
                      do good work in leading roles; Mona Lisa and
                      Phillip Smalley suitable
EXTERIORS ......................... Not many
INTERIORS ......................... Splendid
DETAIL ......................... Satisfactory
CHARACTER OF STORY ............. Jealous wife brings
much misery upon herself by imagining her husband
is untrue to her
LENGTH OF PRODUCTION ........ 5,164 feet

Lois Weber's latest production closely resembles
some of the recent DeMille pictures both in story and
production, in that it deals with the marital troubles
of two young couples, the troubles in themselves be-
ing slight excuse for a story, but by careful direction
and attractive presentation offer satisfactory enter-
tainment of this kind. Miss Weber's story is lacking
in incident, but she makes up for it in the way she has
handled it generally.

"Too Wise Wives" contains a wealth of interiors,
if you may put it that way. There are numerous sets
representing the home of a wealthy man. Many are so
extensive that they look like the real thing, and quite
likely many of them are. The photography, too, is
first rate and, all told, production values are splendid.

The direction is excellent inasmuch as Miss Weber
has managed to hold the interest throughout despite a
very slight story that consists of but really one situa-
tion upon which the whole picture is based. There is
an obvious inconsistency in the earlier reels which
doesn't seem justified in view of what follows. The
jealous young wife, who imagines her husband still
in love with a former sweetheart, hesitates to purchase
a gown and further indicates limited means by acting
as her own chauffeur, but her home, clothes and maid
do not look as though she should have to worry about
buying one more dress.

Louis Calhern and Claire Windsor are the young
couple who, of course, understand each other and are
happy ever after at the end of reel five, while Phillip
Smalley and Mona Lisa are the other couple, the latter
the former sweetheart of Calhern and of whom Miss
Windsor is jealous. Miss Lisa wears some "vampy"-
looking costumes, especially a negligee with a para-
dise at the waist.

David Rand is not wealthy but in love with his wife,
Marie, although she secretly believes him still in love
with Mrs. John Daley, wife of the rich John Daley
and a former sweetheart of David's. The truth of the
matter is that Mrs. Daley is the one who still retains
an affection for David and is doing her best to have
him reciprocate, even to inviting David and his wife to
spend a week-end at her home while her husband is
away. Marie is suspicious, but decides to accept to
confirm her sunderse. Mrs. Daley's plan to vamp David
fails, and Marie is ashamed of herself for mistrusting
David, while Marie's confession shames Mrs. Daley
and she realizes she loves her own husband.

You Can Satisfy Especially Those Who Like Society Dramas

Box Office Analysis for the Exhibitor

You can play "Too Wise Wives" and give imme-
diate satisfaction, and manage to keep them inter-
ested until the end. Small town audiences especially
like society dramas with a good display of showy
homes and lavish appointments generally. You can
promise them an unusually large number of attractive
settings in "Too Wise Wives" and stills in the lobby
should attract them.

Use the producer's name and recall any of her pre-
vious pictures which you may have shown successfully.
Perhaps there aren't any names in the cast well enough
known to your patrons to use, but if they want to know
the players you might include the four names given
above. Catchlines ought to interest them. Say: "Are
you a jealous wife? There are many 'Too Wise
Wives' who can be cured by seeing Lois Weber's latest
picture at the blank theater."
ROBERTSON-COLE PRESENTS

GOOD WOMEN
by C. GARDNER SULLIVAN

GASNIER'S FIRST PRODUCTION SINCE "KISMET"

A STORY OF THE COMPLEXITIES OF A BRILLIANT YOUNG WOMAN WHO DARED TO LIVE OUT HER UNCONVENTIONAL IDEAS OF LIFE.

GORGEOUS, ENTRANCING,

ROBERTSON-COLE SUPER-SPECIAL
Fair Amount of Action But Story Could Stand a Better Production

Dorothy Dalton in
"THE IDOL OF THE NORTH"
Paramount

DIRECTOR ......................... R. William Neill
AUTHOR .......................... J. Clarkson-Miller
SCENARIO BY ..................... Frank Beresford
CAMERAMEN ....................... Thomas Brannigan and Lawrence Williams

AS A WHOLE ...... Some good action, but a good deal of repetition in picture that could stand much better Northern atmosphere

STORY ...... Fairly attractive and might have been made into a much better picture
DIRECTION ...... Hasn't used sufficient variation; production smacks of too much sameness

PHOTOGRAPHY .................... Fair
LIGHTINGS ........................ Some very poor
CAMERA WORK .................... Ordinary
STAR .............................. Does good work
SUPPORT ...... All suitable but no outstanding performances

EXTERIORS ................. Don't play a big part
INTERIORS ................. Similarity again
DETAIL ......................... Fair

CHARACTER OF STORY ...... Daughter of fugitive father who dies and leaves her to fight for her life among ruffians

LENGTH OF PRODUCTION ...... 5,802 feet

It looks as though the director missed out on this one for J. Clarkson Miller's story seems to be pretty fair material, and might have been made into a good entertaining picture. As it is director Neill has gotten in some good action in the way of fights, but there's too much sameness to the whole thing. General composition of scenes is very poor. The dance hall set is used time and again, and in each case the scene is so overcrowded that it is difficult to even locate the spot upon which the interest is supposed to be concentrated. Altogether too many extras have been used. Camera work in this connection is always below par and the interior lightings frequently bad.

Miss Dalton's performance is quite creditable and the manner in which she portrays the wild-cat type of girl who is forced to earn her living in a cheap dance hall, and protect herself from the ruffian patrons holds the attention throughout. There are some evidences of cutting which are obvious, but probably remove a lot of tedious and unnecessary detail.

A much better Northern atmosphere, especially in exteriors would have added considerably to the picture's appeal. There is too much sameness in the settings and noticeable repetition throughout, not only in bits of action, but in general detail. Contrast has not been given careful attention and the cameraman neglected to use variation in shooting the scenes. The best work is done by Miss Dalton with adequate support rendered by Edwin August, E. J. Ratcliffe, Riley Hatch, Jules Cowles, Florence St. Leonard, Jessie Arnold, Marguerite Marsh and Joe King.

Collette Brissac's father had died a fugitive from justice way up North where he had been in hiding for seventeen years. His death threw Collette upon her own resources and finally she became a dancer in a cheap cafe in Totem City, but Collette soon proved that she was able to take care of herself. There is a gold rush on and one of the prospectors, Lucky Folsom, proposes to Collette, but is refused, as are all like comers. The miners hate the girl's independence and plan to get even by forcing her to marry Martin Bates, an engineer. Bates is drunk at the time. He is taken ill and out of pity, the dancer nurses him back to health and eventually they come to love each other. In the meantime Folsom has married a New York girl who deserted him when he lost his money in Wall St. Folsom returns to Totem City and learns that his wife, formerly a sweetheart of Bates, is trying to persuade Bates to leave Collette. The result is a general reunion of both couples.

You Can Probably Do Average Business with Miss Dalton's Latest

Box Office Analysis for the Exhibitor

Perhaps if Dorothy Dalton is well liked by your patrons they will be satisfied with "The Idol of the North," but it's quite likely that everyone will agree on one point—that Paramount usually turns out much better made pictures than this. And that is the main trouble with "The Idol of the North." It is not well made or perhaps it has suffered from the operations of the film doctor. The cutting would indicate this.

You can use the Northern atmosphere for a talking point and the performance of the star, using lines telling about her fight to live a clean life in a land of ruffians. Say it is a story of the gold rush days and use the lines: "In 'The Idol of the North,' a woman actually falls in love with her own husband. But see how he came to be her husband. It is a story of the gold rush days and the fight of a girl left to her own resources."
GOLDWYN PRESENTS
TOM MOORE

Tom Moore's millions of admirers will think him the most dashing fire-laddie that ever scaled a ladder or broke a heart. "Made in Heaven" is a bright, clever, clean American comedy, with sparkling sub-titles and a plot that hits home. It is drawing big houses all over the country.

IN
MADE IN HEAVEN
BY WILLIAM HURLBUT & DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTURES CORPORATION
Pauline Frederick Splendid in Mother Love Role

Pauline Frederick in
"SALVAGE"
Robertson-Cole

DIRECTOR .................. Henry King
AUTHOR .................. Daniel Whitley
SCENARIO BY ................ Not credited
CAMERAMAN .................. Dev Jennings
AS A WHOLE Good mother love interest and adequate production help cover up shortcomings

STORY Stirs up considerable sympathy for heroine and has fair appeal
DIRECTION Would have been much more effective if certain matters were more fully explained
PHOTOGRAPHY .................. Good
LIGHTINGS .................. First rate
CAMERA WORK ........... Satisfactory

STAR Gives her usual splendid performance and handles dual role well

SUPPORT . . Ralph Lewis and Milton Sills adequate in minor parts

EXTERIORS .................. Few
INTERIORS .................. Good
DETECT Adequate

CHARACTER OF STORY Wealthy mother deprived of her own child finds consolation in caring for child of the slums

LENGTH OF PRODUCTION 5,700 feet

Pauline Frederick's most recent production to be released by Robertson-Cole may be said to have considerable appeal and there are points in its favor despite some absurdities that at times detract from the interest. The production is satisfactory and photography very good. The work of Miss Frederick is undoubtedly the biggest attraction, and Ralph Lewis and Milton Sills have shorter roles which they handle adequately. But the star's performance is the outstanding feature. There is one long sequence which she plays alone in a dual role with the exception of little Helen Stone. Her make-up as the dope fiend mother is a splendid contrast to that of the woman craving for the happiness of having her own child. As usual, her performance stands out above all the work of the supporting cast. Raymond Hatton plays a fake cripple whose place in the story is never definitely established.

Any fault that is to be found with "Salvage" will be in the story. The author has made such a forceful plea for sympathy and endeavored so strenuously to inject a strong mother love into his theme that he has neglected to consider such things as plausibility and coherence. Perhaps it is the fault of a poor continuity, but certainly the director might have improved upon it and the title writer, too, might have cleared certain facts that remain hazy in the mind of the spectator.

A situation that is not made clear is that dealing with the rich man's disposal of his crippled newborn babe. Apparently the child was given into the care of Raymond Hatton, who poses as a deaf and dumb mute and wheels around on rollers in very unconvincing legless fashion, since you can see his feet doubled under him. Just why he found it necessary to use this deception is not evidenced.

Bernice Ridgeway leaves her wealthy husband because he has sent away her crippled baby. She soon finds happiness in caring for little Ruth Martin, whose mother, a dope fiend, kills herself, and whose father is in prison. Bernice takes the place of Mrs. Martin while the papers report the suicide under the name of Bernice Ridgeway. Martin returns to his home after being pardoned and eventually tells Bernice that he is Ruth's father. The woman's love for his child plays upon Martin and he asks Bernice to marry him.

In the meantime Ridgeway learns that his wife is alive and on his deathbed sends her, restores her child to her and leaves her his fortune, then dies, leaving the way clear for Martin and Bernice.

You Might Appeal Particularly to Women Patrons

Box Office Analysis for the Exhibitor

Exhibitors have two good talking-points to work with in showing "Salvage." The mother love theme which is uppermost all the time and the name of the star. These two points should give you sufficient material to use in your exploitation and advance notices. With regard to promises you can talk about Miss Frederick's performance and assure them of her usual good work and tell them about the dual role. Stills of her in the two parts should attract attention in the lobby.

If you find catchphrases arouse interest you might use: "Which is the richest woman—she who has wealth or she who knows a mother's love? See the answer in Pauline Frederick's latest Robertson-Cole production." The title doesn't tell very much, so it would be well to explain what it's all about through the use of explanatory lines.
"THE RIDER OF THE KING LOG"
By Holman Day

Was Adapted, Directed and Supervised by
HARRY O. HOYT

Arthur Kane says: "I would be glad to know that all future
ASSOCIATED EXHIBITORS

product will be on a par with this initial release and I am perfectly willing that exhibitors judge our future productions on 'The Rider of the King Log.'"
Associated Exhibitors
is proud to present
A Holman Day Special Production
"The Rider of the King Log"
Produced by Edgar Jones Production, Inc.
Pathé Distributors
The Rider of the King Log

From the Famous Novel
By Holman Day

A Picture that will make more friends for your house than any you have ever played
It is different.

Different in its originality and vigor; different because it was made in the big Northwoods in settings you have never seen before; different in its characters which step out of the printed page and are real human men and women; different because it creates old “X K,” master of logs and men, hard fisted, soft hearted, who will live as a screen classic as long as pictures last.

Do you want to see your audiences thrill first with laughter and then with tears? Play it!

Do you want to have dozens come to you and thank you for the enjoyment you have given them? Play it!

Do you want to double your ordinary business? Play it!

For your own profit and your audience’s pleasure, play it,—FIRST!

Associated Exhibitors Inc.
35 West 45th St. New York

Pathé Distributors
Pleasing Star Makes Up for Rather Familiar Story Material

Alice Calhoun in
"CLOSED DOORS"
Vitagraph

DIRECTOR ...................... G. V. Seyffertitz
AUTHOR ....................... Harry Dittmar
SCENARIO BY ............... William B. Courtney
CAMERAMAN ................ W. Arthur Ross

AS A WHOLE .......... Pleasing personality of star and generally good production the main features

STORY .......... Rather familiar formula of neglected wife theme

DIRECTION .......... Good; shows particular care to settings and technique

PHOTOGRAPHY ............. Very good
LIGHTINGS ................... All right
CAMERA WORK .............. Good

STAR ......... Quite beautiful and screens very well; has considerable personality

SUPPORT ............ Leading man and villain not well suited but adequate in the parts

EXTERIORS ................. Satisfactory
INTERIORS .................. Good
DETAIL ......................... Suffices

CHARACTER OF STORY .... Husband who neglects wife for his business realizes his mistake before it is too late

LENGTH OF PRODUCTION .... About 5,000 feet

Despite a not altogether attractive story which she is given in "Closed Doors," Alice Calhoun, Vitagraph's newest star, makes a decidedly pleasing impression and appears to have a charming personality. She is really beautiful and screens excellently. The part provided in "Closed Doors" does not call for much display of her acting ability, but it is to be hoped she can act as well as she can look pretty.

To be sure Miss Calhoun is the most attractive feature of the picture, even though director Von Seyffertitz has done well from a production end with a too familiar theme. The neglected wife formula has already been overworked to such a degree that it would be difficult to make it appear new or original no matter how sincere the effort, and the general presentation of "Closed Doors" indicates sincerity on the part of those who had the making of it in their hands.

The picture holds the interest well enough and doesn't become tedious, which helps a lot. Harry C. Browne is adequate as the husband, but he is not the type best suited to the part, nor is Bernard Randall, the villain of the story. Both do satisfactory work but appear to be miscast. A short prologue might better be connected with the main plot by a more explicit title. The connection is not quite clear until the ending—or perhaps it is so intended.

Dorothy Brainerd marries Jim Ransom, a man much older than she. After a honeymoon trip west, they live in a beautiful Long Island home where Dorothy has everything money can buy, but her busy husband leaves her alone most of the time. Dorothy meets Rex Gordon, a society crook, by accident. Rex's first thought is to further the friendship for his own purposes. Later he changes his mind and decides to persuade Dorothy to leave her husband and marry him. She refuses, and then Rex plans to rob her home. Rex picks a night when Dorothy's husband is out of town, but the latter returns in time to find his wife protesting against Rex's intrusion. The husband, of course, misunderstands, but the would-be burglar's pal happens to remember the husband as the man who once saved his life, and he tells the truth.

Get Them Interested in Miss Calhoun. They'll Like Her

Box Office Analysis for the Exhibitor

Your patrons are sure to like Miss Calhoun, and if you are in the habit of booking Vitagraph pictures you should be able to please your folks with their latest star. It would be well to concentrate in the main upon Miss Calhoun's name, and use stills extensively in the lobby. Get them interested in her and the rest should be easy, especially if you will show her future productions.

Perhaps it would be just as well not to say too much regarding the story because of its similarity to previous pictures bearing the same theme, although if you can work catchlines so that they won't make the story sound too familiar you might interest them in this way. You could put it this way: "Never hesitate to do a good deed. You can never tell when it will be repaid. See how a good deed, done years before, saved a man's happiness at a most critical moment. It happens in the latest Vitagraph feature starring Alice Calhoun."
Big, genial, straightforward TOM MOORE — Washington's most successful exhibitor—as shrewd as they make 'em—writes this letter about Priscilla Dean in her latest, greatest Universal-Jewel "REPUTATION." Read every word of it. It tells you more about the value of "REPUTATION" than anything Universal could put in print. And when you've read it, book the picture. There's only one theater in your town that can show "REPUTATION" first—so make that theater yours—right now, today. Just as TOM MOORE says:

You'll be showing the greatest actress on the American Screen.
Interesting Criminal Theories Presented in May Allison’s Latest

May Allison in
"THE LAST CARD"
Metro

DIRECTOR ........................................ Bayard Veiller
AUTHOR ........................................ Maxwell Smith
SCENARIO BY ................................. Molly Parro
CAMERAMAN .................................. Jackson Rose

AS A WHOLE……Good picture of this type that holds the interest; has effective touches

STORY……Mystery drama that is lightened by mother love bits and has a happy ending

DIRECTION……Satisfactory for the most part

PHOTOGRAPHY ............................... All right
LIGHTINGS ...................................... Usual
CAMERAWORK ............................... Average

STAR……Doesn’t shine until last reel, but is pleasing throughout

SUPPORT……Al Roscoe, Frank Elliott and little Stanley Goethals give proper support

EXTERIORS ..................................... Few
INTERIORS ..................................... All right
DETAIL ........................................... Suffices

CHARACTER OF STORY……. Husband wrongly accused of murder is saved by his wife who tricks the real murderer into a confession

LENGTH OF PRODUCTION……About 6,000 feet

May Allison’s latest for Metro is a story somewhat different from anything she has had lately, and while it is essentially a murder mystery, there is nothing gruesome or the least offensive about it. It has been adapted from Maxwell Smith’s Saturday Evening Post story, “Dated.” The present title is more pertinent and has a good drawing power. The director has employed a really effective means of relieving the tension of the dramatic influence by injecting a splendid series of mother love touches, that are sure to appeal to any audience.

“The Last Card” is the first picture directed by Bayard Veiller, best known as the author of “The 13th Chair” and “Within the Law.” Because he has been responsible for such successful mystery and drama as these, it is natural that the director has provided Maxwell Smith’s story with a fine suspense that holds the attention to the end, even though at times in creating it, the spectator is somewhat lost in the maze of incidents. The audience knows all along who the real murderer is, but you are not shown how he managed to hide the body in the snow, nor do you see, how days later, he plants evidence on the murdered man, casting suspicion on his friend.

Tom Gannell, expert criminal lawyer is jealous of Sorley, a college student, who takes care of the furnace. Gannell kills Sorely while he is at work in the cellar of Kirkwood, friend and neighbor of Gannell. Gannell makes it appear that Kirkwood murdered Sorely and then accepts the place as lawyer for the defense. Gannell’s guilty conscience betrays him in the presence of Kirkwood’s wife who reads in a book on criminology something that prompts her to confirm her suspicions. She invites Gannell to her home, while the police listen in on the telephone. By clever strategy, Mrs. Kirkwood plays upon the murderer’s conscience until he cries out his guilt and the husband is freed.

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We guarantee quality, uniformity and screen brilliancy of our “release prints.”

Republic Laboratories, Inc.
128 West 52nd Street New York City

PHONE CIRCLE 5828-5829
They Like Melodrama and Mystery
Box Office Analysis for the Exhibitor

May Allison in
"THE LAST CARD"

Metro

Metro has a good audience picture in their latest with May Allison. Melodrama of this type has a big following, and besides using the name of the star, tell them about the story, centralizing upon the mystery element. You can assure them nothing offensive with regard to the murder business. Suggestion is used excellently throughout, thereby excluding anything which might be objectionable.

The title is a good one and can be used effectively in connection with catchlines such as "Her husband was about to be convicted of a murder which he did not commit, but see what happened when the wife played 'The Last Card.'" Or, you might go at it from another angle and get them interested in the subject of criminology by talking about the effect of conscience and the voluntary confession which criminologists say the guilty one will give when confronted with implements or circumstances connected with the crime.

For your next Press Sheets, Inserts, Heralds or any other material you may need, phone for our representative.

Gramercy 945

Barnes Printing Company

"We Never Disappoint"

36 East Twenty-Second Street
New York
Will Rogers Offers Good Entertainment in Irvin S. Cobb Story

Will Rogers in
"BOYS WILL BE BOYS"
Goldwyn

DIRECTOR ................. Clarence Badger
AUTHOR .................... Irvin S. Cobb
SCENARIO BY .............. Edfrid A. Bingham
CAMERAMAN ................ Marcel Le Picard
AS A WHOLE .............. Clean, wholesome rural comedy
that gets laughs aplenty despite its four reels
STORY ............ The work of the star and comedy business
make up for lack of incident
DIRECTION ......... Effective in creating rural atmosphere
and in choice of locations
PHOTOGRAPHY ............. Very good
LIGHTINGS ................. Good
CAMERA WORK ............. All right
STAR ................. Plays in his usual rube style
SUPPORT ......... Irene Rich has the leading feminine
role with others all well suited and doing
good work
EXTERIORS ................. Pretty
INTERIORS ................. Satisfactory
DETAIL .................... Suffices
CHARACTER OF STORY .... Small town "character"
inherits a fortune which "shyster" lawyer
isn't clever enough to relieve him of
LENGTH OF PRODUCTION .......... 4,028 feet

To secure stories suitable for Will Rogers must keep the Goldwyn scenario department busy, but it must be admitted they are consistently good and the latest choice, Irvin S. Cobb’s “Boys Will Be Boys,” provides the portrayal of “rube” parts with a vehicle accordant to his own distinct style, and while Cobb’s story isn’t unusual and doesn’t brag of a wealth of incident, it gives Rogers a part that allows him plenty of opportunity to get over the “humanness” for which he is known.

But running the star a close second for honors in this feature are the sub-titles. If they aren’t the author’s own, it’s a wrong guess. But some of them certainly sound like him, while other bears the humor of Will Rogers’ “Iliterate Digest.” At any rate, they are all great, and the fact they are numerous doesn’t matter. They get some of the biggest laughs of the piece. A little colored boy works some good comedy in conjunction with the star for one short sequence. Some more fun is gotten out of the situation in which a twice widowed female tries to ensure Will for a third husband after she finds he has inherited a fortune.

Director Badger has provided an attractive Southern atmosphere, and the story is given attractive backgrounds generally. The cast is well suited and gives capable support. Besides Irene Rich it includes Sydney Ainsworth, Ed Kimball, Mae Hopkins, Cor delia Callahan, Nick Cogley and others.

Peep O’Day (Will Rogers) is a familiar character in a small Southern town, who has never had any boyhood, and the most money he has ever owned at one time was eighty cents, so when Judge Priest tells Peep he has inherited a fortune from an uncle in Ireland, Peep decides to be a boy. Sublette, the town “shyster” lawyer, plans to relieve Peep of his money and presents Kitty who poses as Peep’s niece. Mrs. Hunter, a widow, is jealous of Lucy, a young school teacher, who takes an interest in Peep’s education, and she finds a way of having Peep arrested and at the same time Sublette, through the niece, presents a plea of insanity for Peep, and suggests that Kitty be given control of the money. But Kitty “double crosses” and exposes the whole scheme. The case is adjourned and Peep is free to spend his money.

Show Them This Goldwyn Comedy and Let Them Enjoy Laughing

Box Office Analysis for the Exhibitor

There is little doubt about their being satisfied with “Boys Will Be Boys.” In fact it seems too short, but you’ll be offering quality instead of quantity, and they surely won’t kick at that. If you have shown the star’s pictures previously, it won’t be hard to get them in to see “Boys Will Be Boys” if you just mention his name. And then, too, you have the title of Irvin Cobb’s well known book and the author’s name as well to use.

They will know pretty well what to expect with Will Rogers the star, but in case they are not acquainted it would be well to use some of the paragraphs from the press sheet which Goldwyn will furnish. Promise them a real wholesome, clean and delightful comedy picture that isn’t long, but has enough laughs to satisfy everybody. And if they don’t laugh, they’re not human.
The Independents
Meet Every Thursday
in
Wid's Daily

All the News for Buyer and Exhibitor

and

Maximum Advertising Value at Minimum Cost

For the

INDEPENDENT PRODUCER
AND DISTRIBUTOR
A Splendid Entertainment With a Strong Moral

Justine Johnstone in
"SHELTERED DAUGHTERS"
Realtart

DIRECTOR ...................... Edward Dillon
AUTHOR ...................... George Bronson-Howard
SCENARIO BY .................. Clara Beranger
CAMERAMAN ................... George Folsey
AS A WHOLE......A good story with a powerful
moral for parents, well done and ably presented

STORY......The near tragedy of a girl who grew
up ignorant of the ways of the world

DIRECTION ................. Good and at times excellent
PHOTOGRAPHY .............. Uneven
LIGHTINGS ..................... Fair
CAMERA WORK .............. Very good
STAR ...................... Does good work in a quiet way
SUPPORT ..................... All adequate
EXTERIORS ...... Well chosen and artistically com-
posed
INTERIORS ..................... Very good
DETAIL ...................... Quite good
CHARACTER OF STORY.....The book girl un-
prepared for the real world; and the dangers of
ignorance

LENGTH OF PRODUCTION ........ 4,895 feet

The sum total of this entire picture is expressed in
one of the flashes—"If you want to keep her off the
rocks, she's got to know where they are." Like the
traditional minister's son, daughters, too, may be kept
in ignorance of the real world only at their own peril.

"Sheltered Daughters" is a good story that brings
home a powerful moral. The presentation is in every
way ably and well planned. The dramatic events
pile on in good sequence and lead up logically to a
splendid climax.

While the story itself has not the elements of great
drama, still it is handled and directed to ably that a
splendid picture is made thereof. The photography
and lighting too, add a good deal to the success of this
picture.—Another case where the director's work
contributes materially to the putting over of the idea.

Justine Johnstone, as Jennie Dark, plays her part
well in her own quiet and charming way. Miss John-
stone is not an emotional actress and does well to keep
away from violent roles. Her strength lies in simplic-
ity and charm—quiet roles. Her facial work is also
very subtle, so much so that at times it does not reg-
ister, and unless the lighting is carefully adjusted its
best effects are lost. Her characterization as the
innocent girl is well done and little exaggerated.

The story deals with an underworld plot to collect
money for the French orphans and make a getaway.
Jenny Dark, who greatly admires Joan d'Arc wife of
a supposed French officer, and at a banquet collects
two hundred thousand dollars for the French orphans.
But Jenny's father is a plain clothes man, so the crooks
do not get away. The big scene in the picture is
where Jenny's father goes to arrest the imposter and
finds his daughter in the same room. Then all is ex-
plained and a near tragedy is avoided.

Helen Ray as Adele, and Charles Gerard as French
Pete, both add greatly to the support and success of
the picture. The settings and costumes are all car-
ried out with great care and detail.

A Picture With a Moral for Parents and Daughters

Box Office Analysis for the Exhibitor

You will be glad to get "Sheltered Daughters," for
it carries a message that can be taken home by your
audience. It will cause talk and discussion and draw
the crowds. It is timely and a well pictured film ably
directed.

You can promise your people an intelligent and
logical drama based on an alive and appealing subject.
Catch lines could read: "The ignorant girl is not
necessarily the safe girl," or "There is evil in
ignorance."

The star, Justine Johnstone gives a satisfying per-
formance. Reallart could probably furnish you with
some attractive posters and lobby displays.

If possible, obtain some big photographs of Miss
Johnstone, who is one of the handsomest women on
the screen. You should be able to obtain considerable
local publicity by working up a good story that she
has just left for Europe, where she intends making a
big special production.
### CURRENT RELEASES

**AMERICAN FILM CO.**

(Distributed through Pathe Exchanges)

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<tr>
<th>Release Date</th>
<th>Footage</th>
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<tbody>
<tr>
<td>The Kid (Charles Chaplin—Big Five)</td>
<td>9,300</td>
<td>1-16-21</td>
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<tr>
<td>Trust Your Wife (Katherine MacDonald)</td>
<td>5,000</td>
<td>1-16-21</td>
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<td>Man—Woman—Marry Me—Five</td>
<td>9,000</td>
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<td>The Passion Flower (Nina Beden)</td>
<td>7,000</td>
<td>4-20-21</td>
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<td>The Oath (R. A. Walsh Spec—Big Five)</td>
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<td>In the Shadow of the Moon (Kenneth DeHavilland)</td>
<td>5,000</td>
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<td>The Girl in the Taxi (Mr. and Mrs. Carter DeHavilland)</td>
<td>6,000</td>
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<td>Lessons in Love (Constance Talmadge)</td>
<td>5,300</td>
<td>3-8-21</td>
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<td>Hub Hamilton of Enzor (Marshall Neilan Prod.)</td>
<td>3,263</td>
<td>5-2-21</td>
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<td>Gypsy Blood (Dorothy Pert.)</td>
<td>9,000</td>
<td>5-15-21</td>
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<td>Playthings of Destiny (Anita Stewart)</td>
<td>6,000</td>
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<td>Courage (Sidney Franklin Prod.)</td>
<td>3,500</td>
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<td>The Sky Pilot (Cathrine Curtis Prod.)</td>
<td>6,105</td>
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<td>Peck's Bad Boy (Jackie Coogan)</td>
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**FEDERATED FILM EXCHANGES OF AMERICA, INC.**

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<tr>
<td>Nobody's Girl (Blanche Rhodes)</td>
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<td>Bunny May (Bessie Love)</td>
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<td>6-1-21</td>
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<td>The Midladies (Bessie Love)</td>
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<td>Duke of Chumber Rutte (Fred Stone)</td>
<td>4,000</td>
<td>5-30-20</td>
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<td>Don't Leave Your Husband (Win. Denson)</td>
<td>6,260</td>
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<td>Penny of Top Hill Trail (Hessie Love)</td>
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**GAUMONT COMPANY**

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<td>Fall of a Saint</td>
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<td>Out of the Dustbin</td>
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<td>Inflation of Youth</td>
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<td>Branded</td>
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<td>7-26-21</td>
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<td>The Thinker</td>
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**GOLDWYN PICTURES**

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<td>What Happened to Rosa (Mabel Normand)</td>
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<td>4-17-21</td>
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<tr>
<td>Godless Men (Reginald Barker Prod.)</td>
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<td>Last Out of College (Jack Pickford)</td>
<td>2,750</td>
<td>4-3-21</td>
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<tr>
<td>Roads of Destiny (Pauline Frederick)</td>
<td>4,955</td>
<td>3-21-21</td>
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<tr>
<td>The Highest Bidder (Maggy Kennedy)</td>
<td>6,960</td>
<td>6-12-21</td>
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<td>Prisoners of Love (Betty Compson)</td>
<td>5,884</td>
<td>1-23-20</td>
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<tr>
<td>The Concert</td>
<td>4,493</td>
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<tr>
<td>Guel of Women (Will Rogers)</td>
<td>4,496</td>
<td>3-6-21</td>
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<tr>
<td>Sunny Pulls the Strings (Eliot Ne综合)</td>
<td>1,967</td>
<td>3-6-21</td>
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<tr>
<td>Hold Your Horses (Tom Moore)</td>
<td>4,610</td>
<td>6-21-21</td>
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<tr>
<td>A Voice in the Dark (Frank Lloyd Prod.)</td>
<td>11,150</td>
<td>2-24-21</td>
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<tr>
<td>Don't Neglect Your Wife (Gertrude Atherton Prod.)</td>
<td>6,492</td>
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<tr>
<td>A Tale</td>
<td>4,925</td>
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<tr>
<td>The Cabinet of Dr. Caligari</td>
<td>5,000</td>
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<tr>
<td>Snowblind (All-Star)</td>
<td>5,000</td>
<td>4-10-21</td>
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<tr>
<td>An Unwilling Hero (Will Rogers)</td>
<td>6,600</td>
<td>5-21-21</td>
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<tr>
<td>Made in Heaven (Tom Moore)</td>
<td>6,000</td>
<td>5-21-21</td>
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<tr>
<td>Wet Gold (William H. Johnson)</td>
<td>2,720</td>
<td>3-21-21</td>
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<tr>
<td>Head Over Heels (Mabel Normand)</td>
<td>5,000</td>
<td>6-21-21</td>
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**D. W. GRIFFITH, INC.**

<table>
<thead>
<tr>
<th>Release Date</th>
<th>Footage</th>
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<tbody>
<tr>
<td>Way Down East</td>
<td>12,000</td>
<td>9-12-20</td>
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</tbody>
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**W. W. HODKINSON CORP.**

(Distributing through Pathe)

<table>
<thead>
<tr>
<th>Release Date</th>
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<tbody>
<tr>
<td>The Breaking Point (Bessie Barriscale)</td>
<td>5,788</td>
<td>2-6-21</td>
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<tr>
<td>The Other Woman</td>
<td>6,800</td>
<td>3-1-21</td>
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<tr>
<td>Rengo Film Corp</td>
<td>Lavender and Old Lace</td>
<td>5,770</td>
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<tr>
<td>Benj. B. Hampton and Ethelene Production</td>
<td>The Spenders</td>
<td>5,693</td>
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<tr>
<td>The Man of the Morning</td>
<td>6,000</td>
<td>3-1-21</td>
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<tr>
<td>National Film Corp.</td>
<td>The Kentucky Colonel (Joseph E. Dowling)</td>
<td>6,000</td>
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<tr>
<td>Irvin V. Willard Corp</td>
<td>Down Home</td>
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<tr>
<td>Partners of the Tide</td>
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<tr>
<td>Dial Film Corp.</td>
<td>Yer Tiger's Coat (Myrtle Stedman)</td>
<td>6,500</td>
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<tr>
<td>Hugo Ballin Corp</td>
<td>Pagan Love</td>
<td>5,860</td>
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<tr>
<td>East Lynne (Mabel Ballin-Edward Earle)</td>
<td>6,634</td>
<td>3-13-21</td>
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<tr>
<td>Rocket Film Corp</td>
<td>Keeping Up With Lizzie (Emil Bennett)</td>
<td>5,224</td>
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**METRO PICTURES CORP.**

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<tr>
<td>Mar. 27</td>
<td>Extravagance (May Allison)</td>
<td>6,000</td>
</tr>
<tr>
<td>28</td>
<td>Puppets of Fate (Vida Duma)</td>
<td>5,000</td>
</tr>
<tr>
<td>Apr. 11</td>
<td>Message from Mary (Hubert Metro Special)</td>
<td>6,000</td>
</tr>
<tr>
<td>29</td>
<td>Out of the Clouds (Hubert Metro Special)</td>
<td>5,000</td>
</tr>
<tr>
<td>30</td>
<td>Uncharted Seas (Alice Lake Metro Special)</td>
<td>6,000</td>
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<tr>
<td>May</td>
<td>Coincidence</td>
<td>5,884</td>
</tr>
<tr>
<td>9</td>
<td>The Last Card (May Allison)</td>
<td>6,000</td>
</tr>
<tr>
<td>S. L. Productions</td>
<td>FEB. 28</td>
<td>Without Limit (All-Star)</td>
</tr>
<tr>
<td>10</td>
<td>Wind Productions</td>
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<tr>
<td>11</td>
<td>Madame Peacock</td>
<td>5,000</td>
</tr>
<tr>
<td>Dec. 6</td>
<td>Billings</td>
<td>6,000</td>
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<tr>
<td>C. E. Shorliff Prod.</td>
<td>Nov. 22</td>
<td>The Star Kid (All-Star)</td>
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<tr>
<td>12</td>
<td>The Little Fool</td>
<td>4,800</td>
</tr>
<tr>
<td>13</td>
<td>Roland West Prod.</td>
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**PATHE EXCHANGE, INC.**

<table>
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<th>Release Date</th>
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<tbody>
<tr>
<td>May 15</td>
<td>The Lure of Egypt</td>
<td>6,000</td>
</tr>
<tr>
<td>June 5</td>
<td>6,000</td>
<td>5-21-21</td>
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</table>
Hampton Brings Another Zane Grey Story to Life

"THE MAN OF THE FOREST"
Benj. B. Hampton Prod.—Hodkinson

DIRECTOR Not credited
AUTHOR Zane Grey
SCENARIO BY Not credited
CAMERAMAN Not credited

AS A WHOLE... Good live picture, well acted and given splendid production

STORY... Actionful and good accumulative suspense that reaches great climax

DIRECTION... Just a bit slow getting started but makes up for it in following reels; fight stuff good

PHOTOGRAPHY Very good
LIGHTINGS Good
CAMERA WORK First rate

PLAYERS... All well suited and thoroughly capable

EXTERIORS Good
INTERIORS All right

DETAIL Satisfactory

CHARACTER OF STORY... Protege of rich westerner plots to secure the ranch for himself when it should go to nieces

LENGTH OF PRODUCTION... 5,880 feet

With the story by Zane Grey and a villain like Robert McKim you may be sure to expect things to happen, and they do in Benj. B. Hampton’s latest production, “The Man of the Forest.” At first the action is just a bit slow, covering the introduction of the characters and the establishment of a premise, but the latter reels contain all the excitement that anyone will expect in one picture, with a smooth-running story that accumulates suspense as it goes, finally reaching a genuinely effective climax. There’s much shooting and bloodshed, to be sure, but then it’s a real Zane Grey western and you expect it.

The actual incidents that make up the plot are not absolutely original, but that doesn’t make any difference in this case. The interest is new and holds straight through to the end. The plot in the main deals with the efforts of the villain to secure for himself a large ranch, which will eventually belong to the owner’s nieces. There’s nothing new about that, or the fact that the villain tries various known means of getting what he wants and in the end, just getting what he deserves. It’s the action and suspense, together with good acting by a capable cast, with effective direction, that makes up for any familiarity of story.

A first rate western atmosphere has been obtained and the backgrounds are good. The director would have added considerable to the atmospheric charm though, by some long shots of the country. Perhaps he just forgot it. Robert McKim plays the rascal in his customary excellent fashion, while Carl Gantvoort is adequate as the hero. Others are Claire Adams, Jean Hersholt, Harry Lorraine, Eugenia Gilbert, Frank Hayes and Tote du Crow, who plays a small Indian part.

Harvey Riggs, protege of Al Auchincloss, plots with Lem Beasley to get possession of Al’s ranch. Auchincloss, in failing health, sends for his two nieces, Helen and Bo, to whom he intends leaving his property. He also sends up into the mountains for Milt Dale, for he feels that Dale can help him. Meanwhile the girls arrive and Helen falls in love with Dale, a fact resented by Riggs, who purposes to marry Helen—and the ranch. The girls are kidnapped by a gang under the leadership of one of Beasley’s henchmen. Lone Wolf, a faithful Indian, tracks the girls to the cabin where they are held, notifies Dale, who gets a posse and sets out to rescue the girls. In the fight which ensues Riggs meets his death. Beasley is killed by one of Dale’s men while trying to murder Auchincloss, leaving the way clear for the lovers.

Among the Best Western Attractions Out

Box Office Analysis for the Exhibitor

With such successes as “Desert Gold,” “The Westerners” and “The Sagebrusher” already on the list, you should merely have to refer to them in announcing a showing of “The Man of the Forest,” Benj. B. Hampton’s latest production of a Zane Grey story. You can make promises for the action and good suspense if you think it necessary, but if you have already played the pictures mentioned, it probably won’t be necessary to resort to promises to get them interested. The author and producer should be sufficient. If, however, you have not been lucky enough to have played them, it’s a good time to start and you ought to do big business with the latest.

Talk to your men patrons particularly. Tell them it’s a story of the west, of a conniving “slick article” who wasn’t as slick as he thought. Catchlines will attract them and it is likely that Robert McKim is a well enough known screen villain to warrant using his name. The author’s name in lights outside the theater should help get them in.
Some Short Reels

“The Acrobatics and Mimicry of Insects”—Kineto Review
Type of production: 1 reel magazine

The best bit in this clever and interesting reel is a fight between a praying mantis and a scorpion, both clinging to a twig with several pairs of legs and carrying on the death grapple with the others. The mantis with its strong forelegs gets the best of the scorpion and quickly ends the battle by stinging the head. It is brief but thrilling. Other insects shown are a drone fly, stick insects, a hawk moth, caterpillars, grass-hoppers, and wood ants. Apparently by trick photography, the insects seem to perform various acrobatic stunts. This reel has very high value for its kind and is sure to prove mighty interesting to almost any kind of an audience.

“Big Game”—Pathe
Type of production: 2 reel comedy

Snub Pollard’s latest starts out with a really up-to-date situation when a man and his bride from Wichita Falls land in the country of “the sultan,” but the continuity is broken here to introduce Snub Pollard as a Fort being pushed up a tremendous slope by the little negro who acts with him. The remainder, while full of action and sure to amuse to a certain extent, is below the average and contains little new stuff. In spite of all this, the ensemble is recently done by another producer in which two hunters strike many odd poses while on the trail of their game, and are frightened by a strange negro. In this scene, the comedy of the confined space proves very interesting. There are some conventional harem sets and the usual array of veiled and pantalooned women.

“A Polynesian Odyssey”—Paramount-Burton Holmes
Type of production: 2 reel travelogue

Here is one that is better than the average. The picture is taken on the island of Bali, adjoining the island of Java, in the South Seas. Its high light is a shot of some mysterious ruins in the interior; crumbling pillars of intricately carved stone work that point to a higher form of civilization far in the past. Next in value are the shots of the harvest festival, wherein the simous Polynesians girls in bird-like dress and with painted faces are seen doing a strange, slow, half-spiritual dance. The remainder is devoted to building up atmosphere. It shows the surf, with out-rigger canoes being hauled ashore by half-nude brown men; a village street with slim, top-heavy palms in the distance.

“Prague”—Paramount-Burton Holmes
Type of production: 1 reel travelogue

A nice impression of the strange capital of the Czecho-Slovakia is not without some sections in the streets and by-ways of the little republic. There are two or three shots of returning soldiers marching through the streets closely crowded by the rejoicing populace. The rest, beside a closeup of the president and of the statue of Huss, consists of a series of clearcut and carefully chosen views of old buildings, chiefly interesting for odd elongated gables, five steeples and cupolas, great carven doorways. There is the old Charles bridge and the peaceful sliding surface of the river there. The cathedral of St. Vitus, the old imperial palaces, and the government buildings on the heights are all interesting.

“The Thinker”—Century-Universal
Type of production: 2 reel comedy

“The Inventor” would have been a better title for this one, which contains a certain amount of new material. Liege Conley is the man with the mind. His automatic hat that provides a different haircut with every tip, his mechanical nutcracker and various other brain-children, will each one get a laugh. Liege is courting Edna Gregory. His rival is Bud Jamison, a “Boy Friend.” There is much falling in and out of a well dug between two gateposts, that may be thought to be funny. Bud steals the girl, house and all. Then follows a chase over residence roofs and through the streets. The well-browned lobum is brought in. There is a good number with a dwarf that is amusing. The new stuff in this comedy qualifies it as up to the standard.

Tony Sarg’s Almanac
Type of production: 1 reel cartoon

A decided novelty and a comic piece is offered in Tony Sarg’s Almanac which is being shown at the Criterion. The first edition is called “The First Circus.” The picture is on the life-size form of a cartoon circus, commencing in the housethe. The present day circus is compared to the Stone Age circus when the lady tight rope walker used a snake for a rope and did acrobatic stunts on the back of a prehistoric animal. The Almanac is well received and through perhaps not a full reel is a pleasing novelty.

“The Fight of the Age”—Picture Trading Co.—Rialto Prod.—State Rights
Type of production: 2 reel magazine

Jack Dempsey and Georges Carpentier and other associated with the puglistic game are shown in this newy film, which is a resume of incidents preceding the big ring battle. Both athletes are shown training and in civilian clothes. Carpentier is shown wearing one of his jazzy collars. Dempsey is shown offering with a fighter named Benedetti, and a huge pugilist called “Jamaica Kid.” The picture tends to give the impression Dempsey is a back to the farm advocate, for he appears pitching hay and performing various other routine farm labor. The camera gets inside the cow and the chicken. Freddy Welch, Jim Corbett and Jeffries are run in.

Pathe Review No. 105
Type of production: 1 reel magazine

This number of the Review is varied in its contents and is up to the standard of the other reviews. The first section of this film shows in detail the process of rotogravure. We see the photograph prepared and developed on the finely ground surface of a copper cylinder. The etching process is clearly demonstrated and in the end we see the cylinder turning on Sunday picture sections of the New York Times. There follows some good speed camera work showing seagulls in action. The next number is a review called “Silly Summer,” and takes us through the various diversions of Coney Island. We “Shoot the ships” and “bump the bumps,” etc. The review ends with some fairly good color work showing the weaving of baskets and the various uses for straw in Africa.

“Save Your Money”—Pathe
Type of production: 1 reel comedy

The theme of this comedy is the difficulty that arises from figuring out one’s income tax. A very effective setting is provided in the first part of the reel which consists mainly of the income and by-numbers. Even the coal in the scuttle. This gives one a fair idea of the state of a man’s mind while he is in the act of filing out his income tax blanks. Then starts the slapstick work which is not above the average. The police, the moving men, the jail, park scenes, etc. Nothing startling. Income tax evaders are shown living the life of “Riley” in a jail, where they are provided with all the modern conveniences of club life.

Harold Lloyd in
“NOW OR NEVER”—Associated Exhibitors—Pathe
Type of production: 3 reel comedy

He of the tortoise shell-rimmed glasses is offering his latest comedy on Broadway this week. It is called “Now or Never,” but the title is the least important factor of Lloyd’s three reel offering. He is as funny as ever and provides a lot of old hokum which he draws up anew, he has a lot of new comedy gags that sent the Capitol audience into roars of laughter. Incidentally this is the comedy star’s first three reeler and it’s brim full of laughs. As usual he makes a spectacular entrance, this time in a speeding automobile. There’s a great bit which takes place on the bunkers of a moving train. Besides being funny it provides a good thrill. More comedy is presented in the railroad train sequence. This is not altogether new but Lloyd has found some new tricks and his maneuvers in the sleeper are great. Also his efforts to dress a little girl left on his car is one of Lloyd’s favorites and perhaps a bit better because it is longer and contains more incident than his previous pictures. By all means get it.
PATHÉ
Apr. 24 The House in the Canyon (No. 14 Double Adventure) 2
The Double Game (The Clown Case), Topped Off, Superstition, The Brand Plotter, The Smiler.

International News: issued every Tuesday and Saturday.

Serials: a Planning the Dick (8 episodes); The Vanishing Dagg (18 episodes); The Dragon's Nest (15 episodes); King of the Circus (Eddie Polo).

ELECTRIC FILM EXCHANGES OF AMERICA

Facts and Follies Series (2 reels): Facts and Follies in Beardsley, Call Me Daddy Down Inside the Seaside, Knockout Margie, Professor Was a Night, Running Hebers, Film Company, Young Ideas.


Goldwyn: Bay Comics (Lamponis): Why Change Your Husband, Bear Facts, Yes Dear, Too Much Prep, Chemical Inspiration (The Ancient and Honorable Wall Mat Animated Cartoon), Safe Combination (No Place for a Homemam Animated Cartoon), The City That Never Sleeps, Powell Education.

Capitol Comedies (2 reels, distributed by Goldwyn): In and Out, Knockin' 'Em Cold, Hearts and Hammers, Artistic Enemies, Fingers and Frockets, Love on Rollers. At It Again, Professional Ethics. When Martin Gits Here, Ged a'n Napoleon, You'd Better Get It, Induced Youth, Angels' Treasures.

VICTOR KREMER FILM FEATURES

A Brunelle on Carmen (Charles Chaplin) 2
The Hathaway Marriages (Charles Chaplin) 2
Work (Charles Chaplin) 2
By the Bell (Charles Chaplin) 2

REELCRAFT

Branly Comedies (1 reel): Fixing Lizzie, Getting His Goat, Dry Cleaned.


Alice Howells Comedies (2 reels): Scented Time, Convict's Happy Bride, Good Night Nurse, Lunatics and Politics.


Napoleon & Sally Comedy (1 reel): Their First Flivver, The Desetter, Dreamy Chinatown, Peaks of the Reel.

Matty Roubert (2 reels): Circus Days, She's a Vamp.


Royal Comedies (2 reels): Where Are Your Husbands, When the Cat's Away.

EDUCATIONAL FILM EXCHANGES, INC.

Mermaid Comedies (2 reels): The Sipm, April Fool, High and Dry, Moonshine and Holy Smoke, Baby with a Banana.

Chester Comedies (2 reels): The One Best Pet, You'll Be Spruced, Best 100ft. Ladies, That Time to Just in Time, Ready Set Go, Oats.

Torally Comedies (2 reels): Torally's Million, Torally Turns Cop, Torally's Big Triumph, Torally Mixed In, Torally's Night Hood, Torally's Big Lead, Crowing Torally, Torally's Promotion.


Vanity Comedies (1 reel): His Four Fathers, Mind Your Business, Olivia Did It, Too for Two, With a Wife, Naughty Mary Brown, Easy House, Huppy Behave, Take Your Time, Three Jokers, Knocking the Best.


Release Date

International News: issued every Tuesday and Saturday.

Serials: a Planning the Dick (8 episodes); The Vanishing Dagg (18 episodes); The Dragon's Nest (15 episodes); King of the Circus (Eddie Polo).

Release Date
Educational Specials: The Race of the Age, (Man o'War) two reels; Art of Drawing (Kellermans) two reels; Scramble, His Home Runs, 1 reel; Valley of Ten Thousand Smokes, 1 reel; and Modern Centauras, 1 reel.


Chester-Outings (1 reel): Rookeries and Streamers, Crowning King Blizz, At the Top, Dinner and the Dogs, Paths of Glory, Something to Worry About, Putting Nature Next, The Worst is Yet to Come, Things That's End, One Peek was Plenty.

Chester Serials: Two reels, They Forgot the Town, Out of the Past, Then Company Game, Art is Everything, No Hope for the Drives, Silver Silences, Shuikin of the Sea, Getting a Toe Hold, and Curtain, Deer to Deer, The Fugitive, An Angle in Idaho, New Wine in Old Bottles.

Hudson's Serial Travel Series (1 reel): A Tale of the Far North, Hides and Go Seek, It's a Great Life—II, An Eskimo Picture.

World Wanderings (1 reel): In Dutch, South Sea Magic, Wilderness Worlds.

MISCELLANEOUS (1 reel): Golf—Slow Motion, Dixie.

KINEMATOS: Sundays and Thursdays, 1 reel.

Selznick

Serials: Branded Four (Ben Wilson and Nева Gerber), 15 episodes.

Prixma Pictures
Death, Where Is Thy Sting?

Selznick
Twice each week.

FOX
September, October and November
Sunshine Comedies (2 reels): Chase Me, An Elephant's Nightmare, Hold 'Em, Mr. Tight, Henpecked Husbands.

Clyde Cook Comedies (2 reels): Kiss Me Quick, The Huntsman.


Fox News (twice a week)
Serial: Bridge 13, 13 episodes.

CAPITAL
October
Weekly Indigogen, 1 issue to 5 ... Each 1
Zip Comedies (1 reel): In the Soup (Chris Rib), Old Dials for New (Florence Turner, Raymond Griffith), Stenographer First (Florence Turner), Hot Tamale (Chris Rib).

Dramas (2 reels): My Lady Rose (Violet Mercereau), The Fair Folly (Violet Mercereau), The Grouch (Francis Ford), The Lonely Heart (Violet Mercereau), A Serf (Norman Stonehouse).

December Comedies
COWBOY JAZZ

C. B. C. FILM SALES CORP.
Halroad Boys Comedies (2 reels): The Man's Luck, High and Dry, In Again, Out Again, A Doggone Mix-Up.


Screen Snapshots (1 reel—twice a month): No. 23, 22, 21 and 20.

ALLIED DISTRIBUTING CORP.
12—2 reel Al and Howell Comedies: Apr. 15, Pure and Simple; May 15, Liquor Lips.

SPECIAL PICTURES CORP.
(Through Federated Film Exch.)


Chester Cooklin (2 reels): Home Rule, A Soft Boiled Egg, His Model Days.


Morantil (1 reel): Why Worry, A No-No, Tricks, Bils, Bis.

Claypary Comedies (1 reel): Edwelle, The First Zoo, Observations of a Reel Statute, Arinig of Hambolt, Up on the Farm, Dreams.

Sunset Buried Scenics (1 reel): Birthplace of the West, Land of Sky Blue Waters, Land of Living Corals, Beyond Wonderland, Going North, Downward, Cotyledon, The First People, Gate of the Mountain, High Hills and Low Hells.

KINETO CO. OF AMERICA

Kinetg Reviews
(Through National Exchanges)


CHARLES URBAN'S MOVIE CHATS
(Through State Right Exchanges)

Wonders of the World (2 Series): First Series from No. 1 to No. 26 (1 reel): Second Series from No. 27 to No. 52.
"BABY BABY!"
"BRIDE AND BROOM"
1st. and 2nd Releases

Now Ready
At your nearest exchange
Two Reels
Radiant and Sparkling

SUN-LITE
COMEDIES

BILLY QUIRK
HAROLD RICE
and
LOUIS HAINES

REELCRAFT PICTURES CORPORATION
BOOK NOW—
A GENUINE BOX OFFICE HIT

Maclyn Arbuckle

IN

"SQUIRE PHIN"
By HOLMAN DAY

A Triple Headline Card

BIG
STAR
AUTHOR
STORY

Get Aboard The Arbuckle Bandwagon Quick!

Territorial Distributors Advised To Rush Orders While The Iron's Hot

Released Through
Producers’ Security Corporation
516 Fifth Avenue, New York

—WIRE NOW
No Change

George Van "Ive Denies Cosmopolitan Seeks New Releasing Arrangement."

George Van, vice-president and general manager of Cosmopolitan Prod., stated on Saturday that it is not true that his organization has ordered a closing of releasing arrangements other than with Famous Players. He stated he had heard that such was the case, but added: "We are not contemplating any change of release."

Zukor Spends Busy Day

Dolph Zukor was in his office at noon Sunday, but practically the entire day in a series of conferences with company executives.

$92.53 Per Share

The Eastman Kodak Co. reports earnings for 1920 of $18,566,211, or to $92.53 on the common shares, pared with $18,326,128, or $91.78 a share, in 1919.

Gillstrom Going to Coast

Ardif E. Gillstrom, who directed Constance Binney in "Such a Little Queen," for Realart, leaves for Los Angeles tomorrow to make a series of eight two-reel specials for Educational release.

Griffith Signs Schildkraut

It is understood Joseph Schildkraut, star of "Lilom," has signed a three years contract for pictures with D. W. Griffith through the offices of his manager, Minnie Elizabeth Webster. This will be his first departure from the speaking stage in this country. He appeared in the screen version of Oscar Wilde's "The Picture of Dorian Grey" when it was pictured on the other side.

Deal Off

Turner and Dahnken Still Retain First National Franchise in Northern California

(Special to Wid's DAILY)

San Francisco—Turner and Dahnken still retain the First National franchise in this territory. All deals are off, at least for the time being.

Herman Wobber, representing Famous Players, has been negotiating, but it is understood that too much money was involved. Something like $1,700,000 is said to be necessary to swing the transaction and this kind of money isn't lying loose in this territory.

Although officials at First National have refused to discuss the reported deal which might have allowed the company to purchase some of the largest territories in the United States, Turner and Dahnken in the franchise which gives the company the first right to re-purchase franchises. In other words, the Turner and Dahnken franchise under the clause, would have been offered to First National before being marketed elsewhere.

They Meet Every Thursday

Independent Producers Distributors Buyers Exhibitors in Wid's Daily

Almost 'Fifty-Fifty'

Almost. That's where we stand. On censorship. At least. That's where we will. When Cox signs in Massachusetts. In other words almost one half of this country will see censored films.

Surprised? Don't believe it? Well; take a look. Or two looks. One should be enough. Massachusetts is rated at 4 per cent territory. New York from 12½ to 15. Pennsylvania about 11. Ohio about 9. Maryland about 2. Kansas about 2. All these states will have censored film. The percentage totals about 42, averaging New York about 14 per cent. This has nothing to do with contiguous territory. Which may be fed with censored film. In some cases at least. Over 40 per cent surely. Yet the howl continues. Don't want censorship. And the fanatics laugh. And say: "What you gonna do about it?"

Joining 'em for a minute. Just to ask one question: "What are you going to do?"

"VAMPIRES, AHoy"

Title. Of rather interesting story. In McClure's. About kids and movies. The kids playing vamps. Four year old youngster vamped by eight year old siren lisps to his mother: "Kith me, you fool." All of which is funny. But not so much so. When you think it over. It's this kind of stuff that brings damage.

BONES RATTLING

National Booking. Reared its ugly head last year. Menace

(Continued on Page 4)
On Broadway

Astor—"The Four Horsemen of the Apocalypse."

Brooklyn Strand—Marguerite Clark in "Scrambled Wives."

Capitol—"Snowblind."

Central—"A Connecticut Yankee in King Arthur's Court."

Criterion—"The Lost Romance."

44th St.—"Way Down East."

Loew's, New York—Today—"Deception."

Tuesday—"If Women Only Knew."

Wednesday—"A Small Town Idol."

Thursday—Vivian Martin in "The Song of the Soul."

Friday—"Beach of Dreams."

Buck Jones in "Get Your Man."

Saturday—Will Rogers in "Boys Will Be Boys."

Sunday—Bert Lytell in "A Message from Mars."

Lyric—"The Queen of Sheba."

Park—"Over the Hill."

Rialto—Bebe Daniels in "Two Weeks with Pay."

Rivoli—"The Woman God Changed."

Strand—Marguerite Clark in "Scrambled Wives."

Town Hall—"Dream Street."

Next Week

Astor—"The Four Horsemen of the Apocalypse."

Brooklyn Strand—Charles Ray in "The Black Panther's Cub."

Capitol—"A Connecticut Yankee in King Arthur's Court."

Criterion—"The Lost Romance."

44th St.—"Way Down East."

Lyric—"The Queen of Sheba."

Park—"Over the Hill."

Rialto—Not yet determined.

Rivoli—Not yet determined.

Strand—Charles Ray in "Scraps Iron."

Town Hall—"Dream Street."

Putting It Over

Here is how a brother exhibitor put his show over. Send:

LeRoy, N. Y. — Saturday:

"Outside the Law," made a tie-up with the Valloje Evening Times and a local department store, and arranged the appearance in the store window and on the streets of the cities of three masked girls wearing tams. While in the window the girls would wear the masks. Then they would slip out into the streets, minus the masks, and promenade up and down. One of them was designated as the "Mystery Girl." It was announced that the first half dozen Valloje women who could recognize the "Mystery Girl" on the street, and who would escort her to the Times office would get a Lotus Dean Tamm. This lucky woman also got a weekly pass for the Virginia.

New House for Bronx

The Young Men's Christian Association has old a plot on E. 149 St., west of St. Ami's Ave., on which a 1,800 seat theater is planned.

Box Exchange Fire in Buffalo

Buffalo, N. Y. — The Box exchange here met with a loss from fire last week. A quantity of paper was lost and some film. Bookings will not be held up in any way, since arrangements have been made with Box branches in adjoining cities to meet play dates.

Fighting Illinois Bill

Chicago—The Illinois Exhibitors Association has launched a fight against the McCabe bill, recently introduced in the lower house of the state legislature.

One section would prohibit patrons from sitting nearer than 30 ft. from the screen. The other prohibits the sale of tickets unless there are vacant seats for the purchasers at the time the sale is made.

The New Jackson Studio

The New Jackson Studio is one of the largest, newest and best equipped studios in the world, 16,000 sq. ft. without a post. Covers three blocks. All safety devices. Five stages. 50 dressing rooms and offices. Carpenter, paint and property rooms on main floor. The finest electrical equipment. Direct current—remote control. All electrical apparatus and lamps complete—ready to begin work at once.

Jackson Film Studio Corporation

Westchester, Forest and Jackson Aves.,

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Tel. Melrose 4385


Putnam Building, N. Y.

Personally on the ground

Cost

Up to May 2

$969.77

"FOOLISH WIVES"
New Theaters

(B) Special to WID'S DAILY)

Abula, O.—Anderson and Mack $80,000 theater here.

Bethlehem, Pa.—Max Reiner will theater costing $200,000 on 3rd

Bridgeport, Conn.—One of the two

Cambridge, O.—A theater will be

Chandler, Ariz.—A house to seat

Cleveland, O.—Thomas Urbansky,

Coleskill, N. Y.—This town is to

Cohoes, N. Y.—DeWitt Nott plans

Columbia, S. C.—The Victory Park

Corbin, Ky.—The Hippodrome

Corpus Christi, Tex.—A $50,000

Dayton, Ohio

Dearborn, Mich.—A syndicate of

Franklin, Ohio

Grand Rapids, Mich.

Hartford, Conn.

Hudson Falls, N. Y.

Manchester, N. H.

Meriden, Conn.

Methuen, Mass.

Newburgh, N. Y.

Newton, Mass.

Niles, O.

Northumberland, Pa.

Norwich, Conn.

Oklahoma City, Okla.


Pine Bluff, Ark.

Pottstown, Pa.

San Francisco, Cal.

Washington, D. C.

Wellston, Mo.

New theaters

Manchester, N. H.—The Orpheum is being built here.

Meriden, Conn.—A new theater will be built here.

Methuen, Mass.—A new theater will be built here.

Newton, Mass.—Newton Theater, Inc., will build a theater here.

Niles, O.—Benjamin Warner will build a $200,000 house on State St., on the site of the Opera House.

Norwich, Conn.—Moses Klingon will build a theater here on his property on Broadway. The house will seat 1,500. It will be completed by January.

Philadelphia—A new theater costing $65,000 will be built at 513 Jackson St.

Pine Bluff, Ark.—Fred Senyard has bought the site of the old Methodist church. It is said he will build a theater there.

Pottstown, Pa.—George W. Benezet will erect a 1,200 seat house here. Estimated cost $200,000.

San Francisco—Work on Loew's Union Square theater has started.

Washington—Cosmos Theater Co. will build the New Cosmos at 13th and E Sts. at a cost of $1,350,000.

Wellston, Mo.—$65,000 will be spent to build a new theater here.

What A Contrast!
The Red-Blooded Virility of "Godless Men"
The Sweet Simplicity of "Bunty Pulls The Strings"

REGINALD BARKER
Produced both of them

Reginald Barker
PRODUCTIONS

Productions Photographed by
PERCY HILBURN
Assistant Director

CHAS. P. STALLINGS
Almost "Fifty-Fifty"  
(Continued from page 1)


So boys, be warned. Get out the old pickaxe. And ye battle axe. And mustard gas. And the Big Bertha's. And be prepared to slaughter old National Booking. Whenever it appears. Which may not be so far away. Thirty days or so. And what's 30 days in this business.

SHIRTSLEEVE STUFF

Down in Washington. With the MPTO. Otherwise exhibitors. Who came from all over. Started work on Tuesday. Finished Saturday. Day and night stuff. Union rules barred. Shirtsleeve stuff in order. Had check to jowl talks. With senators and Congressmen. Also the President. Who was kind and gracious. To the end. Also saw some Government pictures. Through aid of Dr. Holley. Then back to work. Deserve a lot of credit. Why? Because during all the time there wasn't the mention of a card game. Or the roaming Africans. Nary a bit of hooch. In other words; they worked.

Exceptions: Charley O'Reilly almost missed meeting the President. Had to buy a hat. Couldn't get his size. Says mebbe the New York league presidency has swollen it already.

And H. H. Lustig of Cleveland. Who packed his own bag. Refusing aid of friend wife. And came East minus soft collars. And lost some of his religion consequently.


REELS OF REELS

Used during Educational's week. Say 12,000 reels. Totaling 12 million feet. Were distributed. And could have used more. Of, or, a headache. With all that used. Yet missing some business. Who is yelping. About hard times?

SAVING PENNIES

Down Dallas way. Texas Exhibitors Circuit. Have quite a scheme. Only one in this country. Save lobbies and lobby photos. Sent back to circuit headquarters. Old stuff thrown out. Otherwise put in stock. And rented. And re-rented. To other members. At 25 per cent saving. Half of which they pay. Other half accredited to their dues. In circuit. Saves a lot of money, Says E. T. Peter. Who should know. It's his idea. And it's a good one. Who'll do it next?

THE PRICE

A million. In franchises. This will about satisfy Associated Exhibitors. If they can sell franchises to this extent. Then all will be sweet and pretty. It's an idea. In these days of tough financing. Still a million in franchises? Is it so much? Ask Harry Schwabbe. He takes more than that away from First Nationalites. Every time he sees 'em. And they like it. And come back for more.

WELL, WELL!

Our old friend. Captain F. F. Stoll. Remember? "Determination," etc. Bobbed up in Racine. Out Wisconsin way. Taking a half interest in a theater. Where a summer stock company was at work. Was to furnish all funds. According to newspaper reports. Then left town. Then the sheriff arrived. And attached what was left; $179.

Well, well!

DANNY.
They Meet
Every Thursday

Independent
Producers
Distributors
Buyers
Exhibitors

in Wid's Daily

ay Form 1st Nat'l
England— P. Howells Says Ex-

hibitors Are Considering Idea—

Attended Conferences

important exhibitors and theater

in England are seriously con-

sidering the formation of a co-opera-

tion, modeled along the

country. David P. Howells, an

representative for the circuit,

ta for the statement.

Howells, in speaking of the

visited yesterday that while he

in England, he attended a num-

of conferences at which were

sent British exhibitors

representatives of the large pic-

circuits, including the Provincial

tograph Theaters, in which

Beaverbrook is very much in-

The move, as explained by

ells is as follows:

ish exhibitors are anxious to

ate in some way the present-

booking system, which puts

y dates to two years, in some

s, from the time a production is

shown in England. They feel

the answer to the problem is the

ation of a co-operative theater

and, believing that the only

alization of that type in-

ence is First National, they

ed in Howells to explain to them.

Continued on Page 4)

Take Definite Stand
On Productions Like "In The Shadow

of the Dome"—M. P. T. O.

rade Papers Meet

An important conference was held

yesterday afternoon in the offices of

M. P. T. O., at which were pre-

ent officers and executive commit-

members of the M. P. T. O. and the

ublishers of all trade papers, with

ception of one. Tom Hamlin

of the Associated Film Press, was

present as the representative of the

regions.

The conference was called to de-

cide the best manner in which to as-

sure the present administration and

gress that the picture industry,

dustry, had nothing to do with

"In The Shadow of the Dome" and

that the industry does not coun-

ance that sort of production.

Sydney S. Cohen, last tax ses-

sions, which resulted in the decision

on the part of the publishers to

immediately editorial matters,

ged news matters to show to

the administration that the recog-

ized organs in the industry do not

favor the class of pictures in which

"In The Shadow of the Dome" falls.

It was decided to publish copies of

the resolutions of condemnation

which was voted, the M. P. T. O.

adopted in Washington as well as a

copy of the letter sent by the organi-

ation to every congressman.

Those attending the meeting were

Sydney S. Cohen, E. T. Peter,

Texas; Glenn Harper, California; C.

C. Griffin, California; Charles D.

O'Reilly, New York; Henry H. Lus-

ig, Ohio; Sam Bullock, Ohio; C. W.

Gates, South Dakota, and Charles

Whitehurst, Maryland.

F. P.-L. Sales Meeting Planned

S. R. Kent, of Famous Players-

asky, announced yesterday that the

annual meeting of the district man-

ers will be held in the home office

during the week of June 6. At the

meeting the plans of the sales de-

partment for the coming season will

be announced.

Goldwyn's Third

It is understood that Goldwyn's

third Italian production for distribu-

in the United States and Cana-

da will be "Madame Sans Gene," to

which reference is made in a special

ome dispatch to this publication

printed elsewhere in this issue. The

first two, as noted, will be "Theo-

dora" and "The Ship."
Tuesday, May 24

**Newspaper Opinions—"Snowblind"—Goldwyn**

AMERICAN—"Snowblind," like most of the Goldwyn productions, brings sturdily plotted thrillers to the screen. The capital this week.

"Snowblind" is the cast in "Snowblind" in excellent. 

HERALD—It is a typical Barker production, a study of a small town through which filter occasional clumps into absolute darkness, and is a real thrill, for it has emotion based on the story.

**MORNING TELEGRAPH**—The picture is not particularly dramatic possibilities, a few of which are rather conventional, of which are half realized, and most of which are lost in the melodramatic melodramas and subsidiary simplifications of the plot.

**WOODWARD**—The photography is exceptionally well made, its different scenes of mountain landscape being especially fine. Russel Simpson, Paul Starke, Paul Starke, Allen have a noticeable role. At the most frozen North, and an extremely interesting picture of life in the middle of frozen, and that which is so uncommon these days.

**TELEGRAPH**—"Snowblind"...has a story of dramatic possibilities, a few of which are rather conventional, of which are half realized, and most of which are lost in the melodramatic melodramas and subsidiary simplifications of the plot.

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Another Ince-A. F. Sexton—Los Angeles—A forlorned Ince-Associated Press release will be "The Cup of Rowland Lee directed by Carey Wilson and Hobart Worth head the cast.

Erdman Goes to Cleveland—(Special to WID'S DAILY)—Erdman, from the Associated Press, in Cleveland. Erdman, who has been in local business, is associated with Associated Producers, Inc., places H. A. Bandy, who has made a division manager in the company in charge of Ohio, Indiana and Western Pennsylvania.

Combination Policy in E. (Special to WID'S DAILY)—A combination and vaudeville policy has been effect at the Palace, one of the houses of the Famous Players chain Corp.

Clokey in Western Canada—(Special to WID'S DAILY)—Winnipeg—Oral D. Clokey, the manager of the Academy Theater, for the local Enterprise. Clokey has been customary with the Lycemy and the Lycemy, to Kenneth M. Leach. The Leach's new house, will open.

An ability to sell the mass number of theater tickets is one characteristic of all RITCHIE Thursday.

**RITCHIE LITHO CO.**

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$972.64

"FOOLISH WIVES"
In the Courts

An attachment for $5,811 against the property of the Alliance Film Corp., Ltd., a British corporation, has been filed in the Supreme Court by Gustavus A. Rogers for legal services. He alleges that he gave advice to the defendant concerning contracts with Associated First National, George Irving, Leon D'Uttassy, and Adrian Johnson, and also concerning the formation of an American company. He said he received $1,000 and that when Harley Knox left here recently he gave a check for $2,500 to his attorneys for Mr. Rogers, but the attorneys refused to give up the check unless he accepted it in full payment.

A default judgment for $16,287 has been filed in the Supreme Court against Capt. Frederick F. Stoll in the suit of the U. S. Photoplay Corp. to recover $500 a week salary paid to Stoll pending the making of the film, "Determination," which was never finished, and $2,166 paid out of the corporation's funds by Capt. Stoll for commissions on the sale of stock. He did not defend the suit.

Exchange Changes in Buffalo

(Based on WID'S DAILY)

Bob Matson has been assigned to cover most of the western part of the state for Roberton-Cole. H. C. Bissell has been transferred to Albany.

At Fox, Pat Rooney and George Canty have resigned and George Fox has been transferred to Syracuse.

“Better With Every Picture!”

That's what the critics say of

Katherine MacDonald

The American Beauty

in

“Trust Your Wife”

A WORK OF ART

“A work of art and a remarkably interesting story. The production is unusually good and every character is well played. Katherine MacDonald gives a charming portrayal. Every new picture in which she appears gives proof of her steady advance in the art of the actor. She does not rely on her beauty alone to get it over. The play shows an artistic completeness.”—Los Angeles Daily Times.

RADIANTLY BEAUTIFUL

“Katherine MacDonald is radiantly beautiful. She never fails to do her best.”—Los Angeles Examiner.

Presented by Katherine MacDonald Pictures Corporation. B. P. Schulberg, president; a screen story by J. A. Barry and Gerald C. Duffy, based on the stage success, “Conscience,” by H. S. Sheldon; directed by J. A. Barry; foreign representative, David P. Howells, Inc., 729 Seventh Ave., New York City.

A First National Attraction

In the Courts

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A First National Attraction

Sixty-five million feet of

EASTMAN FILM

was the average monthly production at Kodak Park last year, all manufactured on a quality basis.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.
Italian “Ben Hur” (Continued from page 1)

May Form 1st Nat’l

(Continued from page 1)

detail, the workings of the organization.

Howells was asked yesterday whether the move had reached the stage where the line of product had been discussed. He answered that since, the organization was to be modeled along First National lines and was to operate in a manner similar to that body, it seemed likely that First National product would be used. Howells said Beavercrook was not present at any of the meetings; he, Howells had attended and that he didn’t know what Beavercrook’s personal interest in the move was.

Howells said he noted a general improvement in conditions abroad. He stated Scandinavia was producing the best average release, and that local production in Europe was increasing. The immediate problem in England was advance booking. Here, he said, “Doc” Willard was

Barnstyn Sails

L. C. Barnstyn, head of the Dutch Film Trust, sailed for home on Saturday.

“Doc” Willard here

“Doc” Willard is here from the coast.

Warde Returns

Reginald Warde was a passenger on the Aquitania which arrived in New York from England last week.

Gourdeau Due Saturday

E. R. Gourdeau, far Eastern manager of Australasian Films, Ltd., is due in New York Saturday from Los Angeles.

Still With Mayer

The Louis B. Mayer Offices stated yesterday that Anita Stewart’s contract has until the fall to run. She will complete her present picture, June, come east for a vacation and then return to the coast to work in additional pictures.

Buys Outside Production

Phillip Carle, recently assistant director with Robert G. Vignola of Cosmopolitan Prod., has resigned to become a full-fledged director on his own account. He has been engaged to direct the Holman Day stories, which are being filmed in the Maine woods.

“First Feature Shown

“The Contrast,” the first feature of the Labor Film Service, was given a showing yesterday in the Simplex Projection Rooms. Labor Film Service, it will be recalled, was formed in cooperation with the moral backing of the Central Federation Union and the financial support of some of its members. Its avowed purpose was to make pictures depicting the true side of labor’s battle and with a number of angles eliminated, which, it was claimed, put the labor world in an unfair light.

““The Biggest Value”

1531-37 Broadway, New York.

Wid’s Daily: The pleasant privilege of again securing my subscription (the 4th year) is eagerly accepted.

2,000,000 excess

You penetrate the very narrow of the M. P. industry.

Unquestionably—to all of us—Wid’s is still the biggest value in the whole world.

Always,

EDGAR SELDEN.

More Comedies

Educational Closes with W. S. Campbell for Series—Animals to Be Featured

Educational Images, Inc., have arranged with W. S. Campbell to produce a series of animal comedies, 13 in all, for release during the coming season. Campbell directed the C. L. Chester comedies in which “Snooky the Humaneze” appeared. Educational, incidentally, has copyrighted the name “Snooky the Humaneze” for future exploitation.

Campbell left a few days ago for Los Angeles to get work under way on the first of the series. The pictures will have other animals in them besides “Snooky.”

Prices Slashed in Detroit

(Special to WID’S DAILY)

Detroit—John H. Kunsey has reduced admission prices at the Columbia to 20 and 30 cents at the Livonia-La Salle to 20 cents. Cuts had previously been made at the Liberty and Strand.

Hopp Reduces Admissions

(Special to WID’S DAILY)

Rock Island, Ill.—Joseph Hopp has cut prices to 22 cents at his Majestic here.

Prices Cut in Cleveland

(Special to WID’S DAILY)

Cleveland—Lubliner and Travaugh have changed the price to 25 cents every night day with 30 cents on Sunday. Main east top prices are 20 cents.

L. and T. Plan Big House

(Special to WID’S DAILY)

Chicago—Lubliner and Travaugh have increased the price to 25 cents every night day with 30 cents on Sunday. Main east top prices are 20 cents.

Neilan On the Way

(Special to WID’S DAILY)

Los Angeles—Marshall Neilan is on his way here from New York. He will complete a picture here that he started in New York.

Denver Defeats Daylight Saving

(Special to WID’S DAILY)

Denver—Daylight saving has been defeated here. The defeat of the ordinance may be explained by the fact that the opposition to the measure was fostered chiefly by theater men and railroads.

Another for Goldstein (Special to WID’S DAILY)

East Liverpool, O.—H. Goldstein, owner of the Diamond theater taken over a new house, the House at Millersberg.

Another for Frankel (Special to WID’S DAILY)

Des Moines, Ia.—J. Frankel has purchased the Idle Hour from Leon J. Brodlin.

YOUNG LADY

Expert negative conformer amat-

er, desires steady position with

Name, age, experience.

Reasonable salary. Address:

Box B-23, care Wid’s Dai

SUBTITLE

written by

HARRY CHANDELLE

and

WILLIAM B. LAUB

This Mark of Merit has

appeared upon over thirty pro-

ductions during the past years.

 Offices 130 West 46th

Bryant 9907

DIRECTOR OF THE TRAIL

RELIABLE GUIDE FOR READY REFERENCE

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904 Fitzgerald

Bryant 8155

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FILM EDITOR

PACIFIC FILM BRENT

Tittes—Scenarios—Film Cuts

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Bryant 6903

JOHN B. FAXON—BOBBY, E. J.

Scenario—Title—Editing

220 W. 42nd St.

Bryant 2590

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MODERN, FULLY EQUIPPED STUDIO

For Rent by Day, Week or Month.

TITLES

ARTHUR WEIL

Tales of Every Description

220 W. 42nd St., Room 1807

Bryant 8155
Scene from the gripping photoplay tentatively titled—"The Soul Within," with Audrey Munson, Queen of the Artists Studios. Permanent title to be announced in a few days.—Perry Plays, Inc.—Advt.

"The Miracle" Here

Max Reinhardt's "The Miracle," said to be one of the most spectacular films ever made, is in New York and is being handled by Joseph Menchen of the Celebrated Authors' Society, with offices in the Columbia Theater E11g.

It is not known how the picture is to be released but one of the interesting angles on it is the fact that lithographs prepared for the picture near the line "A. H. Woods presents." The Woods offices claim to know nothing about the matter.

Zukor Won't Talk

Official announcement from Famous-Players states that Adolph Zukor will not discuss his European trip.

Aesop's Fables Filmed


1st Foreign Comedy

Educational has for release in this country a two reel comedy called "The Story of a Bad Egg." The comedy, it is understood, was filmed in Europe, although the Educational offices are reluctant about giving out any information as to the origin of the film.

It is being advertised as $150,000 two reel comedy" with an "all-star cast of 1,200 people." So far as is known this is the first foreign-made comedy to be given any sort of national distribution in this country.

Coastward Bound

Oscar A. Price, president of Associated Producers, Inc., leaves in a day or so for the coast. He will be followed in a day or two by Al Lichtman, general manager of distribution.

Going In for Long Runs

The Liberty Theaters Corp. will erect a $75,000 theater at Santa Fe drive between 7th and 9th Sts. According to President George A. Levy, the company will build a number of similar houses in and around Denver. The Liberty Theaters Corp. was recently incorporated with a capitalization of $100,000. Associated with Levy are H. O. Anderson, Guy K. Breuster, Frank Barnett and Eugene Gehrke.
Added Opinions

**"Snowblind"—Goldwyn Capital**

GLOIRE—The entire output from over twenty films (in the restrained picture policy by Mary Allen) and from sub-
titles of the Bertha M. Clay school. He
—The plot, however, is a slight one, and

•••

Y. 1879. of the entire history of the Bertha M. Clay school. I
have heard many stories about this school, and

**"The Woman God Changed"—Cosm.**

TRIBUTE—However, "The Woman God
Changed" is one of the most interesting
stories of the year because it has purposely
to recommend it. . . . It has a plot which has
the flavor of a fairy tale, but it is

**"Two Weeks With Pay"—Realtor**

DAILY NEWS—Another good story, with
Bebe, as usual, having lots of chances to get
through her tricks with her co-workers. The
plot is a little too long and involved, but its

**Quotations**

**Deaths**

J. W. Griffith, President and Treas-
urer; Joseph Donnelly, Vice-President and
Editor; J. W. Alcoite, Secretary and Business
Manager. J. A. Cron, Advertising
Manager.

Entered as second-class matter May 21, 1918, at
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the act of March 3, 1897.

James (Postage free) United States, Outside
of Greater New York, $10.00 one year; 6
months, $5.00; 3 months, $2.00. Foreign
$15.00.

Subscribers should remit with order.

**Incorporations**

Dover, Del.—Hazelton Theater Co.,
Capital, $25,750.00. Attorneys, Corpo-
ration Guarantee and Trust Co., Phil-
delphia.

Indianapolis, Ind.—Dale Loomis
Amusement Co., Indianapolis, $120.
00. Incorporators: J. L. Murdock,
Charles Clifton, C. Y. Andrews and
J. D. Loomis.

Finest Equipped 2
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The East

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Centrally Located

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Immediate Work

Apply

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A. Rosenstock

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3 West 61st Street

Putting It Over

Here is how a brother exhibi-
tor put his show over. Send
along your ideas. Let the other
fellow know how you cleaned
up.

Des Moines.—With "The Gilded
Lily at the Strand, a herald was
placed on the counter informing
the public that the picture was
held up to the light, for on each
side only broken letters were
printed. The herald was widely distributed.
It is said to have been effective.

St. Louis.—When "Black Beauty"
played at the West End Lyric and
the New Grand Central here, an in-
dorsement of the local Humane
Society was obtained. The letter of
endorsement was used with display
advertising in the newspapers.

Omaha.—Finding, as all managers
have done, that a great many people
in the lobby to ask questions about
what picture is showing, or what
music is playing, or what time va-
cation plays, he decided to drum
up business in a different way.
Manager R. S. Ballantyne of the
Moon, has adopted the idea of writing
off copies of his schedule each week,
and giving a copy to each em-
ployee. Copies of each schedule are
kept on the telephones for instant
reference when prospective patrons

call up. He says the plan is showing
great results, because people are in-
pressed by the importance of his
work, and can answer any question promptly.

Brooklyn, N. Y.—Colored motion
pictures, giving the effect of showers
of blossoms, are the background to
dances being put on with Tchaikov-
sky's "Nut Cracker Suite," and the
"Overture Miniature," played this
week by the Brooklyn Mark Strand
Symphony orchestra.

Managing Director Henry de-
signed the "Nut Cracker Suite's" stage
effects and Paul Oscar, the ballad
features. The opening scene revealed
a cymbalom opened at top center
with a体系e, while drums and
horns played the music with
the orchestra.

Omaha, Neb.—When the Dramatic
League of this city after long
rehearsals had prepared to per-
fom a one act drama entitled, "The
Dregs," intending to be presented
in a Folk Theater, the theater did
not materialize. Manager Harry
Watts, of the Strand theater invited
them to put on the show at his the-
er. His invitation was accepted
and for one week, for the first time
in the history of the Strand, the
company performed a one act play
on the program at the Strand. The
plan worked wonderfully, according

to Manager Watts, and the plays may become a permanent
asset to the Strand program. There
were from thirty-five to fifty tele-
phone queries each day about the
act and it helped as much or more than
the picture in drawing crowds.

Long and Inaccurate

The X. Y. Sun yesterday pub-
lished a long and inaccurate story
head "Works Cutting Falls Moving Pictures At Last." On
first page, too.

Rhode Re-elected

(Special to WID'S DAILY)

Milwaukee—Joseph C. Rhode
has been re-elected president of the
Cinematograph Exhibitors' Associa-
tion. Other officers are Jack Silliman,
vice president; Joe Winniger, treasurer;
Fred Seeger, recording secretary.

Illinois Exhibitors Move

(Special to WID'S DAILY)

Chicago.—The M. P. T. O. of II
nois, formerly the Illinois Exhib-
itors' Alliance, have moved to 845
Wabash Ave. They were present
at 202 S. State St.

Plan Real Blue Sunday

(Special to WID'S DAILY)

Winona Lake, Ind.—The Presby-
tian General Assembly is consid-
ering a special day "true blue.
Dr. H. L. Bowlby of New York, wl
is secretary of the committee on Sa-
bath observances, has submitted
a report advocating the addition
of a Sunday picture shows of one
means to the end.

To photoplay advertising a
RITCHEY poster is as
necessary as is an arrow
to a bow.

RITCHEY
LITHO. CORP.

406 W. 31st St., N. Y., Phone Chicago 8388

Are you watching this?

Cost
Up to May 6

$981,477

"Looks like a real million dollars in about four days more. Must
be some picture."

"FOOLISH WIVES"
Fischer Explains

(Continued from Page 1)

ago, and talk of censorship in a big way had not then developed. Frankly I never thought of the harm this might accomplish from a censorship angle, but I was afraid of what Congress might do to it.

“I am a director and producer. All my interests are in this business. It would be ridiculously inconsistent for me to make a picture that might help bring about censorship.

“When I informed Fox of my fear of Congressional action he said that would be all right, that he had it all arranged for a Pennsylvania Congressman to direct the attention of Congress to the picture, order an investigation, get a lot of publicity for the picture, and then this Congressman was to have the investigation order pigeonholed. It looked like a fine chance for a lot of first page publicity and he introduced me to a man named Reamer, who was supposed to have a lot of weight with Congress, and Reamer assured me of the same event happening. On this basis I agreed to go ahead and direct the picture at a cut in wages which was made up by stock in the Fox-Fischer Corp. I finally finished the picture, eliminating, however, some of the ideas Fox had. One for instance, showed a view of the Crucifixion with Congressmen praying before it, and this was to dissolve and show the real God that Congressmen prayed to, a figure with a huge lot of money pouring from his mouth. I wouldn’t stand for that and cut it out. Finally the picture was finished and I had a hard time to get my money. It took some weeks to cut and when finished was shown to First National and Robertson-Cole with the idea of obtaining a release. Both rejected the picture, and when Fox became angry at my inability of securing a release he said he would take care of that end of it.

“I heard nothing further about it until about May 10, when I was informed by Mr. Willis of the National Alliance that the picture was to be shown in Washington. I immediately wired the manager of the theater suggesting that the picture should not be shown, but he said Fox refused to consent to this.”

Yesterday morning Fischer visited Sydney S. Cohen and found a meeting of the Executive Committee of the M. P. T. O. in session. He told them his story and was thanked by the Committee for his visit.

Meighan at Rivoli

Thomas Meighan in “White and Unmarried” will be the feature at the Rivoli next week.

Nowell in Metro Film

(Special to WID’S DAILY)

Los Angeles—Wedgwood Nowell has been engaged by Metro to support Viola Dana in “The Match Breaker,” which Dallas Fitzgerald will direct.

Nowell a short time ago announced he would supervise the production of a series of Arsene Lupin stories. He appeared in “813” a Lupin story for Robertson-Cole.
At Broadway Theaters

Capitol
Sascha Jacobsen takes stellar place on the Capitol's program through the week as "Gipsy, Aria." The overture is selections from "Maytime," in the which the Capitol Ballet Corps takes part. Mr. Jacobsen renders "Rachmaninoff" and is followed by a Prima, "The Sacred City of the Desert." Mr. Jacobsen then appears and in turn is followed by the feature, "Snowball," a Segal bar-ber Prod. for Goldwyn. Ben Tankin in "The Night of the Sorrows."
The organ solo concludes.

Rialto
Techniskovsky's "Capriccio Italiano" is the overture at the Rialto this week. "Julian Vaudievel" is the second number. George Richardson, baritone, sings "Tom Rooney's at the Fichlein." The Rialto Magazine is the next number and is followed by Lotta Mux, soprano, who sings "When Eve Meet Eve." The feature is "Two Weeks With Pay," starring Bebe Daniels. Larry Semon is in "The Rubber Band." The comedy number and is followed by "Invitation to the Dance," the organ solo.

Rivoli
"Oberon" is the overture at the Rivoli. The Pictorial is the second number on the program and is followed by "An Indian Loyd." The feature is "The Eyes of Mary Helen," soprano, and Georges Du Franne, tenor. The feature is "The Eyes of Mary Helen." "Invitation to the Dance," the Rivoli orchestra plays selections from "The Talk of the Town," starring Bebe Daniels. "Blue Hydrant," the next number and the conclusion is "Tocata," from the "Fifth Symphony."

Strand
The Strand this week plays "Naughty Marietta," the overture. The Strand Topi-cal Review is the next number, and is followed by a vocal duet sung by June Vaughan, tenor, and Ethel Reese, soprano. The feature is Margarette Clark in "Scrambled Eggs." A solo by Mary Helen in "Spanish Dance" No. 3, is rendered by Katherine Stang and is followed by "The First Love," a Larry Semon comedy. "Minuet" is the concluding organ solo.

Hickman Here
Howard Hickman, who directed "The Lore of Egypt," for Federal Photoplays, Inc., and many other coast-made pictures, is in town.

Set for Release July 3
Pathé will release on July 3 "Without Benefit of Clergy," the first Rudder Kipling story to be filmed by the organization. The Pathé offices consider it one of the most important productions the organization has handled.

Carle On His Own
Inspiration Pictures, Inc., the newly formed company, which will make pictures a year starring Richard Barthelmess and release them through Associated First National, has purchased its first outside production. It is "The Cave Girl," based on the comedy-drama by Guy Bolton and George M. Cohan. Distribution arrangements have not been announced.

"Is Life Worth Living?" is the title of the next talkie picture which Eugene O'Brien will starred.

He Wonders How
The Gem Theater, Nelson, B. C.
Wid's Daily, New York
Gentlemen:
Your paper is invaluable to me, and I wonder how I managed before subscribing. Sincerely yours,
J. P. PITNER.

A German "Sans Gene!"
There was some discussion yesterday that there will be two versions of "Madame Sans Gene!" seen in this city at a future date. If it is true that Goldwyn, under its arrangement with the U. C. J., will distribute "Madame Sans Gene!" in the United States and Canada as one of its group of Italian pictures, it is expected that a German-made version of the same subject will be launched here. It is understood that the German picture is now in this country.

Taylor in Good Shape
(Special to WID'S DAILY)
Los Angeles—Wm. D. Taylor is in excellent condition according to a statement by his physician. Taylor underwent two minor operations last week. A third, more serious, has been found unnecessary.

"Retribution" Permanent Title
(Special to WID'S DAILY)
Los Angeles—"Retribution" has been selected as the permanent title for the first of the John M. Stahl Prod. for 1st Nat'l release.

3,000 Seat House for Worcester
(Special to WID'S DAILY)
Worcester, Mass.—Tentative plans have been drawn for a 3,000 seat theater here. The O'Connell Real Estate Co. is working out the details.

Hoffman With Metro
(Special to WID'S DAILY)
Los Angeles—Hoffman, formerly of Famous Players, has been made manager of production at Metro. Joe Engel, who was formerly in complete charge of the plant, will now act as business manager. Some of the duties will be transferred to Hoffman so as to make matters easier for Engel.

Metro has five units at work now. There will probably be one more and maybe two in the near future.

Final Scenes for "Serenade"
(Special to WID'S DAILY)
Los Angeles—Final scenes of "Serenade," the R. A. Walsh production for Associated First National, have been shot on the Brunton lot and the film is to be titled and edited simultaneously with the preparation of the script of "Kindred of the Dust," the next Walsh production.

"Wampas" Meet
(Special to WID'S DAILY)
Los Angeles—Publicity men of the west coast, comprising the membership of the Western Motion Picture Advertisers (the "Wampas"), had their innir last week at the first social event of the organization since its reformation, held at the Marion Fairfax studio in Hollywood.

Buxbaum in Buffalo
(Special to WID'S DAILY)
Buffalo, N.Y.—Harry B. Buxbaum, in charge of Paramount exchanges in New York State, is here on company business.

THE NEW JACKSON STUDIO
The last word in modern studio and electrical equipment. Covers three blocks. Five stages. Direct current. Remote control. 15 minutes from Times Sq. 50 dressing rooms and offices. All electrical apparatus and lamps complete. Ready to begin work at once.

Ready for lease in whole or in part June 1st.

JACKSON FILM STUDIO CORPORATION
W. H. Weissager, Pres.
Westchester, Forest and Jackson Aves.
Tel. Melrose 4385

Br. New York

Down Town Office
E. Davidson, Putnam Building

W. H. Weissager
Personally on ground

With man of wide experience visiting largest European sells will present you propositions you have to act abroad.

Highest references strictly considered.

Box K-24 c/o WID'S DAILY

I Will Sell
Negative & Worlds Rights
Dion Boucicault

STREES OF NEW YORK
Directed by Travers
Jas. L. Lederer
130 W. 46th St.—Bryant

STEREOS-MA ELECTROS
1. RUBIN COMP. SPRING

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RELIABLE GUIDE TO READY REFERENCE

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404 Pittsburgh Bldg.
ARTISTS AND ART TI
F. A. A. DAHME, INC
Art Titles—Animation—Les
220 W. 42nd St.

FILM EDITORS
TOM BRET
Titles—Scenarios—Film Co
133 W. 46th St. Bryant 6907

GRACE B. FAXON—ROBERT E.
Scenarios—Titles—Editing—C
220 West 42nd St.

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PRINTERS
PROSPECT PRESS
186 W. 4th St.

BARNES PRINTING
36 East 22nd St.

STUDIOS
MODERN, FULLY EQUIPPED
For Rent by Day, Week or
235-237 225th West 22nd St.

TITLES
ARTHUR WEIL
Titles of Every Description
220 W. 42nd St., Room 1907
Reorganizing
or Recapitalizes at $15,000,000
Fill Produce Again But
Plans Are Indefinite
the formation in Dover, Del.
the Mayflower Photoplay
with a capitalization of $15-
t became known yesterday
company had put through rec-
 some time.
V. McKay, general manager
company, stated that the
same Boston financial
in connection with the company.
He added that production
launched again but said that
the plans had been drawn up,
conferences are scheduled
week that two new contracts
have been held, some sort of
policy will be defined.

(Continued from WIDE'S DAILY)
Del.——Mayflower Photoplay
a $15,000,000 corporation
porators are, John W. Mc-
olden; K. A. Morrissey
k and Pierre D. Louches,
S. J.

Commends M. P. T. O.
A. Brady, president of the
Association yesterday issued
statement in which he pub-
ounced the action of the
O. regarding "In The
of The Drama" and called
tion of the M. P. T. O. of
ying the "End
in that state.

Lumiere Loses
the action of Judge Mayer in
ral District Court dismis-
ssion of Samuel Lumiere
Robertson-Colie for alleged
fringement it became
Lumiere also at this time
law pending against Gold-
eres relative to the use of the
copyright act with the
use of photos of Betty
. It is said that the facts
are similar to those of
against Robertson-Colie,
Lumiere used his copyrighting
other's photos in an effort to
 DAMAGES.
has been previously reported,
and Pathe are in court no.
1 of another copyright case
filing by Lumiere in
es has attracted unusual at-
the industry as a
ision of Judge Mayer hing—
(Continued on Page 2)

The Outlook
First National Questionnaire Surveying Industrial
and Theater Conditions Brings Specific
Promise of Business Revival in Fall.

General business revival is definitely in sight.
It will have its reflection in motion picture theater box offices.
It will be national in effect and get under way immediately
after the summer vacation.
Present slump felt by some theaters due entirely to external
conditions.
May be expected to rebound with resumption of industrial
activity.
Some of the signs of returning normalcy on the business
horizons, are:
Reopening of coal and metal mines, advance orders to western
factories, brilliant prospects for cattle, wheat and other crops,
eastern plants loading up with raw stock and pledged to early
return to full-time operation.
These facts, dealing with outside influences in their relation
to the film business, are part of the analysis of a survey made
last week by Associated First National through the medium of a
questionnaire submitted to exchange managers at their recent
convention here.
"Internal" facts revealed by the analysis are:
Exhibitors generally will hold to present admission prices,
though in some cases there may be slight reductions to meet
readjusted wage scales.
New theaters are projected or under way in virtually every
portion of the U. S. and Canada.
Film rental prices will generally hold firm to lower.
No inc
increase likely.
Exhibitors favoring longer runs.
Big specials sought whenever possible at equitable rentals,
but average features with good stars have not been seriously
affected by them.
Proposed $2.00 circuit of A. H. Woods, planned to play super-
pictures for long engagements, will help rather than hurt regular
film houses.
The questionnaire, embracing nine
distinct subjects affecting the pic-
ture business internally or externally,
was voted upon by 31 delegates,
representing as many sections of
the United States and Canada. These
men were divided, territorially, as
follows:

East
R. H. Clark, New York City
Tom Spur, (Bristol), All of New England
W. N. Kelcher, (New Haven), Connecticut
Hayes, (Buffalo), Northern and Central
New York
Skirball, (Pittsburgh), West Penna., West
Virginia

West
W. R. Lusk, (Cleveland), Eastern Ohio
R. H. Haines, (Cincinnati), Western Ohio
Floyd Brown, (Indianapolis), Indiana

Harry Scott, (Detroit), Michigan
H. G. Fitzgerald, (Milwaukee), Wisconsin
S. J. Baker, (St. Louis), Eastern Missouri
S. W. Hatch, (Kansas City), Western Mis-
souri
E. C. Rhoden, (Kansas City), Kansas
J. E. Cubberley, (Minneapolis), Minn., North
and South Dakota, Wisconsin
S. S. Schwall, (Des Moines), Iowa, Kansas,
Nebraska
H. M. Weinberg, (Omaha), Nebraska
Jack Brainard, (Oklahoma City), Oklahoma
J. H. Adams, (Denver), Colorado, Utah,
Wyo., New Mexico, Idaho
L. L. Hall, (Salt Lake), Utah
David Bershon, (Los Angeles), Southern
California, Arizona
S. V. Edwards, (San Francisco), Northern
California, Nevada
L. O. Lukas, (Seattle), Washington, Oregon,
Montana, North Idaho, Alaska

(Continued on Page 2)

E. J. Smith With Inspiration
E. J. Smith, former general man-
ger for Jesse D. Hampton in Los
Angeles, is now production manager
of Inspiration Pictures, Inc., which
will have in its first series of pictures,
Richard Barthelmess.
Incidentally "To‘Ilble David," by
Joseph Hergesheimer will be Barthel-
mes’ first vehicle. It was re-pur-
chased from D. W. Griffith.

Contract Up
(Special to WIDE’S DAILY)
London—Harley Knoles’ contract
with the Alliance Film Corp., Ltd.,
expires in June and it is understood.
that the London office of the
organization Mr. Knoles will not renew.
Yesterday's Issue
PORTSMOUTH, ENGLAND—Prince’s atheistically rejected his arrival at Spithead. Prince of Britain, reception party.

HOBOKEN, N.J.—President speaks at services for soldier dead, utterance to which sits not must not be again.

FROST, WASH.—India’s eloquee covered fishing rights for his. Despite game laws, Indians are pestle in their winter supply of salted makeable marks of red men has huge fish.

NEW YORK—Most interesting visit America in months is 13 babies for adoption in American homes, the parents stampede in effort to obtain boys twins.

Scenes from San Francisco, Los Angeles, Miami, Baltimore, England, Outing the Laughing.

FEEDS
The WORLD'S GREATEST NEWSPAPER

Schrader Changes Allatio
Pittsburgh—T. H. Schrader, man of the Columbia, has over to the Olympic as manager.

Selling goods depends largely on the salesman. Selling seats depends large ly on the poster, for which reason convincing poster is most important. The RITCHIE Poster It convincing.

RITCHIE
LITHO. CORP.
400 W. 31st St., N.Y., Phone Chelsea 838

Are you watching this?
Cost
Up May 7
$983.84

"Watch her go over the top through the double gate, a white horse and all in the picture."

"FOOLISH WIVES"
The Independent Market

SNAP INTO IT” and get the season’s best bets in The Independent Market.

THE SHADOW
starring
Uriel Ostriche

Article product written and directed by
J. Charles Davis, 2nd
page from the book of life dramatized in a manner that suits young, old, male and female.

HEARTS O’ THE RANGE
western with the punch and situations that brings cries and cheers.

Burr Wants Board of Trade To Solve Problems for Buyer and Seller


Charles C. Burr of Affiliated Distributors and other organizations, operating in the independent field, has some interesting ideas which he presents in the following article. It is well worth reading.

Burr says:
“The distribution problem for the independent producer is a serious one, but not half as serious as the problem of securing products bids fair to become to the distributor. The independent producer in making a picture is faced with the problem of gambling the cost of production, or if he inures against this by contracting before production is made with a National distributor, for a negative advance, he must wait the distributors pleasure, to say nothing of his ability to get a profit. The independent method of marketing appeals to the independent producer, because he can make a quick turnover, even if smaller profit (perhaps) and hold together the organization he has built up and continue his producing schedule without engaging the tremendous amount of capital necessary, under the plan, which would be necessary if he were to market his product through the good distributing organization who will not advance any cash either during the course of production or when the negative is delivered.

“The producer is glad to accept much less profit in order to get the profit more quickly under this plan.

“If the independent distributors properly grasp this essential, which is their strength, they will not only be driven out of business, but they will encourage the upbuilding of the independent producer to a point where good productions are specifically made for the independent distributor instead of the old method whereby productions were offered to the independent market only after the picture had been rejected by all the National distributing organizations, or was made cheaply in the first place for the so-called ‘States Righters.’

Unusual Booking
See important article under this caption starting on page 1. Particularly of interest to the independent field.

First Impressions

of your picture are gained by the buyer and exhibitor through your advertising. Our success in injecting selling messages in “impressionable” advertising has been demonstrated by hundreds of enthusiastic responses.

C. J. Ver Halen and Staff
Advertising Engineers
844 Sixth Avenue, New York City
Telephone Bryant 9223

5 Superior Offerings

Corliss Palmer in
“The Eternal Two”
The prize winner of 1920 judged the most beautiful girl in America by Mary Pickford.

“From Farm to Fame”
A two reel comedy with a half thousand beauties of the “Fame and Fortune Contest.”

“Love’s Redemption”
With Miss Getwell and Miss Garity. More beauties and winners of fame.

“The Glory of Youth”
A picture of the plains and a romance of the west.

“The Fighter”
A two fist drama of a real man who knew how to handle his fists.

Clark-Cornelius Corporation
117 West 46th St., N. Y. City
How Burr's Board of Trade Would Function

The Details

(Continued from Page 3)

In almost every case we have taken into consideration the National Exchanges many of the producers of which buy independently. Therefore, figuring one exchange in each territory as a National Exchange, take the independent exchanges that are left and you will find many territories in which you are not buying from the National franchise holder or else concerning yourself. So, therefore, the producers can now carry on an independent franchise holder offers him or, as one man told the writer ‘eat it.’

There are several small exchanges in these territories which it would be proper to associations throughout the country can be built up into a good support from their particular sections which would be of lasting benefit to the independent market.

Burr's Organization Plans

The company is in a position to correct the very unsatisfactory condition prevalent, we would gather together the Independent Exchanges in the following manner:

1. Firstly, this organization must be fostered and created by three or more proprietors of large and territorially independent exchanges. They should form an organization with a meaningful name, such as Independent Exchange Owners Board of Trade. The First National elect their officers and establish the executive office. The president should be a recognized officer of the organization; and acknowledged vision. The organization should employ a counsel, probably a well known legal authority, and also an advertising lawyer. Executive offices under the supervision of a paid secretary should establish a general clearing house for advertising material and the membership issues of the organization.

2. This office might well be located in the producing center of the country so that the independent producers, who make up the organization, might at all times be in very close touch with trade conditions.

3. The membership of the Board of Trade will be restricted to reputable exchange owners, a qualification for membership being a deposit of a bond of $5,000 guaranteeing the absolute fulfillment of their obligations as members of the Board of Trade.

4. An important function of the Board of Trade will be to establish a credit standing for the independent exchange owner, a member of the Board. In order to do this, it will become necessary for the Board of Trade to guarantee the fulfillment of its members contracts entered into between them and the various producers from whom they purchase their films. This can be accomplished in the same manner as the Independent Exchange Owners Chamber of Commerce is effecting the obliation of advances to film rental contracts; by a central guarantee fund of sufficient size to guarantee the terms of the contracts by its members to the various exchanges which are members of the organization.

5. The second service that the Board of Trade can accomplish for its members is the maintenance of a publicity department which will help its members sell their product to the theater owners after the producer has ceased his advertising. The necessity and value of this service is perfectly obvious.

"The Board of Trade can, thirdly, invest the new money proposition on the market and verify the producers statements. Forthwith, the value of the co-operative purchasing, which has an economic value both to the Exchange or distributor, is an important consideration.

"These, and innumerable other services, should make a Board of Trade very attractive to the independent exchange owner, who intends to remain in the business. It accomplishes at once the co-operative value of combined resources and effort, and permits its members to maintain their independence in purchasing.

"The cost of maintaining the Board of Trade can be made either by a surplus of a percentage of the cost of tariff rights as each sale is made, sufficient to defray the expenses of the organization or by an advertising charge for membership sufficient to carry the central office. It would not take long before a Board of Trade so constituted and controlled over its membership, would be recognized by the industry and the production for its field encouraged.

"There is no more effective way by which the independent field of distribution is the most protective to the independent theater owner because of the possibility of an open market that is ‘open,’ and the independent buyers need only to realize that the big pro-ducers wait at its door, if it will only organize properly and demonstrate to the industry that it is ready to do business on a business basis and upon business ethics.

New Burr Unit

C. C. Burr has formed another production unit to be known as Mastodon Films, Inc.

It is understood that Mastodon Films, Inc., has been organized especially for the making of the recently announced Johnny Hines features. Present plans fix the number of these at three, but provision has been made and it is reported that the coming season will witness the release of a larger number of Hines features than originally contemplated. Direction will be through Afliliated Independents, Inc., as representative. George A. Berenger has been added to Burr to direct the series which is tentatively "Burn 'Em Up, Barnes."

Bulls Dallas Exchange for $100

Texas—The assets of the Texas Ass'n. Co. went up a hammer for approximately $200. Practically everything was bought by C. W. Griffin of Bristow, who has held a first mortgage of $500. The sale was conducted by Barron C. House, Real estate.

The business will be operated in the same manner as the old company. Approximately 1,500 tons of advertising matter value runs into thousands of dollars in advertising contracts and about 300 film cans of various sizes going out of Griffin.

Wanter's, Says Levine

Nat Levine, president of Photoplay Pictures, Inc., is back in New York this week to get a new picture for the new edition of the company. He states that he has found a trend on the part of independent producers to acquire product in a series rather than one at a time so that they were assured of a dependable supply of film. He adds that conditions are generally on the upward.

New St. Louis Exchange

(Special to WID'S DAILY)

St. Louis, Mo. A. S. Cote will make an independent exchange at the old retail store at Olive St. He will operate in both Missouri and Southern Illinois. He has already purchased "Everyman's Problem" from Plymouth Pictures, Inc., and the series of advertising films from Westart.

HELEN GIBSON

in The Wolverine

from the book by
B. M. BOWER

"The Ranch of the Wolverine"

Have you secured a franchise?

If not communicate with

ASSOCIATED PHOTOPLAYS, INC.
25 West 45th Street,
New York City
Territorial Sales

WID'S have closed a number of deals for various territories. Some features; by the Salt Lake City Exchange, and the Salt Lake City Exchange.

Pacific Film Co.

Hancock of the Pacific Film Co. has sold the sale of the California Film, $67,000, to the Salt Lake City Exchange, and the Salt Lake City Exchange.

Picture Trading Corp.

Tenasco is the new name of the company now associated with Hancock, remains on past to supervise production. He agents a general pickup going everywhere.

Picture Programming Corp.

N. J. Salient, Inc. has opened a new office in New York.

Picture Trading Corp., 1402 Broadway, reports the sale of the following sales: "The Fight of the Age," a two reel film, to a group of theaters in the Midwest. The film, "The Fight of the Age," has been released by the Salt Lake City Exchange, and the Salt Lake City Exchange.

Plymouth Pictures, Inc.

"The Woman's Problem," was sold to the Salt Lake City Exchange, and the Salt Lake City Exchange.

Ziegfield Film at Capitol

The Black Panther's Cth. was produced by Ziegfield Film at Capitol. The film, "The Black Panther's Cth.," will be featured at the next week. Sam Ziegler of Ziegfield Film controls the film in the territory.

Series of Eight

Westerns Being Made by W. M. Smith Prod., Inc.—Franklyn Barnum Under Contract

New Unit Formed on Coast—Theodore Wharton to Direct the Producing Division

Los Angeles—Zenith Features, Inc., a new company, has leased space in the Los Angeles Masonic Temple and opened its offices. Theodore Wharton has been engaged to direct the first production. The company, "The Setting Sun," was written by Lotta Morgan, author of "Common Sense," and "Girls will be Girls."

David Horsley Selling Territories

A complete program of one reel comedies, two reel and five reel wild animal features, and five reel dramas, is being offered to independent exchanges, by David Horsley. The Magnet Film Exchange of 729 Market St., has taken the rights for Greater New York and Northern New Jersey. Horsley has opened offices in the Magnet Exchange and in several territories on the point of being closed on the new plan. WID'S DAILY stated some time ago that Horsley planned to re-issue a number of pictures.

Sanford and Xydias Allies

Los Angeles—A. J. Xydias, former head of the Rialto Film Co. of New York, is now associated with the Western Film Prod., Inc., Hollywood. Xydias is secretary and treasurer and S. M. Sanford, is president. They are producing a series of 12 westerns starring William Fairbanks, to be distributed independently.

Dana Leaves Arrow

P. Dana has left Arrow Film to become vice-president and general manager of the J. J. Goodstein Enterprise, Inc., operating a chain of independent exchanges and theaters in the West. He has been operating the independent Film Corp. of St. Louis has been taken over, including Hallmark release, "The Evil Eye" and "The Screaming Shadow" serials, and a Gamma serial, "The Clutch of a Hindoo." Cook and Hiles are looking for product. They report business holding up in their territory.

Associated Franchises Sold

George M. A. Fecker, president of the independent Feature Distributions Corp., No. 214 Eliot St., Boston, has bought the Associated Photo-Phy, Inc., franchise for Boston and the greater part of the New England territory. Fecker takes the entire Associated output.

20th Century in Philadelphia

(Special to WID'S DAILY)

Philadelphia—The Associated Photo-Phy, Inc., has sold its franchise for this territory to the 20th Century Film Co.
The Outlook

(Continued from Page 1)

exhibitors will stand pat on ad-

justing the admission to the theory that a difference of two, three
or even five cents, one way or the other, is not enough to induce or diminish atten-

tion of the theater. This would ap-
pear as the logical view for them to take on the chance that who can afford to pay 17 cents for his family to see a picture could also afford to pay 25 cents or if he couldn’t afford 25 cents, he could no better afford 17 cents.

5. What is The Attitude Towards Longer Runs in Your Territory?

"Favored," "Gaining Favor," "Longer Runs Coming," are some of the replies to this question, on which the positive votes were in a majority. The key to the situation would seem to be the return from Kansas, which reported that "exhibitors glady extend runs. This would point would be a desire on the part of exhibitors to change their programs as circum-
stances demand, but it is obviously impossible for the man with a small population to draw from or to adopt the policy and reports on these one-day houses are abundant. The saving in gross advertising and exploitation ex-

penses is a year, as the result of longer runs, is a strong argument in favor of the plan and many houses of limited seating capacity are reported going in for it.

6. Are New Theaters Being Planned in Your Territory?

Emphatically "yes" in 28 of the 31 districts represented, a tally which would seem to epitomize the general opinion conveyed by the First National’s survey as a whole. Louisville apparently is displaying the greatest amount of building activity, at least 20 new theaters being projected or in course of construction.

7. How Does Volume of Business at Theaters Compare with Last Year?

In varying proportion, it is off in many areas and in every case is bad to the economic slump. But the picture houses have not suffered so far as propor-

tions to the larger auditoriums of the country.

8. How Far Has the Big Special Affected Booking of the Average Feature Attractions?

Majority opinion holds that exhibitors want big specials at equitable rental prices whenever practical and that the feature has not suffered to any great extent. In one instance, it was asserted that the pictures have helped business, and from another source comes the suggestion that they have been limited to one month.

9. Will the $2.00 Circuit Project or A. H. Woods and the

Los Angeles

Shuberts Affect The Regular, Motion Picture Theater?

Answers were unanimously in the negative, opinions generally being that the Woods chain will not be able to get any better product, usually, than the regular houses and that the latter would benefit through comparison of admissions and admission prices.

Gordon Leaves for Coast

Robert Gordon left for Los Angeles yesterday to play the leading role in "The Rosary," which Jerome Storm is making for Selig-Rork.

Vignola on Vacation

Robert C. Vignola, Cosmopolitan director, has gone to Hot Springs, Va., on a six weeks’ vacation.

Bringing Fight East

Los Angeles—The Loyal American Film League has decided to send a representative to three Eastern cities, Philadelphia and Washington, D.C., and New York, to explain the situation. This will point would be a desire on the part of exhibitors to change their programs as circum-
stances demand, but it is obviously impossible for the man with a small population to draw from or to adopt the policy and reports on these one-day houses are abundant. The saving in gross advertising and exploitation ex-

penses is a year, as the result of longer runs, is a strong argument in favor of the plan and many houses of limited seating capacity are reported going in for it.

Suing K. C. Theater

Los Angeles—W. B. Worsley, director for Goldwyn, has been brought to the Katherine MacDonald Co. to direct Miss MacDonald’s next feature.

Changes at Riesenfeld Theaters

The features at the Rialto, Rivoli and Criterion for next week have been changed. The Rialto will show "The Woman God Chastened," now at the Rivoli; the latter theater, "A Wise Fool," a George Melford prod., and the Criterion, "White and Silver," starring Thomas Meighan, which was originally scheduled for the Rivoli.

Film man of wide experience visiting largest European capitals will represent you in any propositions you have to transact abroad.

Highest references furnished. Strictly confidential.

Box K-24 c/o WID’S DAILY

Open

for

Your

Inspection

Our Branch

Shop at

Hotel

Ambassador

LOS ANGELES

Exhibitors Meet

(Special to WID’S DAILY)

Pittsburgh—The M. P. T. O Western Pennsylvania and West Virginia held a joint meeting at the Grand Hotel on Monday and Tuesday which more than $5,000 was raised covering the organization’s cost of the national treasury. Officers of the Penn. M. P. T. O, attended.

(Special to WID’S DAILY)

Kansas City, Mo.—Two state meet-

ings of the M. P. T. O—Kansas Missouri meet at the Hotel East on Monday. Senator James Walker and national organizer Sam Berman attended. The attend-

was large.

Sees Crisis in Oklahoma

(Special to WID’S DAILY)

Dallas—The Motion Picture Jour-

nal says:

“the film industry in Oklahoma is passing through a crisis. The film industry in Oklahoma is passing through a crisis. The

troubler is trying desperately to main-

tain what he terms ‘living prices’ the exhibitor is struggling with a
desperation to hang on to the last pictures. The contest is dir-
ing to both and is retard-

eying the industry’s stabilization.”

Neilan Secures Ade for Title

(Special to WID’S DAILY)

Los Angeles—George Ade has been-

ned upon an arrangement with L. B. Spear to write the title for

"The Lotus Eater," the John Bo-
in more production which was made the East.

DIRECTOR OF THE TRAD

RELIABLE GUIDE FOR READY REFERENCE

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MERRITT CRAWFORD

The Screen Bulletin

904 Pittsburgh Avenue

Bryant 1679

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F. A. A. DAHME, INC.

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220 W. 42nd St.

Bryant 2162

FILM EDITORS

TOM BEEF

Title—Scenes—Film Cutting

133 W. 44th St.

Bryant 6001

GRACE E. FAXON—ROBY E. BERNARD

(Title—Scenes—Editing—Cutting)

220 W. 42nd St.

Bryant 2150

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TITLES

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Titles of Every Description

220 W. 42nd St., Room 1807

Bryant 3950

Thursday, May 26, 1926
Two More Join
radio and Iowa in M. P. T. O. A.
Ranks—Fifty-three now
Lined Up

Two more states have joined the
M. P. T. O. A., the new
ions being Colorado and Iowa.
ion was led by Coloradans, met
Brown Palace Hotel in Denver
formed a state unit to be known
James W. Walker of New Lon-
the state president, and C. S.
D. By and S. I. Berman were present.
bers of the Colorado organiza-
are as follows: President, Tho-
roy; Denver, vice-presidents;
Tompkins, Colorado Springs;
Toren, Cincinnati; M. C. Ger-
Fort Collins; treasurer, Max-
ben; Denver, and secretary, J.
long of Denver. Delegates to
ational convention to be held
ngs were also elected, Iowa,
estates at the new Savoy Hotel in Des
es and an active unit was organized
with the following officers:
ent, Harry Heistrenber, Des-
es; vice-presidents, J. C. Dun-
Sioux City; Mrs. B. Tournier, Ma-
city; E. Metzer, Creast; treas-
R. Van Dyke, Des Moines.
ery, George B. Flint of Ke-
e, was also elected. On May
P. T. O. A. now has forty-
estates lined up and affiliated
national organization.

King to Direct Barthele-
by, King is to direct the first
Barthelmess picture to be
for Inspiration Pictures, Inc.
has lately been engaged in
ding pictures starring Pauline
ick.

Buy's Vandenburgh Feature
C. Vandenburgh has acquired for all
ure, including Great Britain, a
feature made by the Rev.
J. Vandenburgh showing the
ed African Mission Africa
and the Congo. Barnsby
it for the Dutch Film
, which he has acquired.
New Theaters

(Special to WID'S DAILY)

Astoria, Ill.—A new theater will be built here.

Bridgeport, Conn.

Bridgeport, Conn.—A theater will be built here. Another is now being built.

Burr Oak, Kas.

Burr Oak, Kas.—The theater being built here is nearing completion.

Cicero, Ill.

Cicero, Ill.—A new theater will be built here.

Chicago, Ill.

Chicago.—A theater that will seat 2,000 will be built in Roseland.

Conshohocken, Pa.

Conshohocken, Pa.—The Novelty Amusement Co. will build a theater here.

Detroit, Mich.

Detroit.—The Capitol will be built here.

East Haddam, Conn.

East Haddam, Conn.—A local building will be remodelled into a motion picture theater.

Evansville, Ill.

Evansville, Ill.—Interstate Securities Corp. will build a theater here.

Franklin, Ind.

Franklin, Ind.—The Artcraft Theater Corp. will build a theater here. It will cost $75,000.

Hill City, Kas.

Hill City, Kas.—The Midway has been opened here. It seats 700.

Hooker, Okla.

Hooker, Okla.—The Jewel, seating 450, has been opened here.

Independence, Mo.

Independence, Mo.—Solon Toothaker, who owns the Lewis, will build a new theater here.

Lawrence, Mass.

Lawrence, Mass.—The Capitol will be built here on Broadway. It will cost $175,000.

Lockport, N. Y.

Lockport, N. Y.—Lanigan & Kelly, who own the Hi-Art, will build a new theater here.

Macomb, Ill.

Macomb, Ill.—The Grand will be converted into a motion picture theater.

Marcus Hook, Pa.

Marcus Hook, Pa.—Morris Spiegelman will build a theater costing $50,000, and seating 1,000.

Mattoon, Ill.

Mattoon, Ill.—F. S. Moore will build a theater here.

Middlesboro, Ky.

Middlesboro, Ky.—A theater will be built here. It will cost $80,000 and seat 1,200 persons.

Omaha, Neb.

Omaha—The World Realty Co. will build a theater at 15th and Douglas Sts. It will cost $500,000.

Osgood, Ind.

Osgood, Ind.—A small motion picture theater will be built here.

Orlando, Fla.

Orlando, Fla.—Barney Beachem will build a theater seating 1,000.


Philadelphia—The Stanley Co. will build a theater at 11th and Chestnut Sts. It will cost $75,000. Ketcham & McQuade will build a theater on Jackson Street. It will cost $65,000 and seat 900.

Portsmouth, N. H.

Portsmouth, N. H.—The Strand will be built here.

Providence, R. I.

Providence—The Broadway Theater Corp. is building a theater here, which it will lease.

Sag Harbor, N. Y.

Sag Harbor, N. Y.—A 1,000 seat theater will be built here.

Santa Barbara, Cal.

Santa Barbara—A theater costing $70,000 will be built here by C. W. Winthrop.

Sistersville, W. Va.

Sistersville, W. Va.—A small theater will be built here.

St. Joseph, Mo.

St. Joseph, Mo.—The Caldwell will be enlarged.

St. Paul, Minn.

St. Paul—A neighborhood theater that will seat 1,000 will be built by the American Theater Co. It will be called the New Garden.

St. Louis, Mo.

St. Louis—A theater will be built at 16th and Market Sts. It will seat 3,000 and will cost $225,000. The Cinderella Amusement Co. will build the Cinderella. It will cost $50,000.

St. Louis, Mo.

St. Louis—A theater will be built at Skinker, McCausland and Clayton Aves. It will cost $70,000 and seat 2,500.

Wellsho, Pa.

Wellsboro, Pa.—The Arcadia Theater Co. will build a small theater here.

Woodland, Cal.

Woodland, Cal.—A neighborhood theater will be built here.

Yonkers, N. Y.

Yonkers, N. Y.—Royal Kepler may build a theater on Sedney Square.

---

Who is Fox's new star anyway

Deal Finally Closed

(Special to WID'S DAILY)

Tampa, Fla.—It is understood long-pending negotiations between the Lynch Enterprises and R. Cooley for the latter's theaters been closed.

Nelson Leaves Ince

(Special to WID'S DAILY)

Los Angeles—Jack Nelson, guided Douglas MacLean through half dozen comedies for Thomas Ince, will direct Lee Moran in next Universal comedy, "Robins Trouseau."

The exhibitor provides his audience with a show—the RITCHEY poster provides the exhibitor with an audience.

RITCHEY

LITHO. CORP.

406 W. 31st St., N.Y. Phone Chelsea 8388

Are you watching this?

Cost

Up to May 8

$990,588

Almost There! Only two days more to make the first real million ever put into an American made picture.

"FOOLISH WIVES"
Incorporations

Dover Del.—Miami Studios, Capital $1,000,000. Attorney, Corporation Trust Corp. of America, Wilmington.


Trenton, N. J.—Columbia Amusement Co., West Hoboken. Capital $100,000. Incorporators, O. N. Forrest, Lionel Isaac and F. J. Asschbach, all of 404 Lewis St., Weehawken.

In the Courts

A suit has been filed in the Supreme Court by James Borthwick against the International Church Film Corp., Paul Smith and Barclay Acheson, on a note of $6,180.

William G. Smith, who is in business as the Fidelity Pictures Co., has sued the Masterpiece Pictures Co. of Cleveland for $2,100 unpaid for the Ohio rights to "Frivolous Wives." The defendant paid $250 on account of the $2,250 charged for the film, but refused to accept delivery and pay the balance.

John Ralph Bray has filed an answer in the Supreme Court to a suit by Rowland Rogers to recover a balance of $19,950 on notes given by the defendant to Janison Handy for films. The defendant alleges he paid $1,000 and declares that the films sold him worthless and that the plaintiff knew it.

The Fourth Sales Class

S. R. Kent and Fred F. Creswell have selected 40 men who will be students in the next Paramount Sales School which will open June 13, in the Home office for a four-week course.

Immediately upon the completion of this class’s studies Creswell will begin arrangements for the fifth class, which will begin one week after the close of the fourth.
Flynn on Another Special
Emmet J. Flynn has been assigned to the direction of "The Last Trail," from Zane Grey's novel of the same name.

T. & D. Jr. Adds Two More Houses
Selma, Ala.—The T. & D. Jr. Circuit has bought the Selma, here, and the theater at Talahah.

Albany House Robbed
Albany, N. Y.—The Clinton Square theater, one of the leading picture houses in this city, was visited by burglars Tuesday night. They blew open the safe and got $75 in silver and stamps, but overlooked $650 which was in a tin cash box.

Flanagan in Metro Picture
Los Angeles—Edward Flanagan, formerly of Flanagan and Edwards, who appeared in a number of Hall Room Boy Comedies, has been selected by Geo. D. Baker for a role in "The Hunch," his first Metro production in which Gareth Hughes is to be featured.

FOR RENT
Splendid office space—Exclusive—Shipping and workroom available—Specially suitable Exporter or Streetlight Distributor—Immediate possession.
Address E-100, care Wid's

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tative title device. TITLEGRAPH
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Working Together
Nat'! Review Board co-operates with Owensboro, Ky., and Birmingham, Ala., in Film Control
The National Board of Review reports that Owensboro, Ky., and Birmingham, Ala., have been looking into the problem of picture regulation with the result that both cities have decided upon a form of co-operation with the Board and passed ordinances prescribing the methods of control.

That in Birmingham follows closely the lines of the ordinances recommended by the New York Conference of Mayors and other city officials when, in February, 1920, it rendered its report opposed to state censorship and favoring municipal cooperation with the Board of Review.

These ordinances cover the regulation of advertising and of the films themselves. The City Commission of Birmingham further included a provision which is copied after the Boston plan of regulation, whereby in the event of a picture being sent to Birmingham in which changes asked for by the board have not been fully carried out, the city inspector shall confiscate the questionable portion of the film.

The Owensboro ordinance, adopted on the recommendation of the Chamber of Commerce, carefully outlines the method of checking up exhibitions with the reports of the board. It prohibits the showing of any picture not submitted to the board unless it meets the approval of the board in Owensboro, composed of five persons appointed by the mayor or to serve one year without compensation.

The actual work of checking up by the board's bulletin will be performed in the office of the Chamber of Commerce, which receives each week from the exhibitors an advance list of their bookings. The theater owners are actively co-operating in the plan.

New Building at Universal City
Los Angeles—Universal is constructing a new building at Universal City for the exclusive use of its scenario department.

Fighting Ticket Laws
Chicago—J. L. Friedman of Celebrated Players is leading exhibitors in their fight against the law which is intended to forbid the sale of tickets for seats occupied during the current show.

R. C. Field Changes
Charles R. Rogers of Robertson-Cole announces a number of changes in the personnel of the branch managers.
Roy E. Flager has been appointed manager of the Indianapolis branch.
Sherman S. Webster has been selected for Cleveland. Carl J. South has been appointed the Washington branch manager.
William C. Cook is the new manager at Omaha. Harvey E. Day has been appointed manager at Minneapolis, and Joseph Klein has also been appointed field representative.

"Every One Should See It!"
That's what the Cincinnati Post says of the inimitable star

ANITA STEWART
in
"Sowing the Wind"

Read these reviews:
HER BEST ROLE
"Anita Stewart has one of her best roles. A picture full of heart interest. It should be seen."—Cincinnati Post.

FINE EMOTIONAL ACTING
"Anita Stewart's beauty, set off by the lovely costume creations and lavish settings, provides a treat for the eye. She appeals both to the aesthetic sensibilities and to the emotions. Her acting is characterized by a winning grace and refined reserve."—Cincinnati Enquirer.

SHOULD SEE IT
"A film worth seeing. Miss Stewart and all her associates do very wonderful acting. She is mistress of a very fine art of screen expression, the naturalness of which ad immersely to its subtlety and force. She is sincere and infinitely appealing, besides investing the role, in tense emotional moments, with all the character and fire demanded.—Los Angeles Daily Times.

Presented by Louis B. Mayer
Directed by John M. Stahl

"One of the Big 5"
A First National Attraction

Made by the Anita Stewart Productions, Inc.
Famous Shuts Studio

Two Weeks' Notice Served—May Be for Six Months—Important Stars Going West

Notice was served at the big studio of Famous Players at 6th and Pierce sts., Long Island City, yesterday that he plant would shut down in two weeks. It is understood that the shutdown will be for a six-months period.

At the present time there are four companies at work in the plant: one with Brady, one with Binney, one with Meighan and one with Wallace, Todd and Elise Ferguson. The last is making "Peter Ibbetson" with George Fitzmaurice directing. Meighan is away on location making "Cappy Ricks."

It is planned to transfer the last to the important stars and direct the unimportant productions. All important productions will complete here and then the artists transferred.

A persistent report yesterday round the studio which employs between 500 and 600 people had it that the plant would be closed to reduce head overhead and make way for the shift of a number of foreign-made productions. It was pointed out that the company's recently formed European Film Alliance planned to produce actively in Germany, where pictures can be made cheaper than in this country.

In some quarters there was talk that the Actors' Equity Association could take up the matter and that difficulties for Famous Players might result, insofar as labor unions were concerned. It is known that the Actors' Equity has been looking into the importation of foreign films from the point of view that domestic labor may be affected by the introduction of foreign pictures in quantity.

Hunting Out

Gardner Hunting, supervisor of production for Realart in the East, is no longer acting in that capacity. The move was taken, it is understood, in pursuance of the general cutting-down policy which Famous Players is inaugurating regarding Eastern production.

Monday, May 30, Decoration Day, being a legal holiday, there will be no issue of WID'S DAILY.

Heavy Taxes

For Foreign Productions and Raw Stock Suggested by Ways and Means Committee

Washington — The Ways and Means Committee of Congress wants foreign productions and imported raw stock taxed. It is reported here that the committee has recommended that the new tariff bill carry a 60 per cent ad valorem tax on foreign productions and a tax of between 25 and 30 per cent on imported raw stock.

These suggestions will be taken up in committee with the findings of the Senate Finance Committee and may be enacted into the proposed tariff law.

While it was impossible for some important executives to confirm this report yesterday, many believed that this would be taken up with the Senate Committee.

The National Association has taken no steps in regard to either favoring or opposing taxation on foreign productions or stock. The attitude of the Producers and Distributors division with regard to this will be found elsewhere in this issue.

It is known that while a number of important producers and distributors favor taxation, that many others oppose, and a number of briefs will be filed with the Finance Committee on both sides within a short time.

The Washington information carries with it the report that the 60 per cent duty will be based on the appraised value of the production based on American standards.

Just how this appraisal was to be determined seemed indefinite from the Washington report.

Gilbert To Star

The list of screen stars is shortly to have an addition in the person of Jack Gilbert, whom William Fox has signed. He will make his debut in a Fox production, plans for which are now under way. One look at "Shame," recently made at Hollywood and which will be screened in New York shortly, convinced Fox officials that in Gilbert, who plays the lead, they had stellar material.

Gilbert spent a year with Maurice Tourneur as lead, co-director, writer and cutter.

"Editorial Committee" Will Review Pictures For National Association

Appeal Committee Also Named to Consist of Executives of 15 Leading Companies Should Producer Object to Findings. Of Original Body Association Also Takes Action Regarding Objection to Foreign Films and Imported Raw Stock.

At a meeting attended by the largest number of member since its inception, the Producers and Distributors' division of the National Association took several important steps on Thursday night at Delmonico's.

It was decided by an almost unanimous vote that an "Editorial Committee" should be appointed to pre-view pictures before release. An "Appeal Committee" was also named to which producers should have appeal in case they objected to the findings of the "Editorial Committee."

This action is to become effective July 1.

The chief points on which pre-views will be based are that so-called fourteen points. Anything appearing in a product contrary to this will be eliminated.

Saigar as is known no action can be taken by this Editor Committee with regard to productions made by members of the Association.

It is planned to have a title card used on every print similar to that appearing now with regard to the production being passed by the National Board of Review. It will, of course, watering to the effect that the picture has been approved by the Editorial Committee of the N. A. M. P. I.

It is understood that the action of the committee will have no effect on that of the National Board of Review which, heretofore, will continue in operation.

There was a majority vote against the proposition to place a tariff on foreign raw stock, and also the distribution of foreign-made pictures, but later it was decided that the vote was close that it should be forgotten and each company is to act as it pleases with reference to these two matters.

"This "Editorial Committee" is going to be a fine thing," said one of the men present late; "it is going to help us 'clean house.' It is a question of clean pictures or legislation, and of the two I think all of us in the business prefer to have clean pictures."

It is understood that each company is to appoint a first class reviewer to serve on the Editorial Committee. This committee will see each production of each company that belongs to the association.

Just what will happen to the productions of Vitagraph and Pathé, who are not members of the Association, and who refuse a considerable volume of pictures, is not known.

An important official of the Pathé organization when questioned relative to the action of the Producers and Distributors, said yesterday: "Pathé is opposed to censorship of all kinds. We cannot object to legal censorship, but we do to any kind, self-imposed or otherwise. Pathé will not submit any of pictures for review to any committee and will take any steps necessary should any effort be made to box our productions."

An effort was made to secure a statement from Vitagraph, but Mr. Quinn, general manager, could be reached.

(Continued on Page 2)
Editorial Committee
(Continued from Page 1)

Each company in the association is bound to make corrections demanded by the Editorial Committee. Therefore, in the case of an appeal by a special committee, should the producer or distributor object to the suggested changes of the Appeal Committee in a film, the Appeal Committee is to consist of all the managers of the five leading companies. A quorum of five will be sufficient to act, with a majority of four.

This Appeal Committee will have final jurisdiction. Once they have passed upon a production that ends it, and there can be no court appear further.

It is understood that there was considerable discussion relative to this point, the objection being voiced that it was very difficult to get a half dozen executives together at any time for very important matters, much less what, in the course of time, may become the permanent, more important than anything in the industry, and that there would be no difficulty in having a quorum of the Appeal Committee meet once a week at least and more frequently if it was necessary.

The Fourteen Points
The so-called 14 points on which productions will be reviewed are:

1. No pictures showing sex attraction in a suggestive or improper manner.

2. Pictures dealing with 'white slavery' will not be presented.

3. Stories having as their basis a theme or an illicit love affair will be avoided only if they convey a moral lesson.

4. Nakedness will be banned.

5. Inciting dances will be eliminated.

6. Unnecessarily prolonged passions or love scenes will not be shown.

7. Stories predominately concerned with the underworld of vice and crime should not be produced.

8. No picture should be shown that involves the element of gambling or gambling attractive.

9. Pictures dealing with gamblers or drunken should not be presented. The illegal and seamy side of life may certainly be shown, but it should not be the sole objective of a picture.

10. No picture should be made which might be considered illegal or moral.

11. There should be no incident shown which would offend the smaller audiences.

12. Unnecessary details of bloodshed will be avoided.

13. Unnecessary depiction of bloodshed is to be avoided.

14. Saulo pictures. Depiction of the actual taking of life should not be avoided. Stories dealing with these subjects should not be presented unless the scenes of the taking or the action involved an essential conflict between good and evil.

Sherry Alter Theater?
T. O. Special dated to the Governor, Albany, N. Y.—Sherry Pit Inc., of Delaware has been authorized by the Secretary of State to engage in all branches of the picture business in this State. The enterprise is capitalized at $5,000.00 and president is W. L. Eberhard, N. J. The principal stockholders are: T. L. Croteau, M. A. B. and C. H. Maxwell of Delaware. Herbert Wadsworth, 35 Nassau has been designated as the representative of the corporation in New York State.

It was reported yesterday Sherry planned not only to produce and distribute pictures but also maintain a chain of theaters.

Promise Aid to M. P. T. O. (Special to THE DAILY)
St. Louis—The St. Louis M. P. hibitors' League has unanimous voted to co-operate with the M. P. T. O. and the Governor that the picture scenes of country will be turned over to Federal authorities for further vocational training activities.

Brandi Due Today
Joe Brandi of C. B. C. is expected in town today from the coast.

"Birds of a feather flock together"—therefore, a RITCHEY poster always suggests a worthwhile photoplay.

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Are you watching this?
Cost
Up to May 10
$994,270

"To-morrow's costs will do it—a real million dollars, and more to come. Holy Simoles!"

"FOOLISH WIVES"

Quotations

**Quotations by H. Content & Co.**

Vogel Leases New Offices
William M. Vogel, the exporter, for past several years located in the concrete building, 130 W. 46th St.

Vogel is still in Europe, but is expected back in New York in early June.

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TO RENT
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Immediate Work
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Committees Named

Recent M. P. T. O. Conference Appointed Eight—More to Be Named

The personnel of the M. P. T. O. committees appointed at the recent meeting of the officers and executive committees in Washington is as follows:

1. Committee on Arrangements for National Convention at Minneapolis, June 27th, 28th and 29th:
   - W. A. Smith, Minneapolis
   - C. L. O'Reilly, New York
   - Glenn Harper, Los Angeles
   - A. R. Kramer, Detroit
   - Fred Seegers, Milwaukee
   - A. W. Burtford, Oakland, Calif.
   - M. J. Brome, New York
   - C. C. Ritter, Cleveland
   - H. B. Lathrop, Detroit
   - Fred Seegers, St. Louis
   - E. H. Bingham, Chicago

2. Committee on Taxation:
   - J. C. Ritter, Detroit
   - W. D. Burtford, Milwaukee
   - C. C. Ritter, Minneapolis
   - A. R. Kramer, Detroit
   - Fred Seegers, St. Louis
   - E. H. Bingham, Chicago

3. Committee on Music License Fee:
   - Fred Seegers, St. Louis
   - W. D. Burtford, Milwaukee
   - A. R. Kramer, Detroit
   - C. C. Ritter, Minneapolis
   - E. H. Bingham, Chicago

4. Committee on Uniform Contract:
   - E. T. Perez, Kansas City
   - H. H. Lustig, Detroit
   - John Evans, Baltimore
   - W. D. Burtford, Oakland, Calif.
   - C. C. Ritter, Minneapolis
   - S. Kantor, Detroit

5. Committee on Extension of Post Office:
   - M. C. Kellogg, Kansas City
   - John Evans, Baltimore
   - Glenn Harper, Chicago
   - H. E. Alexander, Detroit
   - S. Kantor, Detroit

6. Committee on Business Relations:
   - J. L. O'Reilly, New York
   - C. C. Griffin, Oakland, Calif.
   - H. H. Lustig, Detroit
   - E. T. Perez, Kansas City
   - Glenn Harper, Chicago
   - J. C. Collins, New York
   - J. S. Evans, Philadelphia
   - E. H. Bingham, Chicago

7. Advisory Committee to President:
   - Joseph Hooper, Chicago
   - E. T. Perez, Kansas City
   - A. R. Kramer, Detroit
   - Fred Seegers, St. Louis
   - C. C. Ritter, Minneapolis

8. Committee on Credentials at National Convention:
   - Entire Executive Committee of Organization.

Kinema Plans Innovation

(Special to WID'S DAILY)

Los Angeles—Beginning with the appearance of Geo. Beban in a sketch, "The Sign of the Rose," in conjunction with the showing of his picture, "One Man in a Million," at the Kinema, this theater will inaugurate the policy of presenting the stars of the pictures it shows in an accompanying act.

Allen Holubar will probably stage personally to his "Man in the Woman—Marriage," when it plays at the Kinema in June. Colleen Moore and David Butler will give a special act at the Strand, King Vidor's pictureization of "The Sky Pilot."

F. Richard Jones, who is directing Mack Sennett's production of "Molly O.," says the picture is now 50 per cent complete.
Shows For Kiddies
As a demonstration of the plan of the National Board of Review for neighborhood and city cooperation in community pictures, the following two examples are quoted by the board:
Harry Crandall, owner of some 13 theaters in and around Washington, has taken the leadership in a plan for young people's matinees on Saturday mornings during the spring and summer. He discovered that the city school playgrounds were to be closed this summer for games because of lack of the $7,000 necessary to keep them opened and supervised. He was satisfied that two services could be rendered at one time, namely, supplying selected entertainment to boys and girls and furnishing the net proceeds of such shows for the play-ground budget. He called the representatives of women's societies together and proposed his plan. They agreed to review and endorse fine entertainment pictures which Crandall selected, to help in supervision and to build up neighborhood and school support.
The 'Tivoli in Chattanooga' has made a success of young people's entertainments in that city. The management gathers from 1,500 to 2,000 boys and girls and treats them to the best pictures obtainable. The entire group associated with the theater—doormen, ushers, orchestra—all are helping Urragis. The teachers also aid with stories and the ministers with talks as short and pointed as arrows. The success is due in no small measure to E. F. Rogers of Southern Enterprises and R. L. Park, the manager.

Big Outing June 5
The Famous Players' home office staff, the studio force and the New York exchange will have an outing at Forest View Grove, near Hastings, on June 5. There will be athletic games, a dance contest, etc.

Walker the Guest
At Special Meeting of T. O. C. C. on Wednesday—Public Officials Expected
Senator James L. Walker, national counsel for the Motion Picture Theater Owners of America, will be the guest of honor at a special meeting of the Theater Owners Chamber of Commerce, which has been called for the Hotel Astor on Wednesday.
Walker has been touring the country on behalf of the M. P. T. O. and conferring with territorial exhibitor units on matters of national importance to the exhibiting body.
Ex-Governor "Al" Smith will be present as will Commissioner of Licenses John F. Gilchrist. Mayor Hylan may attend, although that is not definite as yet. Of course Sydney S. Cohen, as president of the M. P. T. O., will be there and other officials of the exhibitor body.

More from Skinner
Robertson-Cole, in a statement issued yesterday regarding Otis Skinner, said in part: "Mr. Skinner's popularity with motion picture audiences who have seen 'Kismet,' a Robertson-Cole special, has been so widespread that he realizes it would be foolish indeed to quit the screen for good. Although he is not ready to divulge his plans, it is understood that the future will see him quite active in pictures."

WID'S DAILY reported from the coast recently that Skinner would probably continue his picture work.

Going In for Features?
(Fancy to Write DAILY)
Los Angeles—Mildred Davis, leading woman for Harold Lloyd, will complete her contract with the comedian June 2nd. According to Miss Davis, she has received an offer from Hal Roach to appear in comedy dramas under his supervision.

The second series of one reel Sport Pictorials which Arrow recently announced they had acquired is now ready for release.

Buys Film Right
Famous Players are about to offer the film rights to "The Pion," "Le Bercue" and "The Title.

Hughes Now to Star
Gareth Hughes is at last to cially starred by Metro, beginning with "The Hunch," a George- ker production, made for S-L.

DIRECTOR OF THE TRADE
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ARTHUR WELL—Exploiting the
ative title device, TITLES
220 W. 42nd St., Room 1897
REMEMBER THOSE DAYS?

- How bright her eyes were in the candlelight? How fresh the flush of youth in her cheeks?
- How important every word of her chatter to you?
- How the paper said "a good time was had by all" at her party?
- And you agreed with it.

- Except the times when that other fellow got a glance from her, and you didn't.
- How much of the "collation that was served" you slowed away?

They were good days: perhaps the best. Live through them again with . . .

VIOLA DANA in
HOME STUFF

Written by Frank Dazey & Alyne Johnston. Directed by Albert Kelly.

Metro

Fury Imperial Pictures Ltd., Exclusive Distributors throughout St. Britain.
Sir William Fury, Man. Director.

Société Anonyme Française de Films Internationaux—Exclusive Distributors throughout Europe.
At the "Kissing Post"

Just a lonely, dazed immigrant girl at the "kissing post"—the gateway into America. All about her the jostling crowds—new arrivals being warmly greeted by their American kin—happy embraces—gay chattering.

But Marya stood at the little gate alone. No one to meet her and welcome her. It was all so different from her fond dreams of America.

ALICE BRADY

in

"THE LAND OF HOPE"

has caught all of the wistfulness and fire and courage of this immigrant girl who won success and happiness in the land of promise.

(Story by Frederic and Fanny Hatton and Robert Milton. Directed by C. H. Griffith. Scenario by Fred Myton.)

News of the Week in Headlines

**Monday**

Turner and Dahnken still retain Northern California franchise in First National.

Cosmopolitan Prod. denies seeking new distributing medium.

Eastman Kodak earns $92.53 on common shares in 1920.

**Tuesday**

M. P. T. O. denounces productions like "In the Shadow of the Dome."

D. P. Howells says important British exhibitors may form their own First National.

"Ben Hur" now being made in Italy.

D. W. Griffith to film "Sands O’ Dee" with Mae Marsh.

**Wednesday**

David G. Fischer, director of "In the Shadow of the Dome," explains how he came to make picture.

Fifteen Buffalo theaters form booking combine.

Educational releasing "The Story of a Bad Egg," first foreign comedy to be shown here.

Max Reinhardt’s "The Miracle" in this country for exhibition.

Pathe to release Aesop’s Fables in film form.

Massachusetts censorship bill signed.

**Thursday**

First National questionnaire brings specific promise for business revival in the fall.

Unusual booking situation existing. Independent getting first runs. Shortage of new features.

Mayflower recapitalizes at $15,000,000.

Lumiere loses suit over photographs to Robertson-Cole. Similar actions pending against Goldwyn and Pathe.

Harley Knoles completes contract with Alliance Film.

Charles C. Burr suggests Board of Trade to iron out troubles of independents.

**Friday**

M. P. T. O. still investigating Zukor theater activities.

Colorado and Iowa join M. P. T. O. Forty-three states states lined up.

N. A. M. P. I. to fight Massachusetts censorship through referendum.

Jack Pickford to make "A Tailor-Made Man" for United Artists.

Robert Brunton says coast conditions are 60% of normal.

S. A. Lynch would welcome investigation of Federal Trade Commission.

N. A. M. P. I. discussing self-censorship.

**Saturday**

"Editorial Committee" formed by N. A. M. P. I. to censor films.

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"Pardoning the bad is injuring the good"—Benjamin Franklin.
Clara Kimball Young In Interesting Picture

Clara Kimball Young in
“CHARGE IT”
Equity—State Rights

DIRECTOR ...................... Harry Garson
AUTHOR ...................... Sada Cowan
SCENARIO BY ............... Not credited
CAMERAMAN ..................... Jacques Bizuel
AS A WHOLE.....Excellently produced and contains good domestic appeal; provides star with interesting role

STORY.....Rather a new light on the eternal triangle situation; is very well told

DIRECTION.....First rate; holds the attention very well and gives an attractive presentation

PHOTOGRAPHY .................. Very good
LIGHTINGS ...................... Usually all right
CAMERA WORK .................. Standard

STAR.....Gives a thoroughly convincing and appealing performance

SUPPORT.....A well known and exceptionally capable cast that lifts the pictures above the ordinary

EXTERIORS ................. Pretty garden scenes
INTERIORS .................... Very good

DETAIL ....................... Satisfactory

CHARACTER OF STORY.....Young married couple are very happy until wife gets the “Charge It” habit

LENGTH OF PRODUCTION .......... 6,900 feet

You would almost be inclined to have a sneaking suspicion that a few husbands of “Charge It” habit wives were promoting Clara Kimball Young’s latest Equity production from an original story by Sada Cowan. At any rate the picture is interesting as well as “instructive,” and it isn’t likely that it will be considered “preachy,” because the interest is well sustained throughout and, while there are a few long titles, they aren’t deliberately persuasive, but they do present some cold facts—many that will give friend husband opportunities for “I told you so’s.”

Seriously, Sada Cowan has cast a rather new light on the old triangle, and for the most part the old facts are made interesting. Much credit is due to the excellent direction of Harry Garson, who has given the story a wholly attractive presentation both in the cast he has selected to support Miss Young and in general production values. The settings, photography and technique are all very good.

The production could be cut slightly to its advantage, especially the bits devoted to a valet’s daughter, who drifts into a cabaret life. This sequence doesn’t seem a part of the story and might just as well have been omitted. Even though you know Julia and Philip Lawrence are too happy to have it last, still there’s considerable appeal in their cheerful domestic surroundings prior to the break.

With the cast including such names as Herbert Rawlinson, Betty Blythe, Nigel Barrie and Edward Kimball, “Charge It,” has another splendid feature in its favor. All do splendid work and add to the picture’s enjoyment.

The man in the case is Dana Herrick, a rich idler, who believes marriage is good for his friends but not for himself, and so he makes love to Millie Gareth, wife of Tom Gareth and then to Julia Lawrence, who repulses all Dana’s advances, until Phillip persistently admonishes her for her habit of charging things which they cannot afford. When Julia can stand it no longer she leaves Phil and goes to Dana who happens to be entertaining Mrs. Gareth that evening. This brings Julia to her senses and after considerable hardship she meets Phil and he takes her back.

You Should Please A Good Majority With This Theme

Box Office Analysis for the Exhibitor

This is about the most interesting picture which Clara Kimball Young has had since “The Eyes of Youth” and she should delight her admirers and the public in general with “Charge It.” Besides the name of the star you have at least three well known players’ names to use, Nigel Barrie, Betty Blythe, who is now appearing in the Fox production, “The Queen of Sheba,” on Broadway, and Herbert Rawlinson.

Exploitation possibilities with this picture are numerous and both the title and story can be made good selling points. Catchlines ought to go big if properly used. Say: “Husbands Attention! Bring your wife to see ‘Charge It’ and Clara Kimball Young will give you a lesson which should prove mutually advantageous.” If you care to go to a little expense you might have posters printed reading: “Why pay cash? ‘Charge It’ at the blank theater.”
Adaptation of Stage Play Would be More Amusing if Not So Long

Marguerite Clark in
“SCRAMBLED WIVES”

Marguerite Clark Prod.—Assoc. First Nat’l Pictures
DIRECTOR............................ E. H. Griffith
AUTHORS... Adelaide Matthews and Martha M. Stanley
SCENARIO BY.......................... Not credited
CAMERAMAN.......................... Not credited
AS A WHOLE... Mildly amusing farce comedy that will get by because of popularity of star

STORY... Adaptation of stage play has rather ex-ten-tated situations for material in the main

DIRECTION... Fusses too much in getting over the comedy bits; staging is good

PHOTOGRAPHY... Very good; color work pretty

LIGHTINGS.......................... All right

CAMERA WORK........................ Average

STAR... Admirers will be glad to see her again

SUPPORT... Adequate; no one very well known

EXTERIORS.......................... Suffice; not many

INTERIORS.......................... Adequate

DETAIL.............................. Too much of it

CHARACTER OF STORY... Mischievous young college girl’s father has her marriage annulled; though later she marries again

LENGTH OF PRODUCTION........... 6,460 feet

The trouble with “Scrambled Wives” seems to be a prevalent picture disease of the moment—excess footage. The stage play, which was fairly well received, but did not have a very long run on Broadway last season, provides Miss Clark with a fairly attractive story that has been given a satisfactory production, but is only mildly amusing, mostly because it is much too long. Many situations are fussed over, padded and generally prolonged to such length that it loses considerable of its comedy value. This is particularly so toward the last reels, when the heroine discovers her former husband a guest in the same house as herself. Her feigned illness is carried to almost tedious extremes.

The story is along bedroom farce lines inasmuch as quite a bit takes place in the heroine’s boudoir but there is none of the risque usually thought of in connection with this type of story. This is the first release starring Miss Clark, made by her own company. The little comedienne is as vivacious as ever and will probably be welcomed by her many old admirers. She is quite the life of “Scrambled Wives.”

The production end has been taken care of satisfactorily. There is a short sequence of colored photography that is decidedly novel and quite pretty. The star does some dances wearing Benda masks. The whole “Scrambled Wives” will be fairly well received but will be greatly improved by liberal elimination.

Mary Smith gives a party in her room at college and when John Chiverick is found in attendance, he feels obliged to marry Mary because he has “compromised” her. Immediately after the ceremony Mary’s father has the marriage annulled and sends the girl abroad. She returns in two years only to meet her former husband at a Long Island house party. Just why she should throw such a fit isn’t very clear, since no one but her chum and the former husband know the secret, and just what disgrace it would be to have it known is one of the extenuated circumstances and the chief one to occupy the six reels and over. At this same house is a young fellow very much in love with Mary who believes her a widow. While trying to escape from the embarrassment of having her marriage and annulment made public, Larry overtakes Mary. She confesses and then accepts his proposal.

Re-Appearance of Marguerite Clark May Attract Them

Box Office Analysis for the Exhibitor

The fact that this is the first picture that Marguerite Clark has made in over a year, will bring out her many admirers who have been wondering at her absence from the screen, so if her pictures formerly were well received you should interest them by the announcement of her return in “Scrambled Wives,” an adaptation of the stage play of the same name. The show played on the road, so if it came to your town your folks will be all the more interested in the picture.

Your women patrons will be more amused than the men folks, who will probably be inclined to think it a bit silly at times. You might make a special appeal to your girl and young lady patrons with catchlines such as: “Warning: College misses! Beware! Be careful who you invite to parties. See ‘Scrambled Wives’ with Marguerite Clark and you’ll know why.” The star’s name in lights should interest them after her long absence.
ROBERTSON-COLE

Presents

SESSUE HAYAKAWA
in
"BLACK ROSES"

BY E. RICHARD SCHAYER

The possessor of the secret for growing Black Roses was a simple gardener—to all appearances.

When

They "pulled" the old badger game on him, only to find that he was a very different man than they expected. Sessue Hayakawa in a great and new drama supported by such favorites as Tsuru Aoki and Myrtle Stedman.

The Flower of Dreadful Beauty
Deals with East Side Life but Lacks Distinction

Carmel Myers in
"CHEATED LOVE"
Universal

DIRECTOR .................. King Baggot
AUTHOR ..................... Lucien Hubbard
SCENARIO BY ................. Doris Schroeder
CAMERAMAN .................. Bert Glennon
AS A WHOLE............. Fair Ghetto picture with plenty of atmosphere and realism

STORY........... Not very convincing, but it is greatly helped by good characterization

DIRECTION ......... Ordinary; allows players to overact and does not build up dramatic effects leading to climax

PHOTOGRAPHY .......... Fair with a few good outdoor shots

LIGHTINGS .................. Ordinary
STAR ............. Overacts and cartoons racial gestures
SUPPORT ............. Adequate
EXTERIORS ............. Well selected
INTERIORS ............. Show good atmosphere and detail

DETAIL .................. Titles poor

CHARACTER OF STORY ...... East Side girl rises to fame through a panic in an East Side theater, and wins the heart of a settlement worker

LENGTH OF PRODUCTION ....... 4,820 feet

Life on the East Side of New York is well shown in "Cheated Love." The Ghetto atmosphere is well drawn and the characters nicely balanced. However, this picture by no means reaches the standards set by "Humoresque," and is open to a good deal of technical criticism. Poor continuity may often be helped by good titling, but in "Cheated Love" the flashes are poor and meaningless, and greatly help to retard the action of the story.

The dramatic incidents do not follow one another in any logical sequence and it is hard to explain why it is necessary to have a panic in the theater in order to show that the girl is made of true stuff.

Carmel Myers takes the part of Sonya Schonema, the star of "Cheated Love." She is very apt to overact and play loose with the part, devoting more attention to artificial manners than to true characterization. There are, however, several characters in the play that are ably presented.

The story is about Sonya, an East Side girl who arrives from Europe to join her father. Her affection and savings are given over to Mischa, a medical student, in spite of her father's protests. Sonya becomes an actress at a Yiddish theater and rises to fame through a panic caused by the explosion of a boiler in the cellar. The audience at one moment panic stricken, is shown at the next moment returned to their seats and held spellbound by the singing of the girl on the stage, while the fire rages below. Such an event has been staged several times of late, and shown in several first class pictures, but its effect is ever unconvincing. Sonya at the end sees the mistake she has made with the medical student and goes to her true lover, David, a settlement worker.

There are several outstanding bits of character work in this picture. Mme. Rose Pollard takes the part of the Polish actress with ease, and John Davidson does a good piece of character work in the part of Mischa Grossman. This picture could be greatly improved by a little careful cutting and retitling.

A Good Picture Particularly for an Alien Audience

Box Office Analysis for the Exhibitor

If your audience is of mixed nationalities and not too high-brow, they will like this picture. In presenting it to them play up the Ghetto scenes rather than the title, which is bound to disappoint, although its drawing power cannot be denied.

The name Carmel Myers may also be known to your patrons, and should receive a due proportion of the advertising display.

While you cannot promise your people a second "Humoresque," you may safely say that this Ghetto picture carries a message of its own in a setting full of realism and atmosphere.
52 Big Laughs a Year in Bunches of Thirteen

All funny and four different varieties of fun—something to suit every taste in laughter. Pick any thirteen you like—you’ll like ’em all—you’d better book ’em all. CENTURY COMEDIES come every week in the year—and come right—the biggest, cleanest, most-for-the-money comedies on the once-a-week market. Go to your UNIVERSAL EXCHANGE today, see a sample of each Thirteen and sign up for fifty-two splendid weeks of comedy successes.

Do this now!

The Fact

This is the News Reel which the audience in the Stratford Theater, Stratford, Connecticut, applauded for five minutes at a stretch and then demanded to see all over again right away.

The Offer

If you know any other News Reel that can show you a similar testimonial INTERNATIONAL will be happy to present you with a year’s contract with that News Reel—otherwise, we shall look for you at your nearest Universal Exchange for the express purpose of signing a contract right now with INTERNATIONAL.
Star Pleasing as Usual. Story a Bit Weak

Ethel Clayton in
"S H A M"
Paramount

DIRECTOR ............ Thomas Heffron
AUTHORS........... Elmer Harris and Geraldine Bonner
SCENARIO BY ........... Douglas Doty
CAMERAMAN ........... Charles Schoenbaum

AS A WHOLE........... Mildly interesting picture that lacks real situations to make it entertaining

STORY........Not original, but is made fairly pleasing by the appearance of the star

DIRECTION........Handicapped by story, but he gives it adequate and careful production

PHOTOGRAPHY .............. Very good
LIGHTINGS ................. Good

CAMERA WORK ............. Satisfactory

STAR........Pleasing personality does much to get over weak story

SUPPORT........Walter Hiers not as comical as usual; Clyde Fillmore leading man; others suitable

EXTERIORS .................. Few
INTERIORS .................... Good

DETAIL ..................... Seems correct

CHARACTER OF STORY...... Young society girl very much in debt should marry the rich man, but she loves the poor one

LENGTH OF PRODUCTION ....... 4,888 feet

Paramount is running low on stories for Ethel Clayton it would appear from the selection of "Sham." There is not enough to it for a five reel feature, and it is minus real situations for the most part. And the ending is obvious from the moment the heroine meets the hero, and he accepts her Canadian dime in exchange for two nickels. But despite the shortcomings, Director Heffron has made a fairly interesting picture, that is at times amusing and easy to look at. The settings are good and he gets considerable out of the heroine's financial plight and her petty gold-digging.

As usual, Ethel Clayton's personality dominates the picture. She is always best when the part doesn't call for too much emotional acting. She wears some charming gowns in "Sham." Walter Hiers is the fat rich man in love with Miss Clayton. He either doesn't try or wasn't given the opportunity to be very comical. Some comedy business from him would not have been amiss. Clyde Fillmore has a short role as hero.

Some well written titles, many of them very funny, add considerably to the feature's interest. They are quite numerous, but their good influence is felt. The women will be better pleased than the men with this story of a society grafter who almost found it necessary to marry a rich man when she was in love with a poor fellow. It's the sort of thing that appeals more strongly to the women. In the cast other than those mentioned are Théodore Roberts, Sylvia Ashton, Helen Dunbar and Arthur Carewe.

Katherine Van Riper is an extravagant young society girl who is head over heels in debt, and her rich aunts and her uncle refuse to give her any money, so that Katherine is almost desperate enough to marry the rich Monte Buck, although she is in love with Tom Jaffery, a westerner, who claims to have little money. Finally Katherine decides to sell the famous Van Riper pearls, pay up her debts and marry Jaffery. But upon examination it is learned that the jewels are paste, and that Katherine's father had sold the genuine jewels long before his death. Monte is assured by the aunts that Katherine will marry him, and so tells Jaffery, who is almost ready to leave town. When Katherine's uncle comes to the rescue, pays the bills and leaves his niece free to marry Jaffery.

If They Like Ethel Clayton That Should Be Enough

Box Office Analysis for the Exhibitor

Admirers of Ethel Clayton will probably be pleased with "Sham," so if you usually show her pictures you needn't be afraid of disappointing them. Appeal particularly to the women members of your patrons and tell them Miss Clayton wears some very pretty gowns in this. This always arouses their curiosity. In connection with the story talk about the female society grafter who lived a limousine life with a trolley car pocketbook, and use catchlines such as "How did she do it? She lived extravagantly but never paid her bills. It was all 'Sham,' but it didn't last forever. See how it works out in Ethel Clayton's latest Paramount picture at the blank theater."

The story is not known and the title isn't over attractive, so you had better exploit it with the star's name and explanatory lines. The Paramount press sheet contains some of the titles that are good comedy. You might reprint some of them if you distribute programs.
Plenty of Good Action and Varied Atmosphere

Buck Jones in
"GET YOUR MAN"
Fox

D I R E C T O R .................. George W. Hill
A U T H O R ...................... Alan Sullivan
S C E N A R I O B Y ................ John Montague
C A M E R A M A N ................ Frank Good
A S A W H O L E ......Action galore and some good
thrills in picture that is live entertainment if
you like it swift
S T O R Y ......Gives star a fine part that keeps him
working hard; just a trifle too anti-climatic
D I R E C T I O N ......Has gotten in some genuine thrills
especially in the second reel
P H O T O G R A P H Y ................ Good
L I G H T I N G S .................. Satisfactory
C A M E R A W O R K ............. Good
S T A R ..................... Shows how he can fight
S U P P O R T ...... Suitable; Beatrice Burnham does
well in leading role; others capable
E X T E R I O R S ................. Good
I N T E R I O R S ................. All right
C H A R A C T E R O F S T O R Y ...... Miner saves life of
his rival and later as Canadian officer trails him
down for murder
L E N G T H O F P R O D U C T I O N ...... About 5,000 feet

Anyone who has seen some of the pictures dealing
with Northwest Mounted Police themes will only have
to guess once to know what Buck Jones' latest offering
is all about. The title gives it away, because
nearly everyone knows that "Get Your Man" is the
motto of the Canadian Mounted. But the give-a-way
shouldn't stop them from coming in because the
majority of audiences, male members particularly, will
be well pleased with the feature.

Your Men Patrons Particularly Will Like It

Box Office Analysis for the Exhibitor

You ought to be able to please a large majority of
your patrons with Buck Jones' latest picture. It is
a good deal different from anything he has done of
late, and especially to the men you can make good on
promises. Talk about the action in the mine and
stress a point on the mine cave-in, and tell them that
it is realistic. You can also talk about the scenes and
action in the North. These scenes are studio sets,
but it's ten to one the audience won't know it. The
blizzard effect is certainly real.

They'll surely like Buck Jones in this. Both as the
miner and as the Mounted Police officer he does
splendid work. Stills in the lobby should attract, and
you can interest them with catchlines although the
title itself will indicate what the story is really about.
Use: "His instructions were to 'Get His Man' alive.
And he did. See how in Buck Jones' most recent Fox
production at the blank theater."
Associated Exhibitors

is proud to present

A Holman Day Special Production

The Rider of the King Log

Produced by Edgar Jones Productions, Inc.

Copyright by Associated Exhibitors, Inc., 1921

Positively one of the Best Pictures in a Long, Long Time

Wilderness, Lord of the olden time,
Stalwart and stately pine,
They have dragged you down to the roaring town
From the throne that once was thine.
And you who have reigned in the pine tree’s stead
Can hope for no stay or truce,
For the axe and the saw and the pulp-mill’s maw
Have doomed thee, too, King Spruce.

Associated Exhibitors, Inc.
35 W. 45th St.,
New York
Pathe Distributors
The Rider of the King Log

A HIT—Arthur James

RINGING the out-of-doors within doors, transferring the life of the woods with all of its vigor, reality and freedom to the screen so that it inevitably is believed, and developing a drama inseparable from this atmosphere—this is the real triumph of the new production “The Rider of the King Log,” which Harry O. Hoyt, with a genius for direction, has contrived out of Holman Day’s story into a picture of real value. Oh, we can say that we don’t like titles in verse—which we don’t—and we can find a fault or two here and there, but when we are through with small criticisms we return certainly to high praise.

Associated Exhibitors have chosen well in selecting this picture to lead the way for others. If it is a standard, the standard is so high that they can write success on their stationery forthwith. “The Rider of the King Log” is a vital story of the logging camps and offers a refreshing change from the eternal social whirl with which the screen offerings are so well supplied. It develops strong characters so vividly that they are living, breathing things, rather than players of parts. It brings the forces of nature into its story and tells a tale of right and wrong with clean, sharp-cut contrasts that ring true.

We would say it had been built with a dramatic structure so sane and at the same time so simple and direct as to banish all suggestion of tricks or devices. Its great power is its strong legitimate appeal to the hearts and minds of men. The detail of plot recital we shall leave to others as our purpose is to record that this production is worth the careful consideration of exhibitors everywhere. It will freshen the atmosphere of any theatre.

Arthur James

Editor Moving Picture World
Star Does Well in Mildly Entertaining Story

Marjorie Daw in
"THE BUTTERFLY GIRL"
Playgoers Pictures—Pathé

DIRECTOR .................. John Gorman
AUTHOR .................. John Gorman
SCENARIO BY ................. Not credited
CAMERAMAN ................ Rene Guissant
AS A WHOLE................. Poor in action and plot; needs cutting to hold interest

STORY.......Based on a girl who doesn't know her own mind and flutters about in an aimless fashion
DIRECTION.......Allows some scenes to drag, but otherwise average

PHOTOGRAPHY .................. Good
LIGHTINGS .................. Satisfactory
CAMERA WORK .................. Good
STAR .................. Does not win sympathy

SUPPORT .................. Suitable
EXTERIORS ................. Good choice of locations
INTERIORS .................. Average
DETAIL .................. Fair

CHARACTER OF STORY....... The scenario of this story would make a better novel than a picture, for it lacks action and the kind of comedy that is transferable to the screen. "The Butterfly Girl" does a lot of flirting and some of it leads her almost to ruin

LENGTH OF PRODUCTION..... About 5,000 feet

It looks as though the director had more faith in his story than any of the company, for the idea of a frivolous flirtatious girl and her undoing is certainly not well brought out. The idea is a good one, although it has been done before. The great difficulty in handling this sort of a story is to assure the star a good share of sympathy no matter what foolishness she may do. Her character must be lovable—she must win you from the start, otherwise she is lost.

You meet the Butterfly Girl setting out for a career of love and adventure. The first scene is a railroad station. Her first flirtation takes place on the train with the cousin of a friend. If you were shown the real honest-to-God girl in her own home before she set sail into her eventful world, it would have helped root for the star, no matter how unreal or silly a part she played.

Marjorie Daw takes her part with a good deal of ease and carelessness. The continuity is very choppy and she does her best to hold it together with more or less consistency of acting.

The camera work is on a higher plane than either the interior lighting or the titling. The entire production could be improved by judicious cutting and retitling. The titles are much too long and too many in number; so much so that the play is more of a reading story than a screen production.

In the end the Butterfly Girl decides to dedicate her life to charity and adopts two children and a husband at the same time. "Today has changed me—so I am not the same girl at all," says a flash at the end.

The cast is limited in number but displays a good deal of team work. They support the star in an able manner. Marjorie Daw has a pleasing manner and a good deal of charm, but she has had far better stories.

Would Do Well for a Double Feature Day

Box Office Analysis for the Exhibitor

The star has many admirers and real friends. She should be given the lion share of the advertising and well played up. It would be well to get large photographs of the star and display them in prominent places.

The title, too, is effective and would lend itself to a striking lobby display. Added to the stills of the star several catch lines that would suggest the theme of the story could be displayed. Catch lines like: "Do you know 'The Butterfly Girl?'" or "Have you a flighty Butterfly Girl in your home?" should be effective and get attention.

Another way to use this picture would be to put it into a double feature day and play up the two titles and both stars, dividing the lobby display proportionately. Or use this feature with a high class comedy and a well balanced program.

If your audiences like a pretty girl that is bold and flirts they will admire and be charmed by "The Butterfly Girl," but she should be advertised and played up from this angle.
A Good Idea Spoiled by Exaggeration and Some Careless Direction

Wm. Christy Cabanne's
"LIVE AND LET LIVE"
Robertson-Cole
DIRECTOR .................. Wm. Christy Cabanne
AUTHOR .................. Wm. Christy Cabanne
SCENARIO BY ............... H. Tipton Steck
CAMERAMAN ................. George Benoit
AS A WHOLE.....Preachment against much discussed current topic; starts off well but falls flat
STORY......Idea is good but it is terribly exaggerated; latter reels sensational
DIRECTION......Got off to a good start but lost control of his bearings; caters to cheap taste in final reels
PHOTOGRAPHY .............. Good
LIGHTINGS .................. All right
CAMERA WORK .............. Average
PLAYERS......Not an over capable cast; some noticeable overacting and unconvincing portrayals; no well known players
EXTERIORS ................. Satisfactory
INTERIORS ................. Good
DETAIL......Too much unnecessary detail throughout
CHARACTER OF STORY......Aims to point the dangers of preaching fear instead of truth
LENGTH OF PRODUCTION ....... 5,900 feet

In view of all the discussion and the newspaper space allotted to the present Blue Sunday movement, Wm. Christy Cabanne decided that it would make a good idea for the screen, if incorporated in a story, and so he has written and directed "Live and Let Live," a fine title to be sure, but likely to hand a disappointment. Cabanne starts his picture off in fine style, introduces his characters and lays a satisfactory premise. The opening shots especially are effective. You first meet the heroine's smartly shod feet and they are sufficient to create an interest right off. However, there had to be something more than the heroine's lower extremities, and so you meet Harriet Hammond who plays the leading feminine role.

The spectator expects a first class crook story, but the action switches to a small town called Morrisville, and the Blue Sunday business is introduced. The titles particularly contain speeches with a Blue Sunday atmosphere. They give you a shot of a resort in the town where they do the Chicago and other "disgraceful" dances. Later the story takes an "Enlighten Thy Daughter" twist when a girl commits suicide after having been reproached by her mother.

Director Cabanne has used bad taste in developing his situations in such exaggerated fashion and the latter reels are purely sensational, the sort of thing that is relished only by the cheaper class of audience. It's lynching mobs, crooks, and what-not make the atmosphere almost hysterical at times. There is no one well known among the players and while most of the performances are adequate there is no outstanding work by anyone in particular. In the cast are George Nichols, Dulcie Cooper, Harrison Gordon, Gerald Pring, Dave Winter (who is good looking and capable too), Helen Lynch, Josephine Crowell, Cora Drew and Helen Muhr.

Mary Ryan, a girl crook, assumes the identity of Judge Loomis' niece whom he has not seen in years and goes to live with the Judge, a puritanical fanatic, who preaches strict observance of the Sabbath but is finally disgraced by his son who robs a bank and betrays a girl of the town. Mary is told to leave the house because she is friendly with Dr. Randall, a young man on the Judge's black list. There are a lot of complications following, ending with Mary's confession, forgiveness and marriage to Randall.

Topic May Interest Them if They'll Forgive Other Shortcomings

Box Office Analysis for the Exhibitor

In view of the good things he has done lately, Cabanne's latest picture is quite likely to disappoint his followers because it doesn't cater to refined taste. That is its main fault. He has spoiled a good idea by exaggeration and sensationalism. Even if he cuts considerable footage from the present length the situations will still remain, and it would be difficult to retain the continuity if they did much elimination.

If you think your folks will stand exaggeration you may show it to them and get them interested by talking about its preachment against Blue Sunday and its advocates. It may probably gather a good deal of attention if you play it up this way. There are no names in the cast that will have any value at the box office but they will recall the producer's name if you have played his previous productions.
Alice Joyce Appears to Good Advantage in Mystery Picture

Alice Joyce in
"THE SCARAB RING"
Vitagraph
DIRECTOR .................... Edward Jose
AUTHOR ..................... Harriet Gaylord
SCENARIO BY ................. William B. Courtney
CAMERAMAN .................. Joseph Sheldrfer
AS A WHOLE ...... Mystery drama that gives star
very good part and has been given good pro-
duction
STORY ...... Has effective quality of suspense and
a surprise ending that is never expected
DIRECTION ...... Builds suspense very well but
leaves some things unexplained even at the close
PHOTOGRAPHY ..................... Good
LIGHTINGS ...................... All right
CAMERA WORK ................. Up to standard
STAR .................. Pleasing as usual
SUPPORT ...... Well suited and do satisfactory
work
EXTERIORS ...................... Not many
INTERIORS ...................... Adequate
DETAIL ............ Appears correct enough
CHARACTER OF STORY ...... Daughter who
swore to keep dead father's secret forced to com-
mmit murder for which she is tried
LENGTH OF PRODUCTION ...... About 5,000 feet

In creating an atmosphere of suspense for mystery
stories of the type of Alice Joyce's most recent Vita-
graph feature, it often happens that incomprehen-
sibility creeps in despite the director's effort to clear up.
In the last reel, the various situations and twists pre-
ceding which were used to build to the climax. That
is just the case with "The Scarab Ring." Director
Jose has brought the heroine to the court charged with
the murder of a man, without the slightest hint to the
spectator that she might be guilty. So far, so good.
But she is acquitted, and then the surprise comes
when she confides in a friend that she is guilty.

The explanatory flash-back skims the surface and
while it discloses the more important details there are
minor incidents that, while not prominent enough to
detract from the mystery appeal, they seem to put the
audience in the position having to take a lot for grant-
ed. With the exception of these small matters of de-
tail, director Jose has developed the story very well,
staged it adequately, and employed a good supporting
cast which renders capable support. The list includes
Maude Malcolm, Joe King, Claude King and others.

Picture patrons who favor Miss Joyce will be
thoroughly well pleased with her appearance in "The
Scarab Ring." She wears many becoming costumes
which will attract considerable attention from the
women in the audience.

Constance Randall promises her dying father that
the world, and her younger sister Muriel, shall never
know that he was not the honest man he was thought
to be. After the period of mourning, Hugh Martin,
an older man, makes known his desire to marry Muriel
although she is in love with a younger man. Martin
informs Constance that unless she intercedes in his
behalf he will tell the world what kind of a man her
father was. He gives her a week to decide. At the
end of the week Constance goes secretly to Martin's
apartment to make sure that he holds the evidence
he says he does. Martin attacks her and in self-
defense she shoots, killing him. A scarab ring, known
to be her's, is found in his apartment and leads to her
arrest. Ward Locke, a lawyer in love with Constance,
presents evidence which brings about Constance's ac-
quittal and they are happy together even though the
girl confesses the details of her crime.

If They Like This Type, They'll Be Entertained
Box Office Analysis for the Exhibitor

Exhibitors can always find enough patrons who like
a good mystery picture, to warrant booking this type
of production at intervals. If you are due for one,
sure "The Scarab Ring" and you may feel quite sure
they'll like Alice Joyce in her latest Vitagraph pic-
ture. True, it's a murder mystery, but there is noth-
ing that can be construed as objectionable, in the
actual sequence. Play up the title and if you don't
think it will mean much to them, use lines such as:
"What is 'The Scarab Ring'? An Egyptian gem or
seal cut in the form of a beetle. It plays an important
part in acquitting a girl of a murder charge."

Use the star's name extensively and for the benefit
of the women talk about the beautiful gowns he wears.
A Vitagraph press sheet contains a full description
of her wardrobe in this picture. Get them interested
and if they like mystery stories, they should be
satisfied.
Production Values Offset Old Theme

"IF WOMEN ONLY KNEW"
Robertson-Cole

DIRECTOR ......................... E. H. Griffith
AUTHOR .... Adapted from "Meditations on Marriage" by Balzac
SCENARIO BY ....................... Gardner Hunting
CAMERAMAN ........................ Wm. H. McCoy
AS A WHOLE...... Rather interesting production values although theme is rather hackneyed
STORY....... A good girl, a weakling boy husband, the wrong kind of wife, the dependent mother, but an unusual ending
DIRECTION...... Fairly satisfactory for most part
PHOTOGRAPHY ........................ Excellent
LIGHTING ........................... Very good
CAMERA WORK ........................ Very good
STARS .............................. Satisfactory
SUPPORT...... Madelyn Claire should have been featured as well as those mentioned. Support generally very good
EXTERIORS .......................... Splendid
INTERIORS ......................... The real thing
DETAIL ......................... At times overdone
CHARACTER OF STORY ...... May be weak for big houses but otherwise will do in any theater
LENGTH OF PRODUCTION ........... 5,000 feet

The Naulty and Hunting combination have produced a nice little picture in "If Women Only Knew." It hasn't a lot of punch and the tempo rarely rises sufficiently to excite, but it is interesting all the way along, and the splendor of the production and the magnificent backgrounds make up for any of the deficiencies which otherwise might be noticeable, especially in the story.

You have a weak college boy enamored by the usual flirtations type, and finally marrying her only to discover that it is all wrong. The mother, who is never allowed to know what a scapegrace her son is, and the other girl always in love with the boy, and finally making him understand what is the right thing to do. There is an interesting and rather unusual twist at the finish which may be talked about. All in all, it is a pretty good picture.

Virginia Lee is a delightful little flirt and looks particularly charming in bathing togs. She does very well as the daughter of a rich man in a college town and flirts her way through to the finish, regardless of her husband.

Robert Gordon handles the college boy lead remarkably well. He has done better work and has had much better characterizations, though he measures very satisfactorily to the weak, indifferent, somewhat lazy type he is supposed to portray. One of the features of the production are shots taken actually in the Belmont Hotel.

Briefly, the story tells of Gordon flunking in his exams in college and at the same time eloping with Virginia Lee. He overlooks the love that Madelyn Claire rather plainly shows for him and does not realize that his mother is going blind. Madelyn sells a collection to Virginia's father for the University, and on this money they live, Madelyn all the while allowing Robert's mother to believe that Robert is sending them funds. Eventually, Robert realizes what a flirt Virginia is and what a wonderfully fine woman Madelyn has proven herself; and then comes the unusual ending which you had better see to appreciate.

"GEVAERT"
RAW FILM STOCK

Positive—Negative—Colored Positive

United States Distributor
THE GEVAERT COMPANY
OF AMERICA, Inc.
HOVEN BUILDING
117 West 46th St., N. Y. City

Manufactured by
L. GEVAERT & CO.
ANTWERP, BELGIUM
Your Crowd May Like This a Lot
Box Office Analysis for the Exhibitor

"IF WOMEN ONLY KNEW"
Robertson-Cole
Here is a nice little picture; not strong, not particularly important, but worth while. Virginia Lee may be fairly well known to some of your people and you can use her name. Robert Gordon is probably better known by virtue of his many appearances in Commodore Blackton's productions, and he has a nice screen personality. Other than this you have not a great deal to talk about, so far as names are concerned, but you can base your appeal on the charming production and the splendid photography, and tell your people that it is something entirely different from the usual run of college town stories.

If your women patrons are inclined to like pretty clothes—and most women do—you can use a catch-line attracting attention to the costumes of Miss Lee. Stills of the production will do very well for lobby display. Not great big. But your crowd may like it.

For your next Press Sheets, Inserts, Heralds or any other material you may need, phone for our representative.

Gramercy 945

Barnes Printing Company

"We Never Disappoint"

36 East Twenty-Second Street
New York
Attractive Theme and Some New Stuff in Fair Production

"THE HEART LINE"
Leah Baird Film Corp., Inc.—Pathe

DIRECTOR.......................... Frederick A. Thomson
AUTHOR.............................. Gelett Burgess
SCENARIO BY........................ Not credited
CAMERAMAN........................ George Barnes

AS A WHOLE......................... Quite well staged and directed, with some new stuff, but not over-convincing

STORY............................... Deals with palmistry and spiritualists in an interesting way, with heart appeal in a triangular love affair

DIRECTION.......................... Fair, good atmosphere and spiritual meeting well staged

PHOTOGRAPHY...................... Fair
LIGHTINGS............................ Average
CAMERA WORK...................... Up to standard

PLAYERS.................... Leah Baird does good work and Mrs. Craig as Madam Spoll does fine bit of character acting

EXTERIORS............................ Average
INTERIORS............................ Good in detail

CHARACTER OF STORY.............. Lost boy found after a twenty years search, exposing tricks of mediums and palmists. Love theme plays a prominent part.

LENGTH OF PRODUCTION...........5,738 feet

Spooks on the screen and the tricks of mediums form the original parts of this feature. It is quite a good entertainment and holds the interest throughout. While the story lacks dramatic material, it is built up quite logically and presents a good deal of local atmosphere.

Miss Leah Baird has a very difficult part to handle, but she does it quite well. The best scenes of this story are the shots of the medium meetings. The characters here are all finely drawn and the direction very good. Mrs. Chas. C. Craig, who takes the part of Madame Spoll, the medium, does a very splendid bit of character acting and stands out during her entire performance. Jerome Patrick, as the fashionable palmist, although overacting at times, does some good work and so does Ruth Sinclair.

There is no mystery in the story itself excepting that of finding the lost boy. The audience is let into the secret and the only interest remains in how he will be discovered by the other characters. His identity certainly could have been disclosed in a more ingenious manner. "The Heart Line" is a good box office title, but has little to do with the finding of the boy or any other theme in the story.

The direction is good and many ideas well carried out. The picture suffers generally from a poor continuity, which opens serious gaps of interest towards the end.

The story deals with the loss of a boy left in charge of Oliver Payson. The boy is lost in a strange though possible outcome of a railroad accident. After twenty years Oliver Payson consults Mme. Spoll, a fake medium, who promises to communicate with the boy through the spirit of his dead wife. The boy is an orphan of a partner left in trust with the Paysons. In the meantime, Payson’s daughter falls in love with a fashionable palmist, who in the end turns out to be the boy in question. The third party of the triangle is made up of the palmist’s assistant, who walks proudly out of his life when she learns of his other attachment.

There are some good shots of “Bohemia” and you are let into the secret of the palmists’ trade. This alone would please an audience.

The variety of social spheres is quite contrasting and adds to the color of the production. The drama as a whole is clean and wholesome and is quite good for its kind.

Title and Theme Should Attract Attention

Box Office Analysis for the Exhibitor

You can promise your patrons nothing offensive in this and you can assure them a clean picture on a fascinating theme.

The title is your ace. Have a lot of hearts cut of red cardboard and run a line of hearts around your block. Advertise the catch line: “Follow the Heart Line” and you will find that the public will.

The main appeal you will find through the interest in spiritualism and occult powers. This can be advertised in many novel ways and would lend interesting material for a colorful prologue.

Posters showing the lines of the hand can probably be obtained and would make attractive drawing cards. Another good catch line for this picture would be “Spiritualists’ tricks exposed in the Heart Line.” You might also mention the love story and the romance of life in Bohemia as a drawing card.
A Fair Western with Good Old Fashioned Rough House

Franklyn Farnum in
"THE GALLOPING DEVIL"
Canyon Pictures—States Rights

DIRECTOR ............................................... Nate Watt
AUTHOR .................................................. B. M. Bowers
SCENARIO ................................................ Not credited

AS A WHOLE...... An amusing though average western with a few new stunts for the star

STORY....... Old time western, a bit rambling, with a good mixture of comedy and melodrama

DIRECTION....... Fair, with one or two careless shots

PHOTOGRAPHY...... Satisfactory, with several very excellent long shots and unusual perspectives

LIGHTINGS ................................. Satisfactory
CAMERA WORK ................................. Standard
STAR....... Carries the picture and plays around it. Enjoy his part immensely

SUPPORT .... Adequate and co-operative
EXTERIORS ................................. Good westerns
INTERIORS ..................... Poor
DETAIL .......................... Poor titles

CHARACTER OF STORY...... A cowboy's daring riding, quick shooting and hard fists save the ranch and rid the district of the bad men

LENGTH OF PRODUCTION..... About 5,500 feet
You don't need much of a story to make Franklyn Farnum a picture. Just give him plenty of rope, a horse and two guns and he will roll off stunts by the aid. And what is more, he enjoys doing it.

Farnum is "The Galloping Devil" and he carries most of the picture from start to finish. He beats up the bandits in the nice old fashioned rough stuff way and wins the girl in the regulation manner.

While the film version of this story follows the novel quite accurately in spirit, if not in detail, still the continuity is a little confusing and is not self-explanatory. The main comedy in this picture is caused by the delight that the star takes in his various stunts and the melodrama is sufficient to please his admirers.

The direction is not consistent. It is quite evident that too much time was not spent on the production. Many of the locations were chosen, however, with a good deal of taste and judgment.

The supporting company seems to dove-tail very well with Mr. Farnum's stunts. Genevieve Berte makes a good western type of athletic girl and displays fine horsemanship.

The story is laid on the "Flying U" cattle ranch. "The Galloping Devil" blows into camp, and finding the owner badly crippled takes charge of the situation. But the bad man took the right of way and cut off the ranch from water and graze land until the girl signs the papers. The girl signs, but "The Galloping Devil" saves the cattle, the ranch, himself, and the girl. This, however, not without several rough fights and a few hair-breadth escapes.

Title and Star Good Drawing Card

Box Office Analysis for the Exhibitor

The admirers of Franklyn Farnum will not be disappointed with this film. The star's name and the title should carry and attract. A few good catch lines could be suggested as: "You will enjoy the beating that the bad man gets," or "He was a galloping lover and a devil of a scrapper."

The picture has good riding and real western atmosphere—right close to nature—and large calibre revolvers. The star is well liked and gives a good regulation cowboy performance.

Good stills and large photographs of the star will be a help and a drawing card. A large cowboy in the lobby would advertise this and attract attention. Sheep skins, ropes, and all the other western traps would aid the display.

Use some stills of Miss Genevieve Berte, for she will attract and hold the interest throughout her splendid exhibition of riding.
Some Short Reels

"The Story of a Bad Egg"—Educational
Type of production..............................2 reel comedy

"The Story of a Bad Egg" is a novelty and departure in the line of comedy. It is perhaps the most elaborate and abund-ant short comedy ever attempted. So much so that it is open to serious criticism as well as good praise. The original features presented in this comedy are mainly the remarkable and elaborate settings, and the humor is obtained through what could be called quantity exaggeration. The story is simple. The daughter of the millionaire is a lot of cockery and furniture all among a million photographs and finds Lord Stonebrooke. The lord sends his man Friday to give the proposed bride an interview. The butler is mistaken for the Lord and before he can explain the situation to the lady, he is able to take the in the lord's name all is well when the real live lord appears. Nobody likes to see the rich ridiculed more than the poor and for this reason this picture should have a good run and be quite popular. The humor is a bit heavy, but the vastness of the production and the extent of the exaggeration make this comedy a wordy novelty. Nothing like it has ever been seen before.

Unfortunately the story of this picture is a bit misleading, has nothing to do with either the story or spirit of the film. The titles are a bit long and numerous and lack the kind of satirical humor that runs through the comedy. The history of this picture is very interesting. It was produced abroad by the same company that made "Passion." Many of the actors that played in "Passion" were retained and appear in this comedy of a rather large scale. "Passion" was painted over and decorated in a modern Viennese style and used in this comedy before they were dismantled. The film was originally in nine reels and came to this country with "Passion" and it was cut and retitled, some of the best of "Passion" has been condensed into two reels, its present form. If you are looking for something novel and new get a view of this one.

"Swat the Fly"—Kineto
Type of production..............................Popular science

"Swat the Fly" is an interesting and timely picture that would fit well in almost any program. The subject is too close to our every day comfort for any audience not to be grossly absorbed by this reel, which is not only amusing but instructive at the same time. The reel shows the life history of the fly from its birth to its death. This picture was made under the direction of F. Percy Smith, the English scientist, and the microscopic views are very well carried out. We see the thousands of lenses that compose the giant eyes of the fly and we also see how disease is carried. The message is forcibly brought home when we see the fly in one scene crawling about a consumptive's cuspidor and in the very next view we see it on the baby's rubber nipple. No audience can forget this nor fail to profit from its lesson. This reel is perhaps the most complete fly picture yet filmed, for it also shows in a practical way when the pest may be fought. Spraying traps, etc., are all shown, and also insects that catch flies, such as the spider and wasps. Get this picture for it is refined, clean, interesting and very timely. Your people will like it.

"The Path of 49"—One reel scene

This shows a clever way of handling a scene, presenting two girls motoring along the famous old pioneer road passing through the so-called "gold country" of California, made historic during the days of '49. They reach Coloma, Placerville and other points remembered from that historic day. Along the trail are wonderful scenic bits which are excellently photographed. This may be cut a trifle to advantage, but it is an exceedingly worth while and unusual short reel.

"By the Sea"—Famous Players-Lasky
Type of production..............................1 reel animated cartoon

It is hard to keep from laughing at this animated cartoon. The little "Loopy Island" girls are funny and crazy cat go to the "By the Sea" part. There is a great economy of means in this cartoon and one or two new technical tricks that are very effective and well done. The only scene that does not quite register is the one at the beach—the waves do not move in wave-motion. How-ever, this is but a minor detail. The entire reel moves swiftly and while it has nothing explosively humorous about it, still it can be relied upon to cause a long ripple of laughter. The action is brisk and the comedy good.

Ben Turpin in "She Sighed by the Seaside"
Mack Sennett—Associated Producers
Type of production..............................2 reel comedy

You can judge pretty well the location selected for Ben Turpin in "She Sighed by the Seaside" from the title, but even at that the w. k. bathing girls aren't given much to do, except Marie Prevost, who plays opposite Turpin. This is the second two reel Sennett comedy released by Associated Producers. There is some big laughs in it but it doesn't seem as continually funny as the first "Made in the Kitchen." Turpin gets over some fairly good laughs in his maneuvers in and around a seashore resort, but the best takes place in one of the number of type of photo show pictures by having you stick your head through a curtain upon which are painted queer looking bodies for which you furnish the body. When Turpin looks at the camera it falls apart. There are lots of other good laughs in the film and you will do well to give your folks a showing of it.
Short Reels

Primitive Life in Tennessee"—Kineto Review
Type of production........................................1 reel educational

There is no life in America more primitive than the life of the Tennessee mountaineer. This picture takes one back over a hundred years to the days of the earliest American settlers. To the days before the electric lights, gas or even matches. It is difficult to believe this is true, but it is. A little part of the United States where the old flint and steel is used for starting a fire. An old native is shown in this film lighting his pipe with an old flintlock. The woman of the house demonstrates before the camera how she provides her but with candles. The cords are prepared and drawn through the tin mould before the wax is melted and the result—candles. A primitive candle trimmer is used to keep the flame shining bright. Another section of this reel shows the gathering of honey from hives constructed in simple fashion. The film as a whole is entertaining and instructive.

"Bandits Beware"—Universal
Type of production.....................................Western

This Hoot Gibson western contains the usual salting of western properties and the schemes and tricks of the routine cowboy story. It is not very new, but it is up to standard as a production and will undoubtedly go over. Things are vamped on this; it is a trick with this Hoot, who is in general miscast. The bandit, with a miserly old man and in love with the bookkeeper who is the conventional pretty young woman, decides to stir things up. He robs his own sale, and hides the money in a hollow tree. His room-mate comes along and swipes it. So Hoot is out of luck. The boss suspects him. The sheriff suspects the girl. But Hoot goes out and gets the thief, after an interesting bit of riding, and all things clear up right in the middle of the road.

"Money Talks"—Gayety—Educational
Type of production....................................1 reel comedy

New stuff and a lot of action make this a good comedy. Mary Wyann does some nice work in it, as the engaging heroine whose enraptured fiancé she invites by telephone to meet her and her aunt at the Country Club. The hero dashes off in his room-mate's coat, hires a taxi and lavishly invites a number of extra girls to join in on the eats. But he has left his pocketbook. His room-mate pursues him. He finds the pocketbook while he sails around in the taxi with its rapidly counting-up meter. His girl hocks the engagement ring to pay the club bill. But he is bumped into by an auto and hand-dulled $50 by the autoist before he regains his senses. This puts him out of debt. But the scheming of his friend is the only thing that puts him back into the affections of the girl. There is plenty of counter-plot. The ending is good. It contains a brief but exquisite burlesque of a feature-film fight—the kind where the hero licks a number of men bigger than he is.

"Outwitting the Timber Wolf"—Pathe
Type of production....................................1 reel reall comedy

It is a difficult and dangerous mission to capture a live timber wolf, but this is successfully accomplished by Bill and Bob, who start for the Timberlands armed with rifle and traps. While they are away setting their traps, they are visited by a bear who fills himself with their dinner. When they return to their camp, they find it almost in a state of ruin. On top of the house, they discover the animal. He is captured and chained to a tree by the register. When the hounds are released, the bear is dislodged and, by a little kindred trick, is caught by the timber wolf. The photography of this reel is not extra good, but the interest is sustained by the action of the various animals. A few close-ups of the timber wolf all tied to a pole were quite well done. The reel has good outdoor qualities though the shadows and lighting are not above the average.

"The Rent Collector"—Vitagraph
Type of production....................................Two-reel comedy

Larry Semon's latest is a genuine laugh-getter. From start to finish the comedian keeps things going, and besides a lot of the old hokum that still gets laughs he has put in some new stunts that have kept the audience enthralled. There are numerous funny bits incidental to his job of rent collector. The usual roughhouse and throwing contests are used and while it gets a bit "messy" for a while, the comedy is good. Perhaps the biggest joke is Larry playing Sir Walter Raleigh. He puts his coat over a puddle which happens to be a man-hole. The lady steps down—very much down—only to be submerged. More good comedy is presented in the basement barbershop where liquid tar leaks through a hole in the sidewalk and covers the face of a man waiting to be shaved. It's funny all the way through.

"The Greenhorn"—Mermaid—Educational
Type of production.....................................2 reel comedy

This is an unusually good comedy, remarkable because it revives some of the oldest kinds of trick photography and gets away with it, and because in its costumes and business it harks back to the days of one reel features. Lloyd Hamilton who should prove to be a receiver box-office value in the future if the work he does is as good as this; it is the twelfth of a series投身 up to a standard as high as that of any other, or)

The "Greenhorn" arrives and enters quarantine. Getting in is easy, but getting out is another thing. He makes several flying exits, but returns with equal velocity. While he is going from one department to another, like a regular immigrant, there are two assassins on his trail. They attempt to stab him, bomb him and in other ways to do away with him, but he outwits them with his lack of wits and manages, though not quite plausibly, to get into a closeup with a sweet little nurse who is kept busy around the place. Chuck Reiner directed this one.

"Society of Dogs"—Universal
Type of production.....................................2 reel comedy

New stuff and a lot doing make this a fine comedy. Get this if you want your people to laugh. The dog is good—he is almost human and what is rarer than that, he is funny. He gets the laughs. With a stone tied to his tail the dog breaks the shop windows and his master plays the part of the glazier—although this idea is not a strikingly new idea; still the situation that it leads to are original and funny. The dog knows the scared timid man avoids him, so he regains his very one will recognize as a Chaplin stunt. He drives a horse, steals a basket, and flaps mud on people's clothes all because his master is in league with a cleaner. The dog may truly be called the Charlie Chaplin of the animal kingdom. Charlie won't mind when he sees him. The lighting and photography of this comedy are even throughout, but the scenes of the cop chasing the dog are a bit overdone, and the camera worked a little too slow. You will want more pictures of this dog after you have seen this one.

"Beat It"—Chester Educational
Type of production....................................Two-reel comedy

Once again "Snoopy" appears as the hero in Chester's "Beat It," and when "Snoopy" is the hero, something is happening all the time. In this the ape with a little woolly dog finally bring joy to the little girl cabaret performer and her father by rescuing money to be used for paying off the mortgage on the house. This occurs only after a series of wild adventures, many of which are very funny indeed, and all of which are materially aided by the very clever ideas.

There is one particularly humorous hit where the father is rescued after he attempts suicide by jumping into a lake. When "Snoopy" and the daughter get him back on land, they use a vacuum pump to bring him up to earth. It is forced into his body that he finally becomes a balloon and flies into the air and is finally punctured by a crane and crashes through the roof of his own home. A mighty good laugh.
Nothing Succeeds Like Success

"Here is something really different, differently real, a genuine innovation in pictures that promises to be something more than a momentary stunt scoring only as a novelty. The Almanac, judged by its first two numbers, seems the happy product of mechanical skill and inventive imagination. There's wit and workmanship of a high order in "The First Circus" and "The Original Tooth Carpenter." There's nothing clumsy or crude about them. And they are distinctly pictorial, little cinematographic gems. The Sarg-Dawley combination looks good."


"An instantaneous success."

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New York Review.

"It doesn't make any difference how bad the feature picture may be; if Tony Sarg's Almanac is on the bill, it's bound to be a great show!"

Robert E. Sherwood in "Life"

"Immense is the one word which will do justice to the first of the animated marionette pictures to be known as Tony Sarg's Almanac. This short reel is the most artistic bit of fooling so far devised for the screen."

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If you prefer, ask anyone who has seen them

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The BRADSTREET
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The RECOGNIZED
DAILY
AUTHORITY

VOL XVI No. 60

Tuesday, May 31, 1921
Price 5 Cents

Fixing Zones
O. C. C. Committee at Work—Move Would Create Additional
First Runs in New York
The special committee of the Theater Owners' Chamber of Commerce which has in charge the creation of
ones in Greater New York, has already
reached the point and it is evident that the boundaries of the
areas which will be made known
will be drawn.

It is understood that the larger theater circuits in the city are cooperating with the committee in
working out the plan. The idea of
looking after the more remote sections of the city is that all
the theaters will be divided into a
number of districts, each to be
run by a committee. It is fig-
ured that the move, although step by step, will be
an aid to the exhibitors.

Some exhibitors do not like to
be salaried men and it is
figured that the move, although
slower, will be on a-aid to the
exhibitors.

Look for Relief
City Fire Ordinance Will Probably
Be Modified—Tour of Inspection
Planned
Several important conferences have
been held between the Fire Preven-
tion Committee of the National As-
sociation and officials of the New
York Fire Department in an en-
deavor to bring about modifications
in a proposed ordinance now pending
before the Board of Alderman. The
original provisions of which are so
dracontastic that their observance
would compel many film exchanges and
laboratories to seek quarters outside
the city limits.

At one conference, held in the office of
Acting Chief Thomas J. Hayes, it was decided that a com-
mittee of department officials will
make a careful inspection of film
exchanges, laboratories and studios,
accompanied by members of the Fire
Prevention Committee.

Among the officials who will make
the inspection are Chief Hayes and
Chief Inspector John F. Dixon of
the Division of Combustibles. Certain
tests will probably be made to sub-
stantiate the argument of the film
company representatives that the

Collier to Direct?
(Special to WID'S DAILY)
Los Angeles—Local newspapers
state that William Collier has been
named to direct and that his son,
William, Jr., may appear in the
proposed production.

Laboratory Men Stirred Up, Organize;
Fear Eastman—Brulatour Control
Visit Rochester in Effort to Determine Action Eastman Plans—Assured
He is Not Interested in "Lab" Situation; Still Feel Upset—Matter
May Be Taken to Federal Trade Commission for Investigation

Laboratory men in and around New York are upset and
seriously worried.

It is understood that they fear the complete domination of
the "lab" situation by either George Eastman of the Eastman
Kodak Co., or Jules E. Brulatour, the Eastman representative
here, and from whom all purchases of raw stock are made.

Although several laboratory men talked to me reticent relative
to the situation and their plans, it is understood that prac-
tically all of the men appearing "lab"s in and round New York—
including those in New Jersey—are members of the Allied Film
Laboratories Association, which has been organized very recently.

It is also understood that this organization is planning some very
definite action with regard to the situation, and the matter
may reach the Federal Trade Commission for investigation.

The reticence of the "lab" men is explained on the grounds
that they fear "being put out of business" if they talk; meaning
by this that their supply of raw stock might be cut off at any
time by Eastman.

It is known, however, that within the past two weeks a
delegation of laboratory owners visited George Eastman at
Rochester, by telegraphic appointment, to discuss with him the
question of whether or not he, or any Eastman officials or rep-
resentatives were interested, or intended becoming interested
in laboratories. Mr. Eastman assured these men, it is under-
stood, that he had no idea of entering their field, nor did he
believe that any of his representatives were in, or intended enter-
ing that field.

When Mr. Eastman was asked
whether he knew of Mr. Brulatour
being in the laboratory business, or
planning to enter it, he suggested
the Brulatour, who was in Rochester,
be asked to attend the conference.

This was objected to by the delega-
tion who said they thought they knew
what Mr. Brulatour's attitude would be,
and insisted that they wanted to
discuss the matter with Mr. Eastman
alone. Mr. Eastman, it is understood,
reiterated what he had said previ-
ously, commented on a letter which
he had issued a long time ago deny-
ing that he ever intended entering
the laboratory business, and concluded by
saying that had he known the lab-
oratory men would object to the
presence of Mr. Brulatour that he
would not have met them. In reply
to which he was informed in advance
of the conference that the laboratory
men had asked for a "personal and
private" meeting.

(Continued on Page 6)

Won't Book
Distributors Understood To Be Opposed to Buffalo Booking Com-
mittee—Another Meeting
It is understood that the attention of the National Association has been
called to the situation in Buffalo
where a number of theaters, according
as reported at 12 and 15 have perfected a
book of films in order to reduce the
price of film rentals.

What the final decision will be with
the information secured by the National
Association is that the question was discussed at a recent meeting of
the committee. It is not believed that the National Association will be
a body voted against booking films
in the area to be covered by the combine, on the
advice of several of the members
of the committee. It is
understood, however, that various distributor
members have been informed of the
combine by letter, attached to which
was the list of the theaters involved.

(Continued on Page 2)

Reviewers
Gonna have competition. Yep. From the National Associ-
ation. And who do they think they're gonna be? All the executives:
Zukor; Goldwyn; Rowland; Billio; Elljay. And all the rest.
Making up the Appeal Committee. To look over pictures. And
stop ruff stuff. Plus other wrongs. That appear in productions.
Am make em safe. For the family. In effort to block censor-
ship. So we gonna have safe and sane pictures. Plus fewer
and better ones. For next season. And all of 'em will have nice
blue baby ribbon attached. Or ma be there'll be some pink nns.
For the lady stars. A'int nature grand?
But what about all these censor boards? All over the
country. What'll they do? To occupy their time. When our
own safe and sane family start work. And what about all ye
reviewers? Sherwood on Life; Reid; Lil' Artie James and all
(Continued on Page 6)
Look for Relief
(Continued from Page 1)

existing fire prevention regulations are, with few exceptions, entirely adequate for the protection of life and property.

Fire Commissioner Drennan, Chief Kenlon and others associated in the Fire Department, have shown a willingness to meet the representatives more than half way in a thorough analysis of the question of safeguarding the lives of employees in exchanges, laboratories and studios, and there is a strong indication that the proposed ordinance, which was originally drafted upon the recommendation of the Division of Combustibles of the Bureau of Fire Prevention, will be modified in such a way that no undue hardship will be imposed upon the film industry.

At the conference, several suggestions as to modifications were made by the Committee. Acting as spokesman for the committee was Saul E. Rogers.

The most important objection raised by the committee to the proposed restrictions on exchanges was against the requirement that the amount of exposed film be limited to 10,000 ft. Rogers suggested that this provision be amended to allow one reel of exposed film each to any number of examiners up to 15, and that all excess reels in the examining room be confined in containers. In the receiving rooms of most of the exchanges, however, he said it would be impossible to conduct the business under any such restrictions as the proposed ordinance contemplates. The latter requires that film arriving at the receiving room be immediately placed in receiving vaults or cabinets not more than 10 ft. away from the receiving table. As a substitute requirement, it was suggested that 30% of the amount of film handled in any day should be allowed to temporarily remain outside the vaults pending examination, but no instances should arise where film be outside of the regulation containers.

Several further conferences will be held in the near future preliminary to the inspection tour of Chief Kenlon and his associates.

Burlesque House Showing Films

The Empire, Broadway and Ralph Ave., Brooklyn, a burlesque house, has inaugurated a picture policy for the summer season. "Mother Eternal" played there the first half of last week.

Theater in Bush Terminal Bldg.

The Keith interests are to construct a 700-seat theater to be called the Arcadia in the Bush Terminal Bldg., 130 W. 42nd St. The house will show pictures which will immediately after be shown over Keith time to the extent of 2,000 days. Two dollars top at night will be charged and show matinees. All seats will be reserved and there will be two shows daily.

WANTED

Can use ten good men in Greater New York and New Jersey and one in each key city in the United States except Detroit, Cleveland and Washington, where representatives have already been selected. Branch Managers or ex-Branch Managers preferred, but this experience not absolutely necessary if you have a good salesmanship record. Make application in writing, stating experience and giving post office address. All communications strictly confidential.

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D. W. Griffith
Buys Film Rights to

“THE TWO ORPHANS”

A sale is now completed by which D. W. Griffith, Inc., obtains the exclusive film rights to Kate Claxton’s famous play, "The Two Orphans".

It is recognized as one of the most popular plays of the last century.

Mr. Griffith intends to apply to it the same elaborate interpretation he did to Mrs. Parker’s play "Way Down East."

By the conditions of this sale, all other producers can be restrained from distributing any film in which characters or episodes of "The Two Orphans" are included.

This was recently made a matter of court record in the U. S. District Court, 7th N. Y. District, in the case of The Selig Polyscope Company and Kate E. Stephenson, plaintiffs, vs. William Fox and The Fox Film Corporation, defendants.

The production will be completed in about four months.

Lillian and Dorothy Gish and Joseph Schildkraut the famous European actor, will appear in this film as the central characters of the story.

D. W. GRIFFITH, INC.
A. L. Grey, Gen. Manager
Longacre Building, N. Y.
Reviewers 
(Continued from Page 1)

the rest? And above all—the National Board.
Let’s wait and see.

EFFICIENCY PLUS

Over at Famous. In Long Island. Nice fine white studio.
Sanitary enough for a bakery. White and pretty. But all
locked up. Yep; in about two weeks. For something like six
months. And about $500 help yep. Why?

Let’s see! Studio cost something like milyun an’ a half.
At 6 per cent it means $90,000 a year. Just to carry investment.
Which means $45,000. For the six months lay off.

Talk about efficiency. That’s efficiency plus.

PROTECTING AN INFANT INDUSTRY

Ye allwise Congressmen. Who would tax foreign films 60
per cent. Lord only knows how the Appraisers will start fixing
their valuation. Been trying to do it for years in this industry.
And it’s a big guess at best. Even today. After all these years.
There’s a hundred thousand a year job. For the man who can
place exhibition value. And always hit it. Connick would like
to have him. So would Schwalbe. And a few others.

But anyway. Suppose it can be done. Then what? Let’s
see. When did humans stop being humans? Who knows where
they play Biblical? And turn the left cheek. To be smote.
After they’ve been wallopped on the right jaw? In Heaven.
Yes. But where else? Certainly not in Europe. Not if you
think about 1814’-18.

Well whatcha think? Suppose you were a European produ-
cer. O distributor. And suppose some country taxed your
product. Until it became impossible to do business. In that
country. At a profit. What would you do? Take reprisals?
Give that country some of its own medicine? Very likely. And
that’s what’s likely to happen.

And then what about the foreign business for American
films?
All answers cheerfully awaited.

AMONG THE CENSORS

Governor Miller may name James Metcalfe. As one of
Was on Life.” When it had some decided views. Anti-Semitic.
And all that.

Down Maryland way. Governor Ritchie has an appoint-
ment to make. Tomorrow. Promises to be a change. The minor-
ity representative is to be appointed.
And up in Massachusetts Cox has a board to name.
Censors here; censors there; censors everywhere.

MORE ANON

Writes Alfred Black. From Boston. Know his handwriting.
Despite his mustache. And disguise. Says Alfred:
“Notice your ‘Saving pennies’ on the fourth page of last
Monday’s Wids. This is old stuff. We have been doing that
for many months, only we credit each house 50 per cent of the
value of the paper returned. The other 50 per cent runs the
department at a profit.”

Ever know a Yankee who didn’t profit?

Down says Alfred. Incidentally. But not confidentially.
“Keep your eye. On our organization. For a new form of pic-
ture presentation. Next Fall.”

We’ll come over. “Al.” To take a looksee. Haven’t had any
beans for a long time.

WANTS THE FUR LINED BATHUB

Jim Quinn. Out El Paso way. Answering Harry Reichen-
bach. In his imitation of Edison. Gonna give you all of it.
In a day or so. With Harry’s original questions. Worth reading.

LOAN SHARKS

Vs. Bob Cochran. Who wins. One guess. Out with a
Directors. Tells them not to pay loan shark prices. For their
finances. That “L” will help ’em. It’s an idea.

Besides. Haven’t we outgrown the loan shark stage?

DANNY

"Lab“ Men Worried 
(Continued from Page 1)

One of the points made at this
conference, it is said, was that the
laboratory operators were being com-
pelled to send their checks and
trucks to the G-M laboratory in
Long Island city, where it was claim-
ed, Mr. Brulatour was making his

offices.

Subsequently on returning from
Rochester it is reported that labo-
atory men were informed that stock
would be delivered to their plants,
and they would not have to send
trucks to Long Island for their stock.
The fact that this happened within
24 hours after their visit to Rochester
has caused considerable discussion
among these men in view of the
statements made by Mr. Eastman.

When a prominent laboratory man,
who is believed to be active in the
new organization, was asked if the
report was correct that the new As-
dociation intended taking the matter
to the Federal Trade Commission for
investigation, he said he had no idea
of what the Association intended
doing and refused to discuss the
Association or its plans further.

According to reports in circulation
in the trade it is more or less com-
non gossip that Mr. Brulatour is
interested in the Paragon “lab” in Fort
Lee; the G-M plant in Long Island
City, and he is also reported inter-
ested in the big San Toy plant now
within a few months of completion
in Fort Lee. This is said, will be
the largest laboratory in this county
when completed.

On June 27, last year, WID’S
DAILY published a report relative to
the Eastman-Brulatour activities with
regard to the laboratory situation,
and shortly after in behalf of Mr.
Brulatour a statement was issued
denying the report absolutely.

A complete statement from Jules
Brulatour relative to the foregoing
report will be published in to-
morrow’s issue.

DIRECTOR OF THE TRA

RELIEF GUIDE FOR
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HODKINSON
New Star Signed

Ektor, Too, But Charles R. Rogers Won't Talk About It—Back From Trip

Hersert-Cole has signed a new star and a director to make productions. Charles R. Rogers, general manager of distribution, declined to discuss the deal while he was in Los Angeles. Rogers returned from the coast today. He verified the report of a new star and a director to be in this exact town from the coast, but he did not divulge their names.

Big Foreign Deal

Inter-Globe Export Corp. Will Handle Associated Exhibitors Output Abroad

The Inter-Globe Export Corp., recently organized by Sidney Garrett, has signed contracts with the Associated Exhibitors, Inc. for the distribution of Associated product in all parts of the world with the exception of the United States and Canada. The deal is one of the biggest closed in the export end of the business in some time.

Through the Inter-Globe Export Corp. "The Rider of the King Log," "The Road to London," the Harold Lloyd comedies; the coming production, "Magic," with Florence Vidor and the whole schedule for the fall will be available to the foreign market.

Franchises Awarded

The Executive Committee of Associated Exhibitors states that Eddie Zorn, of Toledo, has acquired the franchise for the Temple in that city, and James Beatty in San Jose and Fresno. Beatty will use the franchise for his Liberty at Fresno and for his Liberty and Jose in San Jose, also for his new theater, the American, now being erected in San Jose.

Buy In Six More

(Special to WID'S DAILY)
Atlanta—The Southern Enterprises, Inc., have become jointly interested with Roland Hill of Greensboro in the chain of houses operated by the Hill organization in North and South Carolina. There are six towns in the circuit—Greensboro, N. C.; Statesville, N. C.; Chester, S. C.; Gaffney, S. C.; Union, S. C. and Mt. Airy, N. C.

A deal has been consummated and by the terms thereof the Southern Enterprises secured 50% of the holdings of the Hill chain of houses. It is understood that Roland Hill will continue his activities, having direct supervision of the houses.

Mrs. Hamon Starts Work

(Special to WID'S DAILY)
Los Angeles—Mrs. Clara Smith Hamon has started production at the Warner Bros. studio, Sunset Blvd. and Bronson Aves., John Gorman is directing. It is understood there are several prominent actors and actresses in the supporting cast, but their names are being guarded with the utmost secrecy.

The "Lab" Situation

Jules E. Brulatour promised WID'S DAILY on Saturday to have ready for this morning's issue a statement in answer to the stand taken by laboratory men in and around New York regarding the alleged operations of Brulatour and George Eastman in the laboratory field. The statement did not arrive at the hour of press.

Mr. Eastman was forwarding a copy of the story which appeared in yesterday's issue with a request for a statement.

Economy Move

F. P.-L. Believes Production in One Spot Will Be Cheaper—Reason for Long Island Closing

The following official statement was issued from the offices of Famous Players-Lasky yesterday regarding the closing of the Eastern studios.

"Famous Players-Lasky Corp. will transfer its producing units from its Long Island City studio to itsLos Angeles studio, as soon as the Paramount properties now in the making at Long Island City are completed, according to an announcement made today by Jesse L. Lasky, first vice-president of the corporation, in charge of production.

"This transfer is made in the interest of economy," Mr. Lasky said. 'We shall take advantage of the California situation, which is that the rainy season in Los Angeles is ended. We are not cutting down production but merely taking steps to produce more economically. The Long Island City studio will be opened again when the rainy season makes it impractical to continue production here. We do not believe in operating an enclosed studio, with its tremendous expense for electricity, at a time when we can get electricity more economically in Hollywood. The companies that are now being sent to the coast will return here in the fall.'"

F. P.-L. Reopens Theater

(Special to WID'S DAILY)
St. Louis—The Pershing, controlled by the Famous Players Missouri Corp., has reopened as a picture house. It will be conducted in conjunction with an adjoining air dome. When it rains the show will be transferred to the theater.

Three Reallerts Finished

(Special to WID'S DAILY)
Los Angeles—Three new productions have been completed at the Reallert studios. They are "Her Sturdy Oak," starring Wanda Hawley; "Her Winning Way," starring Mary Miles Minter; and "One Wild Week," starring Bebe Daniels. Several of the titles will probably undergo changes before release.

Munson Film at Village Theater

"Heedless Moths." The Audrey Munson film made by Perry Plays, Inc., will open for a run at the Green Village Theater tomorrow night. It will be brought uptown later.
Coast Brevities

(Special to WID'S DAILY)

Hollywood—Eileen Sedgwick, who has been in the hospital for the last few weeks recovering from an operation for appendicitis, has now regained her health.

Alta Allen, who recently finished the leading role with Max Linder, has been engaged by Universal to play opposite Lee Moran in his new comedy, “Robinson's Trousseau.”

Billie Rhodes has been engaged by Webster Cullison to play the leading feminine role in support of Victor Potel in “The Stolen Umbrella.”

Mary Thurman has signed with Paramount to play the lead in Roscoe Arbuckle’s next picture, “Should a Man Marry?”

Milton Sills, Tully Marshall and Charles Clary are three of many players to be cast in Thos. H. Ince’s next feature temporarily titled, “Lucky Damage.”

Cyrus J. Williams has added two popular players to his Tom Santschi producing unit. Ruth Stonehouse will take the feminine lead in the first of the new series of western features for Pathe and James O’Neill will have an important character role.

CAUSMAN

Contract Near End

Carmel Myers at Work on Last Picture for Universal—It’s “The Black Cap”

(Special to WID’S DAILY)

Los Angeles—Carmel Myers is at work on her last picture under her present contract with Universal. It is “The Black Cap” and Jack Conway is directing.

Her future plans are unknown.

Oppose Stillman Films

The following wire was received yesterday from R. Kershaw, president of the Motion Picture Association of Manitoba:

“If press reports are true, stating Mrs. Stillman has been offered a position to star in motion pictures; if such qualifications such as actual divorce or any criminal proceedings are regarded as sufficient excuse to establish fame in this industry, we, the Motion Picture Association of Manitoba, will reject films in which such persons star.”

Brevities

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Last Bid, Asked, Sale

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Showing all the phases of the training activities of

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50,000,000 people are interested in this scientific, humorous entertainment.

2 reels of up-to-the-minute material for any high class program.

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Washington: Mother Bldg., 9th Floor

Now the Davison Bldg—Fall in line with the WID’S DAILY!

Kansas City, Mo.—The 12 floor exchange building at 1712 Main Sts. gained a new owner new name, the Davison Bldg., the property was bought by Davison for approximately $75,000. Davison, who is a resident of South Worth, Texas, has a number of interests, including the Garden Theatre.
PHENOMENAL SUCCESS

Irving Cummings
THE GREAT SCREEN STAR

In the First of His Tabloid Super Features of the Northwest Mounted

“On the Trail”

Has captured the theatre patrons of the nation.

The last word in picture art.

A powerful, thrilling and romantic story of the picturesque Canadian wilds.

Will be booked by the best theatres in the country.

A Big League Series for Big League Territorial Distributors.

Communicate at once with

Producers Security Corporation
516 Fifth Avenue

New York City
Expansion Planned
Company Backing Marion Fairfax Prod. to Affiliate With Other Producers
(Special to WID'S DAILY)
Los Angeles—The Eagle Producing and Finance Corp., the organization sponsoring Marion Fairfax Prod., is about to enter the producing field on a large scale.

Several well known directors are said to be practically signed to put on a number of special pictures under this banner and arrangements are now being completed for the financing by the Eagle Corporation of two individual organizations.

John Jasper, manager of the Marion Fairfax unit, is one member of the company. Affiliated with him in both the ownership of the studios and the Eagle Company are C. E. Toberman, a real estate man, as president, and Charles W. Bradford, on the board of directors. These three men, together with F. A. Hartwell as secretary and treasurer, and J. E. Ransford on the board of directors, comprise the officers of the company.

WANTED
Negatives for Immediate National Release
Either Outright Purchase or Percentage
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THE NEW JACKSON STUDIO
The last word in modern studio and electrical equipment. Covers three blocks. Five stages. Direct control. Remote control. 25 minutes from Times Sq. 50 dressing rooms and offices. All electrical apparatus and lamps complete. Ready to begin work at once.

Now ready for lease in whole or in part.

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Has Been Acclaimed America's Foremost Humorist
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MILLIONS OF READERS
Heartily Enjoyed His
"PHILO GUBB"
Stories, which ran in The RED BOOK and for Five Years in Many Syndicate Newspapers
Thirty-five Two-reaters now under production

CLEVER COMEDIES
Webster Cullison Productions
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Options Available

That rising Star!
UNIVERSAL will finance her productions for you

IF you have under contract a Star who you know has a great future, Universal will assist you, under an equitable plan, in financing her or his productions.

THIS plan, based on a mutual agreement as to the possibilities in Star and Story, will give you not only the financial aid of Universal, but will also allow you the full use of all those remarkable productional facilities which make Universal City the best equipped place in the whole world for the making of artistic moving pictures.

BY means of this superb mechanical equipment, the perfectly appointed stages, unique natural scenery and the invaluable expert advice of Universal's producing staff you will be able to make your Star's pictures 100% perfect—and accomplish this desired result for less money than anywhere else in the United States.
WALKER'S BOMBSHELL

Zukor Talks to Charges Made Against Famous Players and Wall Street "Domination"

A long statement issued yesterday by Adolph Zukor replied to some charges made against him and Famous Players-Lasky Corp., Zukor reiterates his stand he made a year ago with reference to "domination," and declares that the companies are not attempting to drive their business away.

The statement is as follows:

"The statement is in accordance with the policy of the company. It is a denial of any such activity, and that it is being carried on by the Famous Players-Lasky Corp.

Famous Quarterly Earnings

Famous Players-Lasky Corp., consolidated statement (which includes the earnings of subsidiary companies owned 50% or more) issued yesterday, reports for the quarter ended March 30, 1921, net operating profits of $1,591,947, after deducting all charges and reserves including Federal income and excess profit taxes.

Charges Powerful Interests With Combine Plans—Advocates Organization of Independents To Fight It

Senator James J. Walker, national counsel for the Motion Picture Theater Owners of America, at a welcome home luncheon given in his honor by the Theater Owners Chamber of Commerce of New York at the Hotel Astor, made some sensational charges yesterday. His outstanding point was that through various machinations of important and powerful interests in the motion picture industry the business faced "trustification."

The Senator spoke for almost an hour, showing the danger into the portion dealing with the combination of big interests towards the close of his address. He stated that the belief that a danger faced independents in the business was growing on the coast, and added that its influence had not as yet reached the east.

He warned those present—and the guests included representatives of Famous Players, Select, Robertson-Cole, and Goldwyn—that the exhibitors' future in the business was seriously threatened and urged upon them a realization of their danger.

1st Natl' Denies

A prominent official of First National stated yesterday in refutation of the Walker charges:

"There is no such thing as eight directors of First National on any board. There are more than eight.

The rest of the story is as accurate as the statement regarding the directors.

"If Zukor controls any of the First National franchise holders, those men don't know about it."

"The story is apparently a revival of the reports in circulation last year when it was rumored that Zukor owned 50% of the holdings of First National franchise holders in the Pittsburgh territory and 50% of the holdings of other First National men scattered throughout the country."

Vogel Returns

Wm. M. Vogel, exporter, after an absence of over two months in various European film markets returned to his New York headquarters yesterday on the S. S. Olympic. He found his offices already fitted out for him on the third floor of the Leavitt Bldg.

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Zukor Talks
(Continued from Page 1)

larily in his own case and I urge each of you to

in the midst of this agitation based upon

exaggerations—to decide whether you have been fairly treated by me

and want you to judge whether my activities

first as an exhibitor 18 years ago, and as a

were the result of a plan which was for the

benefit of the industry, the exhibiting,

the distiibuting and the producing branches. Now,

of all times, too, we need to get our

to the agitators who are attacking us from

outside.

"It seems hardly necessary to state again

the truth about the misstatements that have

been made regarding the cases of Mrs. Dodge.

We lay no claim to any of Mr. Black at the

time this deal was first made, but when the

question came up, Mr. Black was required
to make every effort to raise the price

Mrs. Dodge. After an unsuccessful attempt to

come to a fair understanding with Mr. Dodge,

Mr. Black turned the theater back to its original

no the man who controls the property.

arranging which has absolutely the

1) Americans.

the arrangement with Mr. Black in New

was made only after a certain group

exhibitors gathered control of so many theaters in New

England that we found ourselves in a very
dangerous position and the security of

our distribution was threatened. We joined

Mr. Black in order that the people of New

England could see Paramount Pictures. We

will welcome an investigation and the publi-
sation of the facts in the New England situa-
tion by a group of disinterested exhibitors.

"Never before has there been such a feel-
ing of good will between Famous Players-Lasky Corp.

and the exhibitors of the United

States. Agitators, attempting to build

themselves up as the ones attacking us

as we ourselves. We must work together

in harmony with exhibitors of all

countries, if we are to have our

story that good will, which, I feel, is

the best foundation by which we can

of the industry and not a foe to the

industry of America."

"Get-Together" in Atlanta Today

Atlanta—The second "get-together"

meeting of the film folks in this

section will be held today at the

Piedmont Hotel. It is to make

the affair a regular one monthly.

Out-town exhibitors and ex-

change men will be invited and

used in public. We will make

advertisements.

Addresses

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vay way they know how to aid the exhibitor to

rein his prosperity.

"I feel that it is deplorable that for selfish

motives men will work to tear apart an in-

ustry and to create dissension instead of

building good will between the component

parts of our business—the exhibiting, the dis-

tributing and the producing branches. Now,

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May Get Together

Minneapolis Independents May Meet During Exhibitors' Convention

During the convention of the M. P. T. O. at Minneapolis, June 27-29, a large number of independent operators are expected to be present. The Federated group plan to hold a meeting in Minneapolis at about this time, and from what a number of independents say they will also be in attendance.

The suggestion was made yesterday by a man active in the independent field that this would probably be the very best time for all of the independents to get together and if possible definitely organize.

He suggested that the Burr idea of a Board of Trade could be used as the basic point from which efforts might be developed to bring about a real organization of independent operators. Starting with the Burr Board of Trade the plan could be enlarged and developed to cover any and all points which might arise.

The Callahan Releases

The first Jimmy Callahan comedy to be released through the Film Market, Inc., will be "Jimmy's Last Night Out." It will be followed by "Propri," "The Stowaway," and "Wild Women."

Robert W. Priest of the Film Market, Inc., is said to be.localScale(1,196)securing Callahan on future comedies.

Two More Sold

Commonwealth of N. Y., and Lion of Texas Buy Associated Photo-plays Output

Associated Photo Plays, Inc., reports the sale of two additional franchises for the output of 16 pictures for the ensuing year. The most important sale is the franchise for the New York territory taken by Sam Zieler for Commonwealth Film. The second sale is credited to the Lion Film Corp. of Dallas, Texas, for that territory.

Milton L. Schwartz, sales manager of Associated Photo Plays, Inc., left last week for a trip to every key city in the United States.

Important Confab

Federated Franchise Holders To Meet in Chicago Tomorrow — A Three Day Session

(Special to WID'S DAILY)

Chicago — The franchise holders of Federated Film Exchanges of America will hold a three day session here beginning tomorrow.

A number of important conferences are scheduled to take place.

It is expected a regular monthly meeting of the executive committee will be held at Minneapolis at the time the M. P. T. O. holds its annual convention.

Meeker Closes First Runs

George R. Meeker, general manager of Tony Sarg's Almanac, has secured a 12-week's booking at the Criterion, New York, with the Rialto and Rivoli to follow; the Strand, Brooklyn; the Stanley Circuit, Philadelphia; Shea's Hippodrome, Buffalo; the California, San Francisco, and others. Meeker suggests that Cook means the Independent Producers Co., an entirely different concern.

Burr Signs Hal Young

Hal Young, cameraman, has been signed by C. C. Burr, of Mastodain Films, Inc., to supervise the photography of the series of Johnny Hines feature productions, the first of which went into production this week at the Master Films 54th St. studio. Betty Carpenter will be Hines' leading lady.

Dunlap To Direct

(Special to WID'S DAILY)

Los Angeles — Mary Anderson, who has signed for a series of comedy dramas with Spencer Productions, Inc., will be directed by Scott Dunlap, until now with Fox.

The Press Book —

is an important item in the advertising campaign on any picture, whether it be a single sheet or thirty-two pages in color. We're proud of the campaign books we have turned out.

C. J. Ver Halen and Staff
Advertising Engineers
844 Sixth Avenue, New York City
Telephone Bryant 9223
Ians 'Change Series
Joseph Sameth Making Plans for Nation-Wide Distributing System—New York Operating
Jesse Welk has left this week as a result of the advance guard of film men who will tour the United States on behalf of the productions handled by the Forward Film Distributors, Inc., after the opening of the Forward Film Exchange of New York. Joseph Sameth, the president, announced that this link was the first of the chain of national Forward exchanges.
Although Welk will take with him fans of 'The Shadow,' the first of the new product starring Miss Ocholo, and 'Hearts of the Range,' a special duty in touring the country is to ascertain just what the independent man wants.
'The Shadow' and 'Hearts of the Range,' his special duty in touring the country is to ascertain just what the independent man wants.
Sameth said yesterday: 'Now that 'The Shadow' is ready for screening for buyers and 'Hearts of the Range' is a product that any house, I have decided the opportunity to commence this national exchange system. We have any large pictures under agreement, and before I announce my plans I want to be assured that the exchanges operated by Forward are receiving the best product and money can buy.'

WID'S DAILY indicated some ten days ago that Sameth planned his exchange system.

Tuttle With Southeastern
(Special to WID'S DAILY)
Atlanta—T. O. Tuttle has been added a branch manager of the Southeastern Pictures Corp., in charge of the Charlotte office, through which North and South Carolina and Virginia will be handled.
A location next door to the Associated First National in Charlotte, has been leased for a term of years which will open about July 1.

Italia in Mecca Bldg.
The Italia Photo Play Corp. of merica has moved into the Mecca building, recently vacated by 406. The first release is ready, "Faith, or Could a Man Have Faith in a Woman's Love," Fred Meyer is general manager of the company.

New Idea in Snapshots
Jack Cohn is embodying a new line into the new Federated Screen Snapshots—that of real news. He states he has secured for issue No. 2 a series of Dempsey staged a special order for the benefit of veterans.

Spanish Lines Up Product
(Special to WID'S DAILY)

Brandt Active
Back from Coast Where He Busted Himself With Production—Has New Film
Joe Brandt, formerly of the C. B. C. Film Sales Corp., has returned to New York with plans all set for a busy season. He spent the time on the coast acquiring several new pictures and watching production on features in which he is interested.
"Heart of the North," the story which he purchased some time ago from Edward V. Dowling, has been completed under the direction of Harry Revier. The picture features Roy Stewart, supported by Louise Beverly. George H. Davis is financially interested in it.
The last episodes of "The Blue Fox," the serial, are almost completed. During its sojourn on the coast Brandt supervised the making of several episodes of this serial, which is being produced by Ben Wilson, featuring Ann Little, and announced that it is Wilson's plan to feature Miss Little in a series of five-reel features. In addition Brandt has secured rights for several pictures to distribute, but he is not ready to talk about it. Brandt leaves today for Chicago to attend the Federated convention in that city.

Atlanta 'Change Sold
(Special to WID'S DAILY)
Atlanta—John Ezzell and Paul Englar have sold their interest in the E. & H. Film Distributing Co., to John Calman, of Birmingham, Ala. Calman is a film man of experience. He has been operator, exhibitor, salesman and exchange manager. He built and operated the Strand, Colonial and Odeon No. 2 in Birmingham and other houses over the state, but sold his interests to travel for Pathe in Alabama. Leaving that, he organized the Cooperative Film Co., an exchange for the handling of States Rights pictures in Alabama, Tennessee, Mississippi and Florida and will retain that office, which will be operated in conjunction with the new interest. He has taken the name of E. & H. for the local exchange and christen the Birmingham exchange the E. & H. of Birmingham.

Moved
Celtic Photo Plays, Inc. and Aracama Attractions, Inc., have removed their executive offices from 330 W. 42 St., to the 22nd floor of the Candler Building, 220 W. 42 St.
The Arcam, the production room, where demonstrations of the camera process of motion pictures are given, remains at 330 West 42nd St.

First Warner-Federated Comedy
The First Warner-Federated Comedy, starring Monty Banks, has just been completed and released from the West Coast studios. It is "Peaceful Alley.

Quality Handling Neal Harts
(Special to WID'S DAILY)
Atlanta—The Quality Film Service has taken over the Neal Hart series of Westerns, produced by the Pin-
nacle Pictures Corp. The release of this product is promised every six weeks. The first, "God's Gold," will be ready early in June.

Another for Pioneer
"The Leech," with Claire White in the leading role, has been acquired by the Pioneer Film for the west rights. This production will augment Pioneer's offerings for the new season.
It is expected that the first release by Pioneer for the next season will be "Out of the Dust."
Mary Meets Press

Mary Miles Minter, who during the past two years has become a full sized star, met the editors of the trade press and a number of other newspaper people at a luncheon given in her honor by Realart at the Baltimore yesterday.

Mary was very sweet as the guest of honor and let everyone else do the talking for her. S. Jay Kaufman act ed as toastmaster, and after several other editors of the trade papers passed the buck as speech makers, Arthur James responded nobly.

Miss Minter plans to sail for Europe on an extended vacation on Saturday. She will be accompanied by her mother and sister who were also present at the luncheon. She said that she had no idea of making pictures while on the other side.

Newspaper Opinions

"A Wise Fool"—F. P. L.

Rivoli

TRIBUNE—There is a pretty good picture at the Rivoli. "..." It starts off in rather a nice way, and it is chiefly interesting, we think, because of the excellent direction.

GLOBE—For the half of fame heroes who are fighting the demon of dullness now threatening our films, we nominate George McRobe. He is never dull, never ham, and never flabby, even when confronted by a scenario which is all of these things.

Fortunately his latest story at the Rivoli this week is as direct and convincing as his own methods.

JOURNAL—"..." screened at the Rivoli this week with all the appealing charm and patina that marked the novel.

MORNING TELEGRAPH—Even laying aside the book it is hard to find much to enthusiastic about.

TELEGRAM—"..." delightful audiences at the Rivoli Theater this week.

MAIL—"..." picture is at least unusual. The screen version does not come up to the standard of the story and on the whole seems weak.

POST—"..." "The Wise Fool" is tedious, low powered, uninteresting, although it has qualities which might have made it just the reverse of all these. It is enhanced by settings of considerable beauty.

The Black Panther's Cub"—Ziegfeld

Prod.

Capitol

TRIBUNE—There are enough plot and enough incidents in it to make a 15-episode serial...

The Black Panther's Cub" is the wildest melodrama..."...

WORLD—And this is what makes "The Black Panther's Cub" an interesting, if sketchy and uneven cinema play. Florence Reed is an excellent screen actress. In emotional work before the camera she is surpassingly fine.

GLOBE—The film's strongest point is in the lucid local color as painted by the director, Emil Chautard. The most flagrant fault is in the subtitles. "..." Miss Reed's excellent work in double exposure, however, fortunately could not be injured by the text.

JOURNAL—"..." is a whirlwind of emotion and action. "..." The picture is vivid and exciting. The cast is splendid. Florence Reed does both leading roles equally well.

MAIL—As a story, this is woeful, and to add to the general despair, the subtitles are mawkishly poetic.

And this film has a cast at the highest type. "..." What a pity they could not have been given something to work in worthy of their genius and talent.

MORNING TELEGRAPH—"..." one of the best screen dramas that has reached Broadway in many months, due in great part to the art of Miss Reed combined with the unusually capable direction of Emil Chautard.

TELEGRAM—Miss Reed's acting in the roles of both her mother and daughter is note worthy.
Important Notice

Reply to

Lies, Rumors and Propaganda

now being circulated to the effect that The Associated First National Pictures of N. Y., the New York Exchange, or Associated First National Pictures of Northern California, The Turner & Dahnken Exchange, are being, or are to be sold out are absolutely untrue.

**First National is NOT Selling Out Any of Its Exchanges**

Positively no Associated First National Franchise or Exchange can be sold by its present owners without the consent of the following named Voting Trustees:

- Robert Lieber of Indianapolis
- M. L. Finkelstein of Minneapolis
- Nathan Gordon of Boston
- Fred Dahnken of San Francisco
- J. G. Von Herberg of Seattle

There are no traitors in this organization and if any Franchise Holder wants to sell out, he would have to first satisfy the above named gentlemen that such a sale would not harm or endanger their own and other Franchise Holders' Investments and business safety.

Associated First National is Stronger and more united than ever before

**SO DON’T WORRY**

Associated First National Pictures, Inc. will safeguard its Franchise Holders' interests

"Till Hell Freezes Over"

Associated First National Pictures, Inc.
6 West 48th Street, New York, N. Y.
Beck Held
suit of Transac tion With Vario
Films—Seek $25,000
District

Mr. F. Beck, who headed the
F. Beck Pro., has been ar
and held in Ludlow Street jail
$25,000 bail in a suit against his
ince by the Vario


to recover $25,000 damages for

delict. The order of arrest

filed for because Beck is alleged

be stated to George W. New
vice-president of the Vario

that he intended to leave for

geles to produce pictures, there

that reason it might be diffi

coll ect any judgment that may

against him.

obtained Mr. Newgass as

Beck's arrest states that prior

10, 1920, he and Garrett con

negotiations for the right to

in foreign countries films

led by Garrett based on the

gs of Louis Tracy. Garrett

for a loan of $25,000 to be used

king the films, and an ag

was entered into by which the

was to be paid yearly in in

ents of $5,000. The entire sum

(Continued on Page 2)

Going to London

A Geraghty, supervising direc
tor of the London studio of Fa
Players, will go to London the
week in September and alter a
trip to at the British studio of
company will return to New York
en to Los Angeles. Between

and the sailing date Geraghty

busy settling various matters

Eastern plant.

Units At Work

(Special to W.D.'S DAILY)

Angelo—the Lasky plant will

ly have 14 companies on the

and Sept. 15 when production

gets under way.

Still No Statement

at the hour of going to press

statement had been received

George Eastman regarding
his reported activities in the

itory field. Jules E. Bru

promised to have his state

ment “in a day or two.”

SAYS TRUST MENACE

THREATENS INDUSTRY

James J. Walker Gives Reasons for Charge
And Attacks N.A.M. P. I. on Censorship
—The Details

Below will be found in detail the charges made by Senator

James J. Walker that the industry is menace

of a trust. He explains why he holds that belief.

Walker also attacked the National Association on its method

of handling the censorship situation in New York. The charges

in detail follow:

A Trust Menace?

The D anger a Real One, Says Sena

tor Walker—Cites Specific In

stances for This Belief

The motion picture industry faces

terrible danger in the form of a gi

ant trust, according to Senator

James A. Walker, national counsel

for the Motion Picture Theater Owners

of America, who is back in town after

a trip of 7,000 miles on behalf of the

exhibitor organization. Walker’s

charges were made at the T. O. C. C.

luncheon in his honor at the Astor

on Wednesday.

Here are Walker’s reasons for the

bel ief, as expressed at the luncheon:

All through the West the ten

dency is growing that a move for

the formation of a trust is under way. In

Hollywood it is common talk that the

only lot working at capacity is the

Lasky plant.

“You meet independent producers,”

said Walker, “and ask them what they

are doing. They answer, ‘Nothing. Cer

tain influences are holding back

money.’”

Walker said independent producers

and directors cannot get loans to fin

ance new productions, despite the fac

that these men have excellent records

behind them. Where a bank is willin

ging to advance money because of the

past meritorious record of the produ

ers, Wall Street hirelings as a rule
take down a map and go over the

entire country, city by city, and point

out the first run situation.

“Take Denver, for example,” said

Walker. “Famous Players have two

houses, Goldwyn has one, Fox three

(Continued on page 3)
Miller as Censor
To give producers an idea of the character of films he approves, Governor Miller is to act as censor of one picture. He has accordingly consented to have a private showing of "The Cave Girl" at the executive mansion next week. The matter was arranged by Charles H. Duell, Jr., of Inspiration Pictures, Inc., who will release the picture.

"The Governor," said Duell, "conveyed to me the idea that productions should be of a type that will be suitable for the entire family, pictures that a father or mother would feel absolutely safe in having their children witness them.

"Governor Miller agreed that this would be a good idea and suggested that the picture be given a showing in his Albany home. Mrs. Miller to invite some of her friends and their children to have their friends there, in addition I will take up some persons interested in the motion picture industry so that they can personally get the views of the Governor as he witnesses the picture. Arrangements are now being made for the exhibition and this will be the first time that "The Cave Girl" will be given even a semi-public showing."

Beck Held
(Continued from Page 1) has been advanced, but because the $5,000 due last year has not been paid Vario Films has the right to demand the entire $25,000. The alleged fraud and deceit involved in the suit arises from the fact that Garrett agreed to deliver from four to six films a year and to assign as security for the payment of the $25,000 the share of the Arthur F. Beck Prod., owned by Beck and Garrett, from the proceeds of "Tailed by Three," distributed by Pathe. Beck warranted to the plaintiff that the Beck Productions' share in the film stated had not been hypothecated and that he had a right to assign it to Vario, but the plaintiff states that the Beck company had sold out all its rights to Pathe for cash and when the warranty by Beck was made nothing was due Beck. The plaintiff says that only one film has been delivered under the Tracy agreement and both Beck and Garrett have admitted that the Beck company has no assets and that they are unable to pay the loan.

FOR RENT
500 to 1500 square feet of choice space for executive offices or film exchange. Fully equipped. Ready for immediate possession.
K-2, care Wid's

The New Jackson Studio
Is one of the largest, newest and best equipped studios in the world. 16,000 sq. ft. without a post. Covers three blocks. All safety devices, five stages. 50 dressing rooms and offices. Carpenter, paint and property rooms on main floor. The finest electrical equipment. Direct current—remote control. All electrical apparatus and lamps complete—ready to begin work at once.

For the rental of space apply
Jackson Film Studio Corporation
Westchester, Forest and Jackson Aves.,
Bronx, New York
Tel. Melrose 4385
Downtown Office, E. Davidow,
W. H. Weissager
Putnam Building, N. Y.
Personally on the ground

WEBSTER CULLISON
Who is Producing
The Two-Reel Clever Comedies
DIRECTED FOR METRO, VITAGRAPH, LUX, WORLD, ECLAIR, SELIG AND EQUIVALENT, AND WAS IN ADDITION DIRECTOR-IN-CHIEF FOR SEVERAL OF THE LARGER ORGANIZATIONS.
CLEVER COMEDIES
Webster Cullison Productions
6040 Sunset Blvd., Los Angeles
Options Available

Soothin' Syrup
United Artists have been in the Supreme Court for $7,000 by the Anglo-Amer Drug Co. because of alleged contract to sign their line produced by Douglas Fairbanks pictures. "The Nut," referring to incinerator shot by Charlie Jack (Fairbanks) which caused guests in his studio to be overcome.

The line on the screen reads, "As a deep producer Char incense has it all over Winslow's Soothing Syrup. The plaintiff, which now controls the preparation relates, alleges that the public is believed to contain the so syrup produces unconsciousness, whereas its purpose is to regulate the digestive troubles of children.

Four a Year
Thomas de Vasse, vice-pr of Wistaria Prod. Inc., states contract has been signed with Associated Exhibitors, Inc. for a sum of four productions a year his company for release by Pathe.

The first production, "Light," with Creighton Hale, MacQuarrie and Marguerite C. will be ready for release early

Wants Injunction and Account
Alexander J. Gordin filed the Supreme Court yesterday injunction restraining further publication of "The Queen of Sheba" on an accounting of the profits He alleges the picture is based story, that he was engaged to prepare the script, and was charged after some of it was

Lovell Cash, who has been Middle West handling Univer ption, returned to New Yo.

Why handicap a good photoplay with poor posters? Use RITCHE posters and play safe.

RITCHEY LITHO. CORP.
486 W. 31st St., N.Y. Phone Clinton 83
A Trust Menace?
(Continued from Page 1)

1) First National several. Where's this man show his picture? Up alley?
Walker cited an instance of what transpired to Ben Hampton on the fist when the latter endeavored to be money at his bank. He was denied. Whereupon Hampton procured gold bonds of the City of Los Angeles which the bank had sold him for $400. When the Franklin arrived Walker was standing on those bonds, otherwise he threatened to dig the story to the newspapers.

Walker described conditions on the street where the president of the executive organization of Los Angeles had sold his theaters because "can't stand the gaff." Where tapes exhibitors held but a few theatres they now controlled chains of 10 to 20, and Walker queried why, if they didn't have any more money than they had before.

On April 19, 1921, the company that Famous Players had done in Matrono, Ill., a man with a population of 13,400 and a B. U. man opened a small theatre. Famous Players representative called on the man with his new contract. "Forbidden Fruit," was listed at $300 and "Heliotrope" at $400. The man had been a playhouse and Walker pointed out that the exorbitant rentals. The money was not to be paid to him, but claimed the man had to pay for those prices. The man refused. Later, the same page appeared in a Matrono newspaper in which the advantages of Matrono as a city were praised these lines:

Matrono has beautiful parks; Matrono has beautiful stores; but—Matrono cannot play Famous Plays—pictures."

The civic pride of the town was upheld and with funds subscribed by local merchants a new theater was erected in opposition to the famous house. The new house is showing Famous pictures.

In Des Moines Walker said he across a man named Blakemen who had previous worked for S. A. known in the South. Blakemen is said to sign an affidavit declaring that Lynch's methods of securing money in the South were more drastic than those of Alfred S. Black in Des Moines, Vt., where Mrs. Dodge had a house. Blakemen told Walker that one day he went to Lynch and protested against a certain deal, whereupon Lynch said "This is no time for sentiment, we don't have that theater."

(Continued on Page 4)

A day with
Jack Dempsey

A One Reel Picture with the "Pull" of a Big Feature!

You don't often get them that way. But just look at what you've got with this one: page after page of newspaper publicity. It's

The Biggest News Story Since The Wall Street Explosion!

You can tie up all this interest. You can show in your theatre an action film of

The Most Talked of Man in the Country!

You can show his whole day in preparation for his fight with Carpentier on July 2nd, from the time he gets up in the morning until he hits the hay at night. You can

Ballyhoo It Like A Circus

and the picture will mop up like a cyclone.

And remember, it's the only authentic, guaranteed and official picture of Dempsey's training activities for this fight.

GET IT, QUICK!

PATHE Distributors
Doubled-Crossed

(Continued from Page 3)

Harting cabinet and a well-known state politician had practically pledged themselves to squash the Clayton-Lusk bill. Walker took this as gospel and on the strength of that decided to withhold all propaganda.

Later in Albany, believing that the matter was "set," Walker took no definite action. Then in the Senate he was informed by Senator Lusk that order had come "from downstairs," meaning the Governor’s chambers," that the bill was to go through.

In the Senate chamber that night Lusk used as the clinching argument the 14 points drawn up by the National Association, as indicating wrongs in present production methods that should be eliminated. Faced by what he called "an industry’s self-indictment," Walker as minority leader and opponent to the bill, had no defense to make.

Then Walker got busy and the M.P.T.O. started its campaign with the public. One million, two hundred thousand petitions were signed and sent to Albany. Seven senators, Walker said, later told him that the misunderstanding had caused their votes to be cast for censorship.

"It was co-operation the kind the National Association talks of, that brought censorship to New York State," said Walker in concluding that phase of his address.

 Writers Merge

The Dramatists Guild of the Authors’ League of America, Inc., and the Society of American Dramatists and Composers, Inc., have amalgamated, subject to the final ratification of the full membership, and formed a society which will be known as the American Dramatists. The merger means that society embraces in its membership practically every man or woman in America writing for the stage.

The officers include Owen Davis, president; Anne Crawford Flexner, vice-president; Edward Childs Carpenter, chairman of the council; Percival Wilde, secretary; Eric Schulker, executive secretary, and Henry Erskine Smith, treasurer.

Four on Broadway

Another Fox feature, "Shame," will soon be shown on Broadway. Four productions will be then shown simultaneously on Broadway.

Sherry Not in Theater Field

William L. Sherry stated yesterday he did not plan to operate a chain of theaters in conjunction with Sherry Pictures, Inc., his newly formed $4,000,000 company.

Wallman Here from Sweden

Carl Gerhard Wallman, a Swedish actor, is in New York to study American film conditions. While here Wallman will write a series of articles for the Film Journal of Sweden.

Universal has purchased "The Archangel," by Bruce Thompson, for use of Gladys Walton.
Strong Denial
Hays Says He's Not in Buf-Combine—Blames F. P. L.
for Combine Talk

Hays of the Mark Strand has forwarded a telegram to Marcus Loew, relaying the reported combination of distributors in the up-state city in which Hays and Loew supposedly fig-

Hays' wire is as follows: my return to Buffalo today will be a stopover by the train. I will not return to New York until the situation is cleared up. I will not discuss the matter further with anyone except my personal attorney.

Our Job

Expedite Shipments

M. P. T. O. Promised Better Parcel Post Service for Delivery of Films

One of the achievements of the M. P. T. O. during the meeting in Wash-

ington was straightening out the tangle in the parcel post shipment of

films.

At an early session Sydney S. Cohen appointed a committee to work on parcel post matters. The committee consisted of W. H. Linton, Utica, N. Y.; M. C. Kellogg, Lead, S. D., and Glenn Harper, Los Angeles.

Assistant Superintendent of Parcel Posts Ryan was called into the con-

ference and as a result of the ex-

planation to him and on the order of the Postmaster General a letter

stating was issued to every first and second class post office giving

orders to pay particular attention to films sent by parcel post.

They were ordered to see that such films were sent out on first trains, and that speedy delivery was effected when they arrived at the postal sta-

tions of their destination.

Fox-Ultra Deal

“Nero” to Be Made in Studio of Italian

Company—Several Companies in Merger

(Special to WIDE DAILY)

Rome—It is learned here that William Fox has closed a deal with the Ultra Co. whereby “Nero” will be made in the studios of the Italian or-

ganization. For that purpose the Ultra studio has been leased for five months.

Ultra represents a merger of several Italian producing units, includ-

ing the Bernini and Nova. It is the plan of the company to import to Italy American directors, technical men and artists to appear in future productions. These pictures will be based on the works of authors who have used Italy as the settings for their stories.

Two negatives will be made of each subject: one for Italian consump-

tion and the second for exhibition in the Latin-speaking countries. A de-

tailed affiliation has been made with certain American film men, but who are unknown at the present time.

Ultra is the company which is making “Ben Hur.”

The local Fox offices had not heard about the leasing of the Rome studio.

Two Big Ones

C. P. Whittaker in Berlin Worked on “Sumurun” and “The Wan-

derer”—Kaufman in Charge

Charles P. Whittaker, who was sent to Germany some time ago by Famous Players to whip into shape for the American market important German pictures, is on his way back to this country. While in Berlin he worked on two films, “Sum-


Two New Fox Stars

William Fox announces the addition

of two more stars, Edna Mur-

thy and Johnnie Walker. These two

were recently sent to California to

be featured together in pictures, but they have made such a success, that they are to have their first productions, “Wires,” just completed, that Fox has decided to co-star them.

State Tax Passed in Conn.

(Special to WIDE DAILY)

Hartford, Conn.—The legislature has levied a 5% tax on admissions in this state. This in addition to the regular Federal admission tax. It was originally planned to levy a 10% state tax.

“Mohicans” Again

Adolph E. Dullmant and Edward L. Klein, 1664 Broadway, announce the completion and early release of two productions based upon the book “The Last of the Mohicans,” by J. Fen-

imore Cooper.

The company says it has ready “The Deerslayer” in seven reels and “The Last of the Mohicans,” also in seven reels, and that they constitute the first two of a series of film versions of the Cooper stories. An- nouncement of distribution will be forthcoming shortly.

Maurice Tourneur made a version of “The Last of the Mohicans” for Associated Producers, Inc.
NEWSPAPER OPINIONS

"Scrap Iron"—1st Nat'l Strand

TRIBUNE—"Scrap Iron" is a mighty interesting picture, and the story, "* * * * the best thing of the kind we ever saw on the screen."—Charles Ray continues to be the best actor on the screen, and he has chosen a fine subject for his production. "* * * *"—GLORE—* * * triumph of personality and acting. Where there is a plot, the characterization is so genuine and disarming that you feel the absorbing power surrounding him, and you are prepared to watch him for several minutes. "* * * *"—WORLD—What a battle! It overshadows all other matters in the scene,"—which shows as directed as he acts. "* * * *"—How Mr. Ray succeeded in directing his picture, the thing that is so much of the star that there is scarcely any room for the story. "* * * *"—MAIL—This picture just terms with trials. There are reeds and peaks in it. "* * * *"—When the picture, there is an interesting one, with plenty of brown thrashes. "* * * *"—FORUM—No ray not only demonsweth, he is an excellent comedian, and in his company over strong, his comical expression and proves that he is a man of his work and not a casual. "* * "—EVENING WORLD—There is lots of action in the picture, which was directed by the young actor himself. "* * * *"—"White and Unmarried"—F. P. L. Criterion

TRIBUNE—The story is truly pleasant, and will make a fun out of watching the old-timers. "* * * *"—MORNING TELEGRAPH—White and Unmarried" proves to be good burlesque on an old plot. "* * * *"—FORUM—Thomas Meighan, master of comical roles and one of the most popular members of American film industry, will return to his old love in "White and Unmarried."

EVERYDAY WORLD—"White and Unmarried" is a revelation in second story work.

POST—* * * amusing comedy of no ervery good picture, an excellent picture, one well worth watching. "* * * *"—MAIL—It is becoming more and less essential to see Meighan in a burlesque role, but he has the knack of knowing when to make something new, and that the real thing wins out, and while to his part whatever and whatever. "* * * *"—This is notably true in "White and Thomas Meighan of the play is in its history. "* * * *"—The story is one of the most thrilling ones of the play. "* * * *"—MAIL—Mr. Meighan plays his role as well and likeable maskdness. "* * * *"—MEYER—It is getting more and less easy to see Meighan in a burlesque role, but he has the knack of being able to know something new, and that the real thing wins out, and while to his part whatever it is. "* * * *"—This is notably true in "White and Thomas Meighan of the play is in its history. "* * * *"—The story is one of the most thrilling ones of the play. "* * * *"—MAIL—Mr. Meighan plays his role as well and likeable maskdness. "* * * *"

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We will announce a different production in Wid's Daily every day for the next six issues.

Live distributors will wire us quickly.

Exhibitors: These offerings are for you.

Producers Security Corporation
516 5th Ave., New York

Incorporations

Harry Again—In Chicago Now
(Special to WID'S DAILY)
Chicago—Harry Reichenbach has aroused considerable interest by virtue of an advertisement be inserted in the Tribune on behalf of “The City Beautiful League of Illinois,” advocating the changing of the name of Michigan Ave. to Dream St.

The coupon appeared for two days and resulted in the announcement of Charles H. Walker, chairman of the City Plan Commission, to order an investigation.

Griffith’s “Dream Street,” in whose interest the stunt was of course worked, opens at the Studebaker on the 8th.

Frisco Construction Held Up
(Special to WID'S DAILY)
San Francisco—Work on several theater projects is being held up here because of a strike in the building trades. The houses held up are the Golden Gate, the Union Square, the Granada and Loeve's State. The Pathé exchange building is also held up.

Another for Poli
(Special to WID’S DAILY)
Meriden, Conn.—S. Z. Poli has completed negotiations for the purchase of property on West Main St. from Francis A. water for the erection of a large theater. Poli has two houses here.

No Theaters Near Residences
(Special to WID’S DAILY)
New Orleans—Enforcement of ordinances prohibiting the operation of picture houses on residential streets will be enforced. Judge Parker, in a suit before him brought by Walter Falgout to compel the city to grant a permit to erect a theater on Sycamore St. near Carrollton Ave., handed down a decision that the erection of such a theater on a residential street would constitute a nuisance.

“For Sale
Complete Photographic Title Outfit
For details
Address B-2 Care of WID’S

FOR RENT
500 to 1500 square feet of choice space for executive offices or film exchange. Fully equipped. Ready for immediate possession.

K-2, care Wid’s
More Product

Educational Announces Two New Series and "Lyman Howe's Runaway Train"

Educational will release two new series of product both comedy groups. One is the series Warner Bros. are making for Educational on the coast with Louise Fazenda and Chester Conklin. These are being made by a new unit called the Califor-nid Prod. Corp., and will be called "Punch Comedies."

The second will star J. Robert Pauline, who, as noted in WID'S some time ago, had ended his association with Educational for the pictures. The stories will be written by Arthur B. Reeves; Adrian Gil Spear will produce them; they will be known as "Cameo Comedies," and will be made by Invincible Photoplays, Inc. Each comedy will be in two reels and there will be 12 a week.

Educational has also taken over "Lyman H. Howe's "Famous Ride on a Runaway Train" which recently played one week at the Capitol and was later brought back for another week.

What Interests?

D. W. Griffith has issued a statement addressed "to the allied motion picture interests of America" in which he lays in the opening part:

"It is reported that certain interests in the motion picture industry are encouraging a movement for Federal censorship of motion pictures."

An effort was made to ascertain in greater detail what Mr. Griffith had in mind, but his office yesterday refused divulge additional information.

Pathé Changes in K. C.

(Special to WID'S DAILY)

Kansas City, Mo.—Several changes have been made at the Pathé offices. R. C. Abbey has resigned as manager of Associated Exhibitors to become short subject salesman for Pathé. Richard Case has been appointed Associated Exhibitors sales manager in the Pathe office. Sam Stoll, former assistant manager with Fox, and salesman for Federated, is a salesman for Associated Exhibitors.

Suburban to WID'S Daily NOW

Wid's Daily,
71 West 44th Street, New York City.

Kindly enter my subscription to WID'S for one year, starting immediately, to include: WID'S DAILY—313 issues—every day.
WID'S WEEKLY—52 issues.
WID'S YEAR BOOK—Cloth Bound—500 pages.
Subscription, $10. Foreign, $15.

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Address __________________________

Director of the Trade

RELIABLE GUIDE FOR READY REFERENCE

ADVERTISING—PUBLICITY
MERRITT CRAWFORD
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FILM EDITORS

TOM BRET
Titles—Scenarios—Film Cutting
133 44th St., Bryant 6063 N.

GRACE B. FAXON—ROBT. E. BRUP
Scenarios—Titles—Editing—Cutting
220 West 42nd St., Bryant

PRINTERS

PROSPECT PRESS
188 W. 4th St., Spring

BARNES PRINTING CO.
Motion Picture Specialists
36 East 22nd St., Bryant 721

STUDIOS

MODERN, FULLY EQUIPPED STUDIO
For Rent by Day, Week or Month
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DOWNTOWN STUDIO
Fully equipped—Day—Week—Mont
With or without crew. Phone Bryant

TITLES

ARTHUR WEIL—Exploiting the new "Unmarried" and "Baroness of Fifth Avenue" for Pathé, Inc.
188 W. 42nd St., Bryant 721
A BIRD IN THE HAND

was only a figure of speech to Madge until the collapse of her show left her stranded on a farm ....

VIOLA DANA

in

HOME STUFF

enacts with irresistible charm what happened to Madge thereafter.

Story by FRANK DAZEY and AGNES JOHNSTON. Directed by ALBERT I. KELLEY

METRO PICTURES CORPORATION

Gauzy Imperial Pictures, Ltd., Exclusive Distributors throughout Gt. Britain.
Sir William Jury, Managing Dir.

Société Anonyme Française de Films Internationaux - Exclusive Distributors throughout Europe.
Royal Proclamation

To the Honourable Exhibitors in the Kingdom of the Box Office:

Greetings:

Whereas: Her Mischievous Majesty

Constance Binney

has graciously yielded to the supplications of millions of her Royal Subjects to appear in a Sumptuous Picture Play called

"Such a Little Queen"

Now therefore,
in the Name of Joy and Entertainment
You are hereby asked to make this known to the Good People of Your City.

Given by Royal Command
Under Our Hand and Seal

Realart Pictures Corporation
469 Fifth Avenue, New York
Features Reviewed

Bebe Daniels in ........ TWO WEEKS WITH PAY
Realart ........................................ Page 2

Charles Ray in ....................... SCRAP IRON
Charles Ray Prod.-Assoc. 1st Nat'l Pic... Page 3

George Mellor's production .... A WISE FOOL
Paramount ................................. Page 5

Thomas H. Ince presents .... MOTHER O' MINE
Associated Producers, Inc........... Page 6

Gladys Walton in .............. THE MAN TAMER
Universal ................................. Page 7

THE CONTRAST
Labor Film Service, Inc.............. Page 9

SEE MY LAWYER
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News of the Week in Headlines

Monday

A legal holiday.

Tuesday

Laboratory men in New York worried over reported entrance of George Eastman and Jules E. Brulatour in field.


N. A. M. P. I. looks for favorable action on New York fire ordinance.

Distributors opposed to Buffalo combine; won't book theaters involved.

Wednesday

Closing of F. P.-L. Long Island studio an economy move. All production to be on coast.

Robertson-Cole signs new star and director, names not divulged.

Jules E. Brulatour silent on charges of laboratory men.

Inter-Globe Export Corp. to handle Associated Exhibitors' product in foreign countries. Sidney Garrett president.

Los Angeles considering tax on exteriors.

Carmel Myers finishing Universal contract.

Eagle Producing and Finance Corp. to sponsor coast-made pictures.

Thursday

Senator J. J. Walker, counsel for M. P. T. O., charges big interests are maneuvering a trust formation.

Charges N. A. M. P. I. with double-crossing in New York censorship situation.

Adolph Zukor tells why Famous Players entered exhibiting field. Scouts Wall St. domination of his company as "ridiculous."

F. P.-L. reports first quarter of 1921 shows net operating profits of $1,519,947.

Independent operators may meet in Minneapolis during M. P. T. O. convention.

Federated to meet in Chicago for three-day session.

Friday

Lasky plant to house 14 units in fall.

William A. Brady, for N. A. M. P. I., censures Senator Walker for keeping alive talk of censorship.

Brady slated for re-election of association.

Wistaria Prod. to make four a year for Associated Exhibitors, Inc.

Saturday

Walter Hays denies he is in Buffalo exhibitor combine.

Fox to make "Nero" in Ultra studio in Rome.

Pardoning the bad is injuring the good"—Benjamin Franklin.
A Light and Pleasing Comedy Entertainment

Bebe Daniels in
"TWO WEEKS WITH PAY"
Realart

DIRECTOR .................... Maurice Campbell
AUTHOR ..................... Nina Wilcox Putnam
SCENARIO BY ................ Alice Eyton
CAMERAMAN .................. H. Kinley Martin
AS A WHOLE........... Entertaining comedy. Holds interest from first to last

STORY........ Adapted from Nina Wilcox Putnam's Saturday Evening Post story

DIRECTION .... Excellent with effective touches
PHOTOGRAPHY .............. Very good
LIGHTINGS .................. Adequate
CAMERA WORK .............. Very good
STAR ......................... Does good work in this
SUPPORT .................... Adequate
EXTERIORS .................. Good
INTERIORS .................. Excellent
DETAIL ..................... Correct

CHARACTER OF STORY..... A salesgirl is mistaken for a movie star in a fashionable hotel and plays the part until the real actress arrives

LENGTH OF PRODUCTION ......... 4,136 feet

The picture follows closely the Saturday Evening Post story and is given a pleasing and faithful presentation. The theme is most suitable for Bebe Daniels who enjoys her part and charms her audience. Although the story and plot are far from new it has a fanciful charm that Bebe Daniels creates and carries through with a good deal of success. The gross effect is a pleasing, light and entertaining picture.

The director’s hand can be seen throughout the production. This is particularly evident in the last reel where the star plays a dual role. The cutting and continuity are very effective in these scenes.

There is a clever twist at the conclusion of this story that makes the ending out of the ordinary and cases off the dramatic climax. Miss Daniels is on the screen practically all the time. She appears first as a salesgirl in a fashionable gown shop where she is given two weeks vacation with pay. She starts for a fashionable resort where she can display the gowns of her shop, and allow the proprietor to follow up with orders. On her way from the station to the hotel her jitney smashes into a roadster and she finds herself in a mud puddle beside J. Livingston Smith, the driver of the roadster. This is a very amusing scene. When the shop girl arrives at the hotel she is mistaken for a film star and promises to appear in a children’s benefit. The shopkeeper arrives and commences taking orders for gowns and helps to entangle the girl in the misrepresentation. She does a high dive at the performance, but fails to come to the surface of the tank. Smith drags her out just as the real star arrives. The star, however, does not seriously object to the mistaken identity and all is settled. Smith in the end turns out to be a garage owner and not the rich young man that the girl fancied he was.

Miss Daniels takes the dual role of the shopgirl and the movie star. George Periolat does good character work as the fashion shopkeeper. Jack Mulhall takes the part of J. Livingston Smith. The entire cast lend support to the star and enter into the light spirit of the production. The cast also includes James Mason, Frances Raymond, Polly Moran and Walter Hiers. While “Two Weeks Without Pay” presents nothing very startling or distinctive it is, nevertheless, a pleasing and amusing light picture. The titles and the little drawings that accompany them are novel and entertaining.

Will Please and Amuse an Average Audience

Box Office Analysis for the Exhibitor

“Two Weeks Without Pay” has enough comedy and charm to satisfy your patrons and please the admirers of Bebe Daniels. There will be many who will get a good deal of enjoyment out of the star’s performance and the situations in this piece. Talk about the star as a shop girl and a famous movie actress. Tell them about the high dive and the mud puddle.

Use the star’s name and also the name of Nina Wilcox Putnam, the author of this Saturday Evening Post story. Use the line: “Her vacation started in a mud puddle and ended in a bungalow for two.” If your women patrons are interested in gowns and fashions, you can lay stress on this feature of the picture. The title should also prove a timely drawing card if well advertised. The star, too, has many friends and admirers. There should be little difficulty in putting this one over at this season of the year. It is a light and amusing summer feature.
Ray Shows He Can Fight As Well As Act Bashful

Charles Ray in
"SCRAP IRON"

Charles Ray Prod.—Assoc. First Nat'l Pictures
DIRECTOR ...................... Charles Ray
AUTHOR ........................ Charles E. Van Loan
SCENARIO BY .................. Finis Fox
CAMERAMAN ........................ Not credited

As a whole... Interesting picture that holds the attention right through and leads up to fine climax

Story...... It is the way it has been done that makes it good; will appeal especially to men

Direction...... Many little touches, not much in themselves, but stand out because they are effective

Photography ....................... Good
Lightings ........................ All right
Camera Work ....................... Good
Star ...... Loses some of his bashful tricks but is just as pleasing as ever
Support ......................... All do good work
Exteriors ......................... Adequate
Interiors ........................ All that are required
Detail .............................. Good

Character of Story........ Amatuer fighter, against sick mother's wishes, fights to secure money to send her to Florida

Length of Production ........... 6,747 feet

Everybody will be delighted with Ray's latest. He caters to both men and women. In the earlier reels especially and then again when he fights to secure money enough to send his mother south, his devotion to the little old lady will please the women, and if you are to judge from the applause from men at the Strand, they'll be thoroughly satisfied. Charlie gives them a four round bout that is greeted with applause when he knocks out the professional at the end of the fourth round.

Ray is his own director in "Scrap Iron," and it isn't often that this combination of star and director turns out as satisfactorily as it does in this case. He works up his story to an exciting climax that brings them to the edge of the seats and the knockout comes and it's all over before you know it. It would seem that Ray might have brought his ending closer to the actual climax, because the aftermath rather tends to slow things up a trifle. He spends a little time keeping you guessing as to what is going to follow. It is made to appear that his opponent will die and that he will be held by the police. But of course that doesn't occur, and the usual happy ending is reached.

There's a bit of romance, fairly slight, in "Scrap Iron," but it is liable to surprise folks, because Charlie doesn't take Midge Flannigan back once she "throws him over" for the professional fighter. Vera Stedman acts too much like the Bowery for a small town girl. Stanton Heck is the fight promoter, Tom O'Brien the professional, and others are Tom Wilson, Charles Wheelock and Claude Berkeley. Lydia Knott is the mother.

John Steel had been nicknamed "Scrap Iron" by the other workers because he has given up boxing at the request of his sick mother. John suffers the rebukes of the crowd for his mother's sake and even loses his girl because he refuses to fight an unfortunate drunkard. John loses his job and is near the end of his funds when he decides to accept Battling Burke's challenge if for nothing more than the $200 loser's share. The drunkard proves a friend in need and helps John train. He goes into the ring and at the end of the fourth round knocks out his opponent. John gets enough money to take his mother South to regain her health and at the same time refuses to make up with his girl, who comes back when he's a hero.

All Your People Will Like It

Box Office Analysis for the Exhibitor

It doesn't seem necessary to say what to do with a Charles Ray picture. He's a popular favorite and it is quite likely that exhibitors all over play his pictures to satisfaction always. "Scrap Iron" offers a pleasing comparison to his last, "The Old Swimmin' Hole," so you can promise them something different and all you'll have to do will be to mention the fight and show stills of the ringside in your lobby to fill your house with men. They seemed to get a lot of enjoyment out of it at the Strand.

Appeal to your women patrons by telling them of the boy's devotion to his sick mother and of his sacrifice to gain money to send her to a health resort. You can make almost any promise you want and not hear a comeback. Exploitation will be well worth while and the theme suggests any number of ways of putting "Scrap Iron" over and it will go over if you see that it does.
Those initials as a part of a signature are on more than 200,000 motion picture exhibitor contracts in the theatre safes or filing cabinets of the United States.

For seven years in this industry those initials have stood for business honor; for keeping faith with exhibitor-customers; for a clean and honorable relation between seller and buyer.

During this time those initials have represented an agent or officer of other companies. From now on, they represent a principal, not an agent. There is nothing new in saying that they represent a principle. They always have represented the principle of commercial honor.

We will procure for and offer to the exhibitors of this country motion picture productions of able and powerful directors — including some work from young (and already successful) directors who are themselves willing to work; men who have done work that others have sought to claim and usurp.

F. B. Warren Corporation does not produce motion pictures. We are a mercantile sales organization delivering to theatre owners the best possible product that can be attracted into a vigorous and square distributing company.

F. B. Warren Corporation
1540 Broadway
New York City
Good Atmosphere May Make Up For Fairly Slow-moving Story

Geo. Melford's production
“A WISE FOOL”
Paramount

DIRECTOR ....................... George Melford
AUTHOR ........................ Sir Gilbert Parker
SCENARIO BY ............. Sir Gilbert Parker and George Melford
CAMERAMAN ................. William Marshall
AS A WHOLE .............. Has pretty settings and good character study to recommend it
STORY................. Starts off promisingly but lapses into slow-moving theme that gradually loses interest
DIRECTION ........... Has given more attention to artistic details than to accumulating interest
PHOTOGRAPHY .............. Excellent
LIGHTINGS ................. Very good
CAMERA WORK ............ Very good
PLAYERS...... James Kirkwood does very good work as featured player; Alice Hollister suitable type for feminine lead others satisfactory
EXTERIORS ................. Quite beautiful
INTERIORS ...................... Good
DETAIL ........................ Adequate
CHARACTER OF STORY ...... Tells of one whose cheap philosophy brings him to disaster but his true philosophy saves him in the end
LENGTH OF PRODUCTION ...... 6,768 feet

As in his productions of the recent past, George Melford again proves his ability as an artistic director in “A Wise Fool,” and that is about the most attractive feature of his latest picture. He has provided Sir Gilbert Parker’s novel with really beautiful backgrounds, has selected James Kirkwood to give a pleasing character study of a philosopher, whose theories brought him only disaster, and on the whole has given most of his attention to these two things.

On the other hand, “A Wise Fool,” after an interesting beginning and promises of good things to come, resolves into a series of character studies, and an atmosphere of unhappiness which keeps piling on to the very end, until the final scene, when a canary bird is the means of bringing together the estranged husband and wife. There is very little sunshine in the picture, and because of this very fact, it seems the more tedious and slow-moving. And the unhappy incidents are not well enough founded to gain your sympathy. For instance, when the daughter leaves her father, previously deserted by his wife, you cannot feel sorry for him, because he is unreasonable in objecting to her lover. A title tells you he is a “man from the outside,” but that is about the only reason offered for the father’s objection.

James Kirkwood, wearing a beard throughout the entire picture, does good work and is given adequate support by a capable company mentioned above. Another player whose name has not been used and who appears in “A Wise Fool” is Alan Hale. He has not been seen in some time.

Jean Jacques Barbille, wealthy egotist and philosopher in a small Parish of Quebec, returns from Paris with Dolores, a Spanish girl, as his wife. Even when their daughter is grown, Carmen realizes how her husband neglects her, and finally leaves him. Then the daughter goes West with her lover when Jean objects to her marriage. The last straw is the burning of Jean’s mill. After this his money is stolen. After long wanderings he comes upon his wife, ill in a convent. There is a reconciliation followed by the arrival of the daughter and her husband, who have been searching for Jean.

Except That It’s A Bit Long, They Won’t Be Displeased

Box Office Analysis for the Exhibitor

George Melford’s latest contribution is a pretty picture, but that is not sufficient to satisfy the average audience. The main fault of “A Wise Fool” is that it moves too slowly, due to the long stretches of footage given to studying the character of the featured player. Perhaps Paramount will cut it considerably, in which event it can be recommended more strongly. You can promise beautiful settings and a thoroughly artistic production.

Tell them it is an adaptation of Sir Gilbert Parker’s novel, “The Money Master,” and recall the producer’s past productions which you may have played—“The Sea Wolf,” “The Round Up,” “Behold My Wife,” “The Jacklins” and “The Faith Healer.” If you think they are familiar with James Kirkwood’s name, you might speak of him as the featured player. Catchlines can be employed and used to good advantage in your program prior to the showing of the picture.
Mother Love Theme Does Not Cover Sordid Happenings of Later Reels

Thomas H. Ince presents
"MOTHER O'MINE"
Associated Producers, Inc.

DIRECTOR ........................................... Fred Niblo
AUTHOR ........................................... Charles Belmont Davis
SCENARIO BY ................................. C. Gardner Sullivan
CAMERAMAN ................................. Henry Sharp
AS A WHOLE.....Starts off with impressive mother love theme but runs into sensational vein that tries hard to be dramatic
STORY......Attempts for dramatic effect so forced and of such an unhappy sort that it cannot help but depress
DIRECTION......Doesn't spare anything when it comes to realism; at times lavish
PHOTOGRAPHY ................................. Good LIGHTINGS ................................. Good
CAMERA WORK ................................. Quite all right
PLAYERS......Lloyd Hughes and Claire McDowell as mother and son do the best work; some overacting by the others
EXTERIORS ................................. Not many INTERIORS ................................. Very good
DETAIL ................................. Satisfactory
CHARACTER OF STORY......Son about to be executed for murder of his own father is saved by his mother
LENGTH OF PRODUCTION .......... 6,044 feet

Realism is usually considered a splendid feature of photoplay, but in some instances it is just as well if things aren't made too real. This happens to be the case in "Mother O'Mine." When they actually go through the process of an electrocution for the sake of reality, that's going a bit far, and it is a bet that the majority of picture patrons will agree that there is little entertainment afforded by such a vivid depiction of capital punishment. It's thoroughly gruesome.

And that is the only fault to be found with Thomas H. Ince's latest production for Associated Producers. He has given Charles Belmont Davis' story "The Octopus" a splendid production, Fred Niblo has directed capably, and the mother love theme is given good play and comes in at a splendid climax in the happy ending which is certainly needed after the sordid, unhappy reels preceding it.

Up to the moment of the murder, folks are sure to be pleased with the picture. But after that point probably only sensation lovers will be satisfied with it. The efforts to make it strikingly dramatic are forced to exaggeration, flames are used to indicate fury, etc. And above all, the death scene of the man who was really accidentally killed, is uncanny. Joseph Kilgour is guilty of extreme overacting in this instance.

Loyd Hughes has a nice personality that stands out, and his performance together with that of Claire McDowell, as his mother, is one of the production's assets. Betty Blythe makes much of a "wild woman" role, even to perjuring herself to send Hughes to the chair. Betty Ross Clark is the heroine.

Years before Mrs. Sheldon Thatcher had been deserted by her husband. She has brought up her son, Robert, in the belief that his father is dead. His desire to make good in the city leads her to send him to her husband, Willard Thatcher. Unknown to him, Rob works for his own father, and all goes well until he learns of Thatcher's nefarious financial schemes. A fight follows when Thatcher tells Rob that he is the husband of his mother, but that Rob is not his son. Thatcher is killed accidentally, and on the evidence of Fan, Thatcher's woman, Rob is condemned. A last minute, forced confession from Fan by Rob's mother, saves her son's life.

Can Be Recommended Only After Liberal Cutting

Box Office Analysis for the Exhibitor

Educated audiences don't want entertainment in the form of murders and executions and even though "Mother O'Mine" is nicely camouflaged with mother love, there is altogether too much footage and a severe reality given to the presentation of the murder and electric chair business. No matter how powerful a suspense is created by this last minute death house reprieve angle, it's unpleasant. It doesn't make much difference which way you try to look at it. You cannot help but feel "heavy."

Associated Producers, or Mr. Ince, will do themselves and the industry in general a world of good if they eliminate most of the execution scenes from "Mother O'Mine." If they do you can play safe with the picture and undoubtedly please your folks. On the other hand if it comes to you without cutting, use your own judgment and use it well. Lloyd Hughes will be remembered from "Homespun Folks" in case you played it. The original story "The Octopus" might be mentioned.
Universal Gives Ingenu Star a New Role

Gladys Walton in
"THE MAN TAMER"

Universal

DIRECTOR .................. Harry B. Harris
AUTHOR ................... John Barton Oxford
SCENARIO BY .............. A. P. Younger
CAMERAMAN ................. Earl M. Ellis

As A WHOLE ............... Main situation is interesting and there is a good circus atmosphere

STORY .................... Romantic twist not quite convincing but will appeal to a good majority

DIRECTION ............... All right; tells the story smoothly and without any tedious detail

PHOTOGRAPHY .............. Good
LIGHTINGS .................. Satisfactory
CAMERA WORK .............. Average

STAR ...................... Quite pleasing as a lion tamer and more appealing than as the man tamer

SUPPORT .................. Suitable; no one prominent
EXTERIORS .................. Good
INTERIORS .................. Adequate

DETAIL ..................... Suffices

CHARACTER OF STORY ...... Girl lion tamer takes a job as man tamer and falls in love with her victim

LENGTH OF PRODUCTION .. 4,516 feet

Most folks will agree that Gladys Walton is more appealing in her handling of the lions than she is convincing in her manner of taming a rich, never do well. However, the romantic twist of "The Man Tamer" is the lesser important of the two main situations, and the star's appearance as a lion tamer, and her actual encounter with the "cats" as the title-writer likes to call them, will surely interest audiences and make them wonder at the little star's "nerve." For from all appearances there is no fake about her being in the cage with the animals. It is very well done and quite likely to please folks, especially admirers of Miss Walton.

There's one thing that audiences may wonder at. How do they manage the attack of the lion on two different occasions? You see the beast from the moment he springs until he lands on the man. However it's done it is well managed and furnishes a thrill, though perhaps not such a pleasant one.

The director has not wasted any time in telling the story and there is no period that becomes tedious. There are no surprises and the ending is obvious long before it is reached, but that doesn't detract noticeably from the feature's favor. The star is pleasing, as usual, and makes quite a charming circus performer.

Kitty Horrigan and her father are billed as the "De Augverne," lion tamers, with a small circus. The owner of the show, Delmar, persists in his attentions toward Kitty, but is always repulsed. Finally he has one of his men torment the lions so that when Kitty and her father go through with their act, one of the animals attacks the father, injuring him so that he is unable to work again. Kitty finally leaves the show and through the efforts of Bradley P. Caldwell, a rich young fellow who loves her, secures a vaudeville engagement. Kitty refuses to be friends with Bradley though, partly because he is so rich and because he is seldom sober. Caldwell, Sr., interviews the lion tamer and she agrees to become a man tamer. Of course she's successful and after some more unpleasantities with Delmar, marries young Caldwell.

Gladys Walton Fans Will Like Her in This

Box Office Analysis for the Exhibitor

Admirers of Gladys Walton will have a novelty in store for them when they see "The Man Tamer." It is a bit different from anything she has done lately, and you can tell them about her performance with trained lions. The man taming part of the picture is not nearly as important as the lion tamer sequence, but probably Universal knows which title sells the best and so they are calling it "The Man Tamer." Anyway, it is true that she tames a man. It will furnish material for some interesting discussion in the family circle, perhaps.

In announcing the showing play up the star and the title, and use catchlines in your programs, and Universal will supply you with stills of Miss Walton in her ringside regalia. Say, "It was easy for her to tame lions, but see what a job she had as 'The Man Tamer.'" Or, "If you don't believe wild men can be tamed, let Gladys Walton prove it in her latest Universal release."
L·J·MEYBERG presents
J·P·MCGOWAN
in
"COLD STEEL"

A story of love and life 'neath western skies-
Supported by KATHLEEN CLIFFORD
and an all star cast-
Distributed by
ROBERTSON-COLE
Labor Propaganda Picture Spoiled by Exaggeration

"THE CONTRAST"
Labor Film Service, Inc.

DIRECTOR .................................. Guy Hedlund
AUTHOR ................................... John W. Slayton
SCENARIO BY ............................... Not credited
CAMERAMAN ................................. Reinhart

AS A WHOLE..... Imperfect and poor film production with more attention paid to the labor message than to dramatic screen art

STORY...... A plea for unionism of workers bringing to the foreground the evils of the wage system

DIRECTION...... Allows overacting and exaggeration. Many dramatic sequences do not register as such. Not consistent

PHOTOGRAPHY ............................... Good
LIGHTINGS........Average; disregard of composition value of shadows
CAMERA WORK .............................. Good
PLAYERS...... Guy Hedlund gives fair performance but uneven. Types poorly chosen

EXTERIORS ................. Good
INTERIORS ............... Average
DETAIL...... Fair. Titles too long and attempt to preach

CHARACTER OF STORY...... Story shows the contrast between the rich and the poor, who meet in an economic conflict. The story is told from the worker's point of view and has a very slight love theme

LENGTH OF PRODUCTION...... About 6,000 feet

"The Contrast" is the first production of the Labor Film Service, Inc., and while it is full of valuable material it lacks dramatic and technical qualities. The story is not convincing for the exaggeration is too apparent. The text deals more with labor propaganda and social philosophies than it does with dramatic and screen values. The contrast is drawn between the intolerance and vulgarity of the rich and the oppression and virtues of the poor. It is a plea for the closed shop and is pictured through the viewpoint of organized labor.

The Labor Film Service was organized to give the public "pictures that would hold forth an ideal and give hope and inspiration—their purpose is to make pictures true to life and to labor." "The Contrast" certainly does not meet these ideals, for while it is a picture of everyday life and shows the struggle of the workers in an able manner, it lacks many qualities of better picture making. There is a good deal of material in these six reels and a lot of human interest, but the dramatic sequences do not follow one another in a logical manner and the general effect is not accumulative. It does not build up to one grand climax, but runs into many little climaxes. While this method might be more realistic than the single plot idea and is used today in the modern novel, it nevertheless makes a film appear very choppy.

The mining scenes in "The Contrast" stand out from the rest of the picture in a vivid manner. They carry the same message that Griffith delivered so ably in one of the parts of "Intolerance." The photography throughout is well done though handicapped by ordinary and indramatic lighting and unbalanced composition. The story deals with the struggles of the laboring classes and their conflict with the upper classes. Good workers are branded as trouble-makers and "blacklisted" so that they are denied the privilege of labor. Poor living conditions are shown and are contrasted against the waste and extravagance of the rich. A mine interior is pictured and an accident which might have been avoided by proper safety devices takes place. A strike follows—hunger, despair and violence are all shown. In the end the mine owners, realizing the strength of the union and fearing a national disaster, agree to the terms of the workers. A slight and poorly developed love theme is embroidered into the picture, but not much time or footage was wasted on this.

The types of the workers were very well chosen. Dorothy Seanger, as the sister of Jack Adams, does little acting, but rings a true note of pathos. Guy Hedlund as Jack Adams does some good work, but fails as a director. It is difficult for one man to direct and star in the same picture. The types of the rich in this are, however, very poorly chosen; they certainly do not look the million dollars they are supposed to represent.

The picture could be a good deal improved and made quite presentable if the titles were shortened.

Labor Message Not Suitable for General Distribution
Box Office Analysis for the Exhibitor

It would be difficult to recommend this picture for general showings. The film is a strong piece of labor propaganda and could be used only as such. It would be impossible to disguise this fact and for that reason it falls short of entertaining values. People do not like to be lectured. While this film may please certain sections of the American Federation of Labor and Socialist organizations, it might also be offensive to middle class audiences. The story champions the lower classes and completely ignores a middle class of workers.

Some people may be interested to see the first production of the Labor Film Service, Inc., and see their side of the labor situation, but even then it does not strike at the problems of today, there have been great changes in the past six months that this picture does not embrace. Use your own judgment before showing this one. The film is more of a political lecture than it is an entertaining drama.
Not Enough Comedy Incident to Make It Consistently Amusing

“SEE MY LAWYER”
Robertson-Cole

DIRECTOR ......................... Al E. Christie
AUTHOR .......................... Max Marcin
SCENARIO BY ...................... W. Scott Darling
CAMERAMEN ........................ Anton Nagy and Alec Phillips
AS A WHOLE............. Fair amusement in rather far-fetched farcical situations; a good deal too long

STORY.........Dialogue is missed and consequently titles are necessarily too numerous
DIRECTION........... Fair; doesn’t develop any genuine comedy situations nor make the most of satirical business
PHOTOGRAPHY .............. All right
LIGHTINGS ................. Adequate
CAMERA WORK............ Usually good but sometimes not well judged

PLAYERS........... T. Roy Barnes does satisfactory work as featured player but seems hardly more prominent than Lloyd T. Whitlock, J. P. Lockney and others

EXTERIORS .......................... Few
INTERIORS ......................... Good
DETAIL ............................... Suffices

CHARACTER OF STORY...... Promoter of patent which turns out to be a fraud, feigns insanity to escape punishment

LENGTH OF PRODUCTION.... About 6,000 feet

If you don’t mind having your imagination stretched to some extent, you’ll probably be fairly well amused and entertained by “See My Lawyer,” Robertson-Cole’s presentation of Max Marcin’s stage play, in which T. Roy Barnes is the principal attraction, and which has been directed by Al. E. Christie who is capable of much better results in comedy making. Folks who refuse to imagine things won’t laugh at Marcin’s story because it will strike them as terribly nonsensical—the idea of the rubber making machine, and then the feigned insanity of its promoter when the authorities take a hand in his operations.

None of the attempts at comedy were greeted with outbursts of laughter, but the thing that appeared to amuse them the most was the maneuvers of Barnes when he pretends to be crazy. This is the best bit but even at that is quite artificial and comes after such a long lapse without a laugh that they almost forgot it was funny.

Director Christie has not made the most of the opportunities presented. In the first place he has not put in any humor in the long space he uses before reaching the main incident, and there is one place where he allows the spectator to believe he has reached the ending when there is about another reel to follow. This is so obvious that half the audience was up and out of the theater while those who remained saw about another reel.

T. Roy Barnes handles the principal role very well and his antics as a lunatic seemed to satisfy them. Grace Darmond is an attractive leading lady. She and Jean Acker both look good but have little to do.

The story is about a young man, Robert Gardner, who has the get-rich-quick fever. Gardner takes up the proposition of Otto Trueman who claims to have perfected a rubber-making machine. They flood the mails with literature and when it turns out that Trueman cannot make rubber, the postal authorities step in. Gardner’s friend, Billy, tells him to pretend insanity and they cannot hold him. Billy does, but in the meantime Trueman sells the rights of his machine for a million dollars which he divides with Billy and Gardner, only to learn that instead of making rubber, his apparatus turns out a splendid paving block.

Names and Catchlines Can Be Used
Box Office Analysis for the Exhibitor

“See My Lawyer” will get over all right if it is not hard to make your folks laugh, but you know their comedy tastes best so can be governed accordingly. T. Roy Barnes will be remembered by your patrons as the featured player in “Scratch My Back,” and if they are attracted by catchlines you ought to be able to arouse their interest with them. Say: “If you have a patent and it fails to make what you claim it will, don’t part with it. It may produce something else. This happens in ‘See My Lawyer.’” Or, “Ever hear of artificial rubber? They make it in ‘See My Lawyer,’ But that isn’t all. See for yourself at the blank theater.”

Use the author’s name and recall the stage play in which T. Roy Barnes was the star. If you played “So Long Letty,” also made by Christie, mention the fact. Perhaps the get-rich-quick idea will appeal to them. You might use lines along that line.
Lots of Excitement and Some Good Thrills

Tom Mix in
“A RIDIN’ ROMEO”

Fox

DIRECTOR .................. George E. Marshall
AUTHOR .................... Tom Mix
SCENARIO BY ................ George Marshall
CAMERAMAN .................. Ben Kline
AS A WHOLE............ Great if you like them wild and woolly; fast riding and some new stunts
STORY........... Stalls around with trick business and titles at first, but make up for it in latter reels
DIRECTION...... Makes the picture live up to its title
PHOTOGRAPHY .................. Satisfactory
LIGHTINGS .................... Good
CAMERA WORK ................ Very good
STAR....... Takes more chances and is sure to please those who like him
SUPPORT .................. Adequate
EXTERIORS .......... Some fine western shots
INTERIORS ........ All right
DETAIL ........ Sufces
CHARACTER OF STORY..... Series of chases and fights for the sake of romance
LENGTH OF PRODUCTION ......... 5,000 feet

Tom Mix has written a wild one for himself this time. It surely is wild and woolly and there's enough action in it for a couple of pictures. The story itself isn't important, but Mix certainly makes himself work in the latter reels. The comedy is so silly that it demands laughs and even though at times, it isn't quite what refined folks will like, you are liable to overlook it. The title-writer plays a big part in the early laughs with a lot of what are commonly termed "wise cracks." Some are good and others not so. They're all on the order of "he has machines to do the work and a phono-

graph that talks so he doesn't need a wife"—or something on that order.

The Fox cowboy star will supply his admirer with an hour of laughs and thrills such as he has not given them before. From the title they can judge what most of the thrills consist of—fast riding and some brand new stunts. The opening reel is devoted to an intimate glimpse into the hero's home, showing some clever labor-saving devices of his own making. This idea has been used before in short reel comedies but it is good and gets a good many laughs.

But the latter reels are by far the best. The star does some great riding and no small amount of credit goes to Tony, his horse, who, by the way, is quite intelligent besides being a fast runner. There's one bit where he rides up a steep and sandy hill of no small height.

Mix does splendid work in the part he has written for himself and will be certain to satisfy those who like his pictures with this one. He presents a short sequence which appears to be "after Chaplin in 'The Kid,'" in which he doesn't know what to do with a little baby he has found.

Jim Rose, cowboy, wants to marry Mabel Brentwood, but her father objects. Some time previously old Brentwood, in a moment of weakness, had accepted the proposal of a widow who had immediately engaged herself to him and now arrives at the ranch to claim her husband. Brentwood does his best to get rid of the woman, but Jim's daring rescues always land the husband-grabber back on the ranch. Eventually Brentwood has Jim jailed but even that doesn't stop him. He breaks right through the jail and starts out on another rescue. Of course it ends happily with Brentwood marrying and consenting to his daughter's marriage to Jim.

Will Go Big If They Like Real Wild West

Box Office Analysis for the Exhibitor

You needn't be afraid to show them Tom Mix's latest if they like excitement and don't care how it's provided. Admirers of the star particularly will be well satisfied with his latest. Tell them he wrote the story. That should increase their interest. You might go into detail in talking about the thrills provided because there are some good ones. The Fox organization will most likely have stills available which can be secured for lobby display, and if you can get some of those showing his "stunts" they will attract attention.

Use the star's name in big letters and if you can secure a bit of the film before the showing date, they'll surely want to see it. The press sheet issued in connection with the feature contains a list of the big moments which can be used in your program for an advance notice. Catchlines and other advertising accessories are also provided by Fox.
There isn't a house in the land, big or little, that can afford to pass up this wonderful Dog, acclaimed by every critic as the cleverest performing animal in pictures. Our advice to every Manager or Theatre-owner who reads this advertisement is to arrange at once with his nearest Universal Exchange for a showing of one of the BROWNIE Century Comedies. See "Playmates" and "Pals" and watch for the early release of "Society Dogs." There will be Thirty of these BROWNIE Century Comedies this year and every one of them will be packed to the brim with this amusing little pup's funny tricks. Get busy on this matter today.

The New York Globe says: "In the News Weekly a special tribute was paid to the pictures of Franklin K. Lane and Chief Justice White by a moment of utter silence, a darkened house and a distant bell tolling. It was an amazingly effective touch, none the less sincere for being intensely dramatic. AFTER ALL, AS FILM PLOTS GO, THE NEWS REELS WHEN PROPERLY PRESENTED HAVE THE MONOPOLY OF THE DRAMA ON THE SCREEN." The fact that the News Reels are full of drama is due to the energy and enterprise of INTERNATIONAL NEWS in so filling its reel with action-full, interesting news that all its competitors have, perforce, to follow. They follow simply because INTERNATIONAL is always first.
Vitagraph Star has Pretty Good Story in His Latest

Earle Williams in
"THE SILVER CAR"
Vitagraph

DIRECTOR ....................... David Smith
AUTHOR ....................... Wyndham Martyn
SCENARIO BY ..................... E. Magnus Inleton
CAMERAMAN ..................... Jack McKenzie

AS A WHOLE.......A live bit of entertainment if you don't mind slight implausibilities; several good thrills
STORY.......A good suspense created; love interest rather weak
DIRECTION.....Starts off with a bang by genuinely fine mystery stuff but political plot at close tends to weaken it
PHOTOGRAPHY .................. Very good
LIGHTINGS ...................... Good
CAMERA WORK .................. First rate
STAR.......Contributes his usual finished performance
SUPPORT.....Male members well suited but feminine players are poor choices
EXTERIORS ...................... Very good
INTERIORS .............. Suitable
DETAIL ...................... Correct
CHARACTER OF STORY......Professional adventurer with war record sets out to secure coveted paper for English nobleman whose daughter he loves
LENGTH OF PRODUCTION ...... About 6,000 feet

It seems a bit too bad that "The Silver Car" does end up as strongly as it starts off. Director Smith gets it off with a bang by creating a fine suspense that is genuine and gathers the interest of the spectator from the very first. But the ending is a trifle weak, made so by a slight love interest which is used for a conclusion and which, prior to the ending, wasn't prominent nor an important part of the main situation.

Despite this not altogether harmful shortcoming, director Smith has made a good live bit of entertainment which contains several good thrills.

There are three or four long explanatory sub-titles that confuse more than they explain because of the use of names and countries foreign to what the spectator has been previously made acquainted with. This might be remedied by re-written captions.

Earle Williams does splendid work as the adventurer, supported by Geoffrey Webb and Emmett King satisfactorily. Eric Mayne overacts in the small part given him, while Kathlyn Webb is adequate but not particularly well suited to the leading role. As in some other recent pictures in which she has appeared, Mona Lisa displays too much of her anatomy.

Anthony Trent, international swindler and adventurer, seeks Private Smith, a war buddy and the only living person who knows Trent’s identity. Trent learns that Smith is really Arthur Grenvil, son of an English nobleman. Trent manages to become a guest in the Grenvil home unrecognized by Arthur. The elder Grenvil is finally persuaded to confide a certain trouble which keeps him from accepting a position of state. Trent journeys to a foreign country to secure a certain document which will allow Grenvil to resume his former position. He is successful after considerable adventure, and returns with the paper to claim the hand of Grenvil’s daughter.

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Williams’ Admirers and Others Should Like It
Box Office Analysis for the Exhibitor

Earle Williams in
"THE SILVER CAR"
Vitagraph
Most everyone will be satisfied with Earle Williams’ most recent Vitagraph production “The Silver Car,” and especially in communities where the star is a favorite, it will be well received. You can promise good action and several genuine thrills. Talk about the landslide and if you can secure a trailer of this to show prior to the run of the picture, you will be sure to interest them. Director Smith has managed this scene splendidly. Exploitation possibilities are numerous if you care to go to a little expense. You could get one of your local automobile dealers to allow you the use of some grey or silver color car which might be used to advertise the showing. Signs bearing the lines “Follow ‘The Silver Car’ to the blank theater.” Or, “Earle Williams will be in town this week in ‘The Silver Car.’ See him as a professional adventurer in his latest Vitagraph offering.”

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Comedy Given Good Production and Well Acted

Sidney Chaplin in
"KING-QUEEN-JOKER"
Paramount

DIRECTOR ................... Sydney Chaplin
AUTHOR ..................... Sydney Chaplin
SCENARIO BY ............... Not credited
CAMERAMAN ................ Murphy Darling
AS A WHOLE................. Satisfactory and pleasing comedy with a good deal of European atmosphere and splendid exteriors
STORY........... The Prince and the Pauper theme modernized and made into a farcical comedy; padding makes it drag in first two reels
DIRECTION ................ Splendid
PHOTOGRAPHY.............. Excellent with some splendid long shots
LIGHTINGS ................ Very good
CAMERA WORK ............. Very good
STAR.............. Gives good performances and wins audience from start
SUPPORT .................. All adequate
EXTERIORS ................. Excellent
INTERIORS .................. Good
DETAIL ..................... Fair
CHARACTER OF STORY...... Barber who plays king for a day and joker for a night with a close shave at the finish when the real king returns
LENGTH OF PRODUCTION ... 5,016 feet

Sydney Chaplin plays the dual role of barber and king in this comedy that he has written for himself. He does a lot of good work throughout the entire picture though from the comedian’s point of view he offers nothing strikingly original. The production has a mild humor that will please and offend no audience. There are two separate parts to this story, and it is a long time before the king and the barber connect and the real action starts.

Once things get started they move along in a swift and snappy manner. The producer and director have provided very splendid European exteriors for the location of this imaginary kingdom.

The photography throughout this picture is excellent and deserves a good deal of favorable comment. There are several splendid long shots, and most of the exteriors are taken with a good deal of taste and judgment. The composition in many cases is original and good, with a few shots taken from unusual angles.

The imaginary kingdom where this story is laid is in a state of unrest due to the oppression and extravagance of its king who refuses to sign a people’s charter. A humorous barber who resembles the king falls in with a group of terrorists and agrees to take the king’s place when the king is kidnapped. The barber plays king and most of the humor of this picture is concentrated in these scenes. The real king, however, escapes and the barber is sentenced to be shot, but is saved by the queen and escapes in a bag. The production ends with an exciting automobile chase and an airplane transfer.

Lottie MacPherson has a slight but good part as queen in this production, and the supporting company fulfill their requirements in a co-operating way. This comedy marks the first production of the Sydney Chaplin producing company.

Use the Star’s Name and Play Up the King for a Day Idea

Box Office Analysis for the Exhibitor

Sydney Chaplin is a brother of Charlie and can be advertised as such. Base your exploitation and advertising on the idea of a barber being king for a day. A barber shop red and white pole with a crown on it placed in the lobby should be an attractive feature and demand attention.

Tell them about the close shave that the barber gets and your catch lines may read: “How would you like to be a king for a day?” or, “What would you do if you were king for a day?” Use Sydney Chaplin’s name in connection with this production and recall his screen career with Keystone comedies—especially “The Submarine Pirate.”

You can promise your audience a good comedy and an interesting piece of entertainment of high technical quality. Large playing cards of the king, queen and joker would be very effective if hung over the box office.
Do you feel like this?

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***** If it will make your day's work a bit lighter or more satisfactory, I wish you to know that I consider this job very good. The booklets are decidedy more attractive than any we have ever had and the work displays signs of painstaking.

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Telephone Gramercy 945
Revenge Forms Basis of Some Good Action in R-C Release

“COLD STEEL”
Robertson-Cole

DIRECTOR .................. Sherwood McDonald
AUTHOR ...................... George Shedd
SCENARIO BY ............... Monte Katterjohn
CAMERAMEN ....... E. S. Depew and John Thomson
AS A WHOLE... Some good action and attractive western atmosphere that will please admirers
of this type of picture

STORY......A bit unconvincing at times, probably because of too much incident

DIRECTION ............... Good for the most part
PHOTOGRAPHY .............. Satisfactory
LIGHTINGS .................. All right
CAMERA WORK......Up to standard; long shots good

PLAYERS......J. P. McGowan well suited and capable in title role; Kathleen Clifford fair as leading lady

EXTERIORS ................ Very pretty
INTERIORS .................. Adequate
DETAIL ........................ Fair

CHARACTER OF STORY.....Young engineer vows to avenge wrong against his father and finally gets the four men he wants

LENGTH OF PRODUCTION .... 5,800 feet

“Cold Steel,” Robertson-Cole release, is an adaptation of George Shedd’s story which appeared in the Argosy Magazine under the same title, and later in book form under the name of “In the Shadow of the Hills.” The story has been pictured in true western fashion, with splendid exterior settings and the character types usually connected with this sort of production. A good deal of action is contained in the piece though at times it is quite unconvincing, and the spectator is somewhat confused by the complicated plottings of the various players.

It’s hard to tell, frequently, just who’s on top. The lone hero, “Cold Steel,” is fighting four would-be desperate characters but the players aren’t convincingly so, making their work often seem like a burlesque of what they should be. Picture goers who like excitement will be well satisfied with the piece, because there is quite a lot of shooting, much plotting and a bit of disaster caused by an explosion, also some labor troubles that aren’t very apparent except in the sub-titles.

J. P. McGowan who plays the title role is thoroughly well suited to the part and his performance is fine throughout. Others are quite suitable, but not as capable in rendering support. Kathleen Clifford is not an impressive heroine. At the outset of the picture you expect to see something on the order of “Soldiers of Fortune,” because of the engineering sequence, but it is subordinate to the main situation which is one of revenge.

Just before he dies, the father of “Cold Steel” tells his son that years before he had been “framed” for murder by four men who had taken all his money to allow him to escape. Steel vows to get the men whose names the father has given him. Steel is engaged to engineer the construction of the Burntwood Reservoir. It happens that one of the men Steel is after is in charge of the labor, but Steel bides his time and later learns that the other three are in the vicinity. There is trouble with the laborers and then Steel makes known his identity to the man in charge. The four decide that it would be better to have Steel out of the way, and then the plotting begins. They plan various ways of doing away with Steel, but he is too quick for them, and secures from an old Mexican a signed statement that he saw one of the four kill the man for whose murder they blamed Steel’s father. There is a romance woven in between the other business, which ends happily for Steel and the girl.

You Can Play with the Title and Use Catchlines

Box Office Analysis for the Exhibitor

Audiences that like this type of western which is billed by the producer as “love and life ‘neath western skies” will probably be fairly well pleased with “Cold Steel.” If they don’t mind action in the way of bomb plots and considerable shooting, the picture should appeal to them. They’ll like the work of McGowan as “Cold Steel” anyway. The title is a rather attractive one which can be made more interesting by the use of catchlines such as: “They called him ‘Cold Steel’ because he was sure and unafraid. See how he avenges the wrong done his father.”

There are no names to use in connection with the feature which mean anything to your patrons, so play up the title and talk about the story. You might mention that it appeared in the Argosy magazine under the name given previously. “Cold Steel” will go all right for a one time show.
Unusual Treatment Makes It Attractive

"THE WOMAN GOD CHANGED"
Cosmopolitan Prod.—Paramount

DIRECTOR .................... Robert G. Vignola
AUTHOR ...................... Donn Byrne
SCENARIO BY ................ Doty Hobart
CAMERAMAN .................. Al Liguori

AS A WHOLE...... Splendid development and elegant production make it out of the ordinary

STORY...... Is made interesting because of unusual handling; quite forcefully presented

DIRECTION...... Very good; artistic efforts effective; has made desert island sequence rather long

PHOTOGRAPHY .................. Good
LIGHTINGS ........................ Excellent
CAMERA WORK .................. First rate
PLAYERS...... Seena Owen and E. K. Lincoln play leading roles very well; others satisfactory
EXTERIORS ............ Some pretty tropical scenes
INTERIORS ..................... Correct
DETAIL .............. Frequently too much of it

CHARACTER OF STORY.... Wanton regenerates so that four years after committing a crime the jury cannot find her guilty

LENGTH OF PRODUCTION ......... 6,306 feet

Director Vignola's handling of Donn Byrne's story has made an interesting picture of "The Woman God Changed." The manner in which he has developed the story holds the attention from the start. He really relates it backwards by starting off with the courtroom scene, and then going back and leading up to it through the use of flashbacks and finally bringing it to a climax in the courtroom where he began. This method proves mightily effective in this particular instance.

The feature is a bit too long, made so perhaps by the numerous and long sub-titles which occupy considerable footage. They are usually well written but they are sometimes unnecessary. Also the flashback showing the principals of the trial on a tropical island is quite a bit too long. This sequence could stand liberal cutting and still retain its purpose—that of proving that although the heroine is really the same who committed a murder four years previous, she has changed in the new environment. It offers a fairly persuasive argument.

The production values are all that could be desired. Settings are splendid, lightings effective and camera work generally very good. The island sequence offers a good contrast to the earlier "gilded life" episode. Seena Owen and E. K. Lincoln are seen in the principal parts. It is probably the biggest chance Miss Owen has had and she does very well. E. K. Lincoln gives a pleasing performance. Lillian Walker and Henry Sedley handle smaller parts satisfactorily.

Anna Janssen, a dancer, kills Alastair De Vries when she learns he no longer loves her. McCarthy, a detective, is put on the case and ordered to bring back Anna, dead or alive. A clue leads him to the tropics where he finds the girl and starts back to San Francisco with her. The vessel is wrecked. Anna manages to swim to shore with the unconscious McCarthy. Several years the two remain on the deserted island, during which time they fall in love with each other and finally giving up hope of rescue, take each other in marriage. The new environment has completely changed the life of the girl and now she is willing to go back to justice. McCarthy refuses to carry out his command but Anna hails a passing steamer.

McCarthy tells the story of the past years and the verdict is manslaughter. The testimony gains the sympathy of everyone in the courtroom except the lawyers for the state who press the charge, but the final verdict sentences Anna to the custody of her husband for her natural life, and the judge suggests that they return to their island paradise where Anna had found redemption.

Has a Good Audience Appeal

Box Office Analysis for the Exhibitor

This type of "showy" production usually makes a big hit and in "The Woman God Changed" you not only offer a rather spectacular production, but also a novel theme which will interest them even for the way it is developed, if for no other reason. It is really not unusual or startlingly original, but the way it is told and director Vignola's handling makes it attractive. You should be able to do good business with it. Stills of the island sequence displayed prominently in the lobby should attract considerable attention.

Use the author's name. His stories appear in the leading magazines and his name is well known. Tell them about the work of E. K. Lincoln and Seena Owen. If your patrons remember names tell them Robert Vignola directed, and recall his "More Deadly Than the Male" and "The World and his Wife." The Paramount press sheet will furnish you with complete exploitation ideas.
Some Short Reels

"Country Life in Bohemia"—Famous Players

Type of production: ......................... 1 reel travel

This is a Burton Holmes travel picture. Burton Holmes leaves the Near East and travels up through Austria till Bohemia is reached. The map of that section of Europe is shown and Bohemia located. The simple country life of the peasants of this country is next illustrated. Workers are shown plowing the fields with the aid of oxen and the camera is also turned upon a harvest of sugar beets. Many types of peasant girls and women appear in this reel. Beautiful native costumes are shown and a village fete with native dancing concludes this picture. There are some good shots in this reel, especially those taken against the light allowing the massive figures of the peasants and their oxen to appear in silhouette against the sky.

"The Bakery"—Vitagraph

Type of production: ......................... 2 reel comedy

Larry Semon is the star of this latest pie-in-the-face comedy. The action is brisk from start to finish and the entire production filled with laughs. Larry Semon does some good work and gets over some very good comedy effects. The scene is laid in a bakery and the boss and his pretty daughter pay a visit to the dough works, but before they arrive Larry and the manager have started a little dispute. A lot of rough stuff follows. There is a very clever use of traps in the floor and some effective photography in the accelerated finish. In your people like good slap-stick they are sure to laugh at this one.

"A Glimpse Into the Animal Kingdom"—Kineto

Type of production: ......................... 1 reel magazine

This film reviews the animals in the Zoo. Polar bears wrestle and play in their pool. The macaw and the emu, a large ostrich-like bird, are shown. Alaskan brown bears, the largest of the species, appear on the screen, and so do the grizzlies. The film also shows black-necked swans, American wildcats, camels, large monkeys, seals and zebras. Lesser known animals are all shown—the Nilgar cals, the black buck of India, European wild boar, the gnu, red kangaroo of Australia, yaks and many others. This picture would please children and do well in towns that are not provided with a zoo of their own.

"Felix in the Love Punch"—Famous Players

Type of production: ......................... 1 reel animated cartoon

This cartoon is full of slapstick possibilities and is sure to be a laugh. Felix the cat has a funny walk and he hobble about in his own funny way. Felix is out with his sweetheart when they are surprised by a bear. A strong guy saves the girl and Felix is forced to take a back seat. But not for long, for he buys a bottle of liquid muscle and they both appear in the ring at Madison Square Garden. The fight that follows is sure to make anyone laugh. Felix is knocked out and we see his nine lives pass up to heaven. If your people like cartoons they are sure to get a good laugh out of this one.

"The Village Cow Puncher"—Universal

Type of production: ........................ 2 reel drama

This is a comic drama with the scene laid in the West and a small middle western town. The star of this drama is a cow puncher who leaves his ranch for a visit to a small town where he is due to collect an inheritance left him by a late uncle. The banker's daughter has a new Ford that she is learning to drive. It runs wild and the cowboy after a long chase ropes the machine and saves the girl. But bad men are in town and get the villager's money in a fake land deal in which they have induced the banker to co-operate. The girl overcomes the Project and at last the wins the girl and the money, and the villain takes them and saves the girl. The last scene of this picture is back on the ranch and the hero arrives with the banker's daughter—his wife. The small town atmosphere is very well done in this and the ranch scenes in the first reel are amusing and entertaining.

"Eccentricities of the Bee and the Wasp"—Kineto

Type of production: ........................ 1 reel educational

Many of the habits of the bee and wasp are clearly shown in this instructive film. How the bee deposits food for her eggs before sealing them away is clearly and simply shown. With the aid of animation the details of the young bee's development is illustrated. Wasp's nests in the trees and how they subsist from the sweets of the flowers is explained in detail. The photography of this picture is clear and the detail of all is clear and the photograph in the screen many times their original size. The intelligence of wasps is illustrated by changing their nests. The insects refuse to enter any nest but their own. This film would interest audiences in college towns and be particularly good for school instruction.

"Screen Snapshots No. 1"—Federated Film Exchanges

Type of production: ......................... 1 reel comedy

This reel not only shows close-ups of popular stars, but also has a lot of fun. It starts off with a few stunts from Max and they play on the camera and brings his wild beasts along. He has a lot of fun with the elephants and gets a good laugh when he tries to bite the lion. May Allison is next to appear and she is shown in an act of autographing many photographs. She autographs what is said to be the largest photograph in the world—it stands about eighteen feet high. Doris May and Wallace MacDonald have caught leaving the church, where they were married at dawn. Jesse Lasky is shown visiting his West Coast studio, where the camera also, catches Cecil B. DeMille, Dorothy Dalton and Fatty Arbuckle. Bebe Daniels is shown having a splendid time serving her ten days in jail for speeding. She makes a popular jail-bird and even shares her fruit with the judge who sentenced her. Her cell is decorated with flowers and the cameramen are given a good time. Finally this amusing magazine closes with a view of Mary Pickford posing for a painting. Fans will find this number of "Screen Snapshots" above the average of the series.

"The Claim Jumpers"—Universal

Type of production: ........................ 2 reel Western

Wild jump and a lot of rough riding are the outstanding features of this picture. The story presents nothing very new. A stranger comes to town and is induced to buy a salted mine. The girl who tends a lunch counter is unable to warn the stranger in time. Soon however, he discovers the fraud and while the he is forced to take a back seat. But not for long, for he buys a bottle of liquid muscle and they both appear in the ring at Madison Square Garden. The fight that follows is sure to make anyone laugh. Felix is knocked out and we see his nine lives pass up to heaven. If your people like cartoons they are sure to get a good laugh out of this one.

"The Life History of Frogs and Toads"—Kineto

Type of production: ........................ 1 reel scientific

Popular scientific pictures of this type are growing in popularity, and more and more are being demanded by better class audiences. They are not only instructive, but hold the attention in a fascinating way and cause a welcome relief when run after a heavy melodrama. "The Life History of Frogs and Toads" is a single reel scientific picture so presented that even a child can see step by step the growth of frogs and toads and the development from the fertilized egg to the frog. The microscopic photography in the early part of this picture is well photographed and illustrates in each case the point desired. We see the spawn in water and the development of tadpoles. The circulation of blood in the gills of the tadpoles is clearly shown as is possible with modern scientific methods. The growth of the front legs and the development of the hind legs was never before as well illustrated as in this picture. The reel is not burdened by too many scientific phrases or facts and can easily be understood and enjoyed by the layman.
Short Reels

"Cyclone Smith's Vows"—Universal
Type of production ..................... 2 reel western
The interest is held throughout this production by the rough
and ready daring of the hero. He does a lot of wild riding and
makes some thrilling jumps. The story too is good and the
photography attractive. A lot of care and time was spent on
this production and there are many crude points. However,
the interest, which is centered on Cyclone Smith, is held and
the entire picture would meet with the popular approval of
such pictures. Cyclone Smith jumps off a freight train and
saves a girl from an accident. She induces her father to give him a job as a cowboy on the ranch, but the
sheriff discovers that Smith has just been pardoned from
prison. As Smith is leaving the ranch the sheriff is brought
in by wounded by the bandits. Smith vows that he will
bring them back dead or alive and if he fails he will not
return. He surprises the bad men; two of them get away and
the third he discovers to be his brother, who was guilty of the
crime for which he was convicted. The brother is killed by
one of the crew and Cyclone Smith kills the murderer and
wins the girl of the ranch. There are some good mountain
locations in this western outdoor melodrama with a thrill or
two sandwiched in.

"The Guide"—Fox
Type of production ..................... 2 reel comedy
Clyde Cook has a really original two reel comedy in his
latest, "The Guide." It has new laughs all the way through
and doesn't resort to anything like the old pie-throwing slap-
stick to get them. As the title suggests, it supposedly takes
place in the Alps where Cook is a mountain guide. His stunts
are just as funny as they can be and the best part of it is that
most of them are new. He gets a lot out of an encounter with
a big bear and the laugh of the two reels comes when after
being chased into a cave by the animal, the comedic exits
wearing a huge bear coat. Then there's some fine direction and
a realistic mountain atmosphere that a good many will take for
the real thing. You can surely satisfy them with this.

"An Awful Bull"—Universal
Type of production ..................... 1 reel comedy
The comedy in this picture is very mild and hardly funny.
The idea has been used before in many variations and none of
the business presents any new angles in the field of comedy.
A country rube is kicked over the fence and lands in the only
mud puddle in the road. The letter-man brings him a diploma
from a correspondence school and he goes to town to be a
decent employee. He gets a lot out of an encounter with
a store detective looks for footsteps on the carpet with a large
magnifying glass. He mistakes the house detective for the
crook and allows the real thief to get away. The cast of this
comic was limited in number and the photography ordinary.
There is nothing new presented in this and very little that is
at all funny.

Rocking the Boat—Educational
Type of production ..................... 1 reel comedy
"Rocking the Boat" is a good laughable comedy based on
an original idea. It is clean and would not offend any audi-
cence. The fun in this picture is made by transferring sea life
and the props of a ship to a house in the city. The young
married couple are expecting their uncle, a sea captain, and
in order to make him feel at home they build the interior to
resemble a ship. The butler and the maid are dressed in uni-
form and walk in sailor fashion. The house is anchored to
the street and the height of the fun is produced when they
decide to play a stream of water on captain's bedroom
window—but are caught at it. They all get wet. The cast of "Rocking the Boat" includes Earl Rodney, Irene
Dalyon, and Ward Caulfield.

"Suits and Suitors"—Universal
Type of production ..................... 2 reel western comedy
A lot of action and a few new touches make this picture real
comedy. The photography is good and the events leading up
to the climax. Good bare-back riding is always attractive and commands attention; it produces a different effect, however, when the camera is moved along in pace with
the rider. This arrests the attention of the observer and makes
him question point of view. "Oh, I see," he will conclude it is
done by riding the camera in an auto. But the view of the
hero riding at you in the chase would not in reality be visible
to anyone excepting the villain.

"Suits and Suitors" is a western ranch picture dealing with
two mail order suits that look alike and arrive at the same
time. The young farmer who wears one and the bad man
is discovered in the other. The first man, eight shoes,
changed clothes, a dance and a wild chase complete the two
reels of this comedy. The elements of humor that enter into
the picture are well brought out and the result happy. A
particularly splendid long shot of the riders occurs in the first
part of this film. How much more effective this is than the
close ups taken with the camera riding.

"The Sacred City of the Desert"—Prizma
Type of production ..................... 1 reel scenic
Prizma is presenting a very attractive and beautifully
colored reel showing an ancient settlement of the Mozabites
hidden in the heart of the Sahara desert. Some very interest-
ning scenes of the life and habits of the Mozabites are repro-
duced and the color work is splendid. A title says that prior
to the arrival of the Prizma expedition, the settlement had
seen no rain in nine years, but the day the Prizma company
arrived, it rained and the next day encounter with a celebration in their honor, thinking they had caused the rain.
The spectacle is shown on the screen and the color work in
this particular sequence is quite effective. A first rate scenic
reel well worth showing.

"Plant Life and Seed Disposal"—Kineto
Type of production..................... Educational
This reel is of the scientific series made under the direction
of Mr. Smith in London. The picture has some beautiful
bits of photography, and would be well appreciated by college
students and advanced audiences. We see in this reel the
development of the seed heads of flowers, and how the seeds
leave their place of birth, take flight and find new soil in which
to take root. The camera work in this picture was well
planned and ably done. The intermittent exposures taken
over a long period of time, and showing the complete flower
formation from a bud to the bloom in but a few feet of film,
was smoothly and carefully accomplished. The lighting is
given a good deal of thought and kept quite constant through-
out; this has in the past been a problem in the making of
this film. The camera work is excellent and the pictures
are clear. The film should have wide circulation among
schools, and other educational bodies.

Path Review No. 106
Type of production ..................... 1 reel magazine
This magazine covers a wide range. It opens up with a
dance called "The Dance of the Huntress," then goes into the
open where we see wild goats dashing across the screen. This
is shown with the ultra-speed camera. "Fisherman's Luck" is
the next and we get a good idea of big fish tackling in the
open surf. The camera then turns upon Yellowstone National
Park and all its wonders. This part of the reel is tinted to
give the colors of nature.

"Circus Heroes"—Federated Film Exchanges
Type of production ..................... 2 reel comedy
There is more than one laugh in this picture. And some-
times a scream. The flavor of this circus is well packaged
inside and outside the tents. Sid Smith is featured in this
production, taking the part of one of the Hallroom Boys. The boys sneak into the circus and as soon as they are
accomplished the fun begins. They find the lions and try to
beat them, they are told. But it is hard to believe a lion when
his mouth is open. Sid Smith does some very nervy work in the
lion den scenes and gets over a good laugh. You can expect
your audience to scream whenever they close up the lid.
A complete circus was hired for this production. It includes
elephants, side show animals, "The biggest man in the world," and everything else that fits
under a tent. Lots of fun and a good long laugh in this two
reel comedy.
If There Is Any Doubt As To The
Pulling Power of WID'S DAILY
READ THIS—

HOWELLS SALES CO., INC.
729 Seventh Avenue
Bryant 7206

May 20, 1921

Wid's Daily,
New York City.
GENTLEMEN:

May I take this opportunity of expressing to
you my extreme gratification at the direct results
obtained from one advertisement placed in last Mon-
day's issue of Wid's on the picture "A DAUGHTER OF
EVE".

Within half an hour after the paper had ap-
peared on the streets in New York, a buyer for 43% of
the territory of the country had us on the tele-
phone and had made an appointment to see the picture.

Coincident with the arrival of the paper in
Boston and Philadelphia, we received long distance
telephone calls, and as a result of those calls, contracts were sent out in the next mail.

Such results are extremely gratifying, and
you may rest assured that in the event we decide to
carry any more copy on "THE HOPE DIAMOND MYSTERY" which is selling very well by the way, you will get
more than your share.

With best wishes for your continued success,
I am

Most cordially,
(Signed) T. O. ELTONHEAD,
Advertising Manager,
HOWELLS SALES CO. INC.

After All It's Results That Count
Among other features of our recently enlarged laboratory is A TITLE DEPARTMENT UNSURPASSED for QUALITY and SPEED

Personal Supervision — Louis Meyer

Titles made under patents controlled exclusively by CRAFTSMEN FILM LABORATORIES INC.

251 WEST 19TH STREET Phone WATKINS 7620

Negative Developing & Printing
On the Wall

The handwriting. Of Federal censorship. Pins the drama, cause the lawmakers want control. Of pictures. Where they are shown in houses other than regular motion picture places—palaces. Because of the Shubert's. And their refusal to stop a Shadow of the Dome." In Washington.

Watch Washington. During the next few days. Maybe they'll file that bill. Then everybody'll be aroused. As usual, so late.

GRATITUDE

She was unknown. And got into pictures. And how that producer worried. Troubles? By the bushel. But he stuck to the idea. And the star. And kept on spending money. Lots of it. Oodles. And made her name known. In electric lights, newspaper space? And in magazine space? And Lord knows, that else. So in time this helped. Now her pictures are beginning to gross real money. Getting somewhere. Beginning to somebody. Then the report comes she may leave that producer. And go on her own.

Oh, yes: The star—Marion Davies. And the producer—Garst.

SIGNS OF THE TIMES

Elljay's. Don't see so many twinkling. On Broadway, and elsewhere. Of his stars. Hard to get accustomed to the idea, you know. Of not having them crack you in the eye. Along the White Way.

Just a sign-of the times. What kind? You know.

THAT "OUT"-JING

Of Famous. Yesterday. Up the Hudson. Flock of players. (Continued on Page 4)

Oppos Scheme

d of P. C. C. Says Beaverbrook

Does Not Want Combined Pro-
ducer- Distributor Unit

E. Adams, managing director of the Provincial Cinematograph

aters, Ltd., one of the largest the-

ter circuits in Great Britain, in a
ter to WID'S DAILY states that he and Lord Beaverbrook, who financially interested in the P. C.

are in every way opposed to suggested co-operative scheme of manufacturing and film rent-

al. Mr. Adams refers to an article

nted on May 3 in this publica-

from the Film Renter of London, (Continued on Page 3)

ew Organization Under Way?

was reported on Saturday that na-

organization of motion picture man-

ers are managers in which important

circuits are to be represented easier way.

Far, Far Away!

Writes Jimmy Bryan from Sydney, Australia:

"Gee! but it feels good to get Wid's out here!"

F. P. Managers Here

The first of a series of conferences of the Famous Players district man-

agers will be held this morning in the home office. Fall selling plans

will be discussed. Those who are expected to attend are: George J.

Schafer, Boston; Harry H. Bus-

baum, New York; W. E. Smith, Phila-

delphia; F. F. Creswell, Indianapo-

lis; H. A. Roth, Detroit; J. A. Gil-

day, Chicago; Phil Reisman, Minne-

apolis; R. C. Li Beau, Kansas City;

Louis Marcus, Salt Lake, and Her-

mann Wobber, San Francisco.

TRUSTS

A Few Ideas on An Important Subject

Voiced by Adolph Zukor—And a Few Reflections—"Danger of Irresponsible Talk from Responsible Men"

Adolph Zukor is president of Famous Players-Lasky. Inci-

dentially the largest producing and distributing concern in this

business. So whatever Mr. Zukor thinks about a possible

'trust' in this business is important. At least it is of unusual

interest.

And here is what he thinks:

"There cannot be a trust in the motion picture industry," says Mr. Zukor. "Talk of these things make me laugh. Con-

ider for a moment the various interests, the size of the industry and the number of people involved. And then realize how diffi-

cult, if not impossible, this would be to bring about.

"I can say modestly that we are the largest organization in the business. So that any question of such a thing as a 'trust' would naturally interest us. Yet if anyone will consider the past and the early history of Famous Players they will be

compelled to realize that this company owes its very existence to the fact that it was organized to oppose a combination—or a 'trust,' the old General Film Company. This was our very start.

"If Famous Players started with this basis isn't it rather difficult to manufacture a sentiment that we would be part of one? And frankly, could there be a 'trust' or combination of consequence unless we were a part of it?"

"It is a simple thing for any group of gentlemen to make speeches and talk about 'trusts' and infer that we are part of it. But it is another matter to attach to these ideas any truth or facts. That is another story. And I don't think it interests these gentlemen very much because they have their own ideas and plans to further.

"Let us go further. Famous Players was organized to produce pictures. Later we went into distribution. And then what happened? A group of exhibitors—some of them very important—decided to combine and present productions made for them. This idea developed until they became not exhibitors, but—in actuality—producers. They made offers of such a tempting nature to our stars and directors that we were compell-

ed in self defense to turn to securing theaters in cities where we were threatened with not having our pictures shown. First in one city, and then in another. And so naturally we became interested in theaters. But we don't want to be exhibitors. We own theaters and are interested in others as a matter of protection first, of profit later.

"The inference is suggested that when 'Wall Street' money is talked of, that in some way Famous Players is involved. It
TRUSTS (Continued from Page 1)

is true that capital—large capital, indeed—is invested by bankers and their clients in this company. But it would be ridiculous to consider that we, in any way, could control or even guide the bankers and financiers of this country such as the inference is intended.

"Large banking interests are becoming more and more acquainted with motion picture industry. Many may recall the interesting figures and ideas presented by John E. Barber, of the First National Bank of Los Angeles, which appeared in the New York Times Annalist. Mr. Barber pointed out how the industry was dependent upon banks and was growing private financing. This is true. But because financiers and banks are interested in a business is that to mean that a 'trust' is to follow? Aren't these ideas rather exaggerations? Aren't they a bit too ridiculous to be given serious consideration?

"These are difficult business times. We need all the energy and effort we can find to keep our industry alive. We have a lot of battles on the outside of the industry which need watching and fighting. Let us keep out of these idle, silly, haphazard discussions; especially at this time.

"For they do harm. Not as intended, not as provoked. They bring no harm to the concerns supposedly interested in any 'trust.' But they bring harm and possibly serious damage to the average exhibitor. I will show you how. All of us know that practically all exhibitors carry mortgages on their theater properties. Even the small exhibitor with one house often has a mortgage on the property. The funds for this mortgage come either from savings banks or from funds in some way under the guidance of State officials. How, I should like to ask, are these men who are responsible for the loans made, going to consider this business as a safe investment when men of prominence, men of importance in this business, indulge as they do in wild, untruthful, meaningless statements? Will they consider their investments safe? Or will they not probably consider either the curtailment of their loans to a serious degree, or possibly withdraw them altogether?

"These are some of the damages possibly resultant from talk of 'trust,' etc., coming in an irresponsible manner from responsible men."

DANNY.

Mr. Exchange Man—

We have to offer for your approval ‘THE WOLVERINE,’
"WESTERN HEARTS," "THE GHOST CITY" (now ready), eight Cliff Smith Productions, and six comedy-dramas starring Mary Anderson.

A total of sixteen pictures for the coming year, to be released on a FRANCHISE BASIS.

A good many of the leading independent exchanges throughout the country have already purchased our entire output. Are you interested in securing good pictures at a reasonable price? If so, communicate with,

ASSOCIATED PHOTO-PLAYS, INC.

25 West 45th St.
New York City

"Heedless Moths" Below will be found extracts of New York newspapers of the criticisms on "Heedless Moths" as but not offensive exploitation of fat model's work in studies, carrying story of W. Goldwyn is be 'trust.'

TIDES—It's just dull, dull and routine. Miss Monroe may have won all of the artists whose names are lines in the announcements of the film and a story of the picture itself, but she fails to inspire those who made the pictures. Robert Z. Leonard directed the product and it must be said for him that he has a number of excellent pictures, some of them effectively lighted.

WORLD—Two spots in Johannesburg last night attracted unusual attention. One of these was a dimple on the right of Audrey Munson’s back. The other a dimple on the left side of Audrey Munson back. ** * * * *** has consented to bare her 1 before the patrons of the playground and by so doing has provided for the enjoyment of its most daring and at the same one of its most stupid and insane enterprises. There is one mark of genuine dignity in connection with this cinema. This is the fact that Robert Z. Leonard rejected it. He has done splendid thing films in the past. May he resume his work of any sort.

MORNING TELEGRAPH—As a prologue to the new season Mr. Z. Leonard produced "Heedless Moths" settings are as stylish as a modern apartment house. Furniture and setting both in production and presentation of the picture.

Another for West Side A building project, involving a store, stores and apartments, will be launched on the property bounded Broadway and Broadway, 140 ft. on 89th St., and 225 ft. on 90th St. It has been held at abut $700,000.

The new owner, Max J. Kramm plans a store and office building the Broadway frontage. Part of the remaining frontage will be improved with an apartment house and a large plotage in the interior with a building and development capacity of 2,3. The entire project will involve abut $1,000,000.

Niles Welch is the fourth leading man Elaine Hammerstein has had as many pictures she has seen provided for Selznick release.

Without RITCHLEY posters a film is a speculation—

With RITCHLEY posters it is a safe investment.

RITCHLEY
LITIO. CORP.
406 W. 31st St., N.Y. Phone Chelsea 3838
“Diane of Star Hollow”
A corking big superfeature
Successor to famous “When Bear Cat Went Dry”
Now ready for general release
Released through
Producers Security Corporation
516 Fifth Ave., New York

“(c) The discontinuance of pre-releasing super films on to already fully booked programmes.

“Many of your readers may not be aware that the system prevailing in this country is to trade show a film say in May, and book it for public exhibition 18 months later—in fact, nearly all exhibitors are fully booked for films up to September, 1922; yet a large number of super films are being trade shown and released at an earlier period, which means that the exhibitor has to pay for two programmes, one of which he shows and the other he shelves.

“The new proposals are receiving the unanimous support of British exhibitors, and the friendly consideration of British renters and manufacturers.

“The meeting called at the Hyde Park Hotel, London, by Lord Beaverbrook was in no sense of the word a hole and corner affair as indicated by the ‘Cinematograph Weekly’ for the guests invited were the responsible officials and delegates of each of the 23 branches of the Cinematograph Exhibitors Association, which represents at least nine-tenths of the exhibiting side of the business in this country.”

Alan Crosland is back at Selznick’s in Fort Lee, having finished a Constance Binney picture for Famous Players-Lasky. Today he begins directing Conway Tearle in “Shadows of the Sea.”

M. P. P. A. Gets Charter
(Special to WID’S DAILY)
Albany, N. Y.—A membership corporation to be known as the Motion Picture Photographers’ Association has been granted a charter by the Secretary of State. Its principal office will be in New York. The purposes of the organization are for the cultivation of the science of motion picture photography and “to elevate the standards of integrity, honor and courtesy of those engaged in the art of motion picture photography.”

The incorporators are: George W. Peters, Harry Keepers, Edward Wyman, Ned Van Buren, Horace G. Plympton, Oliver T. Marsh and John C. Bitzer of New York City.

New Munson Unit
(Special to WID’S DAILY)
Albany, N. Y.—The Audrey Munson Producing Co. of Rochester, N. Y., has been granted a charter.

The promoters and subscribers to the capital stock are: H. R. Northrup of Syracuse and E. A. Westcott and Joseph A. Kirby of Rochester.

Conway Tearle ended “Love’s Masquerade” three days before he started work on “Shadows of the Sea.”

“Ye Shall Pay” was finished early in May and in the preceding month Tearle developed “The Fighter” and “Bucking the Tiger.”
On Broadway

Astor—"The Four Horsemen of the Apocalypse." No change.

Broadway—"The Woman God Created." No change.

Brooklyn Strand—Constance Talbot in "Lessons in Love." No change.

Capitol—"A Voice in The Dark." No change.

Central—"A Connecticut Yankee in King Arthur's Court." No change.

Criterion—Thomas Meighan in "White and Unmarried." No change.

44th St.—"Way Down East." No change.


Astor—"The Four Horsemen of the Apocalypse." No change.

Broadway—Not yet determined.

Brooklyn Strand—"Not Guilty." No change.

Capitol—"The Ten Dollar Raise." No change.

Central—"A Connecticut Yankee in King Arthur's Court." No change.

Criterion—Thomas Meighan in "White and Unmarried." No change.

44th St.—"Way Down East." No change.

Lyric—"The Queen of Sheba." Park—"Over the Hill." Rialto—Not yet determined.

Rivoli—Not yet determined.

Strand—Not yet determined.

Town Hall—"Dream Street." Mrs. Woodward Again President

At the business session, which preceded the meeting of the National M. P. League, held last week, the following officers were elected: Mrs. Adele Woodward, president; Daniel Carter Beard, first vice-president; Dr. William L. Ettinger, superintendent of schools, second vice-president; Dr. Lee K. Frankel, treasurer; Dr. Philip P. Jacobs, advisory secretary; Mrs. Cora E. Landin, secretary; Executive Committee: Thos. W. Churchill, chairman; Miss Sara Stoutenburgh, Mrs. F. M. McClintic, Dr. Nathan S. Littlefield and Dr. Ernest L. Crandall.

Franklin Directing Binney

Chester Franklin is here from the coast directing. Canadian Binney in "The Case of Becky." Montagu Love is in the cast.

No Cuts in Fox Production

Summer has not slowed up the Fox program of production. In addition to the engagements this week, the specials are under way in California, with another trio being started in New York.

On the Wall

(Continued from Page 1)

Some Famous. Some in hard luck. These were the "out"-ings. Of the Long Island studio. Out soon. And it's a cold cruel world. Just now. With empty studios. And a thinning bankroll. Wonder where all the "out"-ings will get in? And when?

JIMMY—NOT JOHNNY—WALKER

Back home. Raisin' merry marry. Talking about trusts. And Famous Players. And all that sort of stuff. Which makes good reading. And sets AZ thinking.

(By the way—You'll hear something from Famous. About that Maltin situation—In a few days.)

And notice what AZ has to say. Elsewhere. About trusts.

PERPETUATING BILL


But—who else would do the work? Who would give the time? And do as well? That's the question? Echo answers: who?

So Bill will be re-elected. And that will start Syd Cohen all over again. And ye battle will be merry. And what will be the end?

By the by Bob Priest elected director. Of Association. Well; well! Business of offering congrats. And all that.

Where's the merry punch bowl?

WIT

Private showing. Pola Negri—German-made picture. Talking of title. Suggestion from one: "Well, 'Passion' was good. Why not call this 'Compassion'?

"Oh," said the usual present wit, "that would be 'Deception.'"

MODEST MARY

Minter. Meeting press folk. "What do you think the best picture of the year?" she asked. "Maybe one of your's," said a scribe. "Over the Hill," said Mary. "I just loved it." Billbox come forward. And get that silver plated golf cup. For the best picture of the year. For Mary has said it.

PAGE IKE WALTON


GETTING CHESTY

Dick Werner. Goldwyn. All because C. B. Forbes wrote him up. And that's some reason. Forbes likes Werner's "silent salesmen" letters. Secret out; Werner says. What makes his letters good. Here are his five points:


GETTING THE HABIT


All right, Ted. We will.
Protective Tariff on Raw Stock Would
Form Monopoly and Drive "Competing
'Labs' Out of Business," Say "Lab" Men

Brief Filed With Congress by Committee of Important Operators of Laboratories Makes Important Charges—Declares Eastman Holds Monopoly of Raw Stock in This Country.

(Continued from Page 2)

"Hearts Aflame" with Jane Novak has been claimed the biggest picture the independent market has ever seen. Its massive sets and impressive stagings are remarkable. Distributed by Clark-Cornelius Corporation.—Advt.

Free Press

Braden Re-elected

Heads National Association—
Takes Brief Address at the
Annual Meeting

F. A. Brad., as indicated in columns last week, again heads the National Association of the Motion Picture Industry. He was elected president of the organization, with position, at the fifth annual meeting held yesterday afternoon. The officers elected were as fol-

1. DeMille Coming Here

DeMille is en route from Los Angeles to New York. He will re-

Kohner Here

As Kohner, editor of the Film, a paper published in ene, Czechoslovakia, is in New York with the prints of several films in his country.

Dykyn Statement

1920—Net Profit Close to $500,000.—Some of Theater Proprie-
ties Owned by Corp.

Dykyn Pictures yesterday made its annual report for 1920. The report showed a total income of $8,000,000, of which the pictures' own amount to $7,891,000, remainder being income from its large operations, which in-

Goldwyn, Ltd., of London, various theater interests. The showed that from last June to 1, 1921, the English branch had a gross booking amounting to $1,222,095.

(Continued on Page 2)

No More Through

Old Barker and Frank Lloyd
Cannibal Contracts With Gold-
ywn—Futures Unknown

(Based on WIDE DAILY)

Angeles—Goldwyn's two
est directors—Reginald Barker and Frank Lloyd—are near the com-
ter of their existing contracts through the organization. It is under-
both of them will leave the

foss, although what their

are not definitely known, would not prove surprising, if both of them launched (Continued on Page 2)

Brunet Remains

In More Commanding Position Than
Ever With Pathe Exchange, Inc.—Now in Paris

(By Cable to WIDE DAILY)

Paris—Negotiations which have been pending between Paul Brunet and the Pathe organization have been satisfactorily concluded.

The above cable in all probability means that the negotiations between Mr. Brunet and the French Pathe company will result in the return of this country of Brunet in a more commanding position than ever before, so far as Pathe Exchange, Inc., the American company, is concerned. Before Brunet went abroad there was a definite possibility that he would retire as the president of Pathe Exchange, Inc.

Connecticut Defeats Censors

Censorship has been defeated in Connecticut. This is the 33rd state to repudiate legalized screen control, according to the National Association.

Gascier Leaves

L. J. Gascier left for the coast yesterday to resume production for Robinson-Cole.

Leases New Studio

G. B. Van Cleve Takes Over More Space—The Robinson Hitchcock Film to Be Made

George B. Van Cleve, vice-president and general manager of William Randolph Hearst's film interests, has leased the studio in Astoria, L. I.

(Continued on Page 2)

"Silly Drive!

Relative to the charges of the Allied Film Laboratories Assn., that Jules E. Brulatour's activities indicated that he was interested in laboratories in and around New York City, Mr. Brulatour said yesterday:

"I had intended issuing a statement with regard to this matter. But after considera-

tion, and in view of the silly drive and nonsense that has been made in regard to this matter, I have decided not to make any statement. The facts of the case will speak for themselves."
Goldwyn Statement
(Continued from Page 1)

The report tells of the Goldwyn interest in the Ascher Bros. theaters, who operated 16 houses in addition to which were opened in 1920 the Merrill at Milwaukee, the Auditorium at Dayton, O., and the Forest Park, Commercial, Portage Park and West Englewood theaters, all of Chicago; and since Jan. 1, the Palace, Pecora; Capitol, Cincinnati, and the Roosevelt, Chicago.

Also of the Bishop-Cass Theaters o., which includes the American, Denver; Sterling, Sterling, and Iris, and America, of Casper, Wyo. Expect to add the Tabor Grand during the year.

Attention is also directed to the interest Goldwyn owns in the Capitol, New York.

President Goldwyn refers to the excessive cost of operations during the year.

Statement as of January 1, 1921, (excluding only subsidiaries wholly owned)

<table>
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<th>ASSETS</th>
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<td>Cash</td>
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<td>Liberty Bonds (at par)</td>
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<td>Accounts and Notes Receivable</td>
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<td>Inventory</td>
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<td>Advances to Subsidiary Co.</td>
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<td>Studio at Los Angeles, Bldg. and Equipment</td>
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<td>Furniture, Fixtures, Equipment</td>
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<td>Theater Leasehold and Equipment</td>
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Total Tangible Assets $10,084,712.77
Deficit Charges 2,581,535.00
Good Will 2,847,135.00
LIABILITIES
Mortgage on Los Angeles Studio due July 1, 1924 $150,000.00
Payments received in advance of service (self-liquidating) 730,088.75
Trade Payable 346,306.26
Accounts Payable 381,416.72
Prepaid Subscription to 2 yr. 6% convertible notes 985,945.00
Deficit Earnings 16,374.33
Total $12,923,633.09
Capital and Surplus 482,425.95 shares, no par value issued 10,267,052.71
Subscription received, stock not yet issued 26,250.00
Consolidated Profit and Loss Statement for the Year 1920
Income $8,416,439.13
Less Royalties to Producers Film Exhibition and Theater Expense 4,819,366.87
Gross Prof 3,597,072.26
Less Selling and Advertising Expense 3,137,657.00
Net Profit $459,415.26

The 69th!
(Special Northeastern Edition)

Omaha—Hostettler Bros. have taken over the Empress of Des Moines, formerly operated by the Adams Theater Co., which went into the hands of a receiver recently. The Empress marks the acquisition of the 69th house to the Hostettler circuit.

Leases New Studio
(Continued from Page 1)

formerly used by Messmore Kent in his entire studio equipment. Two new pictures will be produced immediately. “Find Woman,” by Arthur Somers Roe, will be made under the direction of Tom Terriss. In this cast will be Seena Owen, Eileen Huban, Ethel Durye.

The second picture will be “Beauty Shop,” the musical comedy written by Channing Pollock and Remold Wolf. Raymond Hitchcock will be the featured player in this picture, which has been reported for many months past, Costello can make any fact it is understood production pictures for this picture have been practically completed for some time past, act the acting on out of them has been dependent upon Hitchcock’s stay in New York.

Offices on 5th Ave.

Inspiration Pictures, Inc., leased a suite of offices in the Strauss Bldg. at 565 5th Ave., a new company has taken a large portion of the eighth floor and expects to move in the new offices by the middle of the month.

Two More Through
(Continued from Page 1)

Two new companies are producing units of their own. One of them is a division of a large studio which is known that he has been lost over the independent field rather fully. Goldwyn officials are very reticent about his plans for the near future and to confer with other regarding it. Lloyd is silent regarding his plans. It is understood he plans to take two months’ vacation before mail, which is his first business.

The Goldwyn offices are now non-committal on the dispatch.

The poster is seen first. When it is a Ritchey poster the film is seen afterward.

RITCHEY LITHO. CORP.
406 W. 31st St., N. Y. Phone Chelsea 8388

The poster is seen first. When it is a Ritchey poster the film is seen afterward.

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RITCHEY LITHO. CORP.
406 W. 31st St., N.Y. Phone Chelsea 8388
German Slump

A Correspondent Says Film Cos. Have a Tale of Woe to Tell

Storge Renwick, in a copyrighted dispatch to the New York Times, says:

The cinema slump in Germany assumed serious proportions, not that the hot weather is keeping people out in the open air. The slump began long before the hot weather came along. Movie managers fear the cinema is going to die very considerably. During the past few weeks six cinemas in the huge industrial suburb of Berlin have definitely gone out of business and two more will close their doors this week. That leaves half the cinemas of that suburb failed to pay their bills.

The other parts of Berlin six others as have given up a long and struggle to succeed and through the provinces the same state of affairs exists. One of the films of the season, 'The Man out a Name,' was produced late in one of the biggest Berlin cines. After a week's run the profits amounted to about 400 marks. The gossers are inclined to lay the blame on taxation to some extent. In Dusseldorf, for instance, the local imposts tax amounts to as much as 30 per cent of the gross receipts.

Hayakawa in Colorado Springs

(Special to WID'S DAILY)

Colorado Springs, Colo.—Sessue Hayakawa is here for a rest. He is coming from Los Angeles and after a short stay will go to New York. He will arrive in New York June 25; will remain until July 5 and then return to the coast to resume production.

Can't Co-operate

Frederick Lawrence, chairman of the American People's League, an organization opposed to the enactment of blue laws, has sent a letter to G. A. Rogers in which he states that the league and the picture industry cannot co-operate on the problem of censorship. Lawrence explains that while the league is opposed to the principle of censorship as an infringement of the people's liberty, it will not tie up with an industry which is interested in the problem because of the huge financial outlay involved.

Pueblo Houses Inundated

(Special to WID'S DAILY)
Pueblo, Colo.—The rising waters of the Arkansas River have inundated the Majestic, Palm, Colonial theaters and the Grand Opera House.

"Squire Phin"

By Holman Day

With Maclyn Arbuckle

A famous star in

A famous story

Now ready for general release

Released through

Producers Security Corporation

516 Fifth Ave., New York

Orpheum Circuit Lined Up

The Orpheum Circuit will show "Aesop's Fables Modernized," released through Pathé.

Hutt Injured

(Special to WID'S DAILY)

San Francisco—L. C. Hutt, staff cameraman on Pathe News, lost an index finger and had his hand badly smashed while taking aeroplane pictures near here recently.

May Extend Newark Zone

(Special to WID'S DAILY)

Newark, N. J.—The question of extending the business district in Clinton Ave. at Hedden Terrace will be discussed at the next meeting of the Zoning Commission Appeal Board. Application has been made for permission to erect a picture theater at 560-568 Clinton Ave., but the space to be occupied exceeds the limit as provided in the zoning ordinance.

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Theater Plan Going Through

(Special to WID'S DAILY)

Providence, R. I.—Despite protests from seven members of the clergy, six from Roman Catholic churches and one from a Protestant church, and also a vigorous argument by Mayor Soney, the Board of Aldermen has granted the petition of Abraham Colitz & Co. to erect a theater in Monument Square.
Fear Monopoly
(Continued from Page 1)

"A 30% ad valorem tariff upon imported raw stock would make absolute the monopoly of a single American manufacturer. While the imposition of the 30% tariff, sought by the Eastman Kodak Company, would provide protection for its foreign raw film, such a tariff is pregnant with a much greater menace to the motion picture industry in the United States. While an absolute embargo is associated with the Eastman Company, it would be adversely affected, the very existence of the motion picture film laboratories is threatened."

"These laboratories receive from the producers of motion pictures the pictures from which they are printed all the positive copies required for showing in the theaters. These copies are printed on raw stock. The laboratory that is experienced with this material, depends absolutely on a steady supply of raw stock of a uniform grade and quality. The depriving the laboratory is to forthwith cancel its operations and put them out of business. There are no substitutes, and the price of the imported raw material is to deprive them of the only available competitive source of supply and to subject them to the whims of the one manufacturer in the United States controlling this supply.

"This is no idle academic contention. For the past activities of the Eastman Kodak Company see page 3636 of Tariff Information, hearings before the Committee on Ways and Means, House of Representatives, February 12th, 1921, Print No. 33."

The investments in the motion picture laboratories aggregate millions of dollars.

"The motion picture laboratories give employment to thousands from coast to coast of the United States.

"It is common knowledge in the motion picture industry that Mr. J. E. Brulatour, the sole distributor of the Eastman Kodak Company raw film in the United States, has for some time been, though not openly, in the motion picture laboratory business and that he is largely interested in extensive laboratories capable of printing a large percentage of the films required for use in the United States.

"To impose a tariff of 30% would make it entirely possible for Mr. Brulatour or the Eastman Kodak Company not only to maintain the monopoly, but to enjoy all practical purposes a monopoly of the film laboratory business."

Section 5 says:

"Attention has been called to a statement filed with your committee by P. A. Powers of the Powers Film Products Co., also of Rochester, N. Y., in which he pleads for protection against the danger of foreign importation of raw stock. In his communication Mr. Powers has referred to the fact that he is a small manufacturer and that he would probably have to discontinue manufacturing unless the duty is imposed, and he also states that the Agfa Company is selling raw stock in this market at $1.05 per foot, while it costs $1.21 per foot to manufacture. We have positive and definite information that the Agfa Company, which, until the latter part of March, 1921, imported raw stock to the United States since before 1914, has not sold its product at any price. Mr. Powers' statement in this regard can be emphatically and indisputably denied and further proof can be submitted if necessary.

"Whether there is any connection between the Eastman Company and Mr. Powers we are not advised, but your committee should know that Mr. Powers is not the poor little manufacturer which his letter to your committee might lead one to suppose. He is a man of large means, one of the oldest distributors of motion pictures in the United States, many years vice-president of Universal Film Manufacturing Company, and maker of Powers Films, formerly exclusive distributor for Agfa stock in this country, and his recent venture in raw stock production is but one of his many activities in his various ramifications in the motion picture industry.

"A tariff upon raw stock would create an absolute monopoly in favor of the Eastman Kodak Company and would be against the best interests of the motion picture industry, would place the monopoly in a position to drive out of business all competing motion picture laboratories and would bring no revenue to the Government."

---

Brady Re-elected
(Continued from Page 1)

The visiting district managers of Famous Players will be tendered a banquet at the Commodore on Thursday evening.

The managers will hold business sessions all week.

Coming for Big Bunt

Charlie Chaplin and Roscoe Arbuckle will journey all the way across the continent to be present at the Dempsey-Carpenter squabble next month. The picture "Jimmie Walker" brought back the order for the tickets with the last week.


All Set

Selznick New Production Plans Completed—Usual Star Series and Some Novelties Promised

Selznick's 1921-1922 production plans have been completely lined up. There will be the regular star series from Conway Tearle, Owen Moore, Elaine Hammerstein and Eugene O'Brien, and some novelties in production, not yet announced.


Leonard at Work

Robert Z. Leonard has started work on the new MaxOEy Murray production at the Perry studio on West 44th St. In the cast are W. J. Ferguson, Monte Blue, who came East to appear in the picture; Howard Larson and Jeffrey Lewis. Oliver T. Marsh is the cameraman.

Curwood Here

James Oliver Curwood is in town.

---

Sixty-five million feet of

EASTMAN FILM

was the average monthly production at Kodak Park last year, all manufactured on a quality basis.

---

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.
In "War Chest"

Pettijohn Would Create One of Industry—How Would Bring It About

of the interesting points of the fifth annual meeting of the National Association on Monday was the thought of Charles S. Pettijohn that the industry create a "war chest" to aid the legitimate defense of the first amendment.

Pettijohn, it is pointed out, will be called the "Picture Day," on which price will be raised for the "War Chest." His idea, in his own words, as follows:

We as one day each year to be Motion Picture Day. Let all exhibitors and distributors, acting as one, agree that the price of a charge of all films used by exhibitors in the United States. Let each exhibitor take part in the program by charging a definite amount of the price per cent of his gross receipts. It is to be agreed fair and just.

Under the committee be composed of 10 exhibitors and 10 men in other branches of the industry. Men, actors, directors, who select the 21st man who will be chairman of the board. The day will be "War Chest." Two or three millio dollars will be used for the purposes:

The legitimate defense of the film industry.

This central committee will be responsible to any organization of the cooperation of the future industry in public interest.

Board's Acts Legalized 

(Continued on Page 2)

The Recognized Authority

BRADSTREET FILMDOM DAILY

Price 5 Cents

Wednesday, June 8, 1921

The "G. M." Plant

George Meurice Maintains Jules E. Brulatour Is Very Much Interested in It

Interest in the claims of "lab" men that Jules E. Brulatour, agent for Eastman stock, is definitely interested in three large laboratories in and around New York was revived on Saturday last when George Meurice, the builder and founder of the G. M. laboratory in Long Island City, sailed on the Lafayette for Paris.

Meurice, who has been with this company for several years building and later supervising the work at this laboratory, left that organization about two months ago. Efforts to locate him to obtain a statement with reference to what interest Mr. Brulatour has in this plant proved unavailing until just prior to the sailing of the Lafayette.

When Meurice was located he was very hesitant to discuss either his or Mr. Brulatour's connection with the G. M. plant. But he finally, although reluctantly, said: "Some time in 1919, in Paris, I met Mr. Brulatour. Previously I had known him—about 10 years ago—when he was interested in the Eclair Fort Lee plant. When Mr. Brulatour was in Paris I signed a contract with him to come to America to erect a laboratory which was to be called the G. M. (George Meurice). Subsequently in May, 1919, I met an attorney named Michaels, who had an office in the Eclair building in Paris. Mr. Al Lowe and a Miss Danke. On this occasion my contract was transferred from Mr. Brulatour personally to the G. M. Film Company, of which there was apparently no president, but of which Mr. Lowe was named vice-president and Miss Danke (an employee of Mr. Brulatour) was named treasurer.

"During the entire period of the construction of the plant—about two years in any way, I was the one who was interested with Mr. Brulatour. But upon the completion of the plant, in accordance with the terms of my contract, I was to have the right to return to Europe at my convenience. Mr. Brulatour, however, prevailed.

(Continued on Page 3)

Back to the Fold

Dustan Farnum to Star Once Again for William Fox—Production Plans Now Under Way

In keeping with the plans of Fox Films for next season, which the company says are intended to be the most elaborate and active of any season in its history, Dustan Farnum has been added to the roster of stars, and a program of productions is now being arranged for him.

Dustan's return to the Fox Corporation is in nature of a home-coming, as he appeared in "The Scarlet Pimpernel," "The Spy," "Durdan of the Bad Lands" and "North of 53" for Fox.

The Fox organization has new series of pictures. The Farnum very active of late in announcing a series is the third to be divided in a few days. Only last week Jack Gilbert was announced as a star and after him Johnny Walker and Edna Murphy, co-stars.

Quimby to Produce

Fred C. Quimby has leased offices on the 6th floor of the Fitzgerald Bldg., where he will operate under the name of Fred C. Quimby, Inc. In addition to being in charge of the film activities of Alexander Pantages, Quimby will be producer and distributor for himself. His production work will be under direct supervision of a director now on the coast. Quimby will likewise be in charge of Jack Dempsey's film interests. In addition to the fight pictures, Dempsey plans to make others.

Levey Opens Local Exchange

Harry Levey, president National Non-Theatrical M. P, Inc., announces the opening of the New York exchange. He has engaged Samuel A. Bloch, formerly with Fox, as manager.

Temporarily the exchange will be housed in the home office of the "National" at 290 W. 38th St.
PathéNe

No. 46

BELFAST, IRELAND—Sinn Fein has declared thelices election results in North Irish:
Antrim Sinn Fein candidates defeated..

TULSA, OKLA—First picture

HOYLAKE, ENGLAND—American

DUBLIN, IRELAND—Dublin

Also events from Venice, Calif.,

The new Jackson studio

THE NEW JACKSON STUDIO

THE NEW JACKSON STUDIO

Publishers: 1921, Wid's Film and Film Flicks

Quotations

Bid. Asked. Sale

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Telephone: Vandalia, 4551-4552-5558

Hollywood, California


Paris Representative—Le Film, 144 Rue Montmartre.

Famous Players . 65% 69 66½

do pid. ...... 82 82 82

*Goldwyn 33 4

D. W. Griffith, Inc. Not quoted

Locn's, Inc. 10 11½ 19¼

Triangle 9½ 9½ 9½

World Film Not quoted

*Quotations by H. Content & Co.

A Film "War Chest"

(Continued from Page 1)

forts—such as drives for the various

well-known relief organizations, the

care of mothers and children at child-

birth, the care and comfort of crippled

and maimed soldiers of the late

war, etc.

"Let the industry stand alone and

and on its own feet in this great work,

without cooperation from any outside

source whatsoever. This will stop all

drives and solicitation of funds in

theaters throughout the country, and

the theaters will get off without which

is now tiring of being solicited in

theaters, will not be molested when

they attend performances and will not

remain away in fear of being harassed by

solicitation for funds. The increase in

attendance will more than offset the

fund created. It will also eliminate

the overhead of these collections and

the industry itself will be credited with its own

accomplishments."

Animal Thrills? "The Adventures of Tarzan," a brand new fifteen epi-

sode Tarzan serial starring Elmo Lincoln, the original Tarzan, is jammed

with hair raising animal thrills. Adventures of Tarzan Serial Sales Corp.,

Room 908, 1450 Broadway, New York. Bryant 3271.—Advt.

Taisho Opens Own Offices

The Taisho Film Co. of Tokio, which until a few weeks ago were

represented here by Asano & Co., now have their own office at 105

Broadway. The company is the sole

distributor of the Goldwyn First Na-

tional, Metro and Vitagraph pictures

in Japan and has just closed a con-

tract with the Arrow Film for a full

program of serials, features and com-

edies for that territory.

Schoenberg Going Abroad

Edgar M. Schoenberg, for the past

year manager of Goldwyn's foreign

publicity department, has resigned to

go abroad as foreign correspondent

for a number of American publica-

tions. He will also engage in pub-

licity on his own account. He will

make his headquarters in Paris and

will sail on the Aquitania June 14.

Fifi Fabian, an artist's model, has

given up posing for a time to appear

on the screen in Shiller productions.

The New Jackson Studio

The last word in modern studio and electrical equipment. Covers three blocks. Five stages. Direct current. Remote control. 15 minutes from Times Sq. 50 dressing rooms and offices. All electrical apparatus and lamps complete. Ready to begin work at once.

Now ready for lease in whole or in part.

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NEW YORK, N. Y.

JOHNSTON MACFARLANE

INCORPORATED

67-69 WEST 42ND STREET

THEATRICAL MANAGERS' ASSOCIATION

PUBLICITY REPRESENTATIVE—PLAY

PHONE BRYANT 0022

WE NEVER DISAPPOINT

"WE NEVER DISAPPOINT"
Linder Showing Last Night

"Be My Wife," a new Max Linder comedy, was given a private showing at Aeolian Hall last night. A number of prominent folk attended, and a negro jazz band made it merry ring the run of the film.

DIRECTORY OF THE TRADE

RELIABLE GUIDE FOR READY REFERENCE

ADVERTISING—PUBLICITY
MERRITT CRAWFORD
The Screen Bulletin
3 Fitzgerald Bldg., Bryant 5506

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Titles—Scenarios—Film Cutting
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F. ACE B. FAXON—ROBT. E. BERMAN
Scenario—Titles—Editing—Cutting
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DOWNTOWN STUDIO
Fully equipped—Day—Week—Month
19th or without crew. Phone Bryant 6903

TITLES
ARTHUR WEIL—Exploiting the new negative: TITLERGRAPH
10 W. 42nd St., Room 1827, Bryant 9048

"On the Trail"
First of the Irving Cummings Series of tabloid Super-features of The Northwest Mounted
Now ready for general release
Producers Security Corporation
516 Fifth Ave., New York

The "G. M." Plant
(Continued from Page 1)
upon me to remain for an additional three years to supervise the laboratory for which I was to receive a certain salary and 25 per cent of the profits of the business. Later, however, Mr. Brulatour informed me that the laboratory was not operating at a profit, and he added that it would probably take longer than three years to establish it on a profitable basis. This meant that my 25 per cent of the profits was a mere nothing. Subsequently he asked for my resignation. I cannot, however, for a period of a year undertake any laboratory construction plant in America.

When he was asked whether he had any reason to believe that George Eastman was in any way interested in the G. M. plant, Meurice smiled. "I only had the pleasure of meeting Mr. Eastman on two occasions," he said. "The first was several years ago when the National Association held its meeting in Rochester and when, among others, I was introduced to Mr. Eastman, who at that time said that he trusted my plant would be successful. On another occasion he visited the laboratory with Mr. Brulatour, but nothing of any consequence occurred so far as my conversation with him was concerned. I believe, however that several employees of the Eastman company came from Rochester to look over the plant after I left, and while I was in charge another employee from Rochester worked at the plant for a brief while—a man named Tulpan."

Jos. M. Schenck
presents
CONSTANCE TALMADGE
IN A
CHET WITHEY PRODUCTION
"Lessons in Love"
At the Strand Theatre (N. Y.) This Week
First National Attraction
Closing of the Mails

WID'S DAILY will publish weekly a chart of the sailings of vessels for foreign ports and the hour at which the mails close. This for the benefit of exporters and those interested in markets abroad.

**Thursday, June 9**

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<tr>
<th>Vessels</th>
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<tr>
<td>British Isles, Belgium, Netherlands, Finland, Poland, Germany, South Africa</td>
<td>12:00 M.</td>
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<tr>
<td>France, Romania, Bulgaria, Czechoslovakia, Austria, Poland, Hungary, Italy, Spain, Sweden, Finland, Other countries specially addressed</td>
<td>2:00 P.M.</td>
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<tr>
<td>Norway, Sweden, Denmark, Germany, Lithuania, Latvia</td>
<td>3:00 P.M.</td>
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**Friday, June 10**

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<th>Vessels</th>
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<td>I. Luckenbach, Hamburg</td>
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<td>Italy, Antwerp</td>
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<td>Buenos Aires, Havre</td>
<td>8:30 A.M.</td>
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<td>Buenos Aires</td>
<td>12:00 M.</td>
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<td>Lillooet, Sayward</td>
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<td>Naples, Dister, Matoika, Danzig</td>
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<td>Barcelona, Marseilles</td>
<td>9:30 A.M.</td>
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<tr>
<td>Lisbon, Valparaiso, Buenos Aires</td>
<td>12:30 M.</td>
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"Doug" Denies Rumor

Los Angeles—Persistent rumors to the effect that Douglas Fairbanks intends to change the name of his version of "The Three Musketeers" to "The Three Guardsmen" are denied.

---

The Hick On The Trail

**PHILO GUBB** is as ORIGINAL IN FUN As Sherlock Holmes Was In Earnest

CLEVER COMEDIES

Webster Cullison Productions

6040 Sunset Blvd., Los Angeles

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---

Submit that big picture theme to

Universal for financial assistance

Independent Directors Producers

Many an able picture man has in mind a theme on which to base a truly monumental production but possesses neither the facilities for developing that theme nor for producing it when reduced to continuity form.

To such men Universal will extend, under an equitable plan, its unequaled resources for story development and picture production.

Editors, continuity writers—directors, if need be—equipment and financial assistance may be secured under this plan if your theme be satisfactory. And the resultant production will be made for less money than anywhere else in the United States.

UNIVERSAL

FILM MFG. CO. CARL LAEMMLE Pres.

1600 Broadway, N.Y.C.
Lack Gratitude

Says Brulatour's Friend of "Lab" Men—Shows How Eastman Lowered Prices

In a brief statement issued relative to the laboratory situation, Jules E. Brulatour declared that he would not discuss the "lab" situation in which his name was being used because of the "silly drivels" included in the charges.

An intimate business associate and friend of Mr. Brulatour, however, said yesterday that he would cheerfully tell some things that were pertinent to the situation. He said that about a year ago when Brulatour made the statement that he was not an officer, director, nor stock holder in any operating laboratory, it was the truth, but he recollected that at the same time Mr. Brulatour did say that if it should become necessary for him to go into the laboratory business, it would be entirely due to the actions of certain laboratory men.

This man added that during the year, when every large manufacturer increased his prices in tremendous proportions, and when the Eastman Company would have been justified in raising prices also because of the increase in the cost of labor and material, in some cases 500% or more, Eastman did not do so, but reduced prices.

"When the war was over and the German raw films began to be imported, did Mr. Eastman say what did the laboratories who are now complaining do," asked this man. "Did they remember what the Eastman Company had done for them? Did they tell the foreign importers that American manufacturers were good enough for them? Did they remember that when the American manufacturers could have squeezed them they did not do so. Did they try to show them what they could not do by refusing to encourage the importation of foreign films? No. What they did was to rush to these importers and send them a lot of foreign-made film. Is it not natural that under the circumstances Mr. Brulatour should take every possible step to protect his firm?"

"As to the statement made by George Maurice that he signed a (Continued on Page 6)

The Reason Why

Broadway gossipers attribute the decline in Loew's' stock to the report that the next dividend due June 15 will be passed by the board of directors.
Hardwick the Guest
(Special to Wid's DAILY)
Atlanta—Sixty people prominent in the industry in Atlanta and the Southeast were present at the luncheon given under the auspices of the Film Exchange Managers’ Association on June 6th when Governor Thomas W. Hardwick of Georgia expressed his convictions on the question of censorship.

Capitol Orchestra To Entertain
The Capitol Grand Orchestra will give an entertainment and ball at the Astor on Saturday night. Twenty acts have been billed and Leon Errol will be master of ceremonies. The performance will start at 11:30 and end—no one knows when. A buffet supper will be served.

Spoor - Thompson Developing Machines Purchased by Universal

Six positive developing machines complete, and four tinting machines are being installed in the laboratory of the Universal Film Mfg. Co., at Fort Lee, New Jersey. When the installation is completed the Universal laboratory will be the most modern and economical plant in the world.

Remarkable guarantees. Ask about them. The saving in your plant will more than pay the purchase price of these machines.

Spoor - Thompson Machine Company
Geo. K. Spoor, President
Office, Room 508, 110 West 40th Street
New York City
"Redouble Activity"

So Urges Joe Brandt—Says Power of Independents Has Been Asserted

Joe Brandt, president of the C. B. C. Film Sales, who has returned to New York after a sojourn on the coast, brings to independent producers and film corporations a message that now is the time for them to redouble their activities.

According to Brandt, the speech made by Senator James J. Walker emphasizes the work to be done by independents and the place they must hold in the industry.

"This," says Brandt, "is the most important message that the independents have ever received. It is a formal recognition of their power—a power that has grown within the year just passed. Senator Walker expressed his belief that the independents have done things during the past year of which they may well be proud, things they were told again and again could not possibly be done. Who, a few years ago, would have foretold an independent production such as 'Hush,' starring Clara Kimball Young? Who would have thought possible 'The Black Panther's Cub,' which, starring Florence Reed, attracted nation-wide attention by the business it did at the Capitol, and by the first-run bookings that are pouring in from all parts of the country? Who would have dreamed of James Oliver Curwood's 'Isobel,' and having dreamed of it, who would have predicted for it the success it achieved in the independent market?

"It is in short subjects—the one and two-reelers—that the independents have achieved their most conspicuous success. Who would have predicted the big first-run houses open to independent two-reel comedies? To independent novelty subjects? Yet they have been so open and are asking for more.

"The power of the independents is being recognized. Let them use that recognition as a bid for greater power. Don't be misled by anyone's telling you 'it can't be done.' The proof, it has been done, and if you will keep up the good work, it can keep on being done, bigger and better."

New Tarzan Serial

Elmo Lincoln is Star—in 15 Episode

A brand new Tarzan serial, based on one of the Edgar Rice Burroughs' series of Tarzan novels and starring Elmo Lincoln, the original Tarzan, will be distributed via the independent exchange man. The serial will be called "The Adventures of Tarzan."

It is to be produced in 15 chapters by the Great Western Producing Co. for Nuina Pictures Corp., under a special arrangement with the latter named organization, the missing spirits of which are the three Weiss brothers, Adolph, Louis and Max. For purposes of exploiting and marketing an organization known as The Adventures of Tarzan Serial Co. has been formed, with offices on the ninth floor of the Loew State Bldg., at 1540 Broadway.

The direction of exploitation and advertising will be in the hands of Bert Lewis.

Australasian Films, Ltd., has acquired this production for an extensive block of foreign territory. The deal was arranged for by Louis Weiss and Oscar Jacobs, acting for the Sales Corporation, and Millarde Johnson and E. R. Gourdeau representing Australasian.

Many Films in Taisho Deal

The Taisho Film Co., which noted yesterday has purchased a number of films from Arrow for distribution in Japan, has secured through the deal the James Oliver Curwood serials of four, five with Neva Gerber, eight Jack Hoxies, two with Ruby De Remer, three with Bessie Love, the Grace Davidson serials and many feature subjects including the Hank Mann comedies.

In Chicago

(Special to WID'S DAILY)

Chicago—C. J. VerHalen is here conferring with several of his clients. S. J. Rollo of Clark-Cornelius is also a visitor. He will screen six subjects which he is distributing in the independent market.

We Exploited

The tryout of the Clark-Cornelius production "Hearts Aflame" with Jane Novak at the Strand Theatre in Newark, N. J. where all previous house records were shattered. It is a picture that will make motion picture history. We are proud of our association with its early success.

C. J. Vel Halen and Staff
Advertising Engineers
844 Sixth Avenue, New York City
Telephone Bryant 9223

Myriad Selling Comedies
Arnold Pictures Inc., has completed 12 one reel comedies featuring Pearl Shepard, known as the "Merrytime" series, and released in Greater New York by Reederart. Myriad Pictures are state righting pictures from 729 7th Ave. F. P. Donovan produced them.

Phil Selznick

of PHIL SELZNICK PRODUCTIONS INC., Cleveland, Ohio, has purchased from Equity Pictures Corporation, the Centre State of Ohio and W. K. Ziegfeld's lavish production "THE BLACK PANTHER'S CUB" starring Florence Reed and directed by Edgar J. Tackett, offhand, this new sounds, in no ways, unusual. Carefully analyzed, it carries immemorially greater meaning than first thought might convey. To all Independents Exchange men throughout the country, this transaction carries unusual significance, for it reveals one of the shrewdest Independents in the business in a deal that will net him more real money than the handling of any other independent picture in the history of his business. Phil Selznick doesn't gamble. He doesn't have to. With all the big pictures on the horizon, he and his purchase of "THE BLACK PANTHER'S CUB" is a magnificent testimonial to the possibilities of this lavish production. Exhibitors throughout the State of Ohio are referred to PHIL SELZNICK PRODUCTIONS INC., Cleveland, Ohio, for bookings on "THE BLACK PANTHER'S CUB." Other Independent Exchangers are advised to communicate with Equity Pictures Corporation without delay for this first quarter of a million dollar Independent picture that has already played first run at New York's CAPITOL THEATRE as well as Boston's beautiful MAJESTIC THEATRE. Elaborate and unusual advertising soon ready for this greatest of all Independent pictures ever released. For further details communicate immediately with—

EQUITY Pictures Corporation
Aeolian Hall
New York
Buys New Series
Forward Film Distributors to Release Two Reels Starring Claire Whitney and R. E. Keane

"Following our previous announcements," said J. Joseph Sameth, president of Forward Film Distributors, Inc., yesterday, "that we would give to the independent market the best product available, we are pleased to announce that we will release a series of 12 two reel features starring Claire Whitney and Robert Emmett Keane. This series of pictures will be produced under the personal supervision of Hal Benedict."

Last week Sameth announced that he intended establishing his own exchange system throughout the country. The local exchange, the first in the chain, is now operating.

Friedman Here
Ben Friedman, prominent Minneapolis state right exchangeman, is in town.

Jossey Plans Trip
(Special to WID'S DAILY)
Chicago—J. N. Jossey, special sales representative of Arrow, leaves shortly for a tour of the coast.

Ludwig Hasn't Sold Out
Sam Ludwig has not sold out his interest in the Ludwig Film Exchange of Minneapolis, as previously reported. Ludwig merely appointed Carl Michaels manager and Guy P. Dawson, sales manager.

One in July
(Special to WID'S DAILY)
Chicago—American Film will release "A Crook's Romance," adapted from "The Diamond Runners" in July. It is one of the series of reconstructed features the company is selling.

Kent Back from Trip
James A. Kent of Aycie Pictures is back in New York after visiting a number of exchanges. While in Atlanta Kent interviewed an article attacking the industry which was published in the Journal and written by Bishop Warren A. Candler.

Ohio Sold
Equity Sells "Black Panther's Cub" to Phil Selznick—Two Big First Runs Completed

Equity Pictures Corp., distributors of "The Black Panther's Cub," the W. K. Ziegfield feature, has completed a deal with Phil Selznick of the Phil Selznick Prod., Inc., for the Ohio rights to the production. The consummation of the deal follows on two important first runs the film has enjoyed, one at the Capitol in New York and the other at the Majestic in Boston. The Equity organization is preparing an extensive advertising campaign on behalf of the picture.

Apex Takes Over Hatch
(Special to WID'S DAILY)
Pittsburgh—Apex Pictures, Inc., has taken over the Hatch Film Co. The films controlled by the latter include several features, a few comedies, and "The Lost City" serial.

Saunders Handling Gardiner Films
(Special to WID'S DAILY)
Buffalo, N. Y.—Charles F. Saunders, formerly head of Famous Pictures Sales Co. and Screen Attractions Distributing Co., has taken over the distribution of Gardiner Pictures for this territory.

Townley Will Direct
(Special to WID'S DAILY)
San Antonio, Tex.—Robert H. Townley will direct the series of six westerns which Bert Lubin will make here starring Alayne Rose. A cooperative advertising campaign has been devised in conjunction with "Motion Picture Magazine," "Motion Picture Classic" and "Shadowland," the Eugene V. Brewer publications. The first picture will be an original story by Walter Richard Hall.

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Hoyt To Make "Free Air"
Harry O. Hoyt, it is understood, will produce Sinclair Lewis' "Free Air" for Outlook Photoplays.

New Exchange in Washington
(Special to WID'S DAILY)
Washington — Richard Feinberg, who is launching an independent exchange here, is arranging with the Producers Security Corp. of New York to distribute "The Right of Way" in his territory.

Reports Greater Demand
The field for independent features is growing rapidly day by day, according to a statement issued by Federated Film Exchanges of America, Inc.

In the Loew Building
In the advertisement of the adventure of Tarzan Serial Sales Co. in yesterday's issue the address was given as 1450 Broadway. The company is at 1540 Broadway, in the State Theater Bldg.

"Western Hearts" "The Wolverine"
A wonderful story pictured in a realistic manner. A picture full of action featuring
Art Staton & Josie Sedgwick

Helen Gibson
Have you secured a franchise?
If not communicate with
Associated Photo-Plays, Inc.
25 West 45th Street
New York City

Big Things Are Coming

Subscribe to Wid's Daily NOW

Wid's Daily,
71 West 44th Street, New York City.

Kindly enter my subscription to WID'S for one year, starting immediately, to include:
WID'S DAILY—313 issues—every day.
WID'S WEEKLY REVIEWS—52 issues.
WID'S YEAR BOOK—Cloth Bound—500 pages.
Subscription, $10. Foreign, $15.

Name

Theater

Address
Territorial Sales

enures Close Deals on Number of Productions—Here They Are

t flat Pictures Corp., of Davenport, has signed contracts with distributors for the distribution of the four series of the Neva Gerber sequel the four James Oliver Curran pictures for their territory. C. C. Todd, of Ruffcraft, closed the deals.

forward Film Distributors

Joseph Somall, of Forward Distributors, Inc., has sold to or Screen Service, of Chicago, is "The Range" for Northern Illinois, Peacock Prod. of Kansas for Eastern Missouri and Illinois.

Storey Pictures, Inc.

lowland Screen Review, the reel series released, one every week, by A. D. V. Storey and sold by Storey Pictures, Inc., has sold to the Kelin Distributing for New England; State Film Amusement Company, Cleveland; Super Film Attractions, Washington D.C.; All-Star Feature Distributors of Francisco and Los Angeles; Van Film Co., Indianapolis; Eastern Feature Service, New York; Picture Corp., New York; and New Film Exchange, Philadelphia, Pa.

World Film

on C. Work of World Film has been completed with the Eastern Feature FilmBoston for distribution of "Wishing Shadows," "The Wakecase," starring Herbert Manson, "The Problem Eternal," "Brands" and "The Wolf"

New Hoxie Films

Will Make Eight More for Ben Wilson—Star to Make Personal Appearance

Jack Hoxie has signed a new contract with Ben Wilson to make eight pictures for the coming year. The series of eight now being released, these will be laid in western and northwest atmospheres.

Arthur Film Corp., who is releasing the Hoxie series, has arranged a personal tour to all the exchange centers and theaters throughout the country. Hoxie will leave Los Angeles on June 8th and go to Dallas as his first stop.

In Albee Bldg., Montreal

(Special to WID'S DAILY)

Montreal—The Equity Pictures Corp. of Canada has opened offices in the Albee Bldg. The first release is "Straight from Paris."

Gerson Opens Cleveland Change

(Special to WID'S DAILY)

Cleveland—The S. A. Gerson Film Exchange has been located at 518 Film Bldg. The exchange will handle only feature material, Gerson for some time has the Buckeye Poster Rental Co.

Greiver Opens New Exchange

(Special to WID'S DAILY)

Chicago—Cy Greiver has opened an independent exchange at 508 S. Wabash Ave. His first release will be "Headin' Home," in which "Babe" Ruth appears.

Fegan's New Arrangement

(Special to WID'S DAILY)

St. Louis—F. J. Fegan, of the Independent Film Co. of Missouri, has an affiliation with the Eureke Film Co. of Kansas City and is buying in conjunction for the territory mentioned.

Sell Pittsburgh Exchange

(Special to WID'S DAILY)

Pittsburgh—Rowland and Clark have sold their independent exchange, the Columbia Film Service. The new owners are Edward Lebby, James H. Alexander and John E. Davis. Lebby has been a member of First National's sales organization for three years. Alexander and Davis are from the business office of Rowland and Clark.

New Chicago Exchange

(Special to WID'S DAILY)

Chicago—Klimax Pictures has been added to the list of independent exchanges. Max Levey is at the head of the concern, which will operate in Illinois and Indiana, at present handling only Chaplin reissues.

World Film Re-Edit

Harry Chandlee and William B. Laub have completed the editing and titles for "The Feast of Life," World Film Re-issue starring Clara Kimball Young, and are beginning the assembly and writing of the subtitles for a new Joe Raft film, an Eileen Sedgwick production, tentatively entitled, "Teeth of the Dragon."

after Two Groups

Federated Dickering for Eight Pictures—Capital Increase is Ratified

The Federated Film Exchanges of America, Inc., are dickering for two series of pictures, four features in each group. It is probable that the deal will be closed within the next 30 days.

The Chicago meeting of the organization was well attended. The franchise holders ratified the action of the board of directors in doubting the capitalization of the company. A number of internal organization matters were discussed at the meeting.

Supreme of Pittsburgh Moves

(Special to WID'S DAILY)

Pittsburgh—The Supreme Photoplay Prod. Co., formerly located on the fourth floor of the Seltzer Bldg., is now getting settled on the second floor of the building at 1016 Forbes St.

Emanuel Turns Exhibitor

(Special to WID'S DAILY)

Philadelphia—J. A. Emanuel, formerly associated with the Rex Film Corp., purchased the Colonial, Phoenixville, from H. I. Brodauk, who is retiring from active business.

Join Cohn's Staff

Kenneth Carson, producer, and Ray Foster, cameraman, formerly with "Shadowland Screen Review," have joined "Screen Snapshots," Jack Cohn, producer.

Plans Features

Creation Films to Make One a Month—Milligan Again President of Company

(Special to WID'S DAILY)

Chicago—Creation Films, Inc., plan to make one feature a month for the fall season. Production will be at the old Kalam studio, at Cliffs, N. J.

At a meeting held of the stockholders here, B. Herbert Milligan was again elected president. K. H. Milligan was elected vice-president; B. Herbert Milligan, treasurer, and E. Eastman, secretary. The following are directors: B. H. and K. H. Milligan and S. J. Konenkamp.

First Five Finished

Harry Levey, president National Non-Theatrical M. P., Inc., announces that the first five reels of the Parks Popular Science Films have been completed and are now ready for release.

Prouse Here

J. William Prouse, secretary of the Buffalo M. P. Corp., of Buffalo, N. Y., is in town, conferring with Charles Ver Hagen.

Another for St. Louis

(Special to WID'S DAILY)

St. Louis—The New Era Film Co. of Chicago plans a non-theatrical exchange at 3405 Olive St. C. S. Bur- lorn is general manager of the company.

jos. m. schenck

presents

constance talmdage

in a

chet withey

production

"lessons in love"

at the strand theatre (n. y.) this week

first national attraction
Lack Gratitude
(Continued from Page 1)
contract with Mr. Brulatour in Paris in 1919, this is an absolute falsehood. Mr. Maurice came to this country and was negotiating with a manufacturer of raw film to install and take charge of a plant for him. Mr. Maurice was supplied with money to build a plant and he was the president and the only stockholder.

That Mr. Brulatour visited the G-M plant in the company of Mr. Eastman is very probable, as naturally these wonderful machines were very interesting, and his desire to see them was quite reasonable. But it is an absolute falsehood to state that any employee of the Eastman Company worked at the plant. It may have been some one working at the G-M plant had formerly been employed by the Eastman Company.

It was also stated by this man that Mr. Brulatour's chief customers are the producers and the distributors, and that all of them have signed a letter stating that they have no objection to Mr. Brulatour's becoming interested in laboratories.

"It will be noted," commented Brulatour's friend in conclusion, "that in none of the articles which have appeared has the name of the author ever been mentioned. If they tell the truth, why are they afraid to give their names? The answer may be left to the imagination."

On Brunton Plan
C. O. Seessel To Operate Jackson Studios in Bronx—Room for 5 Companies
Charles Osborn Seessel, former art director of Famous Players-Lasky and D. W. Griffith, is to take over the management of the Jackson studios at 152nd Str. and Jackson Ave., and will operate it on the Brunton plan with a working space for four or five companies at one time. Seessel will be able to furnish the companies using the studio with the art work, the building of sets, the technical direction and full crews for the making of pictures.

The Jackson studio was built by the Jackson Film Studio, Inc., of which Wm. H. Weissager is president. It is within half a block of the Jackson Ave. subway station and is easily accessible to other rail lines.

National Opens Boston Office
Boston—The National Non-Theatrical M. P., Inc., have opened a New England exchange in the Social Union Bldg., 142 Berkeley St. Philip Davis has been appointed manager by Harry Leczy.

Now Owns Two
Shelbyville, III.—C. E. Mertens, owner of the Play House, has purchased the Yale.

"Dream Street" at Strand
"Dream Street" will be the feature at the Strand next week. The engagement at the Town Hall continues.

20 Managers Picked
(Continued from Page 1)
The New Orleans, Oklahoma City and Spokane offices will be opened Sept. 1.

An interesting point of the announcement is that for the first time it is said in the history of a big distributing organization three important field managers have been elected vice-presidents of the new company—Sidney J. Goldman of Chicago, William H. Jenner of Los Angeles and Edgar Moss of Philadelphia.

The home office staff comprises:
F. B. Richrath, president.
D. S. Perrin, vice-president in charge of sales.
J. G. Rohls, assistant treasurer.
P. J. Rebrath, secretary and purchasing agent.
Harold C. Bubb, art manager.
Colin Cuskin, contract manager.

The staff began to move into the new quarters on the 16th floor of the State Theater Bldg. on June 6.

Moore Working on New Film
(Special to WID'S DAILY)
Los Angeles—Tom Moore, having completed "Beating the Game," has started work on "From the Ground Up."

Director Frank Lloyd and the company filming "The Man from Lost River" are on location at Huntington Lake.

Reginald Barker is taking scenes for "Poverty of Riches" in the Llewellyn Iron Works.
R-C. Pictures Formed
Special to WID'S DAILY
r, Del.—R-C. Pictures Corp.
formed here with a capi-
tion of $3,000,000.

Smallwood to Produce
understood that Ray C.
goodirect or of a number of
pro. for Metro, will pro-
ounce his own account.

Ayres Not Going to London
Special to WID'S DAILY
wood—Agnes Ayres will not
London to make a star series
as original player, but will work at the LaSke

New Universal Star
ers has a new star for its of special attractions. She is
Miss de Pont" with no aman and the company says she is
working on "Foolish Wives" e months past.

Hearts Aflame" with Jane Novak has been acclaimed the biggest pic-
ture the independent market has ever seen. Its massive sets and impres-
sive stagings are remarkable. Distributed by Clark-Cornelius Corp.—Adv.

Barattolo Here
Head of the U. C. I. on Inspection Trip—His Company is the Largest in Italy

Giuseppe Barattolo, president of the Unione Cinematografica Italiana, generally known as the U. C. I., is
in New York. Barattolo's company is one of the most powerful in Eu-

come.

The purpose of his visit is to look over the American field and also with
a view of possibly establishing head-
quarters in New York for the for-
eign sales of his company in Central and South America, Canada, Mex-
ico and Far East. Prior to the war this distribution was all made from
London and English points.

Barattolo is credited with having
merged 12 or 13 of the best produc-
ing companies of Italy into one unit.
Among them are the Cines who made
"Onu Vadi," the Italo who produced
"Cabiria" and the Ambrosia who
made the "Last Days of Pompeii.

The U. C. I. is backed by the huge
resources of two leading banking
houses of Italy, the Banca Commer-
ciale and the Banca Italiana Di
Scotto. Among its most important
productions are "The Ship," by
D'Annunzio, "Theodora," Madame
Saus Gene and "The Bridge of
Sighs," all of which are to be shown
here.

Two a Week
Famous Players to Release 104 Next Year—More in Star Series—
Few German Films

Famous Players' district managers
now in convention in New York are
planning for the coming season. No official an-
nouncement has been issued by the
company, but it is understood that
Paramount intends maintaining a schedule of two releases a week.

It is understood that 95 pictures
are either being completed or pla-
ing to be released in the fall season and in the fall remain only nine more pictures to be
used to the bank or map out for production.

no possible that of the nine yet to be in-
included in the list there may be some other

The district managers were enter-
tained at dinner last night at the
Commodore.

Quimby to Film Fight
Fred C. Quimby will make a five reel feature of the Dempsey-Carpent-
tier fight. He expects to use about
20 cameras stationed in strategic points throughout the auditorium and a slow motion camera to film some of the action.

Although the picture cannot be ex-
hibited in any state but New Jersey because of Federal statutes govern-
ing fight pictures, Canadian and for-
eign rights can be sold. Quimby plans to put on the picture for a run in Atlantic City.

Big Meeting Today
(Special to WID'S DAILY)
Philadelphia — A monster mass meeting of exhibitors in Eastern Pennsylvania, Southern New Jersey and Delaware will be held today at the M. P. T. O. local headquarters. Senator James J. Walker will attend as will Sydney S. Cohen.

Taylor Leaves for Europe
William D. Taylor sailed for Eu-

e: for some weeks.
Friday, June 10, 1921

Quotations

Last Bid Asked Sale
Famous Players 66% 67% 66% 66% 7% do pfd. Not quoted
*Goldwyn 3% 4 4 4 4
D. W. Griffith, Inc. Not quoted
Loew's, Inc. 10% 11
London Triangle 9% 9% 9% 9%
World Film Not quoted

*Quotations by H. Content & Co.

"Heartbalm" at L. A. Mission

(Special to WID'S DAILY)

Los Angeles — Mack Sennett's "Heartbalm," his first dramatic subject and advertised as such in local papers, is playing a pre-erasure engagement at the Mission. It opened on Monday.

Box office insurance! "The Adventures of Tarzan," the newest fifteen episode chapter play, stars the original and greatest Tarzan, Elmo Lincoln, and the acknowledged serial king. The Adventures of Tarzan Serial Corp., Room 908, 1540 Broadway, New York City. Bryant 3271.

Advt.

Fitzmaurice Going Abroad

On the completion of "Peter Ibbetson" George Fitzmaurice will go to London, where he will produce a series of productions. Several American stars will be sent over to London from time to time to play the leading roles in his pictures. Ouida Berton will also go to London.

Famous Players now officially announce the appointment of A1 Kaufman, general manager of European productions, with supervision over all activities in England and on the Continent.

Marion Kohn Here

Marion H. Kohn, president of the Consolidated Film Corp. of Los Angeles and San Francisco, and one of the directors of the European Film Exchange, Inc., arrived in New York yesterday morning from the coast. Kohn is at the Ritz Carlton.

Levey on Trip

Harry Levey leaves tomorrow with the Screen Advertising Assoc. contingent for Atlanta, to attend the annual convention of the Associated Advertising Clubs of the World. After the convention he'll swing around the country arranging for the opening of non-theatrical exchanges in large cities.

Probing Los Angeles Firm

Los Angeles—Authorities are investigating the activities of the Atlas Film Co., Inc., whose offices were formerly at 705 8th St., upon complaint of Mrs. Munie Eassett, who alleges that she was defrauded of $5,400 by the company.

"The Kid" Print Stolen

(Special to WID'S DAILY)

St. Louis—A print of "The Kid" was stolen from the City Sanitarium here Sunday morning.

Prague the Centre

Julius Kohner, European Publisher

Says Industry in Czechoslovakia is Growing

Julius Kohner, publisher of the internationale Filmschau of Prague, one of the most prominent of foreign trade journals published in continental Europe, is in New York on a limited stay.

Kohner, in speaking of the industry on the other side, said today: "The industry is growing and publication of trade journals is increasing in importance as a distribution center for South Central Europe, the Balkans and Russia. The gateway through which exported films are distributed is the large film industry mentioned above. There are a number of companies which are well established in their own national film industries, such as the American Film Corp., Universal; the Bingerfuhr Film Corp., the Export Film Corp., the Schellak and part of Parke; the Nordisk Film with its main office in Copenhagen, the disk office of Belvue, the Skandia, A/S; and some German Cines AG., which represents Sascha of Vienna and the German Cines AG., Prima Bandes First National, while Gaumont has its own exchange. Prague is a real center for the export of films, although there are about 650 companies in the United States. There is a strong movement to secure a law to regulate the export of films from the United States, which will be introduced in Congress whenever the government is in a position to secure such a law. This is the reason why Kohner has been in New York to see the American industry. The industry here is looking to Prague as a center for the export of films because Prague is a gateway to the Eastern European market."
Coming
"The Soul of Man"
A big picture
Symbolic of the times
Released thru
Producers Security Corporation
516 Fifth Ave., New York

Unit Price Rating
(Continued from Page 1)
It is regarded as of special significance that another organization should openly and frankly recognize the wisdom of the price rating system established by the biggest exhibitor organization connected with the distribution of pictures and the comment was made yesterday that the adoption of this rating system by four or five companies would do more to establish stable prices for film rentals than anything else that might be devised.

When asked yesterday to confirm the virtual adoption of the First National system of rating and establishing individual rentals, Mr. Warren said:

"I have always recognized the fairness to exhibitors of having flat, standard prices for every theater or community in the country. Our organization has worked out such a system and my talks with many of the powerful owners of First National indicate that we approached the rating system from the same angle and the same mathematical base. I have always held that picture selling sooner or later will become a one-priced line of commerce and that the man or organization who became firmly established on this basis would be one of the permanent factors of this business. Other than this comment I only ask you to make clear that the F. B. Warren Corporation is not selling franchises or sub-franchises and will not have any kind of franchise proposition to offer."

Eastman Letter
(Continued from Page 1)
facilities to print practically the entire amount of raw film turned out by this company, we desire to state we have no direct or indirect outside laboratory interests and no such action is at present under contemplation. Any departure from our existing policy could arise only from a contingency, at present unforeseen, which would make such a step necessary to protect our raw film interests.

"Yours very truly,
Eastman Kodak Co. of New Jersey
(Signed) GEO. A. BLAIR,
‘Sales Manager,
‘Motion Picture Film Dept.’

Prices Cut for Summer
A summer schedule of prices has become effective at the 44th St. Theater, where "Way Down East" is playing. The price at night is $1.50 where it was formerly $2.

A. J. Callaghan, Here
Andrew J. Callaghan is in the city from Los Angeles and will remain several days. He was in consultation yesterday with Arthur S. Kane and John C. Ragland of the A. S. Kane Pictures Corp.

Palace, Dallas, Ready
(Special to WID’S DAILY)
Dallas — The Palace, the new Hulsey Lynch house, opens tomorrow with "Sentimental Tommy." It is a $1,000,000 theater, has 2,700 seats and will have a 30-piece orchestra.

Collins Article in S. E. Post
Frederick Collins has an article in the June 4 issue of the Saturday Evening Post called "Highbrow Hand-Me-Downs," in which he discusses the entrance of prominent authors into the field of films. He predicts that the day will come when the author will pass out and the real screen writer—the man who thinks in terms of pictures—will have his day.

Brady Offers Aid
William A. Brady, for the N. A. M. P. I., has offered the Rocky Mountain Screen Club of Denver aid in assisting the stricken city of Pueblo. It is probable that benefit performances will be given in Colorado picture theaters.

New Program at Capitol
The Capitol has a new program, published by F. Neil Crowther and Bernard Herzbrun. It is called the Capitol Theater Weekly and contains advertising.

National Exposition Planned
(Special to WID’S DAILY)
Los Angeles—The Ethical M. P. Society of America, through Secretary Charles F. Sibert, plans a national exposition for the picture industry. It is planned to hold it in 1922.
Put the most talked of man in this country today on your screen -
show the big one reel special

A day with
Jack Dempsey

It's going like wild-fire everywhere.
It's cleaning up for thousands of houses.

Exhibitors say it's the
Biggest Little Feature
they ever had in their theatres.

Show in your house the only authentic, official, guaranteed picture of Dempsey in training for his fight with Carpentie on July 2nd and tie up to the Greatest Event of the Da.
Gance Leaves

Abel Gance, producer of "J'Accuse," left for France yesterday. It is understood he expects to return to America in the fall and bring with him several new productions, among them "Bekold the Man," to which he referred when "J'Accuse" was shown at the Ritz, and another taken around Mont Blanc in the Alps.

Nothing has been officially mentioned regarding the distribution of "J'Accuse." It was previously reported that United Artists would release the picture, but Hiram Abrams, the authority for the statement that there is nothing to the report.

Jeffrey Here

George S. Jeffrey, Associated Prod. manager in Boston, is in town.

Party for Carl Laemmle

R. H. Cochrane, vice-president of Universal, will lend Carl Laemmle a party at his former home in New Rochelle tomorrow. Laemmle leaves for Europe on June 14.

One a Minute*—F. P. L. Rialto

El-Douglas MacLean is one of the most attractive light comedies on the screen. He is young, good looking, manly and gay. When you see his picture you will feel that he is the ideal of a man. * * * * This is a story of the screen and the titles are good. MacLean's performance is so good as to make the exception of a few superficial scenes.

STARR—Therapeutic stuff to be seen. The mess is muddled with the help of Douglas MacLean and proves unable to solve the problem of a cure for plague. * * * * * You'll enjoy it. However, MacLean can pass through his next Messer, alive supported by his smile, but a wife capable of such a thing.

He is the best "success" artist of the screen, which refers neither to his part in the best seller "A Woman of Affairs" nor to his success in making of a dangerous situation.

Mr. Laemmle plays a difficult role, that of a man who is supposed to be a spy, in the picture. He does well in the role.

It is a good picture, and the titles are good. MacLean's performance is so good as to make the exception of a few superficial scenes.

Directory of the Trade

RELIEF GUIDE FOR EMERGENCY ADVERTISING—PUBLICITY

MEERITT CRAWFORD

The Screen Bulletin

104 Fitzgerald Bldg.

FRIDAY, JUNE 12

FILM EDITORS

TOM BRETT

Titles—Scenes—Shooting—Cutting

133 W. 44th St.

Bryant 6903

N. Y. C

GRACE P. FAXON—ROBT. E. BERNAR

Titles—Scenes—Editing—Cutting

220 W. 42nd St.

Bryant 2704

LABORATORIES

EMPIRE LABORATORIES, INC.

723 Seventh Ave.

Corner 46th St.

Bryant 5376

PRINTERS

PROSPECT PRESS

196 W. 4th St.

Spring 2070

BARNES PRINTING CO.

Motion Picture Specialists

16 East 22d St.

Bryant 9451

STUDIOS

DOWNTOWN STUDIO

Fully equipped—Day—Week—Month

With or without crew.

Bryant 6903

TITLES

ARTHUR WEIL—Exploiting the new neg.—Title

220 W. 42nd St.

Bryant 9048

"You'll Make No Mistake Booking This Clever Film"

Exhibitor's Trade Review.

SPEEDY AND MERRY

"One of the merriest, entertainingest pictures which the cinema has boasted in some time. It fits the star so well it might have been written expressly for her. It goes at top speed and the interest is sustained throughout. It's just the kind of play you'll like Miss Clark in."—Los Angeles Evening Herald.

STAR IS ENTRANCING

"Its humor is striking, the story interesting, colorful and Marguerite Clark dainty and entrancing."—Los Angeles Examiner.

BOOK THIS ONE

"An excellent farce comedy, a merry whirl of merry situations—the pot of fun keeps boiling at the frothing mark. Brisk action and capital acting. You never lose interest. Marguerite Clark has never been seen to better advantage. Exhibitors who have missed booking this clever film will regret it."

FULL OF PEP

"Eminently suitable to Marguerite Clark, who puts pep into it."—Motion Picture News.

VIVACIOUS AS EVER

"Miss Clark is as vivacious as ever and will be welcomed by her many admirers."—Wid's.

Speaking of MARGUERITE CLARK

Presented by the Marguerite Clark Productions, Inc., in the recent stage success by Adelaide Matthews and Martha M. Stanley, as produced by Adolph Klauber.

"Scrambled Wives"

Directed by Edward H. Griffith

Supervised by J. N. Naulty

That's another reason why

There'll be a Franchise everywhere
WHEN YOU are offered a booking of GOOD WOMEN

Just remember GASNIER who directed KISMET

directed it.

FRED C. QUIMBY, Inc.
PRESENTS THE OFFICIAL

Dempsey
Carpentier

FIGHT PICTURES
About 5 Reels in Length

Showing Dempsey and Carpentier in training—Spec trains arriving from all points of the compass—close-ups of fans from everywhere—intimate glimpses of international spo
ing celebrities from all over the world—thousands of fight-in fans eagerly straining nerve and sinew to miss no detail of combat—scenes of dramatic intensity within the squared circle the Eagles of France and America battling for supremacy—w
derful shots by 20 of the world’s greatest cameramen taken ring side and from a balloon suspended high above the ring the fight itself featured with a Slow Motion Camera Reveals Minutely Every Incident of the Greatest Fistic Clash of Time—and finally (if a knockout is scored) THE FINISH with one Gladiator Down for the Count of the Fatal Ten—the wh
winding up with the Tidal Wave of Humanity Converging the Ring to shake the Hand of the Man of the Hour.

The Fight of the Centur

FOR IMMEDIATE RELEASE DAY AFTER FIGHT
STATE NEW JERSEY, CANADA AND ALL FOREIGN
RIGHTS WILL BE DISPOSED OF IMMEDIATELY
YOU MUST ACT QUICK

FRED C. QUIMBY, Inc.
1482 Broadway
New York
BRYANT 7976
Keeping “Tabs”  
M. P. I. Watching Attitude of  
Legislators the Country Over—  
Record for Each One  
National Association is keep- 
abals” on the friends of the in-  
among legislators throughout  
the country. That the association  
take more than an impersonal  
attitude in the political fortunes of its  
is clearly indicated by what  
Jack E. Elliott said at the an- 
ouncing of the association held  
days ago. Here it is:  

One of the most important phases  
of association’s recent activities  
was the gathering and collecting of  
records from the various states  
by the personnel of legislators,  
senatorial representatives, pri- 
mary and election dates and other  
data. The record of each leg- 
islature on censorship and blue law  
was being carefully compiled.  
A questionnaire will be sent to  
congressional and legislative candidates  
with an interesting and future seeking an expression  
of views on censorship and Sun- 
shine so that the industry may  
have a better idea of the status of  
each state’s activity and will be in a  
position to favorably influence the  
legislature of each state with the  
point of view. (Continued on page 3)

Hey To Build in Logan,  
(P. I. Watched  
Watchers)  
Pennsylvania.—A $1,000,000 theater will  
be in Logan, with a seating capacity  
of 3,500.  

School Days!”  
(P. I. Watched  
Teachers)  
(P. I. Watched  
Teachers)

New Canadian Company  
(P. I. Watched  
Canadiana)

Incident in Blackout  
(P. I. Watched  
Blackout)

Ince Heads Unit  
(P. I. Watched  
Ince)

Brnadstreet  
DAILY

The Recognized  
Authority

Price 5 Cents

Saturday, June 11, 1921

Seeking Evidence  
J. W. Walker Says He Will Attempt  
To Prove Zukor Influence With  
First National Directors  
(Formerly Associated)

Philadelphia—Senator James J.  
Walker, national counsel for the  
M. P. I., in addressing 200 exhibitors  
gathered here yesterday from  
Eastern Pennsylvania, Southern New  
Jersey and Delaware, stated he will attempt  
to procure documentary evi- 
dence that five of eight directors  
of Associated First National are con- 
trolled by Adolph Zukor. First Na- 
tional denied this in New York  
when Walker made the original charge  
recently.

Walker stated that exhibitors on  
the coast were between two fires:  
Famous Players’ exhibitors activities  
on the one hand and those of First  
National on the other. He stated  
that deals were being made right  
now and that in most cases notes  
were drawn up covering the transfer  
of theater properties and actual money,  
when cash was involved, was taken  
from the profits of the business.  
He reviewed the Mrs. Dodge case  
Press Association Inc.  
where he said the M. P. T. O. had  
resorted to advertising campaigns  
against the people of those towns  
with the true state of affairs.  
He charged that Adolph  
Zukor had not kept his pledges re- 
garding theater activities of Famous  
Players and repeated his double-crossing  
charge against William A.  
Morris, national secretary, with censorship  
in New York State.

The first speaker was Representa- 
tive Golder of the Pennsylvania State  
Legislature, who reviewed the course  
of motion picture legislation in the  
state. He was followed by Sydney S.  
Cohen who, in effect, went over the  
remarks he made at the Theater Own- 
ers Chamber of Commerce lun- 
cheon to Walker in New York.  
The next speaker was A. H. Schwartz  
of Williamantic, Conn., who told of his  
experiences with Famous Players.  
Walker was the last speaker.

DeMille Here  
Cecil B. DeMille arrived in New  
York yesterday from the coast.  
He will remain here for several days  
and then return to Los Angeles.

More from Gasnier  
L. J. Gasnier, who has made several  
special productions for Lothbergs  
recently, will continue producing for that  
organization, it was announced yes- 
terday.

Oh, Come Ashore  
Abroad the “La France”  
Radio via Slacsonet, Mass.  
June 10, 1921.

Wid’s Daily,  
New York City.
Water is fine; the speed is  
good, but I miss my Wid’s.  
Valentine Petit Perret.

Won’t Accept  
N. A. M. P. I. to Ignore Universal’s  
Resignation—Opposition to  
“Editorial Committee”

It is understood that the National  
Association intends ignoring the  
resignation of Universal as a member  
of the organization.

The company has resigned because  
of the creation of the “Editorial Com- 
mitee” of 15 which would censor  
pictures made by the N. A. M. P. I.  
members. Universal is understood  
to be unalterably opposed to the  
plan of self-censorship which the  
N. A. M. P. I. has decided upon.

As a matter of fact, it is learned  
that the resignations of Universal  
as a company, Carl Laemmle and R.  
H. Cochrane personally were in  
the possession of the executive commit- 
tee several days before the annual  
meeting was held on June 6.  
Despite that, Laemmle was re-elected  
a director and Cochrane a vice-presi- 
dent.

The effort was made to reach  
Fredrick H. Elliott, secretary of the  
N. A. M. P. I., several times yesterday  
but his office reported him out on  
such occasions.

Reinhardt To E.F.A.  
Immediate Plans Call for Two Pic- 
tures—Will Make “The Mir- 
acle”—Coming Here  
(Special to WID’S DAILY)

Berlin—Max Reinhardt, the inter- 
nationally famous producer of spec- 
taculars, is definitely affiliated with  
the European Film Alliance, Adolph  
Zukor’s Central European producing  
organism.

Immediate plans for two produc- 
tions have been made for Reinhardt.  
One of the pictures will be “The  
Miracle,” a film version of which  
is now in America. The other cannot  
be learned. In all probability,  
Reinhardt will go to America later  
this week to examine the screen technique.

Ernst Lubitsch will also go to America.  
It is understood that the option  
Ben Blumenthal and Samuel Rapp- 
mann held on Reinhardt’s services  
has been turned over to Zukor for the  
E. F. A.

The above dispatch is of peculiar  
significance because of the presence  
in this country of a film version of  
“The Miracle.” It is being held by  
Joseph Menchen, of the Celebrated  
Authors’ Society. It was shown in  
this country some years ago, under  
the auspices of Al. H. Woods.

It’s 50-50  
Mack Sennett Cuts Down Comedies  
—Charles Murray Definitively  
Out—More Dramas  
(Special to WID’S DAILY)

Los Angeles—Mack Sennett, the  
“king-pin” of comedy producers, is  
making some radical changes in produc- 
tion plans at his plant on Alles- 
andro St. It’s going to be a 50–50  
production with him from now on,  
one-half of his output being a famous  
comedy brand and the other half  
strictly dramatic material.

This is meant the letting out of  
a number of comedy leads who have  
been identified with the Sennett  
organization. This means that  
Charles Murray is out; so are Kalla Pasha  
and James Finlayson. The old  
Sennett comedians, including Louise  
Fazenda, George Wagon, Sid Street,  
Teddy the Great Dane and John  
Henry, Jr., the cute baby, have gradu- 
ally left the company.

On the Sennett lot are now Noah  
Beery, Mabel Normand, Ben Deely,  
Lowell Sherman, Jack Mulhall and  
Jacqueline Logan. They will appear  
in Sennett’s dramatic productions.

For comedy series Ben Turpin will  
be starred and Billy Bevan featured,
In the Courts

Judge Ford and a jury have rendered a verdict in favor of B. P. Schulberg on the motion which Henry, president of United Artists, had commenced against him in the Supreme Court over a promissory note. Schulberg charged the note was given Abrams "solely for accommodation purposes to enable Abrams to raise $5,000 which the latter was incompetent to perform. The court held that Abrams' debt." Abrams intends appealing through O'Brien, Malnevics and Driscoll.

Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Los Angeles—When "Wet Gold" played a pre-release showing at the California, two men wearing diving suits and guarding a chest filled with money were found being bound with heavy chains, were sent through the streets in an auto-truck for four days preceding the first showing. They appeared on all the principal business thoroughfares at the hour when traffic was heaviest and were the center of interest every place. Hanging from three sides of the truck were signs reading: "Diving for 'Wet Gold' at California Theatre all week.

In addition to the usual displays, the theater took 40-inch advertisements in the Saturday and Sunday issues of the newspapers and the Express ran a buried word contest in its want advertisement columns, offering separate prizes for each sentence. "California Theatre presents latest sub-sea picture 'Wet Gold' for entire week May 22." Through the contest ran for only two days, more than 1,000 answers were received, 47 of which were correct. The prizes offered by the Express in connection with this contest were two tickets each to "Wet Gold" to the first 25 persons sending in correct readings of the buried sentence.

Cleburne, Texas—A. F. Schare, manager of the Yule, devised an effective lobby display for "Prisoners of Love," using the six-sheet for a cut-out and the head of Miss Compton from the broadside prepared by Goldwyn.

The figure of the star, the couch on which she was seated, the mirror frame shown in the background were cut out, mounted on beaverboard and set in the center of the lobby, near the sidewalk. Below it were two sets of displays of stills. Across the top of the lobby entrance was stretched a strip of beaverboard painted to represent stone, giving the suggestion of a prison. On either end of this strip, in a barred space cut out to represent prison windows, was pasted the head of Miss Compton from the broadside.

Scranton, Pa.—J. P. McCarthy, manager of Poli's, confined his street explanation for "Don't Neglect Your Wife," to one stunt. An up-to-date street car with motorman and conductor was charmed and two large banners that almost covered the sides of the car were painted and stretched with ropes on the car. The title of the picture was painted in three-foot type on the name of the theater. The car was sent through the business sections of the city on the heaviest traffic. McCarthy made a simple lobby display from stills, posters and enlargements and did his paper selling and newspaper advertising.
Keeping “Tabs”  
(Continued from Page 1) position to take steps accordingly. Need for this character of information is greater than ever before.” Several recommendations were made by Elliott. One was that a permanent committee be created to be known as the Committee of Public Relations to foster closer and more harmonious co-operation between the industry and the many social, civic and educational women’s organizations in the various states.

Active negotiations are under way to secure the shipment of film by parcel post to foreign countries, and with Jack S. Connolly, Washington representative, negotiations are under way towards securing an increase of parcel post weight limit to 100 lbs. in all zones and a maximum of $50 liability. It was at Connolly’s suggestion that this matter was taken up with the postal authorities in Washington.

Chairman Jules E. Brunotour of the Fire Prevention Regulations and Insurance Committee reported that 25 one and two story film buildings have been completed and occupied in various cities and that many others were under construction, thus greatly insuring the safety of exchange employees and lowering overhead expenses. He said that the inspection of exchanges throughout the country indicates a great general improvement in the housing of exchanges and the installation of additional fire equipments.

R.C. Field Changes  
Recent changes in the personnel of the Robertson-Cole Distributing Corp. put into effect by Charles B. Rogers are as follows:

Joseph Klein has been appointed manager of the New York exchange. Harry Goldberg has been appointed branch manager at Pittsburgh, succeeding G. E. Moore. Jerome Saf-ron, formerly manager of the New York exchange, has been assigned as manager of the St. Louis office, where he succeeds J. Desberger.

Wants Standard Sized Label  
T. G. Patten, postmaster for New York, is circulating local exchanges and urging upon them the adoption of a uniform label, 6 by 3½ inches in size, with the address clearly writ-
ten. This, and the use of a new label with every shipment, is expected to facilitate the delivery of parcel post shipments.

Gunnard Back from Abroad  
(Special to WID’S DAILY) Los Angeles—Andrew Gunnard is back at the Brunton studios after an extended trip in Europe. While away he secured considerable scenic mate-
rial. It is understood he is involved in some sort of an international dis-
tributing organization. Details are not available.

Beaumont Not Tied Up  
(Special to WID’S DAILY) Los Angeles—Harry Beaumont states he has not definitely tied up with Bryant Washburn to direct. He admits that the matter has been dis-
cussed, however.

Murphy Receiver  
David A. Murphy has been ap-
pointed receiver for the World M. P. Corp, by Federal Judge Learned Hand.
Price Slash on Coast
Southern California Towns Feel Business Slump—West Coast Theaters Cutting Prices (Special to WID'S DAILY)

Los Angeles—Word has been received from many of the interior towns of Southern California that on account of the extreme lack of business, exhibitors have slashed admission prices considerably.

In Bakersfield, box office prices have been reduced to those charged two years ago. The West Coast Theaters, Inc., operate three theaters there. Prices likewise have been cut to a great extent in other large cities.

At Long Beach, but a few miles from Los Angeles, prices at all theaters have been greatly reduced. Several houses here are also under the control of the West Coast Theaters organization. In speaking with officials of Gore Bros., Ramish and Sol Lesser, regarding the decline of business, they admitted it to be true and that in many of their theaters box office prices have been reduced to meet the present conditions. The company, despite these facts, is steadily increasing its already big chain of theaters. A new Glendale house has been added which brings the total of their holdings considerably over 40.

Combination Structures Possible (Special to WID'S DAILY)

Philadelphia — The Gloss bill, recently enacted, makes it legal for any part of a theater building bordering on a main street, which is not used for theater purposes, to be occupied by offices, stores or rooms used for similar purposes. Heretofore the law did not permit such use of portions of properties, except under certain restrictions.

Theater buildings hereafter can be made to produce revenue in the forms of rentals, far in excess of what they now produce when the buildings are restricted to theater purposes only.

Gordon Plans Large House (Special to WID'S DAILY)

Boston—Nathan H. Gordon plans a $3,000,000 theater on the present site of the Old South theater in Washington St. He purchased the house last winter. The theater will be known as the Province.

To Rebuild Boston Elliot (Special to WID'S DAILY)

Boston—Jacob Lonrie and Sam Pinansky, who own the Park, Modern and Beacon theaters, plan to rebuild the Elliot, at Roxbury Crossing.

Buys Cairo Theaters (Special to WID'S DAILY)

Cairo, Ill.—J. W. Rodgers of Popular Bluff, Mo., has purchased the Gem theater outright and has secured long-term leases on the Kimmel and the Cairo Opera House.

The "Disraeli" company, shooting exteriors at Glen Cove, L. I., secured permission to take scenes there through the Film Mutual Benefit Bureau, 4 W., 40th St. The bureau acts for the Committee for the Relief of Devastated France.
One of the most dramatic stage successes of recent times ........

NOW

becomes one of the screen's biggest successes

EUGENE WALTER'S
FINE FEATHERS

Directed by MAXWELL KARGER

METRO PICTURES CORPORATION
Is My Crown On Straight?

She was every inch a Queen. Yet she couldn't help feeling just a bit anxious about her looks on the day of her betrothal to the King of You-pronounce-it.

That young King had a royal treat in store for him when she appeared, and so will millions of fans who see dainty, roguish little

**Constance Binney**

in

**Such a Little Queen**

Adapted from the play by

**Channing Pollock**

Directed by **George Fawcett**

Scenario by **Lawrence McCloskey**

RealArt Pictures Corporation
469 Fifth Avenue - New York
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Paris Representative: Le Film, 144 Rue Montmartre.

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News of the Week in Headlines

Monday

Adolph Zukor voices ideas regarding trust formation in industry.

F. E. Adams, head of British P. C. T., says Beaverbrook opposes producing-exhibiting scheme.

Tuesday

Paul Brunet to remain as president of Pathe Exchange, Inc. Position stronger than ever.

William A. Brady again heads National Association.

Laboratory men file brief with Congress charging protective tariff on raw stock would put monopoly weapon in Eastman Kodak Co.'s hands.

Goldwyn shows profit of $500,000 for 1920.

Reginald Barker and Frank Lloyd complete Goldwyn contracts.

Raymond Hitchcock to make "The Beauty Shop" for Cosmopolitan.

Jules E. Brulatour characterizes charges of "lab" men as "silly drivel."

Wednesday

George Meurice, builder of "G. M." laboratory in Long Island City, says J. E. Brulatour is very much interested in it.

C. C. Pettijohn urges upon N. A. M. P. I. creation of "war chest" to defend industry against attacks.

Robertson-Cole reorganizes and merges all film interests in R.-C. Pictures Corp.

Dustin Farnum to star again for Fox.

Thursday

Friend of J. E. Brulatour charges "lab" men with lacking gratitude. Says Eastman could have boosted prices of stock during war, but reduced them.

Ernest Shipman and Ultra of Italy in deal.

Twenty managers of F. B. Warren Corp. named.

R. T. Kane succeeds Walter Wanger at Famous Players.

System Theaters, Inc., new chain. First in Syracuse, N. Y.

Friday

Famous Players to release 104 next year. Few German films.

F. B. Warren to sell productions on unit price rating system, modeled along First National lines.

Guiseppi Barattolo, head of Italian U. C. I., in New York.

Eastman letter written a year ago says company was not interested in "labs."

Abel Gance leaves for France. Returning in fall with more French films.

Saturday

Thomas H. Ince heads new coast financing organization.

Mack Sennett to make more dramatic subjects.

Pardoning the bad is injuring the good"—Benjamin Franklin.
Myrtle Reed’s millions of devoted readers are a provable quantity—

600,000 copies of “Lavender and Old Lace” alone—have been sold—

Your local booksellers will tell you that there is always a steady demand for her books—and especially for “Lavender and Old Lace”—

And those things that assure the attendance of the regular motion picture patrons—in addition to bringing in the millions of readers of Myrtle Reed’s books, is to be found in this wonderful production of which the Exhibitors Trade Review say is “one of the sweetest and cleanest stories that has been filmed for some time.”

RENEW FILM COMPANY

presents

“LAVENDER AND OLD LACE”

From the great story by MYRTLE REED

With MARGUERITE SNOW· LOUIS BENNISON
AND SEENA OWEN
Directed by LLOYD INGRAHAM

Distributed by HODKINSON
the PATER EXCHANGE by WILLIAM M. VOGEL
Linder Makes A Good Deal Out of Old and Some New Tricks

Max Linder in "BE MY WIFE"

DIRECTOR ...................... Max Linder
AUTHOR ...................... Max Linder
SCENARIO BY ................. Max Linder
CAMERAMAN .................. Charles Van Enger
AS A WHOLE ................. Spends quite a little time getting started but runs into laughs that are near-riots

STORY .................. Episodic in character and reaches several near-climax; contains few new situations

DIRECTION ................. Good for the most part; sometimes doesn't use good judgment

PHOTOGRAPHY ................. Satisfactory
LIGHTINGS ..................... All right
CAMERA WORK ................. Average
STAR ......................... Contributes a lot of fun by mere facial expression; handles some old tricks in a new fashion

SUPPORT ...................... Suitable
EXTERIORS .................... Not many
INTERIORS ..................... Satisfactory
DETAIL ......................... Seems correct

CHARACTER OF STORY .... The troubles of a man trying to win a girl over the objections of an old maid aunt

LENGTH OF PRODUCTION .... About 5,000 feet

The latest five reel comedy starring and made by Max Linder runs the French comedian's most recent predecessor, "Seven Years Bad Luck" a close second in the number of laughs it offers. Distribution plans in connection with "Be My Wife" have not yet been announced.

Linder is again author, director and star of the piece, and while "Be My Wife" isn't as original as "Seven Years Bad Luck," it has enough laughs to satisfy anyone and even if some of the stunts are not new, Linder does them in a new way, and they amuse just the same. This is especially true of one trick in particular which has been used time and again and always sends any audience into an uproar. That is the mouse running up the comedian's leg while he is going through the marriage ceremony. Linder handles this stunt about the best yet, and adds a new one when after removing the mother mouse he still feels "creepy" and upon further examination discloses a tribe of young mice.

"Be My Wife" would have proven a much better comedy if so much time hadn't been wasted in getting started. The opening reel has hardly a laugh, and the spectator can't even get a line on what it is all about other than that it is taking place in a dress-making establishment which is a camouflage for a café. The first comedy business comes with the entrance of the police in the dress shop. The mere pushing of a button changes the rear café suite into a fitting room. This is a good bit, but they keep it up so long that it loses some of its value.

Another bit in which the comedian hides in a steam closet isn't as funny as it should be, also because there is too much of it. About the best and the most original piece is the star's imaginary fight with a burglar, while his fiancée and her aunt stand petrified in the outside room. Linder wrecks the room and himself in an effort to fight off the would-be intruder, and then presents himself to the girl and her aunt as a hero. At the wedding reception, the aunt is also a victim of a stray mouse, and when she gets out in the center of the floor and acts hysterical the guests stand by amused at her evident knowledge of the "shimmy." Of course, at the end of the fifth reel, Max wins the aunt's consent to marry her niece.

Enough Comedy To Please The Majority

Box Office Analysis for the Exhibitor

Linder's latest can't be considered a knock-out comedy feature because it isn't consistently uproarious and also because much of the comedy business is not new, even though most of it will get laughs because it is well done. The star works hard and is a successful entertainer because he has a distinct style and lends considerable humor to his acting because of his unusual facial expressions. The fact that the majority of the laughs come late in the picture won't have a serious effect.

Exhibitors catering to a comedy-loving audience will likely satisfy them with "Be My Wife." Stills of some of the situations together with catchlines should attract attention. If you played "Seven Years Bad Luck," be sure to recall it and tell them Max Linder is the star and producer of "Be My Wife."
This advertisement is written for a few fools and cowards in the motion picture business—and in other businesses—who are still talking depression when conditions all around them in their own and other businesses directly contradict and refute their pessimism. 1921 is a great year for fighters—and a bad year for fools.

120,000 residences—individual homes, not tenements—are being constructed this summer in the 100 largest American cities. That means muscular labor earning wages.

2,700 new motion picture theatres are now under construction in the United States. And that means labor earning wages.

Motor demand by America’s millions has put every important and reliable automobile company back at work on virtually a full-time basis. That means skilled artisans earning high wages.

"The American Contractor," a builders’ trade journal, reports that the official building permits filed for the month of April, 1921, for 202 cities totalled 54,162 separate pieces of construction with a valuation of 152 million dollars. American dollars are now out of hiding and have gone back to work.

America’s 1921 crop yields, according to government forecasts, will be tremendous. That also means work and wages.

The nations of the world are transferring gold in unbelievable volume to the United States. The Federal Reserve re-discount rate will be lowered again before the summer is over.

Every one of these signs and a thousand others mean: Wages, Work, Employment. Employment means profits and prosperity.

F.B. Warren Corporation
1540 Broadway - New York City
Ben Ames Williams Story with Mystery Finish

Frank Mayo in
"THE FIGHTING LOVER"
Universal

DIRECTOR .................. Fred Leroy Granville
AUTHOR ....................... Ben Ames Williams
SCENARIO BY ................ Harvey Gates
CAMERAMAN ................... Leland Lancaster

AS A WHOLE...... Mildly interesting feature that would have been better if atmosphere of mystery wasn't so confusing

STORY......By a well known author and should have made a better picture; rather original in the main

DIRECTION......Confuses in an effort to build suspense and doesn't develop a clear conclusion

PHOTOGRAPHY......Usually good; night scenes too dark

LIGHTINGS .................. All right
CAMERA WORK ................. Average
STAR......Gives an adequate performance but role doesn't call for great prominence

SUPPORT......A suitable company with all more or less minor parts that don't require much display of ability

EXTERIORS......Mostly acceptable, but one strikingly artificial

INTERIORS ................. Look like the real thing

DETAIL ......................... Fair

CHARACTER OF STORY......Marriage wager develops into a murder mystery, with crooks and the disappearance of a famous diamond

LENGTH OF PRODUCTION ........ 4,040 feet

Ben Ames Williams is credited with many popular and successful stories and it may be that his, "The Fighting Lover," made interesting reading. But the screen version loses considerably because of fairly poor direction. A satisfactory premise is established and you are prepared to witness a theme that promises to be original until it takes on a mysterious aspect, crooks are introduced, and the famous Terrapin diamond disappears. And from there on the spectator is apt to get lost in the maze of in-and-out business and general atmosphere of suspense which the director aims to create by confusion.

And even at that you would not mind it so much if only he explained the incidents to your satisfaction in the conclusion. Perhaps the title-writer shares the blame in this connection, but certainly they don't tell you a lot that you'd like to know about things that happen previous to the clearing up of the murder and crook sequences. A title or two inserted in the last reel in the form of explanation would help considerably.

The title doesn't seem particularly pertinent even though there is some fighting, some of which includes the hero, who isn't shown so much as a lover, and most of the fight scenes are done in such darkness that the audience can hardly discern just who is participating. Frank Mayo is given stellar prominence but the parts in the main are pretty much proportionate. Jacqueline Logan is the leading lady. In the cast are Elinor Hancock, Gertrude Olmsted, Jackson Read, Colin Kenny, Jean Callahan and others.

Andy Forsdale enlists the aid of his aunt in carrying out a wager which causes his friend Ned to fall in love within a stipulated time. Aunt Lydia engages the services of three girls to lure Ned, one of whom, Helen Leigh, Andy strikes out of the race, because he likes her himself, and substitutes his cousin Jean, who poses as a maid in the household. While the Aunt is entertaining the guests, Vic, the stakeholder, is found murdered in the home. Suspicion points toward Helen, and she is believed to know something about the tragedy. It develops that crooks seeking the Aunt's famous diamond, committed the murder, and that Helen is the granddaughter of Barclay, the butcher. Andy, of course, wins Helen for himself and also wins the wager when Ned falls for Jean.

Will Please Them if They Like "Intrikut" Business

Box Office Analysis for the Exhibitor

Folks that aren't liable to find serious fault because things aren't given full explanation will be satisfied with "The Fighting Lover" and on the whole you will satisfy a good majority of your patrons with a brief showing of Frank Mayo's latest feature. If your patrons are keen for mystery stories, play up that angle and use the author's name, recalling any previous pictures bearing his name which you may have played, among them "Always Audacious" with Wallace Reid and "Godless Men," a Goldwyn picture.

Catchlines based on the wager idea might prove attractive. Say: "He was willing to wager $5,000 that his friend would forget the girl who jilted him and 'fall' for another. Who wins? See 'The Fighting Lover,' 'Universal's latest starring vehicle for Frank Mayo." If Mayo is well known it might be just as well to use his name instead of the title because it doesn't mean a whole lot.
A Cosmopolitan Production

If You Want Quick Money Play This Super-Feature Right Now – Here Is The Proof.

"The Wild Goose"
from a Story by Gouverneur Morris
Scenario by Donnah Darrell

Directed by Albert Capellani
Scenes by the famous Cosmopolitan Scenic Staff.
Under the Direction of Joseph Urban

Presented by Famous Players-Lasky Corporation
This Divorce Problem Picture Electrified the Motion Picture World by Drawing

$24,961.20

ON BROADWAY IN ONE WEEK

Can any other producer give you a picture that drew close to $25,000 in hot weather, in one week, in one theatre with but 1929 seats?

"The Wild Goose" piled up that box office record during the toughest week theatre managers have seen on Broadway in many years—a straight week of hot, clear outdoor weather.

If you have had losses from playing ordinary pictures, "The Wild Goose" will make them up for you. Play this timely divorce problem hit, and play it now.

"The Wild Goose" is being heavily advertised in the following great National Circulation Sunday papers:

New York American  Chicago Herald & Examiner
New York Journal    Atlanta Georgian
Boston American     Los Angeles Examiner
Boston Advertiser   San Francisco Examiner
Boston Record       Washington Times
Chicago American    Wisconsin News

This is no time of the year for you to gamble with untested, unadvertised pictures.

Play known winners, play pictures the public has heard of, play Cosmopolitan Productions, play "The Wild Goose," and to get all the big early money, play it now.

It's A Paramount Picture

Presented by Famous Players-Lasky Corporation
$39,079.25
IN TWO WEEKS ON BROADWAY

First Week Rivoli, $19,349.85   Second Week Rialto, $19,729.40

This was the record of “The Woman God Changed” during 14 days of perfect hot, outdoor weather that put the biggest “legitimate” theatrical and picture successes on the toboggan and sent a lot of productions to the store house.

Here are the reasons why you can surely count on this hit picture to fill your theatre right now, in the off season:

First—$39,079.25 taken in at the box office of the Rivoli and Rialto in 14 days proves this box office marvel has a strong drawing power.

Second—Three of Broadway’s most important big picture houses have featured this picture, the Rivoli, the Rialto, and B. S. Moss Broadway, which is now playing it to big audiences. It has also been booked by the New York Keith, Moss and Proctor high-priced reserved seat houses.

Third—New York dramatic critics never give columns of praise to a picture unless it is the kind of picture that will fill theatres anywhere, any time.

Fourth—More than a million people who have read Donn Byrne’s story from which this picture was made, in Hearst’s Magazine, are anxiously waiting to see it on the screen.


Sixth—A big nation-wide advertising campaign on “The Woman God Changed” is now in full swing in the great Sunday editions of the twelve great Hearst newspapers that blanket America. This advertising will make millions throughout the country go to see this picture.

After carefully considering all recent releases the management of the new million-dollar Granada Theatre, San Francisco, has selected “The Woman God Changed” to open this theatre.

“The Woman God Changed” was not made for “Super-critics” or for “high-brows.” It was made for exhibitors’ audiences that enjoy a wonderfully thrilling entertainment with a wholesome moral.

Right now is the time for you to play this sure-fire money-getter. Get the cream. Be the first in your town to show it. Postpone some “maybe” picture. Play this sure-profit hit immediately.

It’s A Paramount Picture

Presented by Famous Players-Lasky Corporation
Pleasing Little Picture With Fine Heart Interest

Shirley Mason in
"THE MOTHER HEART"
Fox
DIRECTOR .................. Howard M. Mitchell
AUTHOR .................... Howard M. Mitchell
SCENARIO BY .............. Not credited
CAMERAMAN ................ Glen McWilliams
AS A WHOLE ...... Charming little picture with fine audience appeal and considerable heart interest
STORY ...... Pleasingly told with many effective touches that make it register entertainment
DIRECTION .... Very good; brings out the most important features with the minor ones kept well in the background
PHOTOGRAPHY .............. Good
LIGHTINGS .................. All right
_CAMERA WORK ............... Satisfactory
STAR ............. Is delightful in little mother role
SUPPORT ............... Capable and well suited
EXTERIORS .............. Pretty farm scenes
INTERIORS .............. Good
DETAIL ................. Adequate
CHARACTER OF STORY ...... Motherless little girl brings up baby sister and finds happy home on farm
LENGTH OF PRODUCTION .......... 5,000 feet

Outside of the Fox specials it is quite likely that there is more demand for the Shirley Mason pictures than some of the others in the regular routine release. Her's are consistently good, and she can usually be relied upon to furnish a clean, wholesome piece that is generally first rate entertainment. And "The Mother Heart" is no exception. It isn't an unusual story and hasn't been given an unusual production. Just plain common sense both in handling of the story, and the cast and the performance of the star make it a delightful little picture that should please everyone who has a heart at all.

The story is a "little mother" theme, in which a little girl plays mother to her baby sister. Director Mitchell has secured a fine heart interest by playing up the devotion of the little girl for the baby. Another clever touch is the way in which the baby melts the heart of the stern old grouch, to such an extent that he plays with it to keep it from crying. This bit is very well managed and contains fine appeal.

Good judgment is shown in the manner in which they have kept minor details in the background. For instance, another sister, adopted by a rich woman, has a near-romance with a fellow who wants to marry her, believing she will come in for the rich woman's money. This sequence isn't very necessary, but it serves to send the girl back to her little mother sister, a prodigal. Miss Mason is delightful as usual, and others who give her capable assistance in supporting roles are Raymond McKee, Edwin Booth Tilton, Cecil Van Anker, William Buckley, Peggy Eleanor, and Mrs. Raymond Hatton.

May Howard's father is sent to jail because he steals food for his starving family. Then his wife dies, and May, her sister, Ella, and the baby are sent to an institution. Ella is adopted by a rich woman, and May is sent to a farm owned by George Roberts, proprietor of the store from which May's father stole groceries. Clifford Hamilton, the manager of the store, and the direct cause of the father's prosecution, seeks to marry Ella, thinking she will inherit her foster mother's wealth. In the meantime May and the baby sister work their way into the heart of Mr. Roberts and when he learns that it was May's father who was sent to prison, a pardon is secured. Ella, almost tricked into marriage with Hamilton, who has stolen the firm's funds, also goes to the farm and there is a happy reunion.

You Can Be Assured of Satisfying Them with a Clean One Like This

Box Office Analysis for the Exhibitor

The brief synopsis above is a most meagre outline of this pretty and simple little story that offers first rate, clean and wholesome entertainment that is especially fitted for family trade. There isn't a thing in it that is objectionable. You can promise a fine heart interest, and by playing up the "little mother" theme, telling them how the little sister plays mother to the baby, and above all promising them a lot of pleasure looking at the scenes played by Shirley and the little baby. They'll love this youngster.

Use the star's name extensively and if you have played her recent pictures such as "Flame of Youth," "Wing Toy" and "The Lamplighter," they'll be just as well, if not better, pleased with "The Mother Heart." Catchlines in your program for previous announcements and stills in the lobby will advertise it well. Say: "See Shirley Mason in a Cinderella on the farm story. You cannot help but like her in this."
Star Shows Improvement in Poor Story

Hope Hampton in
"LOVE'S PENALTY"
Hope Hampton Prod.—Asso. First National
Exchanges

DIRECTOR .. John Gilbert
AUTHOR ... John Gilbert
SCENARIO BY ... John Gilbert
CAMERA MAN ... Alfred Ortlieb
AS A WHOLE...... Gloomy story hurts. Otherwise
fairly interesting average program release

STORY......Continuity messy which makes gloomy,
heavy story unusually depressing
DIRECTION ............Lost many opportunities
PHOTOGRAPHY ............ Excellent
LIGHTINGS ............ Very good
CAMERA WORK ............ Excellent
STAR.......Probably does best work as yet shown.
Better than in either of her two previous pro-
ductions

SUPPORT ................ Fair
EXTERIORS ................ Very good
INTERIORS .............. A lot of money spent
CHARACTER OF STORY..... Sister of betrayed
girl plans revenge and almost loses her own
lover through this
LENGTH OF PRODUCTION .... 4,685 feet

Whoever picks material for Hope Hampton might
well consider that she will show to much better ad-
vantage than when attempting to portray this heavy
kind of characterization. In all events, whether they
give her light stuff in the future or not, they certainly
handed her a tough one in "Love's Penalty." It is
heavy, gruesome at times, and without particular ap-
peal, excepting that the photography and general
production lift it considerably over the usual class of
the average program release.

Despite the difficult characterisation given her to
portray, Miss Hampton does better work than in her
two previous productions. In the hands of a capable
director she might do considerably better. But the
director of "Love's Penalty" liked to have his people
"act," and they do to the detriment of the production.

The chief difficulty, however, is the story. Hope
Hampton has the part of the sister of the girl who is
betrayed by her employer and subsequently kills her-
sself. Hope plans revenge, and secures a position as
his secretary. He is the owner of a steamship line
and one of his vessels is scheduled to break the trans-
atlantic record. The big punch scene comes when
Hope, planning her revenge, tells him that she is
going to make his name a byword, and a newspaper
extra appears telling of the sinking of his ship, carry-
ing with it thousands of women and children and his
own wife and child. The relative of one of the
afflicted families shoots the ship owner, and is later
apprehended.

In the end Hope meets her former fiance who left
her because he felt she was in love with the ship-
owner, and the clutch comes with the background
of a Christmas festival.

Don't Make a Fuss Over This

Box Office Analysis for the Exhibitor

The production value and the splendid photography
lift this considerably over the usual average program
release. But this is not big league and should not
be figured from this basis. Just what will be your
talking point will be up to you and you had better
see the production first.

There is no particular thrill, the director having
carefully avoided the shipwreck, which might have
given box office value to this. Of course Miss Hamp-
ton wears beautiful gowns and all that sort of thing,
but that is not really sufficient. You cannot talk
about the story because the theme is old and too
heavy and unpleasant to be attractive.

If you have this coming, slide it in gently and don't
make a fuss about it. It may go over nicely. That
is, you may not have any particular kicks, but you are
not going to hear a terrible lot of pleasing exclama-
tions later.
William Fox takes pleasure in

Edna Murphy

These young artists have not become stars overnight. They have gained stardom under the eye of William Fox, through their increasingly brilliant work in many pictures. It was their characterizations in the wonder play of the century, OVER THE HILL, that finally lifted them to stellar honors.

Possessed, as they are, of exuberant youth and that magnetic personality which compels popularity, exhibitors will find in this combination a box office elixir which means healthy and increasing patronage.
announcing his new co-stars

Johnnie Walker
Their first star picture
LIVE WIRES

Directed by Edward Sedgwick, to be released in July, is one of a number of stories now being prepared for them, containing all the elements of wholesome someness and happiness of which they are the exponents.
Story Is So Slight They Found It Hard To Keep It Together

Constance Talmadge in
“LESSONS IN LOVE”
Assoc. First Nat'l Pictures
DIRECTOR ......................... Chet Withey
AUTHOR .......................... Douglas Murray
SCENARIO BY ...................... Grant Carpenter
CAMERAMAN ........................ Oliver Marsh
AS A WHOLE, .... Amusement afforded is somewhat spasmodic; it comes out in fits and starts
STORY ...... Very slight but has been carefully padded and will probably please star's admirers
DIRECTION ...... Sometimes has a difficult time to keep it going; on the whole manages fairly well
PHOTOGRAPHY ................... Good
LIGHTINGS ........................ All right
CAMERA WORK .................... Average
STAR ...... Doesn't vary from her regular line; aims to please those who like her
SUPPORT ...... Kenneth Harlan again hero; Flora Finch has very small comedy part; others adequate
EXTERIORS ...... Few; some of them obviously not real
INTERIORS ............... Satisfactory
DETAIL ....................... Comedy in titles good
CHARACTER OF STORY ...... Girl who must marry for money poses as maid and really falls in love with the man she must marry
LENGTH OF PRODUCTION .......... 5,923 feet

Director Chet Withey was given a big order when they told him to make a feature picture from the story "Perkins" by Douglas Murray, because of the lack of incident sufficient for a six reel picture. In view of the handicap, "Lessons in Love," through the efforts of Grant Carpenter who wrote the continuity, and director Withey, turns out to be fairly amusing after all. And the title-writer has done his share by his contribution of well written captions.

"Lessons in Love" isn't a great deal different from the previous pictures made by Miss Talmadge. Here again she brings her victim to her feet by having him "treat her rough" and of course it brings the desired results. Above all, your imagination is not put to any test and you can sit back and be amused if you will without doing much thinking. The six reels come, perhaps please you for the moment, but beyond that leave little impression.

Those who had to worry about the success of the offering had to do considerable thinking to tide them over the rough places, and even careful direction and some effective padding fails to keep the piece from losing interest occasionally and threatening to die more than once. The comedy isn't smooth running. It is of the "now you see it, now you don't" variety.

The star repeats her previous performances, wears some pretty new costumes and is given a goody share of close ups to show how she can roll her eyes and play the flirt. Kenneth Harlan is a cowboy hero who nearly forgets to act like a cowboy when he goes to Florida. Flora Finch might have been used to better advantage for the comedy business. James Harrison, George Fawcett and Frank Webster are in the cast.

Leila Calthorpe's guardian tells her she will lose her his fortune if she will marry his nephew. Leila needs the money, but refuses to marry the man, John Warren, who turned down the proposition before he even saw Leila. Warren, a cowboy, comes east, however, and Leila poses as a maid in her own home. Warren falls in love with the "maid" and is greatly relieved when he finds that she is Miss Calthorpe and not the homely aunt Agatha whom Leila has had pose as herself. Of course Leila marries Warren.

Will Satisfy "Fans" And Those Who Don't Like Their Brains Taxed

Box Office Analysis for the Exhibitor

Admirers of the star and folks who like pictures suitable to hot weather—pictures that don't require much thought—will accept "Lessons in Love" as a satisfactory piece. Those more critical may expect to get something a little more substantial from the bob-haired comedienne, but on the whole her appearance together with a fairly proportionate share of amusement, much of it furnished by the titles, will likely please the majority.

The press sheet gives the running time as seventy-two minutes but the Strand showing only runs about an hour, so probably it has been cut some more. Stills of the star in her maid regalia may attract them, First National will provide you with paper containing some exploitation suggestions which can be used to advantage. You might talk about the fire in the last reel but it isn't real enough to promise them a thrill.
Pleasing Novelty Combining Scenic And Comedy

Bryant Washburn in
“THE ROAD TO LONDON”
Associated Exhibitors—Pathe

DIRECTOR .................. Eugene Mullen
AUTHOR .................. David S. Foster
SCENARIO BY .................. Not credited
CAMERAMAN .................. Charles Davis
AS A WHOLE ........... A light pleasing comedy, swift moving and brisk in an attractive foreign setting

STORY ...... Not original but is made novel by the handling and the atmosphere

DIRECTION ...... Fairly satisfactory. Got off to a good start and kept it going

PHOTOGRAPHY .................. Excellent

LIGHTINGS .................. Good
CAMERA WORK .................. Very good

STAR .................. Does good work in active role

PLAYERS .................. Satisfactory

EXTERIORS .................. Splendid

INTERIORS .................. Fair

DETAIL .................. Correct and titles very good

CHARACTER OF STORY ...... American in London steals an English bride of noble birth and wins after a hot pursuit

LENGTH OF PRODUCTION .......... 4,713 feet

The interest in this production is divided between the story and the foreign locations. The London street scenes are not inserted in this picture by careful cutting, but the entire production was photographed abroad. An American chase with Yankee methods proceeds through and about the easy going traffic of London, and runs into one or two of the suburbs of that city. The picture makes a good amusing combination of travel and comedy and offers nothing that would offend any audience. While the story drags in many points to such an extent that would be fatal to an ordinary comedy, the settings take over the interest and hold the attention. The general effect is brisk and swift moving.

A good deal of attention has been paid to the direction and the photography of this picture. Many of the locations are beautifully reproduced and composed in a faithful manner. A glimpse of English country life about the upper Thames helps to vary, and gives an added flavor to the production. As a whole it offers an attractive and welcome novelty—it leaves the hard and beaten path and attempts to break away from that which is ordinary.

Bryant Washburn plays the part of the American in London, Joan Morgan make a satisfactory English girl. Some of the other types, however, were quite poorly chosen. The Duchess, for instance, is more like the “Alice in Wonderland” Duchess than the real thing. And the Viscount is also a poor cartoon.

The titles are quite in keeping with the spirit of the entire production—which is a rare thing for titles. This adds to the general interest, for they take a personal angle, and gain the confidence of the audience. For example, “Now,” says a flash, “We would expect our hero to attempt to see his bride. This he does.”

The story is very simple. Rex Rowland in London sees Lady Emily in a Rolls Royce stopped by the traffic “bobby” at Piccadilly Circus. He follows and discovers her residence. The next day he gets the chance to help the girl who is being forced into marriage by her aunt, the Duchess. A wild chase follows and is kept up for a great part of the picture. The runaways hide at a garden party, and again pretend they are guests at a country estate until the real guests arrive. They are married and at last when you think them safe the Duchess appears and takes the girl home. She escapes, however, and joins her husband on the steamer bound for America.

A Good Picture That Will Please Usually

Box Office Analysis for the Exhibitor

If you are looking for a novelty that is clean and at the same time amusing, this feature is sure to fill the bill. It will especially be enjoyed by better class audiences.

Use catch lines that suggest the setting as, “See how a Yankee snatches a bride in London,” or, “Real England and a real American on the Road to London.” Advertise the fact that the picture was made in England with an American company.

You can safely promise your patrons a light, clean, entertaining picture that will hold their attention and satisfy till the last foot. It will please your people because it is different.

If your audience is fond of foreign travel pictures be sure to take advantage of this fact in advertising this picture. The comedy shoots past famous landmarks of history and this should attract.
ROBERTSON-COLE
Presents
PAULINE FREDERICK
in
"Salvage"
By DANIEL C. WHITCOMB
A ROBERTSON-COLE
SUPER-SPECIAL

A STORY OF MOTHER LOVE
Meighan Once More a Crook in “White and Unmarried”

Thomas Meighan in
“WHITE AND UNMARRIED”
Paramount

DIRECTOR ....................... Tom Forman
AUTHOR ......................... John D. Swain
SCENARIO BY .................. Will M. Ritchey
CAMERAMAN .................... Harry Perry

AS A WHOLE....Will please star's admirers and those who like Apache atmosphere

STORY........Slight in melodramatic situations and at times a bit slow moving; not to be taken seriously

DIRECTION.......All right for the most part; a few comedy touches are effective

PHOTOGRAPHY ................... Good
LIGHTINGS ........................ Good
CAMERA WORK ................... Up to standard

STAR.......Once more a crook; does good work as usual

SUPPORT........Grace Darmond, Lloyd Whitlock, Walter Law and Jacqueline Logan adequate

EXTERIORS ........................ Sufficient

DETAIL .......................... Appears correct

CHARACTER OF STORY.........Reformed crook becomes millionaire; seeks excitement in Paris and gets it

LENGTH OF PRODUCTION .... 4,458 feet

Picture patrons will soon begin to wonder that Thomas Meighan doesn't find it difficult to "keep straight" since they keep picking crook roles for his Paramount features. Again in "White and Unmarried" Meighan visits the homes of the rich “in their absence,” but the picture isn't long under way when he inherits a million and can afford to be respectable, and as a title puts it “gives up second-story work and moves in on the ground floor.” The sub-titles, inci-
dentally, throughout the picture are written in a sort of comedy vein that goes well.

The story, which has been adapted from John D. Swain's “Billy Kane—White and Unmarried” will, in all probability, please a good majority, particularly admirers of the star, and then a good number who like Parisian, Apache atmosphere. Director Forman has given the story a rather artistic production. His settings depicting "The Cave of the Blue Devils," a typical dive, and others representing French resorts, are in good taste and handled to attract attention from a certain lack of real melodrama which the spectator will surely be expecting.

There's only one fight, and even though the star puts all the villainous people out of the way (he evidently does, because they don't reappear) by shooting, it shouldn't be objectionable, because the set is kept pretty dark, and about all you see is flashes until it's all over and then they don't show the dead victims. A good point.

Meighan does good work, but he hasn't the opportunities afforded by "The City of Silent Men" to show how he can act. A capable supporting company includes the names mentioned above.

Billy Kane's uncle dies and leaves him a million. Billy decides to go "straight" and departs for Paris, taking with him as a remembrance of his last "job" Dorothea Welton's ring which he had taken from the Welton home. Aboard ship he meets Dorothea and continues the acquaintance in Paris. The two go slumming. In a café Dorothea meets one who calls himself Count Marechal. However, Billy is quick to notice his habits and know he is a crook. Mrs. Welton's insists on a Count for a son-in-law, and so the two are married. Billy falls in love with a little dancer who is kidnapped by an Apache suitor who is a member of the "Count's" band. In the rescue Billy kills the Count who has since deserted Dorothea and rescues his sweetheart.

Will Give Average Satisfaction

Box Office Analysis for the Exhibitor

This is the third crook role Meighan has had lately, "Frontier of the Stars," "The City of Silent Men" and this, so if the two previous pictures have satisfied your patrons, you can tell them the star will soon appear at your theater in "White and Unmarried," in which he again plays a crook. This time mention the Apache atmosphere and tell them it takes place in Paris. That should give them a new interest.

Those who don't like melodrama laid on too thick will get what they like in "White and Unmarried." There isn't much excitement in it. Stills showing the cafe sets may get them interested if displayed in the lobby. You might mention the author's name if you think well of it. Further catchlines and advertising hints may be secured from the press sheet.
WILLIAM DESMOND PRODUCTIONS

WILLIAM LA PLANTE

presents

BILL DESMOND

In H. H. Van Loan's

"FIGHTIN' MAD"

A MODERNIZATION, WITH WESTERN SETTING

of

“The Three Musketeers”

Produced by William Desmond Productions  Directed by Joseph J. Franz

Personally Supervised by

ROBERT BRUNTON

SUPPORTED BY A

Special All Star Cast

including

VIRGINIA BROWN FAIRE
ROSEMARY THEBY
DORIS PAWN
JOSEPH J. DOWLING
WILLIAM LAWRENCE
EMMETT C. KING
JACK RICHARDSON
WILLIAM J. Dyer
BERT LINDLEY
GEORGE STANLEY
VERNON SNIVELEY
ONE FOR ALL AND ALL FOR ONE

The Millions Who Have Read and Loved "The Three Musketeers" Will Live Over Again This Classic of Literature When They See

BILL DESMOND
As the Modern, Up-to-date "D'ARTAGNAN"—a Red-blooded, Two-fisted Cow-puncher Who Loves to Fight and Fights to Love.

"FIGHTIN' MAD"
Is a Production with Unlimited Possibilities for both distributor and exhibitor.

WILLIAM DESMOND PRODUCTIONS
WILLIAM LA PLANTE, General Manager
Brunton Studios Los Angeles
Stage Play Given Interesting Screen Presentation

"A VOICE IN THE DARK"
Goldwyn

DIRECTOR ....................... Frank Lloyd
AUTHOR .......................... Ralph E. Dyar
SCENARIO BY ..................... Arthur F. Statter
CAMERAMAN ...................... J. D. Jennings
AS A WHOLE ................. First rate mystery drama that creates effective suspense and is logical
STORY ....................... Stage play adaptation bears slight changes which make it thoroughly suitable for screen purposes
DIRECTION .............. Very good; has obtained good accumulative interest and holds the attention throughout
PHOTOGRAPHY ..................... Good
LIGHTINGS .................. All right
CAMERA WORK ............. Satisfactory except in fade-outs and fade-ins
PLAYERS .............. No one featured but Irene Rich; Ramsey Wallace, Alec Francis and others fulfill the needs of the various parts adequately
EXTERIORS ..................... Sufficient
INTERIORS ...................... Good
DETAIL .......................... Correct
CHARACTER OF STORY ............... District Attorney's fiancée accused of murder which it is later proved she did not commit
LENGTH OF PRODUCTION ......... 4,256 feet

Frank Lloyd has made an interesting picture of Ralph E. Dyar's stage play. The mystery element is well founded and an especially noteworthy feature of the production is that everything is satisfactorily explained when the mystery is cleared away. Often times, in an effort to create suspense and keep the spectator in ignorance as to a possible clue, the director injects bits to lead you off the track, and while this method succeeds in keeping you guessing, it is also liable to confuse and usually it happens that many of the incidents are never explained.

In "A Voice in the Dark" everything is fully expounded in the flashbacks which are part of the witnesses' testimonies. In adapting the play to the screen it was necessary to make certain radical changes in it, and it has been very well managed. Since it was to be a picture there could be no voice in the dark, so the place of action is made a sanatorium and the witnesses a deaf woman and a blind man, who tell what they see and hear respectively, thereby creating the same effect as was obtained in the stage version by the voice heard in the dark.

There is nothing at all objectionable in the murder sequence and nothing that could be construed as unpleasant. In fact the feature is so short and told in such straightforward fashion that it seems even shorter than the approximately four reels it consumes. Ramsey Wallace and Irene Rich play what are perhaps the principal parts but probably the best performances are contributed by Alec Francis, as the blind man, and Gertrude Norman, as the deaf woman. Others in the cast are Alan Hale, Ora Carew, William Scott, Richard Tucker and Alice Hollister.

Adele Warren becomes engaged to Dr. Sainsbury, owner of a private sanatorium. Blanche, an elder sister, objects to the match because she had previously had an unpleasant experience with the Doctor. The physician is murdered and Blanche Warren accused. Circumstantial evidence points in her direction although her fiancé, District Attorney Day, tries to shield her. Joseph Crampton, a blind patient at the sanatorium, offers evidence in the form of a conversation which he overheard. He is brought to the private hearing where he identifies the voices of the deaf woman's nurse and Chester Thomas, her brother, and also the jilted lover of Adele, as the ones he heard.

As Good A Mystery Story As They Will Want

Box Office Analysis for the Exhibitor

This should be well received by practically everyone, mystery lovers in particular. If you bill it as a murder mystery it would be well to assure your audience that there is nothing gruesome nor objectionable in the sequence dealing with the actual murder. It would be well to make certain to assure them on this point in view of the fact that some may not be inclined to come in if they expect to see any hair-raising murder sequences.

Tell them it is an adaptation of the stage play and there are any number of ways of exploiting the feature if you care to go to a little trouble. Paper provided by Goldwyn will give you many suggestions and a poster bearing the pictures of the characters placed in the form of a question mark with the query: "Who killed Dr. Sainsbury?" should attract attention. You might also tell the story down to the point where the heroine is accused and then invite them to come in and see the conclusion for themselves.
Nice Entertainment In Unpretentious State Rights Western

"WESTERN HEARTS"
Associated Photoplays, Inc.—State Rights
DIRECTOR .................. Cliff Smith
AUTHORS..............Cliff Smith and Elvin J. Neitz
SCENARIO BY ...... Cliff Smith and Alvin J. Neitz
CAMERAMAN ................. Frank Gotner
AS A WHOLE....... Splendid western attraction contains some fine action in latter reels
STORY....... Romantic angle a bit conventional but is worked up to a fitting climax
DIRECTION....... First rate; develops the story logically and with increasing interest
PHOTOGRAPHY ................. Satisfactory
LIGHTINGS .................. All right
CAMERA WORK Good; especially on long shots
PLAYERS...... Art Staton excellent cowboy type; others all well suited
EXTERIORS ................. Good ranch atmosphere
INTERIORS ..................... Fair
DETAIL ....................... Adequate
CHARACTER OF STORY..... Girl’s jealousy leads her to aid in cattle rustling and nearly spoiling a cowboy’s romance
LENGTH OF PRODUCTION ........ 4,711 feet

"Western Hearts" goes a long way toward proving that you don’t always have to spend a lot of money to make a good picture. This western offering probably cost very little to make, but it averages among the best of its kind on the market. The romance is of the conventional sort with a jealous girl the cause of all the trouble. It isn’t new, but it is interestingly told, well directed, and played by a capable cast, and best of all, has a fine western atmosphere, with some splendid work contributed by the cameraman. The settings are all fine, and the Diamond Bar is all that a ranch should be.

There is a cattle rustling episode that offers a satisfactory bit of action and toward the last reel director Cliff Smith brings things to an exciting conclusion, in the capture of the rustlers and the final happy ending for the hero and heroine. Smith knows a good deal about the making of westerns, having made many of them.

Art Staton is a genuine cowboy actor who can ride as well as some of his competitors billed as stars and he can act too. He gives a first rate performance in "Western Hearts" and has a pleasing personality.

The greater part of the earlier reels is given over to planting the love story and gradually developing it into some good action that results from the plotting of the jealous girl and the foreman of the ranch who steals the owner’s cattle. The final reel particularly contains some fine riding and a thrilling capture or two.

Edith Caldwell, a college girl, is spending a vacation on the Diamond Bar ranch. Grace Adams, a niece of the ranch owner, is jealous of the attentions to Edith shown by Jack Manning, the foreman, and when Edith returns to school, promising to come back and marry Jack, Grace leaves the ranch, telling her uncle she has gone away with and married Manning, who also leaves the ranch because he has not heard from Edith, the letters being intercepted by Grace. Complications follow in which Marcelle, the man Grace has really married, steals Diamond Bar cattle. Manning is sent for to round-up the thieves and so discovers Grace’s perfidy, and there is a reconciliation when Edith returns from school.

"GEVAERT"
RAW FILM STOCK

Positive—Negative—Colored Positive

United States Distributor
THE GEVAERT COMPANY
OF AMERICA, Inc.
HOVEN BUILDING
117 West 46th St., N.Y. City

Manufactured by
L. GEVAERT & CO.
ANTWERP, BELGIUM
They Ought To Like It First Rate
Box Office Analysis for the Exhibitor

"WESTERN HEARTS"
Associated Photoplays, Inc.—State Rights

It isn't often that you have a western attraction as good as this offered to you and one that doesn't claim to be at all pretentious but on the whole is a splendid picture, and you may be sure to satisfy your patrons with it. It should please them all, because it is neither a wild west nor a weak love story camouflaged with atmosphere. Even though "Western Hearts" has a theme that's a trifle conventional, it has been directed in a fashion that makes it interesting and holds the attention throughout.

Talk about the cowboy player, telling them they are acquainted with the cowboy stars but here is one that has yet to be discovered. Art Staton's name may not mean much to them, but after they've seen him in "Western Hearts" they'll look for him in the future. Cliff Smith's name may be familiar. Catchlines with promises will be in order and stills in the lobby should be used.

NOTICE

The biggest houses in the country will do well to act promptly in viewing those Century Comedies featuring BROWNIE, the Century Wonder-dog, acclaimed by every critic as the cleverest performing animal ever seen in pictures. So instantaneous and unanimous has been the chorus of praise from every part of the United States that Century Comedies have decided to increase the number of Two-reel comedies featuring BROWNIE from Thirteen to Eighteen. Ask your Universal Exchanges to screen for you immediately "PALS"—"PLAYMATES"—and "SOCIETY DOGS." Concerning this last, MOVING PICTURE WORLD says: "Altho it is rather a broad statement it is made without reserve. 'SOCIETY DOGS' is one of the finest comedies of the year. There is almost a laugh a foot. An exhibitor showing this picture will be performing a service to his patrons." While WID'S adds: "Get this if you want your people to laugh. New stuff and a lot doing make this a fine comedy. You will want more pictures of this dog after you have seen this one."

Century Comedies
Released thru Universal
Some Short Reels

“The Runaway Train”—Educational
Type of production ............................. 1 reel Scenario novelty
This is a picture with a real thrill. It takes your breath away. It is everything that it is cracked up to be. True enough it is a stunt picture, but after playing for one week at the Capitol Theatre in Brooklyn, it proved its merit and was booked for another week in the same house. At the original presentation, this novelty appeared under the title—“Lyman H. Howe's Famous Ride on a Runaway Train.”

The thrill in this is obtained by giving the effect speed acceleration. The photography is so arranged that the observer feels himself placed on the front end of this train that has broken loose on a curve. The sensation of rocking and plunging is transmitted by clever camera work. Your people will hold their seats when they see the curves approach, and they will scream when they think the train is leaving the tracks.

A sufficient amount of clever animation adds an introduction and conclusion. A few traps and a whistle will add greatly to the realism in presenting this to your people. This picture is well deserving of any success it may have, and is a box office success. Besides this the pictures are well carried out in all its details. The camera work is novel and excellent. Your people will not be disappointed when you give them the thrill of riding on a runaway train. True enough it will startle them and take their breath away, but they will like the sensation and come again for another ride.

Nothing like it has ever happened on the screen before.

“The Yellow Arm”—Pathé
Type of production ............................. Serial
There is a grip in “The Yellow Arm.” This production marks the last word in melo-dramatic mystery serials. While its form and content does not differ materially from the average thriller yet the production as a whole is above the average serial. The story, direction, photography and acting are all better than is usually presented in a serial. Mystery and romance are both created in the very first reel and your audience will be griped by this tale of two continents. The terror of the yellow arm comes from China across the sea and visits the home of Jole Bain. In a following reel it is explained that a long time ago when Jole Bain’s father was a sea captain he made a trip into the interior of China where he captured for a bride a native Chinese woman. This has caused a curse to descend upon the family and they are terrorized by three Chinese who are sworn to destroy them. A very realistic storm takes place in the opening sets of this production and forces an actress, Suzanne Valette, and her companions to seek refuge in the house of mystery.

The direction and photography in this serial are exceptionally well done. Some very artistic soft focus effects are produced with much success. Juanita Hansen and Marguerite Courtot share the girl roles in this production. Warner Oland, who has already made his name known, takes the role of Jole Bain. Stephen Carr also deserves mention along with the stars for the very able work he does in the juvenile part. This picture was produced by George B. Seitz and directed by Bertram Millhauser. The story and scenario are by James Shelly Hamilton and splendid photography was done by Edwards Ceder.

If you go in for serials you will find “The Yellow Arm” full of mystery and action. The stars are known and the title is good. Besides this the episodes are thrilling and if your audience likes serials at all they will like this one.

“Shooting Fish”—Paramount
Type of production ............................. 1 reel animated cartoon
This cartoon is quite funny and will get the usual number of laughs. Hootch and Mootch go fishing with all the props that go with the average animated cartoon. They wrestle with some large fish for a bottle of whiskey and go spearing on a whaler. The motion in this cartoon is a bit jumpy and it has little or nothing to add to the animation or animation. While some of the drawings and ideas are funny and will get a laugh, there is nothing new or original presented in this one.

“Our Navy in Action”—U. S. Navy
Type of production ............................. 2 reel marine travelogue
“Our Navy in Action” was presented recently at a special showing in New York and received much applause. It is by far the most intimate glimpse of our Navy that has yet appeared. The lives of various departments of the Navy are reviewed and their activities shown. The negatives have been dyed to give the color of the sea. This and some very touching tinting of cloud and smoke effects add much beauty and realism to the pictures. In the first reel the work of the Naval aircraft is shown. It is in this section that one of the most beautiful shots ever attempted appears. The camera is taken up in a plane which is headed out to sea. A dense fog is soon encountered and all sight of land and water is lost, but the shadow of the plane is reflected in the fog and is caught, moving through the sky, by the camera.

The picture of the Paul Bunyan was one of the most popular. Some of the details of a big boat are played upon the screen. Submarines are shown in the act of submerging and heading out into dangerous waters. The destroyers come in for their share of the second reel and play over a real thrill. A fleet of destroyers travel before the camera, full speed ahead and lay upon the surface of the water a dense smoke screen. Another destroyer is shown sighting and giving chase to a submarine. The course of the ship is quickly changed, the men in the engine room get busy. The battle action alarm is sounded,—a rush for the decks—and guns are brought into action, no time is lost, the deck quivers and vibrate under the strain. A sailor reports to the captain—“We have hit her periscope.” Then the destroyer runs full speed over the course, dropping depth-bombs at given intervals. The terrific explosions follow and at length, unable to withstand the concussion, the submarine is forced to surrender. There are thrilling moments in this picture that would appeal to any audience. While the shots that go to make this production were all taken by the Navy's own photographers, the views that are included in this were edited by the Recruiting Division and are presented with a view of stimulating interest in Navy life.

“Bang”—Mermaid—Educational
Type of production ............................. 2 reel comedy
There is more than one good laugh and a lot of new stuff in this comedy. A great many of the effects are produced by the aid of trick photography. And some of the tricks are new. A dog, cat and rooster appear in the first reel and share the laughs with the actors. A good take-off on our Westerns speedily develops. The newly elected sheriff gets his first laugh by doing a remarkable and impossible billiard play with a revolver shot. The bad man drinks coke-cola by mistake and the rough house begins. In the excitement the sheriff and the bartender in an attempt to handcuff the man become chained to each other and find it hard to run away. The sheriff hides in the jail while the villain shoots up the town.
A good deal of horseback riding is staged in this comedy, with one extra splendid spectacular shot where the sheriff rides into the cafe and up a long flight of steps on to the balcony. The entire production is swift and sparkling. It goes off like bang and keeps up for the entire length of the two reels. If you are looking for a good broad comedy full of action and snap you won't go wrong if you play this one. It will get a good laugh no matter how hot the weather may be.

“Shoot the Gun”—Mutt and Jeff—Fox
Type of production ............................. 1 reel cartoon
Bad Fisher falls down on his latest Mutt and Jeff cartoon comedy. “The Gusher” leaves the artist his last laugh on it, mostly because the idea has been used time and again. The tall and short heroes strike oil by tapping an Indian's pipe line. The discoverer is led away by the white squaw. The two are caught up by the gusher and kept up in the air. When they come down they are afraid to do battle and disappear. By no means up to the standard of cartoon from Fisher's pen.
Short Reels

"Popular Science Films"—Harry Levey Service

Type of production........................................30 reel science serial

There have been many scientific films but this is the first successful attempt to follow through a complete course and present a long subject in a visual way. In every audience there lingers a thirst for knowledge, and for that reason travel and scientific subjects are proving more and more popular. The "Popular Science Films" move a decided step forward. The first five reels are now ready and are devoted to the subject of astronomy. This is a very difficult subject and only the section of slow cutting that the layman may understand. The first reel shows the evolution of the solar system in space. Detached bodies from burning masses are flung into space and crystallize into worlds. The rotary motion of the nebular masses is faithfully reproduced. The second reel comes down to earth and shows the solar system in action. Globes to represent the various planets are constructed much as they would be seen through a powerful telescope. The poet...and the path that they follow are clearly shown. The earth is shown as it would appear if we were able to step off and look back.

The remainder of the course will deal with problems more related to our own earth. Storms, ocean currents, and the physical aspects of the globe's many countries will all be explained on the screen. This will be done by the combination of animation and actual scenes.

This series can hardly be said to give a vision of the world development, but rather a vision of the physical world at it is, explained in a simple manner. The titles to this series could be much improved and made more attractive. There are several shots in the first five reels that could be improved by cutting and is few of the effects, such as the eclipse, which would have registered better if the motion of the globes were reduced so that every detail of the spectacle could be admired. If your audience is at all inclined to scientific pictures and has acquired an appetite for the kind of knowledge that is easily digested, it might be well for you to look into this series. It would make interesting program filler used a reel at a time, and would be splendid for church, school and children's performances.

Urban's "Movie Chats" No. 48—Kineto

Type of production.........................................1 reel magazine

The camera blows into Paris in the opening of this single reel magazine. True Paris is caught, not the familiar buildings and historic landmarks, but ordinary street scenes, market places, cart peddlers, flower vendors, and the general bustling public. This offers a welcome relief from the usual movie Paris that has already been shown so many times. Many of the zoo animals that in former years were raised in Germany are now bred in the suburbs of Paris. Hatching ostriches for the zoo by incubation is shown in detail. The new born bird is helped out of its shell. The middle section of this magazine is devoted to scenes in and about the city of Cairo, the Oriental mosques and ancient sections of the city are contrasted with the more European quarters. Examples of Moorish architecture, water carriers and cafe scenes appear in this one. Lawn bowling in Prospect Park, Brooklyn, appears next in order. The last section of this magazine is devoted to some intimate close-ups of the common house spider. His nest is shown and the weaving of the web that protects it clearly illustrated. Soon hopping time arrives and the tiny insect scurries up and down the frame. The magazine captures an unfortunate caterpillar and throws out bundles of silky web from her mouth, which she binds tightly around her. The spider is helpless and firmly secured to the web. This section of the magazine dürfe especially interesting. The natural insect photography that has ever been done. It is clear, well lighted, properly enlarged and composed, and has a human touch which is appealing. The magazine as a whole is instructive and interesting and ought to meet with popular approval.

"Three Good Pals"—Sunshine Comedy—Fox

Type of production.........................................2 reel comedy

Fox's most recent Sunshine release will prove a big hit with the matinee audiences. It is a first rate kid comedy with children players and a prologue that is novel and quite funny. It is the result of a short production device. The actors are Mr. and Mrs. Duck and Mr. Duck's friend Al. The two male players are returning from a "wild" party, with Mr. Duck much "under the weather." Miniature sets are used. This film is sure to get a good many laughs. The main idea of the main revolves around a little boy's dream. He's the hero of a circus and wins a race so that he can give the money to the fair heroine. Children and some clever youngsters provide a pleasant juvenile comedy that can be shown to both your younger and older patrons, but the children especially will be delighted with it.

"Water Trails"—Bruce Scenic—Educational

Type of production.........................................1 reel scenic

This is a very beautiful single reel scenic following narrow water trails into the South American jungle. Bamboo rafts glide through the overhung streams, but the journey ends at the foot of a waterfall. Now and again the camera is turned on the heavy foliage and undergrowth of the tropical forest. A new water fall is found and the journey continued. This time in small boats passing under small brick bridges built over two hundred years ago. The Spanish Steps waterfall is reached on this stream and again a new path is found. The camera work and photography of this film are excellent. It is one of the best that Robert C. Bruce has made. It would make a quiet, restful and beautiful scenic relief with which to balance a program. If your audience likes scenes of a high type they will like this one.

Urban's "Movie Chats" No. 44—Kineto

Type of production.........................................1 reel magazine

This issue starts off with views of Dublin, Ireland, the cameraman gets the London Post Office into focus and a good deal of footage is taken up showing the poor condition by which many packages sent through the mails arrive in. They are carefully repacked and readressed before they are sent on. Distributing the packages in the post office is illustrated. The latter part of this reel is devoted to animals and insects. The cranes in the London zoo and other birds, including long-eared owls and pheasants, are shown. The magazine ends with views of the art and science of bee culture. The process of honey production is shown and the queen bee is pointed out from among a mass of swarming bees. The entire reel holds the attention and interest and displays some good bits of photography. It has an educational value and should go well with intelligent audiences.

Pathé Review No. 108

Type of production.........................................1 reel magazine

The largest relief map in the world is shown in construction in the first part of this magazine. The map is constructed in sections and cast in plaster. Trees and houses are then added and colored so that the finished product will be an exact reproduction of the battle fields in Europe. The camera is then turned upon a bit of natural study and focused on the wasp. "Stinging the Landlord," is the title to this section. Twigs and leaves form the main food of these insects. The growth and cultivation of strawberries in Florida appears next. The berries are packed on the farm and boxed ready for market. Some slow motion photography is inserted in this magazine. Two of the scenes are rather slow in detail that slow motion only can illustrate. This magazine ends with some colored views of Britain, France, and shows some of the strange costumes worn by the natives of that country.

"Spooners"—Vanity—Educational

Type of production.........................................1 reel comedy

"Spooner's" is a Vanity comedy featuring Irene Dalton and Earl Rodney. The fun in this picture is very mild and the humor quite tame. The story is slight and presents no new original business. There is the Spanish a young fan-shaped bug, the comedy in the game, and her aunt invites him to a bridge party at the house where the girl in order to test his love dresses up as a boy and serves tea. He is tried and given a fair and all ends happily. This comedy is not up to the standard of Vanity productions.
Carl Laemmle presents

HARRY CAREY
in
"DESPERATE TRAILS"

Directed by JACK FORD
From the Red Book story
"Christmas Eve at Pilot Butte"
by Courtney Ryley Cooper

CARMEL MYERS

in the big heart picture of
a Woman of Fire and a
Man of Steel—at Life,
Love and Mad Jealousy
in the splendid idle forties
of the Golden West

"The KISS"

A Gorgeous Romance of Old California
Directed by JACK CONWAY from a story
by Johnston McCulley

UNIVERSAL SPECIAL ATTRACTIONS
"The film the party witnessed after dinner had been chosen by Senator Knox himself. 'I saw it about a week ago at a private showing in the home of Senator Johnson,' he said, 'and was interested in the remarkable underwater scenes. Because of these and the adventure thrills that run through it, I chose it to divert the President's mind.'"

The Philadelphia Inquirer, June 25th, 1921.

"Wet Gold" gave the President about as enjoyable an hour of entertainment as he has ever spent in a theatre.

This tremendously exciting tale of adventure on land, on sea, and at the bottom of the ocean is the biggest hot-weather attraction of the season.

It equalled the house record of the California Theatre, Los Angeles, in spite of adverse weather conditions. Get it, and give your patrons a real treat!
More Franchises

Goldwyn OUT To Sell 2,000—Will Re-lease 30 Productions Next Year

No Official Comment

(Special to WIDE'S DAILY)

Philadelphia—The Exhibitor publishes an interesting article regarding the sale of Goldwyn films. It says:

"Felix Mendeolshin, manager of the company, said that sure and certain pictures, upon his return from the convention of Goldwyn managers and executives held on the Pacific Coast, announced that more than $2,000,000 Goldwyn will make 30 productions which will be distributed on a plan new to the industry."

"There will be 2,000 franchised sold throughout the United States, of which the Philadelphia territory will be sold. There will be 2,000 franchised sold. Each franchise will be based on a total classification of the pictures being rated in quality that you are now thinking. Goldwyn shareholders will obtain the pictures approximately 20% cheaper than those exhibitors who buy on the old basis. There will be a single picture deposit on each franchise. It is also announced that on pictures in the G and H series, the highest quality of pictures, there will be sold $100,000 worth per picture for advertising in the nation's leading periodicals.

The Goldwyn executive offices refused to make any comment on the above dispatch.

Six Star Series

And Probably More for Famous Players Next Year—Some Big Ones Planned

Famous Players will release next year at least six star series. The names who will appear in them are Agnes Ayres, Wallace Reid, Thomas Meighan, Gloria Swanson, Ethel Clayton and Betty Compson. That is understood, until that day comes, there will be billed $100,000 worth per picture for advertising in the nation's leading periodicals.

Switching

Back to stars, Says Famous. And Goldwyn will franchise its output. Thus the switch. Awhile ago Famous was not going to have stars. Now it's different. Those district managers had something to say. All last week, Wilson makes it intriguing. For those pictures coming over from Berlin, Thus Famous gets back. To the original idea. When Sarah Bernhardt was around.

This Goldwyn franchise is interesting. Fred Warren's also got the franchise bug. Which makes Jayde Williams lean back. And smile. She belongs to the "franchise or bust" idea. Was its daddy. So to speak.

Hear The War Cry


Million Dollar Stuff

But this time it hurts. It's real. Laemmle sailing. With nary a look. At the completed Stroheim—"Foolish Wives." Has seen a lot. Of takes. And shots. That won't be seen. In the picture. And that's tuff—when you're a million in. For that's what it cost. More, actually. There's a difference. Between having a million dollar picture. And paying for one.

They've enough left of this one to make a serial. Or a couple. And then still enough. To cut it in five reels. And a full supply of features. For the first half. Of the coming season. Up to last month they had shot 595,310 feet of negative.


To Mrs. Stillman

Your lawyer says. You've been offered $100,000. To go into pictures. Take a tip. From a friend. Stay out.

Oh, Lady!

Says Audrey Munson. In her invitations. "To Weimann I bid my body and gave to the world a masterpiece. In giving 'Heedless Moths' to the screen I have bared my heart and soul." Nothing else?

Just A Year

Since "Roxy" took over the Capitol. You know what he's done. Made history there. And keeping it up. Even during the slump.

Congrat's. 'Ere's 'opin.' That you're there a lot more years. And then some.

Blue Monday

Maybe. For Loew stockholders. Lots of talk. That dividend will be passed. At today's meeting. Which isn't sweet or pretty. However, what's a dividend more or less?

Down Wall Street they say Loew's earned it. But money will be needed. During the coming dull summer. Guess they're right.

Danny.

Capitol Orchestra Party
An elaborate program of twenty well known artists, a buffet supper and general dancing was the order of the annual entertainment and ball of the Capitol Grand Orchestra at the Hotel Astor Saturday night. Leon Errol was master of ceremonies. Nora Bayes, Jim Diamond, Carl Hyson, Dorothy Dickson, James Barton, Marion Kent, Pat Rooney, Tessa Kosta, Vivian Martin, Eleanor Painter and John Charles Thomas were among the entertainers, Mile. Gambarelli and Alexander Queensby of the Capitol Ballet Corps danced.

CENSOR PROOF, but FULL of PEP.
"Western Hearts" "The Wolverine"
with Art Staton & Josie Sedgwick. Directed by Cliff South. A picture whose entertainment value is unsurpassed.

Have you secured a franchise? If not communicate with

Associated Photo-Plays, Inc.
25 West 45th Street
New York City

CUMULATIVE VALUE—
THE SERIES OF THIRTY-FIVE
"PHILO GUBB"
Comedies
Command a Growing Appeal
A STRONG APPETITE
For More

CLEVER COMEDIES
Webster Cullison Productions
6040 Sunset Blvd., Los Angeles
Options Available

"SH! I'm into a disguise!"
NOW PLAYING
at the
Capitol Theatre - - New York
Week of June 12th

J. L. Frothingham's Production

"THE TEN DOLLAR RAISE"
Peter B. Kyne's famous Saturday Evening Post Story
Directed by Edward Sloman

IN PREPARATION

"THE BLACK FOX"
From the novel "Passers By" by E. Phillips Oppenheim
THE STORY OF THE GIRL, THE HUNCHBACK and THE MONKEY

J. L. FROTHINGHAM'S PRODUCTIONS
Released Through
ASSOCIATED PRODUCERS, INCORPORATED
On Broadway

Astor—“The Four Horsemen.”
Broadway—“The Woman God Changed.”
Brooklyn Strand—“Not Guilty.”
Capitol—“The Ten Dollar Raise.”
Criterion—Thomas Meighan in “White and Unmarried.”
Central—“A Connecticut Yankee.”
44th St.—“Way Down East.”
Loew’s New York—Today Pauline Frederick in “Salvage.”
Tuesday—“Dangerous Toys.”
Wednesday—Constance Talmadge in “Up the Road with Sallie.”
Thursday—Pearl White in “Beyond Price.”
Friday—Frank Mayo in “The Fighting Lover.”
Saturday—The Lost Romance.”
Sunday—Thomas Meighan in “White and Unmarried.”
Lyric—The Queen of Sheba.”
Park—“Over the Hill.”
Rialto—Wanda Hawley in “A Kiss in Time.”
Rivoli—Mr. McAvoy in “A Private Scandal.”
Strand—“Dream Street.”
Town Hall—“Dream Street.”

Next Week

Astor—“The Four Horsemen.”
Broadway—Not yet determined.
Brooklyn Strand—“The Woman God Changed.”
Capitol—Not yet determined.
Central—“A Connecticut Yankee.”
Criterion—Thomas Meighan in “White and Unmarried.”
44th St.—“Way Down East.”
Lyric—The Queen of Sheba.”
Park—“Over the Hill.”
Rialto—Not yet determined.
Rivoli—Not yet determined.
Strand—Anita Stewart in “Sowing the Wind.”
Town Hall—“Dream Street.”

Challenge Statement

(Continued from Page 1)
this statement denied by Brulatour or his friend?
Concerning Mr. Eastman’s visit to the G. M. Laboratory with Brulatour; did it occur to Brulatour’s friend that there are other laboratories with developing machines, perhaps more wonderful? Did Mr. Eastman or Brulatour manifest any interest in their welfare?
“Will Brulatour publish the names of producers and distributors who favor his camouflaged laboratory activities? Will he say whether he is a director, officer or stockholder? Or whether he has made them any loans, extended them long credits, or used his Eastman prestige to obtain their favor?
“Undoubtedly Brulatour’s friend does not know that our committee recently visited Mr. Eastman and that the trade papers have mentioned the Allied Film Laboratories Assn. in every article published.
“Brulatour can no longer camouflage his activities in the laboratory business. As we view the situation, we must fight for our existence, or be eliminated. The Paragon, the G. M. and the San Jac Laboratories are reported controlled by Brulatour.
“We challenge Brulatour or his friend to prove that he is not in control of these laboratories, directly or indirectly, and to prove that any of our members have used large quantities of competitive raw stock.”

Affiliates
(Special to WID’S DAILY)
San Francisco—Walter Niebuhr, president of American Cinema, is here conducting negotiations with Western financiers.
It is possible that American Cinema will produce pictures here at a local studio.

SNOOKY the “HUMANZEE”, with John Rounan, Snooky’s owner, signing up with C. L. Chester before beginning work on “SNOOKY’S TWIN TROUBLES,” first of the CHESTER COMEDIES to be distributed by FEDERATED FILM EXCHANGES OF AMERICA, INC.

“Nobody can monkey with the facts concerning my life, nor ape my stuff. I have been starring in Chester Comedies for the past year, and with my colleagues out at Mr. Rounan’s zoo have signed a long-time contract with Mr. Chester to continue starring in bigger and better Chester Comedies, which will be distributed EXCLUSIVELY by that sterling organization, Federated Film Exchanges of America, Inc.”

Yours straight-up,
SNOOKY, the “HUMANZEE”

C. L. Chester Productions, Inc.

The New Jackson Studio

Is one of the largest, newest and best equipped studios in the world. 16,000 sq. ft. without a post. Covers three blocks. All safety devices. Five stages. 50 dressing rooms and offices. Carpenter, paint and property rooms on main floor. The finest electrical equipment. Direct current—remote control. All electrical apparatus and lamps complete—ready to begin work at once.

For the rental of space apply

Jackson Film Studio Corporation
Westchester, Forest and Jackson Aves.,
Bronx, New York Tel. Melrose 4385
Downtown Office, E. Davidow, W. H. Weissager
Putnam Building, N. Y. Personally on the ground
**New Winik Unit**

Winik has formed a Special Organization to Handle "The Kid" Which He Controls for Great Britain (Special to W.I.D.'S DAILY)

It is understood here that the Winik unit will form a special organization to exploit "The Kid" in Britain. This is a logical move, as the interest here is supposed to be a big one, and a special organization is being set up to handle it.

**Western Import**

Western Import is continuing to release a number of old Chaplin films. There is an impression in the industry that as Western releases the Chaplins, "The Kid" will sell out. This is all right, but it is not enough. Western needs to release a larger number of films if it is going to make a dent in the market.

**Holdings Exceed $3,000,000**

Holdings of property and equipment of all kinds exceed $3,000,000. This is a healthy sign for the industry, as it shows that companies are investing in the business.

**Theatrical Possibilities**

Theatrical possibilities are being considered for the release of "The Kid" in the United States. This is a positive step, as it shows that the industry is not giving up on the potential of the film.

**Back To 1914**

Look at the books, note the costs, and then start getting things into production. This is the only way to stay competitive in the industry.

**Correspondence**

Fasses Between Allied Film Laboratories and George Eastman Regard "Lab" Situation

The following correspondence has passed between George Eastman of the Eastman Kodak Co. and the Allied Film Laboratories of America:

Sir,

Our lab has been working on the development of a new process for improving the quality of film. We want to know if you are interested in collaborating with us on this project.

Yours truly,

Eastman Kodak Company

George Eastman, President

**Cable**

S O S

For God's sake, start the daily coming to me, as I feel out without it.

S. B. McCORMICK, Allen Theater, Cleveland.

**Less Production**

Famous Starts the Cut for 1921-22; Others Follow Suit

Reports that Paramount will have hold in Los Angeles to the effect that in 1921-1922, the studio will have a reduction of probably 1600 employees. This is a good move, as it shows that the studio is taking the necessary steps to stay competitive in the industry.

In a Minneapolis regional trade paper, "Amusement," a statement is credited to J. F. Cubberly, manager of the Pickford and Ruben films, which states that it is expected that in the coming season First National will release approximately 40 big productions and that certain lesser productions of that organization will be eliminated this year.

From time to time, some of the trade papers in the various parts of the country have been issuing reports that production in Hollywood is going to be reduced. These reports have been based on the statements of "surprise" that they will contain no new material time when sales organizations have been keying up to receive them.

Some idea of the Goldwyn output will be given by noting a recent interview in "The Exhibitor," a regional trade paper published in Philadelphia, quoting Frederick Hendel, the Philadelphia manager for Goldwyn, upon his return from the annual sales conference of the company, that a possible result of this conference will be a drastic reduction in the volume of its output.

WID's DAILY inquiries in New York uphold its forecast of May 26 that the coming year will see a total of between 500 and 550 feature length releases as against over 700 for last year. That production will not be sufficiently cut back to show a definite reduction of output. Some 150 features were announced for contemplated production, but the fall and winter replenishment owing to financial conditions estimated at least $250,000 and for the coming year.

Financial conditions as applied to production will, hence, show a fairly significant decrease at this time to prompt the making of increased outputs for the coming year.
Thrills? "Adventures of Tarzan," the brand new fifteen episode Tarzan serial starring Elmo Lincoln will thrill men and women, young and old alike. Adventures of Tarzan Serial Sales Corp., Suite 906, 1540 Broad-
way, N. Y., Bryant 3271.—Adv.

Williams to Direct
(Special to WIDS DAILY)
Los Angeles—Earle Williams will personally direct his next feature with
Robert Ennsinger as his co-director. This is the first time Williams has
ever undertaken direction.

Saxe Going Into Oshkosh
Milwaukee—Saxe Bros., owners,
in Oshkosh, Wis., recently, where it is said they will either pur-
chase the theaters operated by the
Cummings Amusement Co., or be-
come interested in joint ownership
of them. It was also reported that
a new theater is to be built at Osh-
kosh, in the event that the deal is
consummated.

Pioneer Opens Two More Exchanges
Pioneer has opened its Albany ex-
change at 705 Broadway and the
Indianapolis branch at 134 West Ver-
mont St. This gives Pioneer 28
branches.

Dividends Declared
The board of directors of the
Famous Players-Lasky Corporation
yesterday declared the regular quar-
terly dividends of $1 per share on
preferred stock payable August 1st to
stockholders of record July 15th.

Detroit Producer
(Special to WIDS DAILY)
Detroit—The Apex M. P. Corp.
has been formed here with a capital
of $15,000. The officers are: Edward
P. Martin, president; Leon L. Mar-
tin, vice-president, and George K.
Bourn, secretary-treasurer. In ad-
dition to the production of dramas
and comedies this company will also spe-
cialize in Apex Biographical Films.

Muehlem With A. P.
(Special to WIDS DAILY)
San Francisco—Charles Muehle-
mann, formerly with Fox, is now local man-
ger for Associated Producers, Inc.,
here. He succeeds W. A. Crank.

Faversham Starts on “Justice”
William Faversham yesterday start-
ed work under the direction of Ralph
Riefe on the John Galworthy play
“Justice” at the Selznick Fort Lee
studio.

Mary Anderson With Spencer Prod., Inc.
Mary Anderson has signed a con-
tract to star in a new series of
comedy-dramas for Spencer Prod., Inc. These, as noted, will be handled
by Associated Photo-Plays, Inc.

Italy Honors George Eastman
Rochester—In recognition of
inventions, Italy has bestowed on
George Eastman the Order of
Crown of Italy.

Seeley Back from Tour
After a tour of four months in Eu-
rope C. R. Seeley returned last we-
ek having concluded a number of
important matters outside of the
movie industry. He said the bank
with whom he is associated is con-
sidering several important film pro-
positions.

Ingram a B. A.
(Special to WIDS DAILY)
New Haven—Yale will confer degree of Bachelor of Arts on R
Ingram for his production of "The
Four Horsemen." He was former
a Yale student.

There is as much differ-
ence between an ordinary
poster and a RITCHET
poster as there is between
a doll house and the Wool-
worth Building.

RITCHET
LITHO. CORP.
406 8th St., N. Y. Phone Chelsea 8588

$100,000 Graft
Paid to Union Building Officials
Says Counsel for Ascher Bros.
of Chicago
Chicago—To the committee in-
vestigating alleged graft in the build-
operations of Chicago, Lewis F.
colson, counsel for Ascher Bros.
and formerly representing the Am-
usement Assn., made the state-
ment that theater owners have been
compelled to pay out, approximately
$100,000 in graft to "union" offi-
cials. He said that officials of the
union were interested in the Nation-
al Advertising Co.

"These officials told the movi-
picture exhibitors that they would
either have to throw the advertis-
ings handled by the concern on the
screen or a strike would be called off.
In many cases they got away with it."

Con Shea, the witness stated, col-
ellected owners of movie houses en-
to join the Janitors' Union or to be
jailed.

Jacobson also told of an attempt
made by the unions to organize
theaters in the city and obtain a view of
their wages raised $8 a week.
$8, the attorney said, was inten-
ded for the officials of the union.
This move was fought and a separa-
tion of the carbines was organized.
Let’s Go

Relative to the Petitjohn suggestion of a war chest for the industry, the manager of the Princess, De Kalb, Ill., writes: “Great idea; let’s go.”

Correspondence

(Continued from Page 1)

ou to Wild’s Daily, June 8th, 1921, which in reference to a statement made by Geo. Canoe to the effect that he was personally employed and discharged by Mr. Brulatour in connection with the building and operation of the G. M. Laboratory; further to that part which refers to Mr. Lowe, his representatives and Miss Danke, who supervised the distribution of Eastman raw stock under the direction of Mr. Brulatour, as manager of the G. M. Laboratory, and it is a situation we urge you to investigate, being sure that the result of such an investigation will convince you that Mr. Brulatour is very much interested in Commercial Film Laboratories.

It is true this situation of affairs that concerns the members of the Allied Film Laboratories Association. We do not question Mr. Brulatour’s rights or your rights to go to the laboratory business if you see fit to do so. We do believe, however, that it is improper to say that you are not interested as a competitor while we are compelled to buy our raw stock from your plant. We believe that much will develop in the near future that will convince you that there is much cause for our concern.

Very respectfully yours,

ALLIED FILM LABORATORIES OF AMERICA.

“Swallow” Finished

Advises from South Africa are to the effect that Edward Earle has finished shooting on “Swallow” for the American Film Corp.

Back To 1914

(Continued from Page 1)

unless they get from $2,000 a week up. It is ridiculous. It is wrong. In every branch of production there has to come real business methods. I don’t mean machine made pictures. I mean decent business efficiency. I don’t mean time clocks; I mean good business sense.

“The distributor has to make his share of reductions. These high-priced, low-powered sales managers who draw huge wages and do what? They must go. An efficient way of distributing must be found; will be found, where costs will not run to the 30 per cent they do today.

“And then the parasites who are in this business. They will have to go, too. There are a lot of them who only are in the way.

“The exhibitor, too, must do things. He must find good pictures. There must be a more constant showing in his theater of good pictures. The public is tired of the same old thing. He must learn how to cater to his clientele and give them the right kind of pictures. He must get to work, not once in a while, but every day and many hours a day.

“All of these things must happen. And a great many more. The business must be brought to a sane basis—the basis of early 1914. Look over your books; look over your costs, you, Mr. Producer, you, Mr. Distributor, you, Mr. Exhibitor, and get back to those days.”

Mr. Burkan is the attorney for Charlie Chaplin, Marshall Neffan and many others in the industry.

Carpentier Says

“Scrap Iron” Is a Great Fight Film

Man Who Knows a Battle When He Sees One Congratulations Charles Ray on Splendid Ring Bout

Here’s his letter:

Georges Carpentier Training Camp Manhasset, L. I.

Mr. Charles Ray, Hollywood, Calif.

Dear Mr. Ray

I have had the pleasure of seeing your picture, “Scrap Iron”, which you were so kind as to have sent to the camp. I want to tell you that the fight in this picture is one of the very best I have ever seen screened. Congratulations on the art with which you staged it.

Yours sincerely,

(signed) Georges Carpentier

Arthur S. Kane presents

CHARLES RAY
in
“Scrap Iron”

Adapted from Charles E. Van Loan’s Saturday Evening Post story, by Finis Fox; Directed by Charles Ray Productions, Inc.; photographed by George Rizard.

Produced by Charles Ray
A First National Attraction

“The Greatest Story Ever Written for the Screen”—

“Ching Ching Chinaman”

By Wilbur Daniel Steele

Included in Edward J. O’Brien’s Collection of Best Short Stories

Motion picture rights now available through

B. P. SCHULBERG
(SOLE OWNER)

576 Fifth Avenue New York

N. B.—All offers now on hand for this exceptional story, as well as all forthcoming offers, will be considered on a purely competitive basis.
In the Courts

Samuel W. Pearce, who has been an organist at the 81st Street Theater, got an attachment in the Supreme Court against the corporation of M. P. Molle, organ manufacturer, for a commission of 5% on the purchase price of $8,500 paid for an organ which was bought from the defendant through his efforts.

The officers of Universal have filed an application in the Supreme Court to vacate an order for their examination before trial in a suit by Horace Vinton to recover $10,000 damages because Universal made the film, "Her Burglar" in 1912 from his "Bill Casey's Burglar." Vinton wants to prove through the examination of the defendants how much they made from the film.

Herbert Brenon has filed an answer in the Supreme Court to a suit by Beverly Walden to recover on a note as assignee of the Palisade Film Laboratory. Brenon said that in 1917 he was president and producing director of the Herbert Brenon Film Corp., and that Alexander Beyfuss, was secretary and in charge of the finances. He said that the company was in financial straits, and that notes he signed were given by Beyfuss to Palisade for his personal obligation without his knowledge. He didn't know he was to be held liable personally until he was sued on them in London in 1918, he said.

Mrs. Irene Lee, mother of Jane and Katherine Lee, has sued Harry Linke, an actor, formerly in her employ, because of statements he made on April 8 at Syracuse to the Superintendent of the Society for the Prevention of Cruelty there in order to induce him to prosecute her for cruelty to her children. She said that he made the following false statement: "She is cruel to her children and neglects them. They are treated roughly and abused in their act and off the stage. I have heard them cry on account of the abuse received. I left because I could not stand the way they were treated." Mrs. Lee asks $10,000 damages.

Screen Rights Secured
Selwyn has acquired the screen rights of "The Deluge" and will also make "The Christian," "Hungry Hearts" and a number of other productions including Alice Duer Miller's "The Man Who Hates Politics," "The Man With Two Mothers" and "Grand Larceny," by Albert Payson Terhune. They have also secured the rights of Phillen Oppenheim's novel "Nobody's Man."

Cohn Going to Coast
Jack Cohn is leaving for Los Angeles on the 15th.


Sixty-five million feet of

EASTMAN

FILM

was the average monthly production at Kodak Park last year, all manufactured on a quality basis.

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
Laemmle Sails
Universal Head, Abe Stern, Harry Reichenbach and Lee Kohlmar Leave for Europe.

Carl Laemmle sailed yesterday on the Aquitania on his annual trip to Europe. He was accompanied by Abe Stern, treasurer of Universal, who advanced his sailing date in order to go; Laemmle’s two children, Rosabelle and Julius and their nurse, Mrs. Maurice Fleckles.

Others in the party were Lee Kohlmar, president, Harry Reichenbach, who goes on a special mission; C. DeVidal Hundt, Laemmle’s secretary; Joe Kraemer, his valet; and Rosabelle’s maid.

Laemmle’s trip this year combines business and pleasure. The pleasure part will consist of some time spent in the town in which he was born, Lahnheim, Germany, at Darmstadt and Carlsbad. The business end of the trip will start as soon as he reaches London, where three days will be spent in consultation with the Messrs. Clavering of the Film Booking Offices, Ltd., which handles Universal product in Great Britain.

Laemmle will leave Reichenbach to complete the business in London, as well as to make a report of him to Mr. Kohl, which will consist of a permanent producing unit in Great Britain. This is a project which Laemmle has discussed for some time, and several interests in Great Britain have made advances to him looking toward British support of such a project. Reichenbach expects that his mission will take from six to eight weeks.

Laemmle will return to Paris and then to Frankfurt, Stuttgart and Laupheim. Lee Kohlmar is going to assist Laemmle. Last year it was impressed on Laemmle that it would be a great business advantage to make productions in Germany. The situation has changed somewhat during the war, if he finds that conditions warrant Laemmle may make a few productions in Germany, though he has no intention of establishing a permanent unit there.

"In the event that I find it practical to make a few productions abroad," he said, "I will do it partly as an experiment. If I do decide to make several productions in Germany I would put in charge of it at least one of them."

It is Laemmle’s intention to return to this country by the middle of October.

4 Weeks on B’way
"Way Down East" To Close June 25—Sl6 Weeks All Told in New York City
"Way Down East," which will close its long and successful run at the 44th St. theater on Saturday, June 25. By that time, the Griffith picture will have rounded out its 42nd week on Broadway, the longest continuous record for a motion picture in the history of the industry.

The picture played nine weeks at the nickelodeon in Brooklyn, and thus the total number of showings for the picture in Greater New York will have reached 51 weeks by June 25.

The road companies are being recalled. As a matter of fact, most of them are in, but one company is now in Atlantic City.

Julia Arthur in Griffith Film
Julia Arthur has been engaged to play the part of the countess in "The Two Orphans," which D. W. Griffith is now making.

"Lucky Damage" New Ince Film
(Special to WID’S DAILY)
Los Angeles—"Lucky Damage" is the title of a new Thomas H. Ince production. Florence Vidor, who will shortly star in her own pictures, Joseph Singleton and Marcella Manon are in the cast. "Hail the Woman," another Ince feature, has been completed and awaits editing by Ince.

Chanev With Neilan
(Special to WID’S DAILY)
Chanev has gone over to Marshall Neilan to portray a Chinaman in "Bits of Life." Neilan’s next picture will take him back to New York for some scenes.

6 Beck Films
To Be Made on Coast and Released Nationally Through Associated Exhibitors, Inc.

Arthur F. Beck signed contracts on Monday with Arthurd S. Kane, chairman of the board of directors of Associated Exhibitors, Inc., for a series of six productions to be produced on the coast. After the exchange of signatures, Beck left for the West to get work started on the first production. Whether or not this will be the same producing unit, the Leech Baird Film Corp., Inc., that produced "The Heart Line," releasing throughout the Pathe, has not yet been announced.

Film City Planned
The Evening Post publishes from Berlin the following special cable dispatch, copyrighted by the Philadelphia Public Ledger:

"The White House, Niagara Falls, and New York skyscrapers are among the international settings included in the new film city to be erected at a cost of $150,000,000 marks, near Berlin. Other scenes will be Japanese towns, the Gulf of Naples, and the Egyptian pyramids, in addition to hotels, theaters, and circuses. Critics express the opinion that the scheme is too big to be realized even by Germans, but the promoters insist it can and will be done."

Perrin and Jenner on Trips
Dwight S. Perrin, vice-president in charge of sales for the F. B. Warrene Corp., has left New York on a ten,000 mile trip that will take him to the 24 branch offices of the organization and into the key cities in every territory east of Minneapolis and Dallas.

William H. Jenner, vice-president of the Pacific Division, leaves Los Angeles next week for Seattle and Western Canada, where branch sales will be signed for the Warren offices.

Sidney J. Goldman, vice-president of the Central Division, will attend the Minneapolis convention of the M. F. T. O., where he will meet Perrin and other Warren officials.

Kipling Film at Capitol
The Capitol, beginning Sunday will show "The Jungle," the first Rudyard Kipling story, to be filmed for Pathe. The company will be Soacha Jacobsen, who plays a return engagement.

The "Jungle Book" in Films
The Jungle Book, to be filmed by Robert Brunton for Pathe release.

Pass Dividend
Lowe’s, Inc., Directors Hold Meeting—Action “To Conserve Financial Position”

The board of directors of Lowe’s, Inc., has voted to pass the regular quarterly dividend of the company, in order to "conserve—and to maintain—the financial position of the company."

This action on the part of the directors has been expected in film circles and comes as no surprise to David Bernstein, treasurer of Lowe’s, Inc., issued the following statement yesterday afternoon:

"In order to conserve—and to maintain—the financial position of the company, the board of directors has decided that it is for the best interests to use its earnings in business and has voted to suspend dividends for the present."

The expression "for the present" was taken in some quarters yesterday as indicating that the August dividend declaration of the company would likewise be passed.

Kipling Film at Capitol
The Capitol, beginning Sunday will show "The Jungle Book," the first Rudyard Kipling story, to be filmed for Pathe. The company will be Soacha Jacobsen, who plays a return engagement.

The "Jungle Book" in Films
The Jungle Book, to be filmed by Robert Brunton for Pathe release.

Expects to Cut Costs
"Through reorganization I expect to affect a big cut in the cost of production at the Lasky theater," said Jesse L. Lasky yesterday before leaving for California with Cecil B. De Mille. Lasky went west to arrange for the housing of the companies not working in the East.

What national distributor is it who said: "If the National Association’s Educational Committee even dares to start its scheme of seeking to review my organization’s pictures or issues a bulletin saying it does not review my organization’s pictures, I will start out and print their real names and raise hell in this industry?"

West Back in Montreal
(Special to WID'S DAILY)
Montreal—Maurice West of the International Film Corp. is back from his trip to France and England. While away it is understood he purchased a number of foreign-made pictures.

Silverman Bros. in Greenburg, Pa.
(Special to WID'S DAILY)
Greenburg, Pa.—Silverman Bros. of Altoona have purchased a site for a theater here. It faces Pennsylvania Ave. and West Pittsburgh St. The house will seat 2,000.

Smith Heads Pittsburgh Club
(Special to WID'S DAILY)
Pittsburgh—J. D. Smith, local Pathé manager, has been elected president of the F. I. L. M. Club of Pittsburgh. The club is a new organization.

Two Weeks at Broadway
"The Woman God Changed," a Cosmopolitan Prod., which has already played at the Rivoli and Rialto, has been booked for two weeks at the Broadway. The Brooklyn Strand will show the picture beginning Sunday.

Reduction in Sight
(Special to WID'S DAILY)
St. Louis—The amusement license measure now in the hands of the Board of Aldermen will be revised downward, according to a member of the committee. The change is designed to meet objections of the owners and managers of leading downtown vaudeville and dramatic houses who contend that the rates were entirely out of proportion compared with the rates for other houses.

The increased use of Ritchey posters means an increased box office receipts.

DIRECTION OF THE TRADE
RELIABLE GUIDE FOR READY REFERENCE

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220 W. 42nd St., Room 1807 Bryant

THE NEW JACKSON STUDIO

The last word in modern studio and electrical equipment. Covers three blocks. Five stages. Direct current. Remote control. 15 minutes from Times Sq. 50 dressing rooms and offices. All electrical apparatus and lamps complete. Ready to begin work at once.

Now ready for lease in whole or in part.

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W. H. Weissager, Pres.

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Tel. Melrose 4385

Bronx, New York

Downtown Office
E. Davidow, Putnam Building

W. H. Weissager
Personally on ground

Harper Building New House
(Special to WID'S DAILY)
Los Angeles—Glenn Harper, secretary of the Theater Owners' Association of Southern California and owner of the Apollo here, is starting construction on a new theater at Vermont and Vernon Aves. The house will seat 1,200.

Need Larger Quarters
(Special to WID'S DAILY)
Los Angeles—The Ambassador Pictures Corp., producer of the Katherine MacDonell pictures for Associated First National release, plans to take over larger quarters in Hollywood, upon completion of the present picture.
opens saturday
(special to w.i'd's daily)

limington, del.—the theater at 10 market st., built by the del.
bldg. co., has been pur-
chased by fred d. and maurice e.
of philadelphia and is scheduled
to reopen saturday. the house cost
$70,000.

felt bros. plan chain
(special to w.i'd's daily)

philadelphia — felt bros., who
purchased the new theater in
limington, del., have under con-
struction here the aldine at 18th and
mitch st., and are understood to
be moving in for a theater in pitts-
burg to be renamed the aldine. it
is planned to develop a string of
them to be known as the aldine cir-
cus.

hughes' next picture selected
(special to w.i'd's daily)

angels—gareth hughes has
shown interest in "the hunch,"
which is being directed by george
reisler, and "little eva ascends,"
to be produced by d. baker prod.

itau succeeds vanderheem

phil litan, assistant conductor of
the philadelphia orchestra, will be
assistant conductor of the rialto orchestra on
june 19th, in place of john
merrill, resigned.

orman kerry and george mac-
niece have been added to the cast
and the "woman."
Closing of the Mails

WID'S DAILY will publish weekly a chart of the sailings of vessels for foreign ports and the hour at which the mails close for the benefit of those interested in markets abroad.

Thursday, June 16

Mails Vessels
Steamer Destination Close
Mongolia, Hamburg 8:00 A.M. 12:00 M.

Carries Mail for
France, Rumania, Bulgaria, Austria, Hungary, Poland, Egypt, British India, Germany.

Friday, June 17

Canopic, Naples 8:30 A.M. 12:00 M.
Areosa, Gibraltar, Portugal
Canada, Naples 10:30 A.M. 2:00 P.M.
Italy. (Specially addressed.)
Bergenstorf, Christiania 10:30 A.M. 2:00 P.M.
Newway, Sweden, Denmark, Lithuania, Latvia, Estonia, Finland.
Burrence, Parama- Ride 10:00 A.M. 1 P.M.

Cape Haitien, Dutch Guiana.

Saturday, June 18

Orduna, Hamburg 8:00 A.M. 12:00 M.
Columbia, Glasgow 8:00 A.M. 12:00 M.
Finland, Antwerp 8:00 A.M. 12:00 M.
Western, Rotterdam 8:00 A.M. 12:00 M.
Savio, Havre 8:30 A.M. 12:00 M.

Westphal, Danzig 9:30 A.M. 2:00 P.M.

Belvedere, Dubrovnik 10:00 A.M. 2:00 P.M.
Hawaiian, Hamburg 12:00 M. 3:00 P.M.
Concepcion, Arica 12:00 M. 1:00 A.M.
Campbell, Rosario 6:30 A.M. 10:00 A.M.
Philadelphia, Puerto Cabello 8:30 A.M. 12:00 M.
Cohen, Christophor 11:30 A.M. 3:00 P.M.

Riesenfeld's Programs Change
"The Golem," with Paul Wegener in the title role and directed by himself, will start an engagement at the Criterion next Sunday.

William A. Brady's production of "Life" will be the feature at the Rivoli next week.

A Donald Crisp production for Famous Players-Lasky British Producers, Ltd. "Appearances," will be the feature at the Rialto next week.

All Short Reel Bill

S. L. Rothafel is planning a short subject program for early presentation at the Capitol, the film features of which will be of two and three reel lengths.

Pathé Issued Special

Pathé News issued a special release covering pictures its cameramen had shot of the Pueblo floods. The pictures were shown at the Rialto and Strand on Friday of last week.

Universal adopts
SPOOR - THOMPSON developing machines

SAVES
LABOR - SPACE - RAW STOCK
and guarantees 5,000 feet per hour

Savings in your plant will more than pay for their purchase

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The Photoplay Magazine Medal of Honor

TO BE AWARDED TO THE BEST PRODUCTION OF 1920 AND ANNUALLY THEREAFTER TO THE BEST PICTURE OF EACH YEAR

The way to surpass the photoplays of every invader on earth is to make every American motion picture devotee realize the truth—that America does lead the world on the screen—that we are making, in these United States, photoplays which have more humor, more romance, more thrill, more reflection of real life than any photoplays subtitled in any language.

PHOTOPLAY MAGAZINE'S Annual Medal of Honor has been established to testify to and proclaim this fact—to institute a serious search for the producer worthy of most signal honor—to acclaim the best screen work of Americans.

The Photoplay Magazine Medal of Honor has been permanently established as an award of merit to the producer—not to the director unless he happens to be a director producer; not to an actor or author unless he is also the producer, for it is the producer who is ultimately responsible. It is he whose foresight makes him venture his money, his reputation and his position in the industry, in the selection of story plus director plus cast. The verdict will be given by the public through a nation-wide ballot of the 2,500,000 intelligent and interested devotees of pictures who read Photoplay Magazine.
Many Important Companies Reducing Working Forces and Making Salary Cuts in View of Existing Conditions—
Universal and Realart Exceptions

Practically all of the larger companies are retrenching. They are either reducing the size of their or are making salary cuts. These changes are being made in branches and promtion departure of companies made this same move with regard to production some months ago.

Although no official statement was made, it is understood that when Robert Lieber, president of the organization, leaves next week for the U.K. he will be to discuss with producers who are making pictures for First National the question of reducing their contracts in view of business conditions, and it is understood that already Joe Schenck has taken up the question of reductions with various exhibitors of some of his pictures.

Adolph Zukor, owner of Famous Players, has made it plain to the producing heads of his company that he is not going to tolerate any more salaries being paid to the stars, particularly when the fact that the motion picture beach is open with exhibitor's weeks—due to certain conditions in the industry plus the heavy costs of advertising and promotion—will make it impossible to stop their progress as a whole. Evidently, you can't get away with this sort of thing in an industry that seeks to establish itself by the same token as against your preference to be conservative.

Now here is a question for you, reader, to answer. Do you think that the Los Angeles theater is better than the one in City of Denver?

WID'S DAILY in reporting the incident said:

"Take Denver, for example," said alderman R. "Famous Players have two stars, Goldwyn has one, Fox three and First National several. Where in the world is a theater without a famous star director?"

As for the prominent star and director, those names will be announced at a later date. It is stated Robertson-Cole will produce.

"The Blot"

Title of Latest Lois Weber Production Just Completed—For Release in the Fall

Hollywood—Lois Weber has just completed shooting the final scenes of her latest picture made in her own studio. It will be called "The Blot." The story is about a man who is an orphan, then becomes a blackmailer. In his last moments he calls on his old friend to help him, but his friend declines. Finally, he is taken to the picture will start immediately. It will be released this fall.

"Going to England Again"

Los Angeles—It is understood that Jane MacPherson will make another trip to England in January.

Walthall Forming Company

"Paradise Lost" London—Kinetographic Weekly learned from Berlin that Max Reinhardt, the famous stage director and producer of spectacles, is to make the John Millin's famous poem "Paradise Lost" for the Munich Allied, Adolph Zukor's German producing organization.

"Paradise Lost"

(Special to WID'S DAILY)

WID'S DAILY stated from Berlin last week that Reinhardt was to make "The Miracle" for the E.F.A. and ultimately Famous Players, of course. At that time it was said immediate plans had been made for two Reinhardt productions and that the name of the second could not be learned. "Paradise Lost" is evidently the second.

Paris Production

(Special to WID'S DAILY)

Paris—Charles P. Whitaker is here from Berlin, where he completed a special mission for Famous Players. It is understood that Famous Players is considering the advisability of making at least one picture in France. Whitaker is looking over the field.

Whitaker was originally scheduled to return to New York direct from Berlin. He will not be back for several months.
Thursday, June 16, 1921

No Nothing Like Them on the Screen

"PHILO GUBB"

COMEDIES ARE DIFFERENT!
THEY ARE NOT SLAPSTICK
OR FARLOR FRANKS, BUT

BRAINY FUN

CLEVER COMEDIES

WEBSTER-CULLEN PRODUCTIONS

6040 SUNSET BLVD., LOS ANGELES

Available

"SH! I'm into a disguise!"

At Broadway Theaters

Capitol

"Japan"—A Japanese scene is the opening number at the Capitol this week. It is followed by the Capitol's usual selection from "The Mikado." The Capitol Ballet, under the direction of G. Minor, is the third number and is followed by Miss Loundry. The Capitol's fourth number is the piano music of the piece. The feature of the "The Ten Dollar Rate" is a Fortunian production for Associated Producers, Inc. The organ solo concludes the bill.

Rialto

"Mignon" is the overture at the Rialto this week. "The Clouds," an Educational release, is the second number, and is followed by "Song of the South," sung by Gladys Rice, soprano. The Ray描 Magazine is the next number. Cesar Nesi, tenor, then sings the aria from "Martha" and following that comes the feature, "A Kiss in Time," starring Wanda Hawley. "Sparrowed Married" is the Christie comedy and "Conscience Over in C Major" is the concluding organ solo.

Rivoli

The Rivoli orchestra this week plays "Symphonie Pathetique" as the overture. The Rivoli Pictorial is the second number and is followed by Carlo Encicino, tenor, who sings "Somewhere a Voice is Calling." The feature of the Rivoli Grand Orchestral vehicle "A Private Scandal," released by the Realart, is an air of My Fair Lady with Ruth Paige. "Just in Time" is the Chester comedy and "Scherez" is the final organ solo.

Strand

The Strand presents "Horse" this week. The surface of the_legal of "Dream Horse" is a timely and informative look at the horse. The organ solo is "March to the Mountains.""This is the final organ solo.

Wiley's "Hop" in Nebian Film

(Special to WID'S DAILY)

Los Angeles—Hugh Wiley's story "Hop," which appeared in the Saturday Evening Post, will be incorporated in Marshall Neilan's new production, "Fists of Life." The National Board of Review announces the appointment of the following to compose its Committee on Critique for the coming six months: Alfred B. Kuttner, chairman; Robert J. Seligman, Mrs. Frances Taylor Patterson, James S. Hamilton, Mrs. Clarence A. Perry, J. K. Paulding, E. A. Taylor, A. E. Fechter, L. Hoffman, Mrs. Harold D. Menken and Louis Roullion. Kuttner and several of these members have been the previous committee. Mrs. Menken, Hamilton and Pettit are the new members.

Who Has It?

Los Angeles Says Ass't Nat'l Has Butler Film—Not So, Says New York

(Special to WID'S DAILY)

Los Angeles—It is stated here that Associated First National will distribute "Making the Grade," a David Butler film made for Irving Milner. Butler has started work on "Bing-Bang-Bomb," an All-Harman Magazine story. Fred J. Butler, David's father, will direct.

The executive officers of Associated First National stated yesterday that "Making the Grade" is not a circuit attraction. The suggestion was made that perhaps the picture is being handled by some of the affiliated First National exchanges which in addition to regular circuit productions handle some independent productions.

Change Name

(Special to WID'S DAILY)

Albany, N. Y.—The White-Hamilton-Comedies, Inc. of Albany, N. Y., has changed its corporate name to the Hamilton-White Comedies, Inc.

Universal Sales Contest

Universal announces a sales contest in which $7,000 in cash prizes will be awarded to the exchanges showing the largest percentage of increased business this season over that of last summer.

"The Vigilante" Appears

"The Vigilante" is the title of a new publication that has made its appearance. It is from the offices of the United Public Service, Inc., and is characterized as "a periodical of timely issue concerning the menace to personal liberty."

Sees Danger in Crime Films

(Special to WID'S DAILY)

St. Louis—William A. Pinkerton, head of the international detective agency, here to attend a convention of the International Association of Chiefs of Police, severely criticizes pictures dealing with crime. He contends that some films exploit crime and portray criminals in the light of heroes to the disadvantage of police officers.

RITCHIE posters never make a photoplay any better, but they always make it more profitable.

RITCHIE

LITHO. CORP.

406 W. 31st St., N.Y. Phone Chelsea 3880

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Quotations

Last Bid. Asked. Sale.

Famous Players... $8 59/4 $8

do. pdf.... Not quoted

D. W. Griffith, Inc. Not quoted

Loew's, Inc. 107/4 117/4 113/4

Triangle... 9/4 9/4 9/4

World Film.... Not quoted

*Quotations by H. Content & Co.

Metropolitan Opens July 4

(Special to WID'S DAILY)

Atlanta—The Metropolitan, Sig Samuels' new theater, will open July 4. The theater will be a competitor to the Howard, the S. A. Lynch theater which shows Paramount pictures exclusively. The Metropolitan will show First National releases.

More Exceptional Photoplays

Equity Lands

"Heedless Moths"—Will Be Released Immediately to Independent Buyers

Equity Pictures has just closed a deal for the American and Canadian rights to "Heedless Moths," featuring the famous artist model, Audrey Munson. Robert Z. Leonard directed the picture for Perry Plays and the premiere was recently given at the Greenwich Village Theater, where it is now running.

The feature of the production is the posing in the nude by the world-famous model, who has had tons of publicity recently in the various Hearst publications. This publicity can be expected to help materially on the release of the feature, which Joe Schnitzer of Equity says will be immediately.

"I realize," said Schnitzer yesterday, "that "Heedless Moths" with the posing in the nude by Miss Munson will cause a lot of talk. But I know that there can be no objection to the production, free from censors because everything is so artistically handled and so beautifully done. Besides, the moral proves how fine an artist model can be. I believe it will be one of the big successes of the year.

The picture will shortly be brought up town to a theater, for which negotiations are now under way.

S. & S. Buys Franchise

The latest franchise sold by Associated Photoplays, Inc., goes to the S. Film Co. Inc., for Western Pennsylvania and West Virginia. The home office has received a wire from the coast that the negative of "The Ghost City" is now en route from Los Angeles.

Coming Back

Sunnywest Films to Handle Westerns Now and Short Reels Later On—Had Hamilton Comedies

Sunnywest Films, Inc. of 130 W. 46th St. is re-entering the field under the guidance of B. H. West. The company plans to release on the independent market a series of eight short reels at first and will probably have some short reels later on.

The company originally distributed a series of 15 "Shorty" Hamilton comedies, each in two reels.

16 a Year

Pyramid Pictures Formed—Ray Smallwood to Make Eight—Balance from 2nd Director

Pyramid Pictures Corp., a $1,000,000 Delaware corporation, has been formed to make 16 pictures a year for independent release.

Eight of the group will be made by Ray C. Smallwood, who directed a number of Nazimova productions for Metro. The remainer will be made by another director. Production in all likelihood will be in the East.

Proctor a Vice-President

George Du Bois Proctor has been elected vice-president and supervisor of the production of Pantheon Pictures, succeeding Charles Miller, resigned.

Telling the World

Robert W. Priest of the Film Market, Inc., has sent to every exhibitor in the United States and Canada, to every state rights buyer and to over 2,000 photoplay editors, an eight-page booklet in relation to the Jimmy Calahan Comedies. The publication is illustrated and is printed in colors.

Triart Increases Capital

(Special to WID'S DAILY)
Dover, Del.—Triart Prod. have been formed here with a capitalization of $300,000.

Triart Prod., a New York corporation, was first-formed in Albany the latter part of February with a capitalization of $110,000. Herbert Blache is directing the unit for which Lejaren A. Hiller and Isaac Wolper are interested.

U. S. Buys Foreign Territory

The "Adventures of Tarzan," Serial Sales Corp., has sold "Adventures of Tarzan" to Universal for South America, Mexico, Central America, Panama, Cuba, Porto Rico and The West Indies.

"Funny Felix" on the Way

Joe Brandt is chuckling this week over a good one he has for the independent market. He isn't telling just what it is, or any of the details about it, but he says it is something the independents have wanted for a long time. All he will say about it is that he and Pat Sullivan, the cartoonist, have entered into an agreement to release a special novelty subject called "Funny Felix."

Today's Mail

Brought us a letter from Paris, France, asking us to outline a campaign for one of the leading producers for the marketing of their product in this country.

We share our pride in this inquiry with Wid's Daily, which brought us the reply.

C. J. Ver Halen and Staff
Advertising Engineers
844 Sixth Avenue, New York City
Telephone Bryant 9221
Chicago Producers

Two Companies At Work for Independent Release—U. S. One and Tatra the Other.

(Special to WID’S DAILY)

Chicago—Two new companies have entered the local producing field. One is the U. S. Film Co. and the other is the Tatra Film Corp. U. S. has been launched by C. C. Clifford and is now at work on “Liquid Gold,” its first feature. Production is in the Crane studios, 3223 California Ave. Offices have been established in the Chateau Bldg.

The Tatra Company is headed by S. Fabry, a newcomer in films and L. J. Siakel, formerly at the Rother-acker plant. The company expects to make features both in this try and abroad. Comedies will be pro- duced later on.

To Produce in Okla City

(Special to WID’S DAILY)

Oklahoma City, Okla.—The Sunset Photoplay with Ray Flore of Los Angeles, is here making ar- rangements to establish a studio and to make films that will be all Oklahoma. The company will make a series of two-reel films and will also conduct a school for actors. The pictures to be made will be made before the end of the year.

Releasing arrangements have been made with a distributor in New York, according to Flore. Aouda Flore will be featured.

Federated Buys Kipling Westerns

(Special to WID’S DAILY)

Kansas City—Federated Film Exchange has contracted for all of Richard Kipling’s series of eight five-reel western series which will be released at intervals of six weeks.

W. C. Ansell, former Fox sales representative is now representing Federated in Western Missouri.

Russell on Coast

(Special to WID’S DAILY)

Los Angeles—W. D. Russell of Chicago is here to complete negotiations with Filmart Prod., who are making five reel westerns at Fresno. Russell and Russell expect to have two units here making features with Russell Simpson and Francelia Bilt-ington.

Need Larger Quarters

(Special to WID’S DAILY)

Dallas—The Specialty Film Co. of Oklahoma City, operated by the Griffith Bros., has outgrown its present quarters and has closed with — E. Patterson for a lease of a building in the downtown district. Removal will be made about July 1.

Phoenix Buys from Arrow

(Special to WID’S DAILY)

Kansas City—The Phoenix Film Exchange has purchased Arrow’s series of four James Oliver

Brager With Phila. Synchronized

(Special to WID’S DAILY)

Philadelphia—L. R. Brager, of New York, has been appointed man-ager of the Synchronized Scenario Music Co., covering Eastern Pennsyl-

DOLLARS AND SENSE

YOU CAN MAKE MANY DOLLARS BY USING A LITTLE COMMON SENSE

“We Western Hearts” “The Wolverine”

featuring featuring

Art Stanton & Josie Sedgwick Helen Gibson

ARE TWO PICTURES THAT YOU CAN SECURE ON A REASONABLE BASIS

Associated Photo-Plays, Inc.
25 West 45th Street

New York City

“We Never Disappoint”
Adventures of Tarzan Serial Sales Corp.

Announces

"Adventures of Tarzan"

(Picturized from the concluding chapters of "The Return of Tarzan" by Edgar Rice Burroughs)

It's a Serial, Too

(In 31 Reels)

15 Electrifying Episodes

(Simply jammed with wild animal thrills)

With Oh, What a Star!

ELMO LINCOLN

(The Original Tarzan in "Tarzan of the Apes")

And the Best News of All

The State Right Market Gets It

To the Independent Buyer

"Adventures of Tarzan" will make you really "independent" for life.

APPLY TO

Produced by Great Western Producing Co. for Numa Pictures Corporation

Adventures of Tarzan Serial Sales Corp.

Suite 908 - Bryant 3271

1540 Broadway, New York
New Italian Deal
Menichelli Prod., for American Release—Shipman to Handle Them—Four a Year

Contracts executed between Giuseppe Barattolo, president of the Unione Cinematografica Italiana, controlling the productions of Pina Menichelli; and Ernest Shipman of New York, specify the latter as the distributing factor for all of the Menichelli Prod., for a period of five years.

"The Naked Truth" and "The Dangerous Age" are finished and en route to New York: Emile Zola's "A Page of Love" and Pirner's "The Second Mrs. Tangueray" are now in the making. Amato will take his company to London for the exteriors of the Pirner story. Four Pina Menichelli pictures per year are promised under this contract.

Pina Menichelli is accorded a high place in the estimation of theater men in Italy and most Latin countries. Carlos Amato, the guiding spirit behind the Menichelli Prod., is a prominent Italian producer.

A number of specials of the U. C. L. will be, as noted, distributed here by Goldwyn. Shipman is also to handle the output of the Ultra Co. of Rome, which is making "Ben Hur."

Levey Controls Process
The Harry Levey Service Corp., stated yesterday, it had taken over national distribution of the miniature camera and projector designed by the Wilart Instrument Co., Inc., of New Rochelle and described in yesterday's issue.

Wesleyan's Favorites
Middletown, Conn.—The senior class of Wesleyan University has voted Charles Ray the most popular picture actor and Elaine Hammerstein its favorite actress.

Cutting Down
(Continued from Page 1)
he said, "unless we are forced to."

While the Selznick organization made their cuts and changes about Jan. 1 last, it is known that one of the branch offices voluntarily suggested a week or so ago that a further cut be made, and to sound over the general attitude of the salesmen wires were sent out by the home office. What will result further depends upon the answers to these wires.

At Universal it was stated positively and emphatically that no salary cuts were being made, and a Realart official said that absolutely nothing was being done in this connection.

"We are looking ahead and see nothing but boom times coming," he said.

Robertson-Cole are checking up carefully to make any necessary changes, for, or cuts, wherever possible.

No information could be obtained at the Fox studio with reference to this matter.

At United Artists Hiram Abrams said that to the contrary he had just advanced salaries. "You only have to take care of them," he said.

At Hodkinson's, P. N. Brinch said that the studio would occur in their organization. "We own no studios or theaters," he said. "We have only one thing to do—sell pictures."

We will make stronger efforts than ever during the summer to sell our product.

Educational plans no reductions according to E. W. Hammons.

Pathé has not been affected by the slump, according to Elmer R. Pearson, director of exchanges. "We have no idea of making any cuts," he said. "As a matter of fact we haven't found business so bad."

And besides we operate on a bonus system which practically takes care of any violent changes in the business, either when they are unusually good or otherwise. That is one of the ideals of our organization."

Oscar A. Price for Associated Producers, Inc., stated that some cuts in operating costs had been put into effect some weeks ago. He is just back from the coast.

Crovo Now in Greensboro, N. C.
Crovo in Greensboro, N. C.—John L. Crovo has taken charge of the Bijou, Victory and Grand as manager. He took Greensboro directly from Spartanburg, S. C., where he managed theaters for the S. A. Lynch Enterprises.

WORLD RIGHTS
—FOR SALE—
An unusual opportunity is offered state right distributors to secure 5-reel western drama, featuring 3 well known stars, at an extremely low price.

Write Box B-16
Kent of Famous Answers to Charges of Mattoon, Ill., and Willimantic, Conn.

Takes Full Responsibility of Attacks Made on Zukor—Says Correspondence Dates of Mattoon Incident Indicate Decision of Time and "Long Before Any Difficulty" Developed—Gives Prices Offered—Says Company Tried to Get Landlord to Rent Willimantic House to Schwartz

S. R. Kent, in charge of distribution of Famous Players, yesterday issued a statement relative to the charges made upon Adolph Zukor with regard to the Mattoon, Ill., incident and relative to the case of H. Schwartz, an exhibitor, of Willimantic, Conn., by the M. P. T. O. A. Because of the importance of these matters the statement is printed in full.

Mr. Kent goes into the matter in detail and in his reply says:

"My company is not responsible for the events that took place in Mattoon. The facts are as follows:"

The Facts on Mattoon, Ill.

"At a meeting of exhibitors held in Kansas City, a few weeks ago, certain statements were made by officials of the Exhibitor's Association regarding the difficulties between Mr. B. U. Urman, of Mattoon, Ill., and myself."

"These statements were later repeated before the exhibitors of New York City."

"The case above cited has been used in an attack upon Mr. Zukor and the Famous Players-Lasky Corp., as tending to show the trend of their policies in relation to the independent exhibitors of the country."

"The responsibility of this organization in the Mattoon matter rests with the writer and with no one else."

"No one else in this organization knows anything of the details."

The Date of the Letter

"Furthermore, The Trade Review stated that this letter was written to Mr. Urman and Mr. Akers, which will prove conclusively that this organization had nothing to do with whatever the matter."
A New Record Breaker!

Read What This Picture Is Doing For Exhibitors; It Will Do the Same For Your Theatre

Broke both attendance and box office records. Crowds immensely enthusiastic over picture.—E. J. Weisfeldt, Strand Theatre, Milwaukee, Wis.

Smashed all box office and attendance records without special exploitation. Patrons highly pleased.—John J. Breslin, Jefferson Theatre, Auburn, N. Y.

Picture went big. Audiences called it a splendid picture and my patrons do not care for the ordinary Western.—W. E. Drumbar, Riviera Theatre, Knoxville, Tenn.

Best thing in many a day. Business was better than any time it has been since "Passion."—George J. Schade, Schade Theatre, Sandusky, Ohio.

Kept the house filled in spite of strong opposition. A powerful picture and the audiences were held by it.—Stanley Chambers, Palace Theatre, Wichita, Kas.

Speaking of

Marshall Neilan's

"Bob Hampton of Placer"

Scenario by Marion Fairfax

Photography by Jacques Bizeul and David Kesson

Art Director, Ben Carre

A First National Attraction
Kent Answers (Continued from Page 1)

Mr. Berman and Senator Walker stated that the prices requested by Mr. Schwartz were entirely out of proportion to the Mattone situation, and put the matter before the public. Mr. Schwartz was a representative of a large company, and the prices were said to be $500 for "Forbidden Fruit," $400 for "Heliotrope," and $100 for "Bayou." The prices were not offered as a regular price, but as a special price for the first run. Mr. Schwartz offered to sell the pictures for $400, and the price was accepted.

The Mattone situation was never previously advertised, and the price of the pictures was $200. Mr. Schwartz offered to sell the pictures at $100 each, and the price was accepted.

Mr. Schwartz offered to sell the pictures at $100 each, and the price was accepted.

The Schwartz Case

"Here are the facts concerning the case of H. Schwartz, of Willimantic, Conn., who asserts that 'he could not have any more Paramount Pictures,' and that his theatre (The Loomer Opera House) was taken away from him."

"From Sept. 25, 1918, until the present time, the Loomer Opera House was operated as a Paramount Pictures house. The Gem theater, the regular Paramount exhibitor, used 174 letters and telegrams to keep the Loomer Opera House out of the business and take his theaters away from him."

"The statement that a Paramount salesman said, 'You can't have any more Paramount Pictures,' is absolutely untrue."

"The Gem is a modern theater, and has bought practically all its output. The best offer we ever could get from Mr. Schwartz was that he could use some of our features on Sunday nights only, at a rental price of $15 to $20, which price is out of the question for the size of William- antic."

"In regard to the charge that we 'took his theater,' we wrote on March 24, 1921, to John L. Hall, of Choice, Hall and Smith, to make sure that the agreement was as advertised."

American Producers

From Italy

Societa Anonima "Ultra" SALUTES YOU

and invites those of you who desire to make some of your productions in Italy, to come over and benefit by the massive, fully equipped and thoroughly modern studios of the NOVA and BERNINI companies, which are conveniently situated just outside the walls of Ancient Rome.

"Don Carlos"

and

"The Sunset of the Dorias"

have been made in these studios. "BEN HUR" is here in the making; the William Fox Company has contracted for a sufficient period of time to produce "NERO," and it is here where the American directors and artisans will work with the best we have to offer in the spirit of reciprocity.

N. Y. Representative

Ernest Shiman

PHONE: Vanderbilt 7296 NEW YORK CITY CABLE: ERNSHIP

17 WEST 44TH STREET
Hawks Directing Photography
Wells Hawks is directing the photography of the operations of the government planes and battleships off Hampton Roads.

Sonora Films
New Company Will Release 30 a Year—Leases Hippodrome for Showing of First

Three new corporations have been formed in Albany: the Sonora Films Exchange Corp., the Sonora Films Corp., and the Sonora Film Dist. Corp. The company is composed almost entirely of interests at present strangers to the film industry.

It is planned to release 30 pictures a year and the first year's product has already been lined up. For the present, distribution will be thorough state right exchanges, but later on it is possible the company will form its own distributing organization. Of the first year's output, some of the pictures are English, some Italian and the remainder American. The company has taken over the "Twice Born Woman," the first release of the Malcolm Strauss Pictures Corp., and commencing Wednesday evening will show it at the Hippodrome at 50 cents and $1. Two shows a day will be given.

(Special to WID'S DAILY)
Albany, N. Y.—The capitalization of the Sonora Films Exchange Corp. is $150,000; that of the Sonora Films Corp., $1,000; and that of the Sonora Film Dist. Corp., $100,000.

Forward Closes Deals
Forward Film Distributors, Inc., yesterday closed the following sales: "Hearts o' the Range" to Fontenelle Feature Film Exchange, Omaha, for Iowa and Nebraska; "Hearts o' the Range," "Youth's Desire" and "The Shadow," to Detroit Film Exchange for Michigan; "Hearts o' the Range" to All Star Feature Film Co., San Francisco for California, Arizona, Nevada and Hawaiian Islands; "Hearts o' the Range" and "The Shadow" for New England to the Boston Photoplay Co.

"Four Horsemen" Closing
"The Four Horsemen of the Apocalypse" will terminate its run at the Astor theater on June 25.

In Atlantic City
(Special to WID'S DAILY)
Atlantic City, N. J. — "The Four Horsemen" opens at the Globe on June 23.

Kent Answers
(Continued from Page 3) all exhibitors, whether they show Paramount Pictures or not. We would, therefore, appreciate it very much if you would kindly consider seriously the possibility of allowing Mr. Schwartz to continue as tenant in the Loosner Opera House.

"Mr. Hall replied that Mr. Schwartz had caused him a loss of at least $2,000, and that he did not want Mr. Schwartz as a tenant. "We have continued to sell Paramount Pictures to the theater that has regularly used them—the Gem. "We have attempted to have the owner of the Looser Opera House rent his theater to Mr. Schwartz.

"Whatever controversy there is, is entirely between Mr. Schwartz and the owner of the theater. The booking of Paramount Pictures has nothing to do with the question, since we have no intention of taking Paramount Pictures away from the Gem, which always has shown them, and giving them to Mr. Schwartz who has used only five since September 25th, 1918.

"S. B. KENT,
"General Manager of Distribution
"FAMOUS PLAYERS-LASKY CORP.

There are SPECIALS and Near Specials Just remember GASNIER Makes SPECIALS
Approves Contract

The I. L. M. Club favors standard form—resolution passed—To be sent to distributors

The F. I. L. M. Club of New York, of which I. E. Chadwick of Reit Film is president, at last session passed the following resolution:

Whereas, it is to the best interests of motion picture industry that a uniform contract for film service be adopted; that general use of such uniform contract as one of the best devices would make more efficient and harmonious relations in exhibitors,

Therefore, be it resolved, that the I. L. M. Club of New York City recommends the adoption of a uniform contract for film service, the use of which shall generally be adopted on and after Oct. 1st, 1921, and a copy of this resolution be added to the National Association of the Motion Picture Industry and to the home offices of each producing and distributing company members of the F. I. L. M. Club.

Hazza a District Manager
(Special to WID'S DAILY)

Vancouver, B. C.—John Hazza has been appointed district manager for Famous Players Canadian Corp.

The company is to extend its building operations to include practically every important city in Alberta and Saskatchewan. Calgary is to be the last city of the western circuit. Theaters will be linked in the corporation's chain of houses extending from Halifax to Vancouver.

That Convention

The Time
JUNE 27th, 28th and 29th

The Place
MINNEAPOLIS, MINN.

The Event
M. P. T. O. GREATEST CONVENTION

Are you going?
WE HOPE SO

Are We?
TRY AND KEEP US AWAY

Why?
WID'S DAILY SPECIAL

Conference On

Between M. P. T. O. and Independent Producers Regarding Future—Directors Also in Conference—Convention To Take Up Both Matters With Recognized "Independents"

A number of informal consultations between leaders of the M. P. T. O. of A., and various well known independent producers have culminated in an important preliminary conference of a more formal nature which was held at the offices of the theater owners on Wednesday afternoon.

The idea of a conference with independent producers originated with the M. P. T. O., who are looking with growing suspicion on the activities of certain producing and distributing concerns, in acquiring, promoting or building theaters in competition with the independent exhibitors through the country.

The object of the conferences as well as the preliminary conference, was to arrive at a definite understanding between the producer who is relying on the quality of his pictures rather than exerting his influence in acquiring or controlling theaters.

The conference was attended by Lewis J. Selznick, W. W. Hodkinson, R. H. Cochran, Henry Mumpner, representing Benjamin B. Hampton. On behalf of the theater owners, there were Sydney S. Cohen, C. L. O'Reilly, S. I. Berman, Senator J. Walker and Joseph A. Warren, who is a member of the Senator's law firm.

In the course of the conference, both the independent producers and the representatives of the theater owners agreed that the situation which now exists called for speedy action. As one of the conferences put it in speaking to the independent producers—"We must find out how we can help you in order that you may be able to help us."

All of the producers present agreed in principle to place themselves at the disposal of the M. P. T. O. A., but no detailed plan was agreed upon. There was considerable clarifying discussion, and the most encouraging survey was made of the resources of the independent producers who attended the conference.

All of them were anxious to attend the convention at Minneapolis and received an invitation to do so.

In the meantime, complete, although tentative details will be worked out by all concerned and this mass of material will be submitted for action to the convention.

(Continued on Page 2)

More Letters

Between Eastman Kodak Co. and the Allied Film Laboratories

The following correspondence has recently passed between the Eastman Kodak Co. and the Allied Film Laboratories of America:

"June 13th, 1921

[Address]

Alfred Film Laboratories of America
New York, N.Y.

[Signature]

"Gentlemen:

This is to acknowledge your letter of June 8th, addressed to Mr. Eastman.

The points mentioned in your letter are points which might have been discussed at the time you and the other gentlemen representing the Allied Film Laboratories, called upon Mr. Eastman in Rochester, recently had you not refused to discuss matters with Mr. Brulatour present. But in as much as conditions have changed in the time which has elapsed since your visit, it does not seem to us that it would be mutually advantageous to discuss these matters further at the present time.

Yours very truly,

"EASTMAN KODAK COMPANY,

"By (Signed) TOM H. BUTLER,

"Chemograph Sales Department.

"Attention Tom Evans, Chairman.

"June 15th, 1921

[Address]

Eastman Kodak Co.,
Rochester, N. Y.

[Signature]

"Gentlemen:

We have your letter of June 11th, signed by Mr. T. H. Butler. In reply to our letter of June 8th to Mr. Eastman, relative to the activity of Mr. Brulatour in the laboratory business.

"Do you wish us to understand from the closing lines of your letter that the Eastman Kodak Company no longer wishes us to further establish the fact that Brulatour and his associates are the controlling interests in the Paragon, San Jac and G. M. Laboratories?

"Very truly yours,

"ALLIED FILM LABORATORIES OF AMERICA,

"By Tom Evans, Chairman.

Some Party
Adolph Zukor, Sydney S. Cohen and James J. Walker May Have Discussion

There is a real party scheduled for Tuesday night.

Adolph Zukor, Sydney S. Cohen, and Senator James J. Walker have been invited—and all are expected to accept the invitation. The Theater Owners' Chamber of Commerce is to attend the regular Tuesday luncheon of that organization at the Astor.

It promises to be a real party.

Masbaum Out?
The Billboard reports that Jules Masbaum recently resigned as manager of the Shubert Advanced Vaudeville Circuit.

Renshur Statement Attacks Cohen
Frank J. Renshur of Shelbyville, Ind., is sending out a statement to exhibitors captioned, "A Hell-Raising Statement to Exhibitors," in which he attacks Sydney S. Cohen.

3 De Milles
In Famous Players' List—What the Stars and Directors Will Make—What of Dorothy Dalton?
The Famous Players-Lasky 1921-1922 production announcement lists three Cecil DeMille productions, all of them completed. One is "The Affairs of Anatol," the second " Fool's Paradise," based on Leonard Merrick's "Laurels and the Lady," and a third unnamed film with Wallace Reid, Gloria Swanson and Elliott Dexter.

In one only portion of the lengthy announcement is any mention made of Dorothy Dalton, and that is when the cast of "Fool's Paradise" is given.

Details of the schedule follow:

"Experience," Peter Hobbs, and several London-made films from George Arliss.

From John S. Robertson, "Peter Pan," and from William DeMille, "The Stage Door" and "The Cradle.


From Gloria Swanson, "Beyond the Rocks," "The Shulamite," and "The Ordinal."

(Continued on Page 2)
Brenon Sues

Italian Producing Company for His Share of Profits—Attachment Issued by Court

An attachment has been granted in the Supreme Court Against the property of the Unione Cinematografica Italiana de Roma in suit of Charles Arbuckle against three defendants. Mr. Arbuckle filed the suit on Feb. 1, 1920, to go to Rome and organize an American department for the defendant, and he was to get $10,000 and 10 per cent on the net sales in the United States, with 20 per cent on all films personally directed by him.

Arbuckle alleges that he was entitled to about 100 productions, of which "The Ship" and "Theodora" have been sold to Goldwyn. He believes that others have been sold of the following: "Mme. Susy Gene," "The Bridge of Sighs," "La Tosca," "Julia the Almendares," "La Divina," and "The Spiders of Society." He believes that the defendant has received at least $250,000, which Goldwyn and asks $25,000 as his share.

A claim for $3,000 additional is made because the plaintiff was hired to direct "Beatrice" and "Sister Against Sister" at $6,000 each and 20 per cent of the net profits. Brenon says that the former has been sold in Europe at a profit and believes the American rights have brought a large sum.

Ernest Shipman is handling the Pina Menichelli pictures, which form a part of the U. C. I. program. When asked whether the suit affected his interests, he said: "The Brenon suit or any suit against the U. C. I. would not affect the Menichelli productions as Carlo Amato, president and director of the unit producing the Menichelli pictures and financing them, arranged with the U. C. I. to take over exploitation of these pictures before contract was signed. Shipman has committed no wrong in this, since the U. C. I. was primarily a party to the contract, but the pictures are now entirely in his control and revenues come directly to Amato and do not come to the United Artists Corp.

3 De Milles

(Continued from Page 1)


Another for Silverman Bros.

Waynesboro, Pa.—Silverman Bros. have taken over the Arcade. They have the Strand at Altoona.

Victory in Oklahoma

In Nine Decisions Court Upholds Constitutionality of Sunday Shows There

(Special to WIDE'S DAILY)

Oklahoma City, Okla.—Upholding Sunday picture shows and dealing with a severe blow to blue law advocates in Oklahoma, the criminal court of appeal passed down nine decisions in which it was declared that fines and prosecution for operating moving picture theaters on Sunday were unconstitutional. The case dates back to 1912, and is the first time that all members of the court have agreed on the Sunday question.

The decisions are based upon the state Sunday law that no servile labor shall be performed on Sunday. The court decided that the sale of tickets and other labor connected with the running of a picture theater was not servile labor. The decision is also based upon the acts of the New York Supreme Court.

The Oklahoma Sunday law, originally drawn in 1918, has been amended since to forbid horse racing and gaming. The only other states operating such picture prospects is New York, which has had no state statutes since 1920. The decisions are of great importance and interest here, it is said they are the first instances in which a high state court has passed on Sunday playing picture operations.

After More Theaters

(Special to WIDE'S DAILY)

Oswego, N. Y.—J. M. Shiele of Gloversville is looking over theater picture prospects. He has horses in Gloversville, Oneonta, and other places through the central and southern part of the state and is negotiating for other properties.

Its Ninth Year

Universal in July will celebrate the ninth year of the world's leading picture business. Harry M. Berman, director of exchanges, has said that the period from July 4 to Sept. 5 as "Laemmie-Universal Anniversary.'"

50 Per Cent Sold

Equity has sold 50 per cent of the country on "The Black Panther's Club." Illinois, Indiana and southern Wisconsin have been sold to Joe Friedman of Celebrated Players, Chicago.

Held for Third Week

"The Woman God Changed" has been held at Moss' "Broadway" for a third week.

Don Carlos Ellis, production manager of Harry Leeve Service Corp., is back from Niagara Falls, where he attended the session of the Nat'l Ass'n of Corporations Training.

James Calnay of Olympian Prod., Inc., has left New York for Los Angeles to start production on a series of five real features and another series of short comedies.

Wallace Reid will judge the foot-trot dancing contest sponsored by Sophie Tucker, which will be held at the Hotel Shelburne, Brighton Beach, Tuesday evening.

Conferences On

(Continued from Page 1)

A meeting has also been held with a committee representing the M. P. T. O., with the same purpose.

The offer of operation of the M. P. T. O. is extended to all dependent producers and they and they will be welcomed at the national convention and a sympathetic hearing will be accorded to those who care to attend. Only producers and directors who may justly claim to be independent are welcome, s the M. P. T. O.

Tie-up in South Bend

(Special to WIDE'S DAILY)

South Bend, Ind.—Harry G. Sommers, of the Oliver, has been named as the director of the Palace Theater Corp., which has started work on a large theater at Michigan St. & C Ave. Sommers, together with Ezra Rhodes and Eastage Fled have plans drawn up for a theater, and the scheme has now been abandoned.

To Star Margaret Armstrong

(Special to WIDE'S DAILY)

Los Angeles.—As soon as V. Stroheim finishes " Foolish Wives," Margaret Armstrong, who has been playing the leading feminine role of the production, will be starred in "The White Peacock Feather," J. Conway will direct.

Get Bluefield, W. Va., Theater

(Special to WIDE'S DAILY)

Bluefield, W. Va.—Hyman Br will operate a theater here. It now own the Lyric and Orpheum, West Huntington, and one at Berkeley.

Morrie Ryskind has been engaged by C. C. Burr to edit and title I. w ard Hemmer's first Affiliated production, "Sunshine Harbor," with egger M. Borch, scheduled for the Autumn release.

Cullin Lands has been selected Dallas Fitzgerald to play opposite Alice Lake in the "Infamous M. Reveill."
In the Courts

The Precision Machine Co. has filed an answer in the Supreme Court to a suit by the Technicolor Motion Picture Corp. for breach of contract, in which the Precision Company makes a counterclaim for $50,000 damages. The answer alleges that the plaintiff falsely represented that its projection machine was 30 per cent more efficient than other lamps, and could be used with a current in excess of 100 amperes. It is alleged that the machine is not commercially successful because it cannot be used except on a horizontal plane, whereas theatres require an angular or partly vertical plane. It is also alleged that the lamp cannot be used with a current of more than 50 amperes, projecting from 75 to 100 feet, whereas modern theatres require a projection of 200 to 230 feet.

Jesse Hampton and Robertson-Cole have filed an answer in the Supreme Court to the suit of John D. Williams for damages because they induced Henry M. Warner to break a contract with Williams, in which they say Williams has sued Warner in another action and will get full damages from him for the acts complained of if he is entitled to anything.

The application for a temporary injunction brought by International Film Service Co., Inc., against Associated Producers, Inc., to restrain the exhibition of an Allan Dwan Prod., under the title "The Broken Doll," has been denied. Associated Producers, Inc., however, must put up a bond of $25,000 to secure any damage the plaintiff may suffer.

The Appellate Term of the Supreme Court has affirmed a judgment for $63 in a suit of Charles Blake against the Brewar Amusement Co., as commission on the sale of the motion picture theater at Tompkins Avenue and Halsey Street, Brooklyn, for $6,500.

A default judgment has been filed in the Supreme Court by Joseph Leblang against Max H. Wilner on a note to L. Lawrence Weber which was endorsed to the plaintiff.

McNichol Plans New Theater (Special to WID'S DAILY)

Winnipeg—A. R. McNichol plans to spend $500,000 on a new theater to be constructed on the site of the Starland. The proposed house will seat 2,000, and will be operated by the Winnipeg Amusement Co., in which K. M. Leach is interested.

Brazil Theater Co. Gets House (Special to WID'S DAILY)

Brazil, Ind.—By granting of a temporary injunction in the circuit court here, possession of the Sourwine theater goes to the Brazil Theaters Co. The operation of the house has been the subject of extensive litigation with the Citizens' Theater Co., the question of rent under a renewal of a lease having been involved.

The Reginald Barker Production Unit

IS PROUD OF
ITS RECORD
AND HOPES TO
DO BETTER
Universal's Schedule

For Fall Topped by "Foolish Wives" for September Release—Other Features

In the schedule set out by Universal for next season and just made public Stroheim's "Foolish Wives" naturally leads the list. This cost three million dollar release is approximately in September. It will go out as a Jewl special. Others on that list will be Tod Browning's "Freaks," "Foxy Lady" directed by Edna Ferber; "Conflict," by Clarence Budington Kelland; Harry Carey, promoted to a 2-reel serial, "Partners" directed by Robert Thornby, and "Human Hearts" adapted from the famous old melodrama. Priscilla Dean's "JASON," Jack Ford, and an unnamed star will also present a series on that program.

Frank Mayo, Gladys Walton, Hoot Gibson, Marie Prevost, Miss duPont and Herbert Rawlinson—each will make eight pictures and four pictures will be of the all-star variety, and the four-foot 2-reel Western and serial star, has been advanced to the Special Attraction promotion, in which his first production will be "The Mascotte of Three Stars," by J. Allen Dunn, and directed by Jack Ford.

Marie Prevost, bathing beauty, will star in comedy dramas. The first, "The Butterfly," written by Pervical Wilde and directed by King Baggot. The second is "Kissed," by Arthur Somers Roche, now in preparation.

The incorporators under contract to direct Special Attractions for the coming year are King Baggot, Fred LeRoy Granville, Jack Conway, Russell Darrow, Granville, and Robert Thornby. The serial program for the year comprises six serials, each two by Harry Holbrooke, Art Accord and Eileen Sedgwick.

The Universal program will include, as heretofore, five- and two-reel Western dramas, some of which will be sold in series.

In the comedy division Universal will release twenty-two reel comedies.

Universal will release fifty-two two-reel Century comedies featuring three stars, and will also release fifty-two single-reel Star comedies.

Some Fall Releases Associated First National has scheduled for fall release the following:


Straight Pictures Now (Special to WID'S DAILY)

Indianapolis—The new Loew house is showing straight pictures now. The original plan called for combination pictures and vaudeville.

Starting the Battle

Massachusetts Theaters Getting Ready for Referendum to Fight Censorship Bill (Special to WID'S DAILY)

Boston—Massachusetts theaters, cooperating with the National Association are preparing to fight the recently enacted censorship law through the referendum.

Judge J. Albert Brackett, attorney for the Allied Theaters of Massachusetts, and Edward Rawlinson, the representative of the National Association, has filed with Attorney General Allen a petition signed by 12 voters instead of the 10 required by law. The attorney general must approve the form of the petition and then 15,000 signatures must be secured within the state. The referendum will be voted upon in the fall.

4,000 Seat House for St. Louis (Special to WID'S DAILY)

St. Louis—This city is to have another $250,000 theater. The Aubert Company has purchased the Aubert Summer theater property at Aubert and Easton Aves. from Edward L. Bakewell. The theater will seat 4,000. Sam D. Bromley, who operates the St. Charles, will act as manager.

Clara Beranger on Coast (Special to WID'S DAILY)

Los Angeles—Clara Beranger, staff writer for the "Los Angeles Players-Lasky," is here from the east.

Veiller Directing Viola Dana (Special to WID'S DAILY)

Los Angeles—Veiller has signed a contract with Cyrus J. Williams to play leads opposite Tom Santschi in the outdoor series Sant-schi is making for Pathé release.

"Renunciation" Bosworth's Second Production (Special to WID'S DAILY)

Los Angeles—Hobart Bosworth's second production, made by his own company for Associated Producers, Inc., release, is temporarily titled "Renunciation."

Form New Company (Special to WID'S DAILY)

Dover, Del.—The Johnson and Hopkins Co. has bought badies here with a capitalization of $500,000. The incorporators are Clarence E. Ashley, a well known art director, the Neuschafer, of New York. The Capital Trust Co. acted as attorney.

Johnson and Hopkins are interested in National Exchanges, Inc., an organization operating on a national franchise basis.

Marion H. Koin is making his business headquarters while in New York with Joe Brandt at 1600 Broadway.

Nort hwest

Seattle—W. D. Gross, manager the Coliseum Theater, Jess Macada-ka, who is spending two weeks. Seattle film shopping, reports he has lowered his admission price from 40 and 30 cents to 20 cents. At the closing of the big gold mine in Juneau is hurting his business, many of those who left Alaska doing the war have not returned.

The Greenlake was sold by W. Kenworthy to Miss I. Carsten.

W. E. (Doc) Banford, the manager of the Seattle Guildwyne, has employed R. C. Montgomery (Monty) as salesman in Washington and Idaho territory.

The Seattle Film Exchange bought the biograph of Universal Pictures, 40.

"Get-Rich Quick Wallingford, Cosmopolitan Prod, will be relin in the fall."

TRADITION

FACTS No. 2

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DIRECTOR OF THE TRADE

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TITLES

ARTHUR WIL—Exploiting the music revue, "TITLES"

220 W. 42nd St., Room 1607

Bryan
LIKE MANY WOMEN

Jane Reynolds thought her repentance of a mistake warranted release from an unwise bargain. She found it didn't, though—but see Jane's story in
EUGENE WALTER'S
FINE FEATHERS

Metro announces

EUGENE WALTER'S
FINE FEATHERS

Adapted to the screen by Mr. WALTER. Directed by FRED SITTENHAM
under the personal supervision of MAXWELL KARGER

METRO PICTURES CORPORATION

Pour Imperial Pictures Inc. Selcure Distributors throughout the
British, Foreign, Asia, Mexico, etc.
Was She Right in Deceiving Him?

She lived alone in the old mansion her Aunt Agatha had left her. To keep the wolf from the door she advertised for summer boarders, and the solitary reply came from a young man, temporarily blind.

When the star boarder arrived Agatha discovered that he believed her to be old Aunt Agatha whom he had visited in his boyhood.

On the spur of the moment the young girl decided to play the role of the old lady—with subsequent complications that are amusing, surprising and refreshingly romantic.

Justine Johnstone is enticingly lovely, and Harrison Ford makes an admirable "star boarder".
Features Reviewed

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News of the Week in Headlines

Monday
Goldwyn to franchise its output for new season.
Allied Film Laboratories Ass'n challenges statement
of J. E. Brulatour.
Famous Players to have at least six star series.

Tuesday
U. F. A., Decla Bioscop and Emelka, three powerful
German companies, may combine.
Big companies to cut production generally for fall.
Nathan Burkan advises industry to get back to 1914
prices and salaries.
Hyman Winik forms new unit in England to exploit
"The Kid."
More correspondence over "lab" situation changes
hands.

Wednesday
Loew's, Inc., passes dividend "to conserve financial
condition of company."
Carl Laemmle and party sail for Europe.
"Way Down East" to close. Means 51 weeks in Greater
New York.
Associated Exhibitors, Inc., to release six Arthur Beck
films.
Monster film city reported planned for Berlin. To
cost 150,000,000 marks.

Thursday
Big companies retrenching. Cutting salaries and operat-
ing expenses.
Elsie Ferguson and Alice Brady through with Famous
Players. "Paradise Lost" to be made in Germany.
J. D. Williams and Senator James J. Walker exchange
telegrams over reported control of First National di-
rectors by Adolph Zukor.
Lois Weber's new picture "The Blot."
Ernest Shipman to release the Pina Menichelli Prod.—
Italian made.

Friday
S. R. Kent answers Mattoon, Ill., and Willimantic,
Conn., charges against Famous Players.
M. P. T. O. draw up standard contract.
Loew's, Inc., shows profit of $1,471,861 for 30 weeks' period.
Famous Players announce fall productions. Jack Holt
to star.
Sonora Films to release 30 a year.

Saturday
Local F. I. L. M. Club approves standard contract.
M. P. T. O. and independent producers confer.

Pardoning the bad is injuring the good”—Benjamin Franklin.
Intelligible Handling of Old Situation Makes Worth While Picture

Albert A. Kaufman Production
"COURAGE"
Associated First National Pictures
DIRECTOR ....................... Sidney Franklin
AUTHOR ........................ Andrew Soutar
SCENARIO BY .................. Sada Cowan
CAMERAMAN ................... David Abel
AS A WHOLE...... Strong dramatic influence and atmosphere of sympathy; excellent production values
STORY......Based on a situation which has often been used, but careful handling makes it hold the attention
DIRECTION...... Very good; has given everything equal attention
PHOTOGRAPHY ............... Splendid
LIGHTINGS .................... First rate
CAMERA WORK ............... Good
PLAYERS...... Sam De Grasse and Naomi Childers give excellent performances in principal roles; others suitable
EXTERIORS .................... Satisfactory
INTERIORS .................... In good taste
DETAIL ........................ Correct
CHARACTER OF STORY...... Wife of husband wrongly convicted of murder carries on his life's work until his innocence is proven
LENGTH OF PRODUCTION ...... 6,244 feet

It isn't often that a producer can take a story, consisting of as trite a situation as that of a man convicted of a murder he did not commit, and make it interesting. But Sidney Franklin has made a really worth while feature from Andrew Soutar's "Courage." He starts off by gathering the attention of the spectator through the atmosphere of a happy home life, carefully planting the characters and laying a sympathetic foundation for the people of the play.

The story moves along smoothly and the development is logical. There are unimportant but effective by-touches that register a purpose in every case, even though occasionally they are obviously coincident. One especially good bit is the accidental whiff of wind which blows a letter into the open grate, destroying a precious piece of evidence. No long courtroom sequence is used and there are no hold-ups of any description. "Courage" keeps moving toward the end evenly and comprehensively, despite an unintentional hint or two as to what the result will be.

There is just one inconsistent event which may cause a spark of annoyance to some. You are told that the condemned man conducts his factory for eighteen years while in apparent solitary confinement and although you are shown how it is done, it is just improbable enough to almost spoil the effect. You are asked to believe that the convict gives out formulas for high explosives, etc., when he has no way of experimenting with actual materials. This might easily have been overcome by having the wife take the husband's place, since an earlier caption indicates that she knows almost as much about the business as her husband.

Sam DeGrasse and Naomi Childers do equally fine work as husband and wife. Alec B. Francis is good as the friend of the family who sticks to the wife when her husband is sentenced. Others are Lionel Belmore, Adolph Menjou, Lloyd Whitlock, Ray Howard and Gloria Hope.

Jean Blackmore carries out her husband's inventions and progresses rapidly during the eighteen years he serves for a crime he did not commit. In the meantime, Stephen, Jr., grows up in ignorance of his father's whereabouts. The war breaks out, and the son of the murdered man kills himself, leaving a confession that he killed his father. His pal "Speedy" destroys the letter and goes to fight. He is wounded and returns to clear Blackmore's name. The inventor is freed and joins the wife who has remained faithful all the years.

Careful Exploitation and Certain Promises Can Be Relied Upon

Box Office Analysis for the Exhibitor

You ought to be able to satisfy your folks with "Courage" if they like drama at all. It is particularly the sort of thing that women gloat over and enjoy, because they are required to sympathize to such an extent with the heroine. Should you consider the story the best talking point, play it up with catchlines such as: "Her husband was sentenced to life imprisonment for a crime he did not commit. Did she give up or have 'Courage' to fight to the end." Or, "See how one woman's faith and fortitude gave her husband the 'Courage' to live through punishment for a crime of which he was not guilty."

Exploitation should prove worth while and you can promise a splendid production and good acting by a capable company of players headed by Naomi Childers and Sam De Grasse.
Automobile Comedy Presents Some New Business and Several Thrills

Wallace Reid in
"TOO MUCH SPEED"

Paramount

DIRECTOR .................. Frank Urson
AUTHOR ..................... Byron Morgan
SCENARIO BY ............... Byron Morgan
CAMERA MAN ................ C. E. Shoenbaum

AS A WHOLE ...... Automobile atmosphere created around good clean comedy with a thrilling race at the finish

STORY ...... Not much plot but carries by action and amusing comedy

DIRECTION ...... Good in comedy scenes and auto race, but allows overacting

PHOTOGRAPHY ............... Good
LIGHTINGS ................... Good
CAMERA WORK .............. Excellent, attractive and breezy in suitable parts

SUPPORT ...... Theodore Roberts strong in comedy role

EXTERIORS .................. Splendid
INTERIORS .................. Sufficient
DETAIL ..................... Good. Titles well written

CHARACTER OF STORY ...... Hero gives up racing to win girl but later wins race, girl and foreign contracts for the old man

LENGTH OF PRODUCTION ...... 4,629 feet

If it weren't for some new business and fresh comedy "Too Much Speed" would be almost identical with some of Wallace Reid's past performances. Especially "Excuse My Dust" which was produced over a year ago. Theodore Roberts played the part of automobile manufacturer and father of the girl in both productions. There is the usual gasoline atmosphere, and a little overdone. A grand assortment of latest model 1921 roadsters are run into almost every set of this picture, and are apt to give one the impression that all the world is on wheels, and nothing else matters. The story, plot, action and even the girl, seem to take back seats in order to allow a few new cars to play in the limelight.

There is, however, a good deal of business and amusing comedy in this feature that is built up to a satisfactory and thrilling climax. This time the automobile race runs on a graded track and a real thrill is produced when the hero's car skids and barely misses a high speed collision. This race received a good deal of applause when played in the Rivoli and can be expected to produce the same results wherever it is shown. It is sure-fire stuff.

Besides the thrills there is some splendid comedy, and in these scenes the honors are shared between the star and Theodore Roberts. In fact there are many shots which center entirely on the splendid comedy work of Roberts. You can expect a good laugh in the scene where the limousine is wrecked and Roberts, as Pat MacMurran, crawls out feet first.

The story is very like the usual Reid automobile comedy. Reid takes the part of Dusty Rhoades, a champion daredevil racer, who gives up racing for the sake of his girl. The girl's father manufactures automobile trucks and is a rival of the company that "Dusty" has just left. Both companies are anxious to receive a large South American order. On his wedding morning, "Dusty," unable to take the other man's dust, starts a race and ditches the car and his intended father-in-law, who now certainly objects to the wedding taking place. An elopement and chase follow and both men land in jail. In the end, "Dusty" drives one of the private cars built by his girl's father, wins the race and a large contract for the old man.

Agnes Ayres plays the girl in this feature with a good deal of charm. Guy Oliver, Jack Richardson, Lucien Littlefield, Henry Johnson and Jack Herbert complete the cast.

Allow Previous Productions to Guide You

Box Office Analysis for the Exhibitor

Your people will probably remember some of the previous Wallace Reid automobile comedies as "What's Your Hurry?" "The Roaring Road," "Double Speed" and "Excuse My Dust," and will know exactly what they can expect in this one. The star is of course very goodlooking and has quite a following.

Lay stress on the race which is certain to attract your motoring patrons, and also mention Theodore Roberts as the father of the girl. Your folks will like his acting and enjoy watching the ever present cigar.

The Paramount press sheet will give you many advertising ideas and suggest a way to make an auto tie-up. Wallace Reid drives a MacFarland roadster in this comedy and it might be well to look up the district representative of this car and work a little cooperative plan. The road cops use Fords, but fitted with special cylinder engines to trap the speeders. Mention this.
A production with a well-balanced cast that presents a vital problem of today and teems with situations of keenest human interest.
Very Familiar Situations but Production Thoroughly Adequate

Neal Hart in
"GOD'S GOLD"
Pinnacle Prod., Inc.—State Rights
DIRECTOR .................. Webster Cullison
AUTHOR .................... Arthur Henry Gooden
SCENARIO BY .................. Not credited
CAMERAMAN .................. Not credited
AS A WHOLE ...... A satisfactory production that
somewhat overcomes very trite plot
STORY ...... A combination of several sea stories; fair amount of action
DIRECTION ...... Fair; at times a bit inconsistent particularly in connection with handling of the villain
PHOTOGRAPHY ..................... Good
LIGHTINGS ...... Much too bright on interior sets
CAMERA WORK ..................... Average
STAR ...... Gives good performance and puts up several good fights
SUPPORT ...... James McLaughlin poorly cast; Audrey Chapman adequate heroine; sea types suitable
EXTERIORS ........................ Some pretty coast shots
INTERIORS ........................ All right
DETAIL ......................... Nothing obviously wrong
CHARACTER OF STORY ...... Girl cast on desert island with man she hates gradually falls in love with him
LENGTH OF PRODUCTION ...... About 5,000 feet

The moral of practically every desert island picture that has been made seems to be that no matter how much the girl hates you, if you can manage a shipwreck and bring her safely to an uninhabited island, she will eventually fall in love with you, and so it is again in "God's Gold," a feature starring Neal Hart, and made by Pinnacle Productions. It has all the familiar ingredients of sea pictures, past and present. That fact, however, shouldn't detract from its entertainment value where audiences are not already "fed up" on this formula.

Other than the name of the author, it is impossible to give any credit to those connected with the actual making of the picture. Arthur Henry Gooden may or may not have been acquainted with other stories similar to his, but at any rate he has used several trite situations, all of which have appeared in past productions of this type. There's a slight resemblance to "Dead Men Tell No Tales," combined with an atmosphere almost identical to "Beach of Dreams," two fairly recent releases.

The director missed a good chance to furnish a thrill when he neglected to make use of the actual shipwreck. He only suggests it. No matter how old this idea is, it always supplies a good thrill. For action he depends entirely on one or two fights that are good but insufficient to warrant talking about.

Neal Hart, usually thought of in conjunction with western dramas, is seen in the role of a sea-going adventurer. He offers a good performance and is well supported in the main by a suitable company, with Audrey Chapman. As have other island heroines, Miss Chapman offers a short sequence in which she solves the difficulties of boudoir inconveniences. There is nothing objectionable in the scenes.

James Cameron, wealthy adventurer, stows away on a vessel chartered by Dr. Anson to search for an island bearing gold from a wrecked ship. Aboard are the Doctor's daughter Mary and her fiance, Carson. From his hiding place, Cameron learns that the crew is planning mutiny. He warns Mary and eventually saves her life. They live for some time on an island, during which Mary breaks her engagement with Carson and when Cameron's rescue yacht arrives, goes with him as his promised wife.

Western Star in Sea Picture Should Attract

Box Office Analysis for the Exhibitor

Exhibitors who haven't shown any of this type of pictures recently can undoubtedly satisfy the majority of patrons with "God's Gold." Particularly if you frequently select your program from the independent market, you will do well to secure this one which shows Neal Hart in a role different from those in which he usually appears. He is probably best known as a western type of hero, so if it happens that you have shown any of his recent releases, such as "Skyfire" and "Danger Valley," you might recall them and say that in "God's Gold" he is an adventurer of the high seas.

Play up the Captain Kidd angle of the story and the idea of the buried treasure. You can always appeal to a certain number with ideas such as these. Also use catchlines and secure some of the press sheet posters which represent some of the more important moments.
A Great Year For Fighters; A Bad Year For Fools

The shrewdest exhibitor minds of this country are looking 'way beyond a period of summer depression, which is possibly just a little heavier than usual in certain sections of the country. These shrewder minds of the industry have the courage to believe that the season of 1921-1922 will be a great year for fighters—and a bad year for fools.

You do not find the abler, stronger exhibitors of this industry growing nervous and resorting to the makeshift remedy of reducing admission prices to attract patronage.

In the first place, except in certain large cities, if you put your prices down you are not going to be able to put them back.

In the second place, beginning in September and October, all lines of business in the United States will be booming. Over the summer wages in all lines are being stabilized. The country is already vigorously responding to commercial readjustments. Prices are settling down. Banking conditions are becoming normal. The great Federal Reserve banking system saved the country from a panic almost talked into existence by fools.

Labor is back on the job. The working muscles of America are again behind the job. It will be a fall and winter season of full working time or double shifts. All of this again means big patronage and profits for motion picture theatres. You cannot have those profits if you reduce your admissions.

Did you read "A Message for a Few Fools" which we published in the trade journals last week?

F. B. WARREN
CORPORATION
1540 Broadway New York City
Good Production But Story Is Fairly Slight

Allan Dwan presents
“A BROKEN DOLL”
Associated Producers, Inc.

DIRECTOR .................... Allan Dwan
AUTHOR ..................... Wilbur Hall
SCENARIO BY .............. Allan Dwan
CAMERAMEN......Lyman Broening and L. W. O'Connell

AS A WHOLE.....Excellent production and artistic presentation compensate in a measure for story's weakness

STORY......Serious side of it is hard to appreciate because the situation is so far-fetched

DIRECTION......Very good; has given considerable attention to general technique

PHOTOGRAPHY ................ Splendid
LIGHTINGS ..................... Good
CAMERA WORK ................ Effective
PLAYERS......Monte Blue in his usual awkward character, overdoes it; Mary Thurman, leading lady

EXTERIORS .................... Pretty
INTERIORS ..................... Sufficient
DETAIL ....................... Satisfactory
CHARACTER OF STORY......Farm hand who breaks little girl's doll encounters difficulty securing money to replace it

LENGTH OF PRODUCTION......About 5,000 feet

Allan Dwan has given Wilbur Hall's story a thoroughly good production and it is artistic throughout. The settings, photography and general presentation is all that could be desired. However, it seems asking a bit too much of an audience to expect them to take the situation seriously—that of "The Broken Doll." The author's basic idea is so slight that even despite the fairly sincere heart interest which it creates, it doesn't seem sufficient for the incidents that occur because of it.

Monte Blue is again cast as an awkward creature, this time a humble farm hand who is referred to as a "boy," but certainly doesn't look it. Blue plays the part in his characteristic manner and makes a good deal of "Tommy Dawes." He overacts as times or perhaps it seems so because the scene is held too long. Mary Thurman is adequate as the heroine who believes in Tommy. Mary Jane Irving, a pleasing youngster, is the little girl who owns "The Broken Doll."

The feature offers a fair piece of entertainment which will please a good many because it is good to look at regardless of the fact that some will find the story a bit slow-moving. Toward the end when Tommy Dawes meets up with an outlaw there is some good action in the way of a fight, and a small fire which brings things to a sort of climax prior to the happy ending. The photography is especially worthy of comment and there are numerous attractive backgrounds.

Tommy Dawes is devoted to Rosemary, the ranch owner's little crippled daughter. Tommy accidentally breaks the child's doll and is at a loss to know how to replace it. In the first place he hasn't any money. He decides to "borrow" it from another farm hand's box and starts to town to buy a new doll. On the way he is relieved of the money by a bandit who is caught by the sheriff. Later Tommy again encounters the outlaw in a shack and Tommy escapes. The shack burns down, and in it Tommy's assailant dies. The sheriff suspects Tommy of murder and arson and places him under arrest. Tommy, feeling guilty, makes no defense, but in the night accidentally manages his own escape. Eventually the crime is cleared up, and Tommy gets a new doll for Rosemary and marries the sheriff's daughter.

A Lot In It To Please Younger Audiences

Box Office Analysis for the Exhibitor

Because it has quite a lot to do with a little girl and her doll you may show this to your juvenile audiences and get a hearty response. On the other hand it is a trifle mild for grown-ups to appreciate unless they can really feel sorry for Tommy Dawes, and sympathize with him in his effort to replace "The Broken Doll." You can talk about the production end of it and of course the producer's name should be used in your announcements, and recall his most recent production "The Perfect Crime," featuring Monte Blue, if you have already played it.

Tell them the story has been adapted from Wilbur Hall's Saturday Evening Post story which appeared under the title of "Johnny Cucabod." Catchlines could read: "He was only an awkward farm hand, but see how he fought to make a little crippled girl happy by replacing her 'Broken Doll.'" The title suggests others that should interest.
Star Does Good Work in Attractive Role and Fair Production

Viola Dana in
"HOME STUFF"
Metro

DIRECTOR ..................... Albert J. Kelly
AUTHOR .......................... Frank Dazey
SCENARIO BY ................... Agnes Johnston
CAMERAMAN ..................... John Arnold
AS A WHOLE................. Good production but quite uneven. Wavers between comedy and drama
STORY............. Not convincing and much exaggeration of both life on the stage and the simple life on the farm
DIRECTION.... Allows overacting and cartoons home life but otherwise good
PHOTOGRAPHY ..................... Good
LIGHTINGS ........................ Satisfactory
CAMERA WORK ..................... Good
STAR.............. Does some very excellent work in attractive part but gets away from the story in several places
SUPPORT ......................... Adequate
EXTERIORS ......................... Fair
INTERIORS ......................... Good
DETAIL ......................... Correct. Titles excellent
CHARACTER OF STORY........ Girl of the stage left stranded in a small town finds a temporary home on a farm but returns to become famous in New York
LENGTH OF PRODUCTION ....... 5,000 feet

Viola Dana does some of her best work in this story of stage and home life. She is very much alive from start to finish and seems to enjoy her part, which is nine-tenths of the entire production. She does much better in the dramatic moments, which require intensity and facial expression, than when she tries to be funny. Her work is better in the first part of the story where she leaves the unfortunate little theatrical company, and towards the end where she abandons herself in the barn dance scene, than it is during the comedy shots on the farm. Her acting holds the attention in a remarkable way, and is certain to amuse an average audience.

There are points in this picture where it seems to drag, but they are immediately caught up by added action or a bright title, and in one case by a very clever twist to the story, at the point where the old farmer's daughter returns home after her sad experience.

This production would have made good comedy or a good drama if the director had stuck to one or the other. As it is, the character of the picture is neither the one or the other. There is good comedy in it and some very excellent dramatic moments, but the sudden changes from one to the other cause the production as a whole to appear jumpy. On the other hand, there are several scenes such as the runaway, the back stage of the theater, and the barn dance that are splendidly directed and produced. The types and characters are well balanced and chosen with a good deal of care.

The title writer plays a strong hand in making this feature presentable. The titles are brief, snappy, and cover the point in question. "Fired, tired, hungry, and four hundred miles from New York"—reads one in the first reel and this tells it all in a nutshell.

The story opens up with a scene from "Way Down East" being presented on a small town stage. The company goes broke, and Marge Joy, the young star, is sacrificed and her part given to a stage struck amateur, because an admirer is ready to back the show. Marge takes to farm life, and becomes part of a narrow conservative family until one day the daughter of the farmer returns. It was she who was the stage struck girl but had now had enough of stage life. In order to get the old man to take back his daughter, Marge kills the love of his son by playing drunk at a dance. She leaves the farm and becomes famous in New York. Some years later the farmer's boy writes a play and they are reunited.

Viola Dana Fans Will Admire Her in This

Box Office Analysis for the Exhibitor

"Home Stuff" will go over all right. The star has many admirers who will not be disappointed when they see what she does in this. Theater life is always attractive on the screen. It has a romance that is all its own and this point should not be overlooked when you are advertising. The average audience will like this production as a whole and is very apt to be carried away with the charm of the star and overlook the unevenness.

Use the star's name and the idea that she was stranded dead broke in a one-horse town. Talk about the runaway team. The press sheet will give you many advertising angles and ideas. Before using the stills make sure that the corresponding views appear in the film.
Highly Improbable But Contains Material That Appeals To Many

William Russell in
"CHILDREN OF NIGHT"
Fox

DIRECTOR ........................ Jack Dillon
AUTHOR .......................... Max Brand
SCENARIO BY ........................ John Montague
CAMERAMAN ...................... George Schneiderman
AS A WHOLE......Serial atmosphere in theme that
gives star all important part and considerable
opportunities

STORY.......Contains good suspense and some
thrills if you don't mind them being highly
improbable

DIRECTION.......Manages to keep the audience
guessing until the end

PHOTOGRAPHY ........................ Satisfactory
LIGHTINGS ........................... Fair
CAMERA WORK ........................ Average
STAR.......Gets a chance to do some fighting even
though it isn't the usual western

SUPPORT.......Ruth Renick good in leading femi-
nine role; "Lefty" Flynn poorly cast as villain

EXTERIORS .......................... Few
INTERIORS .......................... All right
DETAIL ................................ Fair
CHARACTER OF STORY ............ Bashful bookkeeper
with wonderful imagination has a day dream
that leads him to propose to a girl

LENGTH OF PRODUCTION .......... 5,000 feet

In his latest Fox feature William Russell has a
wonderful dream and he doesn't go to sleep to dream
it either, which makes it all the more remarkable.
The story is by Max Brand, and folks that don't mind
improbabilities will accept it favorably and most likely
be satisfied with "Children of Night." It bears
an atmosphere of the serial in respect to the operations
of the secret society business which so often plays a
prominent part in the "continued next week" pictures.

The continuity is somewhat choppy at times. This
might be readily overcome by inserting explanatory
sub-titles where they are needed, and leaving out
some unnecessary ones. It would seem that things
would be less implausible if the hero of the tale
actually dreamed what occurs, but it sort of detracts
from its effectiveness when at the close the hero is
still at his desk, wide awake. He'd have to have an
abnormal imagination to think up any such thing as
"Children of Night," which is the name of the secret
society whose purpose is never disclosed, other than
that its betrayers are punished by death, and the fact
that it works in fear of the police and discovery.

Two stories within the main story are unfolded, and
you don't know until very near the end just how the
second effects the bookkeeper hero. The director
has managed to hold the interest in this manner in
satisfactory fashion. William Russell is given all the
prominence in the world and toward the close does
some fighting. Ruth Renick is an acceptable heroine,
while "Lefty" Flynn looks the part of the prize fighter
which his name likely indicates, and isn't suited to
the role of villain.

Jones, a bookkeeper, has never interested himself
in women until one day he has a thrilling day dream
in which he becomes entangled in the affairs of a
secret order called "Children of Night." He falls
in love with its only female member, and when she
aids him in escape, her own life is imperilled and it
is up to Jones to save her. Trouvaine, leader of the
society, seeks the girl for himself and has Jones thrown
into a dungeon. Finally, of course, Jones saves the
girl, exposes the society to the police, and when Jones,
the bookkeeper, "comes to," he recognizes Sylvia, the
office girl, as the heroine of his dream.

Star's Name and Catchlines Should Do It

Box Office Analysis for the Exhibitor

Audiences who prefer thrills and a certain amount
of mystery in their entertainment will be pleased with
Russell's "Children of Night." It's somewhat dif-
ferent from any of his recent pictures so you might
make a point of this, particularly if you show his fea-
tures frequently. Max Brand's story isn't intended
for serious digestion, so perhaps it would be just as
well if you let them know it is a dream. On the other
hand if you think it best to keep them guessing until
the end, and that they will not think it too improbable
to wait for ending, so much the better.

If the star's name is a drawing card in your com-

munity, use his name in big letters outside the theater
and catchlines with stills in lobby frames should at-
tract. Say: "Have you heard of the secret order of
'Children of Night'?" Or, "If your name is JONES
don't miss William Russell's latest picture. There's
a good reason why. See for yourself."
May McAvoy Delightful But Story a Poor Selection For Her First

May McAvoy in
“A PRIVATE SCANDAL”
Realart

DIRECTOR .................. Chester Franklin
AUTHOR ..................... Hector Turnbull
SCENARIO BY .................. Eve Unsell
CAMERAMAN .................. J. O. Unsell

AS A WHOLE......A charming little actress its
only attraction; development very obvious

STORY......The same old eternal triangle for the
millions time and no original twists
DIRECTION......Commonplace except where he
allows star's personality to predominate
PHOTOGRAPHY ............... Satisfactory
LIGHTINGS ..................... Good
CAMERA WORK ................ Standard
STAR ..................... Beautiful and always pleasing
SUPPORT......Well selected and capable company
of players all handicapped by poor parts
EXTERIORS.....One or two not at all real looking
INTERIORS .................. Adequate
DETAIL .................. Appears to be correct
CHARACTER OF STORY......French orphan
brought into rich home takes the blame for
wife's infidelity, nearly ruining her own romance
LENGTH OF PRODUCTION ....... 4,363 feet

Since Realart decided to star May McAvoy, everyone has probably looked forward to her first picture with considerable interest and just because of this it is unfortunate that a better story was not selected. Hector Turnbull's “A Private Scandal” holds forth very little real opportunity for either the star or the capable cast selected to support her. In the first place its main situation has served so long and so faithfully that it is about time it was retired with a few other of the age old plots that keep making their appearance at regular intervals, regardless of your liking.

Chester Franklin's development of the time worn eternal triangle doesn't bring the feature any touch of originality nor give it any new twist. Everything happens just as you expect it to. Once the French orphan arrives in the home of the Lawtons, and you learn that Mrs. Lawton is friendly with Crosby, you know that the little girl is going to suffer somehow. And she does—nearly has her own romance shattered. Probably the director stuck to the scenario, and that accounts for something unusual failing to take place. The settings are all ordinary looking affairs, one or two of the exteriors being very unreal.

May McAvoy is the bright spot of the picture, and her appearance and delightful personality is quite likely to make you forget some of the things that would otherwise fail to keep you interested. Kathryn Williams will satisfy her admirers, although she has a fairly unattractive part as the unfaithful wife. Bruce Gordon is the hero, with Ralph Lewis playing the husband who never knew of his wife's infidelity, a fact that most spectators will hardly appreciate, since his actions in the very opening of the picture indicate that he is aware of Crosby's attentions to his wife.

Mr. Lawton neglects his wife in his hobby for his thoroughbred horses. Jeanne, a French orphan adopted by the Lawtons, is engaged to marry Jerry, employed by Lawton, but when Lawton infers that Crosby comes to the house to see her, she accepts the charge rather than expose Mrs. Lawton, and later, when the unfaithful wife is about to run away with Crosby, Jeanne prevents her at the risk of losing Jerry's love. Eventually Jeanne and Jerry are happy and Lawton never knows what happened.

They'll Probably Like The Star Enough Not To Kick Otherwise

Box Office Analysis for the Exhibitor

This is a case where the star should be able to put the picture over, so if your folks have shown a liking for May McAvoy in the past they will in all probability be satisfied with "A Private Scandal." Play up the fact that she is starred in the picture and that this is the first of a series to be made with her by Realart. To refresh their memories you might recall her appearance in "The Devil's Garden" with Lionel Barrymore and more recently co-featured with Gareth Hughes in "Sentimental Tommy."

Perhaps the title may attract attention in which case give it prominence in your announcements. Catchlines might be employed to get them interested in the story if you find that they still approve of this familiar theme. "In 'A Private Scandal,' a little French orphan sacrifices her own happiness to preserve the home of those who gave her a home." Stills of the star displayed in the lobby should bring them inside as well.
Pathé
is proud to present
Rudyard Kipling's
world read story
Without Benefit of Clergy

Directed by James Young
Produced by Robert Brunton
Supervised for Mr. Kipling by Randolph Lewis

A picture that will grip
the hearts of all humanity:
a perfect story perfectly done.
Two souls listen to the drum beat of destiny; two souls hear the call of the East in the night.

What did the drum beat, throbbing like their own hearts, mean?

*Everything or nothing!*
If Kipling had never written any other story than this, he would still be one of the great authors of the world.

If James Young never directed another picture, "Without Benefit of Clergy" would proclaim him a master.

If everyone of the greatest features that have ever been made were wiped out, "Without Benefit of Clergy" would, in itself, proclaim the greatness of the art to future generations.

In its revelation of a wonderful love, in its amazing power to move the human heart, in its intensity of emotion, in its superb acting, its mysticism and its colorful and perfect presentation, "Without Benefit of Clergy" stands alone.

It is the screen's greatest triumph.
PATHE presents the superlative offering of the year. Rudyard Kipling is the world's greatest living author, a man whose works every school child knows, who is read by everyone who reads. "Without Benefit of Clergy" is one of the most wonderfully appealing love stories the world has ever seen; it is the story of two persons who were as far apart in birth and training as the North and South poles—a white man and a beautiful young Hindu girl, yet who loved one another with a perfect love. In every detail of story, direction, acting, production and universal appeal the picture is perfect. In itself it is a perfect answer to every critic the screen has ever had. It will play upon the heart strings of your audiences; it will move them as no picture has ever moved them before; it will bring them back again and again to see it; it will establish your house as the very temple of motion picture art. With the presentation and exploitation which it deserves, and for which it presents unparalleled opportunities, it will certainly surpass in receipts any picture you have ever had in your house. That is our honest belief.
Not The Best Kind Of Entertainment Available

"FINE FEATHERS"

Metro

DIRECTOR ....................... Fred Sittenham
AUTHOR ....................... Eugene Walter
SCENARIO BY ................... Eugene Walter
CAMERAMAN .................... Arthur Cadwell
AS A WHOLE ................. A bit too heavy for summer entertainment and has a real tragic ending
STORY ...................... Heavy drama not the best for general entertainment purposes
DIRECTION ................. Makes an effort to keep the dramatic conclusion from jarring, but it is somewhat oppressive
PHOTOGRAPHY ................ Fair
LIGHTINGS ...................... Usually all right
CAMERAWORK ................. Average
PLAYERS ....................... All do good work and are suitable
EXTERIORS ...................... Not many
INTERIORS ...................... Customary sets
DETAIL ......................... Adequate
CHARACTER OF STORY ........ Wage earner dishonestly acquires wealth which he loses, and then shoots himself and the man who ruined him
LENGTH OF PRODUCTION .... About 5,500 feet

"Fine Feathers" is from Eugene Walter's play which he has adapted for the screen for Metro's presentation. It may be that audiences accepted the stage version with satisfaction, but this sort of domestic drama has been used so frequently in screen entertainment in the past few years that its appeal is considerably lessened with each repetition.

Even though it has a note that rings more or less true to life, its situations are unreasonable in actuality, and of the nature that makes the spectator want to cry out "why doesn't she do so and so" and "why is he so blind," etc. But the players go right ahead with the author's ideas regardless of how impossible they may strike you. The plot is rather similar to the play which met with such success some years ago, "Paid in Full," and the opening scenes show the last act of it being enacted and witnessed by the principals of the picture play and gradually their own domestic affairs shape themselves after the fashion of the play.

The production is satisfactory, but contains evidence of revision and cutting which have probably benefited it a lot, but still the continuity is slightly ragged in spots. There is an overdose of sub-titles that might readily be thinned out. And then again where a sub-title would have been preferable to the use of a model showing a dam collapsing, they fail to make use of it. The model certainly doesn't look at all real.

Claire Whitney's performance is all that part of the wife requires. Eugene Pallette, as her husband, does good work but overacts a trifle in the dramatic climax. Others are Thomas Ross, Warburton Gamble and Jnie Elvidge.

Bob Reynolds accepts Brand's suggestion and passes on an inferior cement which is used in the construction of a dam which Brand is building, for which he is being paid a large sum by the Government. Bob's wife, Jane, enjoys the luxury which the newly acquired wealth affords, but doesn't know that Bob obtained it dishonestly until he tells her that Brand has "cleaned" him by giving him a false "tip" on speculation; also that he (Bob) has forged a check with Brand's name. Like the woman in "Paid in Full," Jane goes to Brand who gives her a check to clear Bob. The husband refuses to believe that Jane gave nothing in return. He kills Brand and then himself.

Should Go Where They Relish Domestic Drama

Box Office Analysis for the Exhibitor

Audiences that have shown a liking for drama of this calibre will in all probability be satisfied if you give them "Fine Feathers." On the other hand if you know how your patrons' tastes run and they are not entertained with domestic troubles of this character, you won't be able to put this one over because it is strictly dramatic and rather heavy at that if you take the tragic climax into consideration. Exhibitors will best use their own judgment with this one particularly if you cater to regular "trade."

Claire Whitney is an old favorite whose name mentioned with the title may attract them. Use the author's name and remind them of the stage play from which the screen version has been adapted. If you want to bring them in on the strength of the story, the Metro press sheet contains catchlines that can be used effectively. There are also further exploitation suggestions of which you can avail yourself.
WID'S DAILY
SPECIAL CONVENTION
NUMBERS

Printed in Minneapolis

June 27th, 28th, 29th & 30th

All advertising for these four dates will appear in both the Minneapolis and the regular New York Editions at one price

Space Limited — Send Copy Early
Quite a Disappointment After Sennett's Last Two Comedy Features

Mack Sennett's

"HOME TALENT"

Associated Producers, Inc.

DIRECTOR ................................... Not credited
AUTHOR .................................. Not credited
SCENARIO BY ................................. Not credited
CAMERAMAN ...... Fred Jackman and Perry Evans
DIRECTOR and PHOTOGRAPHER of ROMAN EPISODE ...... James E. Abbe

AS A WHOLE ...... Big sets and plenty of comedy effort, also good display of famous Sennett girls

STORY ...... Not a genuine laugh in the whole five reels; Roman episode done on a lavish scale

DIRECTION ...... All right but somehow or other the humorous business does not get over

PHOTOGRAPHY ................................. Good
LIGHTINGS .................................. Good
CAMERA WORK ................................. Very good
PLAYERS ...... Nearly all the well known Sennett players are used, but even Ben Turpin fails to make you laugh

EXTERIORS .................................. Few
INTERIORS ................................. Some lavish sets
DETAIL ................................ Satisfactory

CHARACTER OF STORY ...... Vaudeville team out of work plans Roman play which is shown bit by bit as they read the script

LENGTH OF PRODUCTION ...... About 5,000 feet

All of Mack Sennett's best comedians, the appearance of the bathing girls in attractive costumes, and some lavish sets, do not make "Home Talent" the sort of comedy entertainment which is usually provided by and expected of this producer. Somehow or other this latest five reel comedy feature misses fire, and it seems hard to locate the reason for its failure to produce laughs. At any rate it doesn't.

And the Roman episode, which consists of several lavish sets and is fairly spectacular, falls in its burlesque of the Roman slave market. In this sequence James E. Abbe, a well known portrait artist, is given credit for the direction and photography. The settings are attractive and a large company is well handled. The scenes rather resemble some of those used in "A Small Town Idol."

Ben Turpin, Charlie Murray, Eddie Gribbon, James Finlayson and Kalla Pasha handle the comedy stunts, while Phyllis Haver has the feminine lead. The Sennett girls include Harriet Hammond, Mildred June and Kathryn McGuire. The best bit of amusement presented is in the Roman episode which gives a burlesque of an ancient Roman slave market. It would seem that the idea held forth better opportunities for comedy than have been secured. At any rate the laughs don't come spontaneously even in this sequence and the titles aren't up to the Sennett standard.

Murray plays the part of a landlord who cannot collect from a stranded vaudeville troupe. Other than to remind them of their rent, Murray hasn't much to do in "Home Talent." The title suggests a lot of fun in the way of amateur theatricals of the "Main St." variety, and that is all the more reason why "Home Talent" is apt to prove disappointing to the majority.

The picture opens with two vaudeville teams, out of work, deciding to combine their efforts in a play dealing with the ancient Roman slave market. They hold an impromptu rehearsal and then the actual play is visualized. These scenes done by James Abbe are attractive, and the composition is quite effective. In fact, the artistic quite overcomes the comedy element.

Will Show Up Better If Cut Considerably

Box Office Analysis for the Exhibitor

After the laughs provided by "Love, Honor and Behave" and "A Small Town Idol," you cannot help but be disappointed with "Home Talent." Perhaps a final decision cannot be given from a showing given for reviewing purposes, but certainly everyone is human enough to want to laugh if they have something to laugh at, and you just can't laugh at "Home Talent." It would be well for both Associated and Mack Sennett if the picture were cut to a two or three reeler, eliminating much of the obvious padding which has been inserted to make it a feature. It hasn't feature possibilities, and especially coming after Sennett's last two, which were very much better, it's a big disappointment.

You had better use your own judgment with "Home Talent" because even one like this is apt to make it hard for you to convince them that you have a good one next time you announce a Sennett comedy. If, however, Associated cuts it to short reel length you need not hesitate, and the best of the burlesque sequence will likely please them.
Audrey Munson’s Figure

Audrey Munson in
"HEEDLESS MOTHS"

Perry Plays, Inc.—Equity Pictures—State Rights
DIRECTOR .................. Robert Z. Leonard
AUTHOR .................... Not credited
SCENARIO BY ............... Not credited
CAMERAMAN ................ Hal Young
AS A WHOLE................ Production of varying merit
designed to display star in the nude
STORY .................... Very trite and conventional
DIRECTION............ At times good but lacks co-
operation in allied departments of production
PHOTOGRAPHY ............ Generally very good
LIGHTINGS ................ Very good
CAMERA WORK ............. Good
STAR ..................... Certainly hasn't been overpraised
Support ..................... Generally acceptable
EXTERIORS ................. Few used but good
INTERIORS ................. Very lavish
DETAIL .................... Fair; some subtitles bad
CHARACTER OF STORY..... Artists’ model
saves butterfly wife of man she loves from
villain
LENGTH OF PRODUCTION..... About 5,000 feet

"Heedless Moths" offers a slight and conventional
plot contrived in the main to permit Audrey Munson,
a really famous artists' model, to display herself. The
accent of the above sentence, be it said, belongs em-
phatically on the last syllable of the last word. The
general public no longer is obliged to take the word
of noted artists and sculptors that Miss Munson’s
is the perfect figure. “Heedless Moths” brings every-
thing out very clearly.

That the picture may possess commercial value and
artistic merit are seemingly questions of minor im-
portance; the big conundrum is “will the picture get
by the censors?” There are some beautiful shots
wherein she poses in the nude. But such beauty is
not appreciated by those who censor the pictures of
the screen. And it is needless to add that the close
shot showing the Aphrodite depressions on either side
of the base on Miss Munson's spinal column may be
obliterated by the well known “film eraser.”

As for the story, it is trite. The beautiful, sensitive
model, Miss Munson. The idealistic sculptor; his
butterfly wife. The sculptor does a nude group work-
ing from the life. He and his model fall in love but
it is a love not to be realized. In the meantime the
butterfly wife has become emeshed in the nets
thrown out by a dilettante artist. One night he pulls
in the nets and the wife finds herself in his exotic
apartment. Climax: the model realizes that the hus-
band is searching for his wife. She breaks into the
dilettante’s apartment, hides the wife and plays the
role of the reveler, thus salvaging the domestic life
of the man she loves. For the model, there is left—
posing.

The continuity is only fair; but might seem better
if the picture were run straightaway and not broken
for stage effects as it is in its New York presentation.
Robert Z. Leonard’s direction at times discloses an
artistic touch and the sets by A. Viragh Flower are
very beautiful. Leonard, however, has done better
work with a well oiled producing organization operat-
ing behind him.

Miss Munson receives acceptable support from
Hedda Hopper, Holmes E. Herbert, Ward Crane,
Irma Harrison and Tom Burroughs. The child actor
is quite overconscious.

Value Depends on Censor’s Attitude and Character of Audience

Box Office Analysis for the Exhibitor

The way for “Heedless Moths” has been paved with
pages of publicity in the magazine sections of the
Hearst papers and their allied syndicate organs.
There seems to be no doubt that if the exhibitor ties
up his advertising of the picture with these articles
he will get the crowds coming in strong.

Providing the censors let the producers get by
with all the scenes at present in the continuity, it
will be possible for the exhibitor to truthfully ad-
vertise this as an “artistic production.” There is
always the danger, however, of the nude arousing
the wrath of the more straight-laced audiences. It
can be said, though, in defense of the producers that
there is nothing intentionally salacious or immoral
about the picture.

So the course of the exhibitor is easy if he thinks
his public will stand for all that may or may not be
in “Heedless Moths” when it comes to him. The
publicity received by the star will account for an im-
mense curiosity on the part of a large slice of the
public.
Buried Treasure Story Given Very Pretty Production

Edith Roberts in
“THUNDER ISLAND”
Universal

DIRECTOR ....................... Norman Dawn
AUTHOR ......................... Beatrice Grimshaw
SCENARIO BY ..................... Wallace Clifton
CAMERAMAN ..................... Thomas Rea

AS A WHOLE...... Rather a novel number with
                pretty water spectacle atmosphere; locations
                sure to attract
STORY......After the plan of “Captain Kidd;” in-
            terests, but plot isn’t over substantial
DIRECTION......Very good; has given artistic de-
                tail much splendid attention and gets a fair
                amount of action in climax
PHOTOGRAPHY ................. Excellent
LIGHTINGS ...................... Good
CAMERA WORK ................... First rate
STAR......Always pleasing; plays a short sequence
          in a double role
SUPPORT......Fred De Silva well cast as villain;
              Jack O’Brien the hero; others suitable
EXTERIORS ...................... Quite picturesque
INTERIORS ...................... Good
DETAIL ......................... Satisfactory
CHARACTER OF STORY......Mexican orphan
            girl being forced into an unwelcome marriage
            escapes and is saved by white man
LENGTH OF PRODUCTION ....... 4,279 feet

Edith Roberts’ latest starring vehicle for Universal offers a really novel little picture that contains considerable splendid artistic effort that isn’t always expended on features not included in the “super specials” list. Norman Dawn has provided Beatrice Grimshaw’s story with a charming sea atmosphere, that

together with the appearance of the star, makes “Thunder Island” quite worth while.

The plot is along the lines of the well known pirate and buried treasure theme, which has already been done so many times that it’s hard to remember the number, but even though “Thunder Island” hasn’t anything very new or substantial to distinguish it as a story, the production given it practically covers up all other shortcomings that might otherwise make it commonplace.

The climax is not quite as forceful as most folks will expect it to be. There is considerable fighting, but it doesn’t seem big enough, and then too, it ends the story a bit abruptly even though it is opportune.

Miss Roberts is always pleasing as Isola Garcia, the Mexican girl, and in the first reel she plays a double role, that of brother and sister, in first rate fashion. There is one shot, probably double exposure, which is excellent. Others in the supporting cast are suitable and do adequate work.

Isola and her brother Juan tend sheep in the coast fields. One day Juan is killed by sheep thieves. Paul Corbin, a white man cruising along the coast in search of a buried chest of pearls, helps Isola to drive off the raiders. Corbin bids Isola good-bye, when the Don of the principality sends for Isola, the girl wife whom he had married two years before, when it was thought he was dying. The Don desired to leave his fortune to Isola. But he had recovered and was sending for the girl. Don Pio, the escort, in the meantime learns that the Don is really dead and plans to get Isola for himself. She escapes and goes aboard Corbin’s boat. Pio follows, but is overcome by Corbin, who has fallen in love with Isola.

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Box Office Analysis for the Exhibitor

Edith Roberts in
"THUNDER ISLAND"
Universal

If your folks like "pretty" pictures they'll be well satisfied with Edith Roberts' latest. It is really good to look at, and stills in the lobby will be certain to bring them inside to see more. Exhibitors who usually show Universal product and have played any recent pictures with Miss Roberts should please their audiences with "Thunder Island." The title may have some drawing power, but it isn't particularly pertinent, so you might use it in conjunction with the following: "Near the Gulf of California is a small island near which is buried a precious treasure. Edith Roberts will take you to 'Thunder Island' in her latest Universal picture."

Tell them about the dual role, showing pictures of the star as both brother and sister. If you can secure a short trailer to show prior to the regular showing, you will probably get them interested. The star's name will attract also.

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What-Not and Nonsense Make Good Bit of Light Comedy Entertainment

Wanda Hawley in
"A KISS IN TIME"
Realart

DIRECTOR .................. Thomas Heffron
AUTHOR ........................ Royal Brown
SCENARIO BY .................. Douglas Doty
CAMERAMAN .................. William Collins

AS A WHOLE...........Pleasing light comedy offering that supplies satisfying hot weather entertainment

STORY.......Fairly slight but amusing and rounded out with good incident
DIRECTION.....Quite good; keeps the interest well sustained for the most part; a little too much time to end it

PHOTOGRAPHY .................. Satisfactory
LIGHTINGS ........................ All right
CAMERA WORK ........................ Good
STAR.......Comes forth in bobbed hair this time; suited to the part provided

SUPPORT.......T. Roy Barnes and Walter Hiers set the comedy pace

EXTERIORS ........................ Sufficient
INTERIORS .................. Suit the occasion
DETAIL ............................ Not important

CHARACTER OF STORY.......Author puts himself to the task of proving to a girl, unknown to her, that she will kiss him within a given time

LENGTH OF PRODUCTION ............. 4,351 feet

From the very outset when you see the attractive heroine with a funny-looking face you know that it will be “The Kiss in Time” that will prevent her marriage to the unromantic looking, cold-in-the-head prospective. But how it will all happen is left to be told by Wanda Hawley, capably assisted by Walter Hiers and T. Roy Barnes, with a smaller contribution by Bertram Johns. The comedy business takes just a little too long to get started, but once on the right track, you are likely to be amused by a series of light comedy incidents that take place mostly in automobiles and in an attractive looking road house, called “Hustle Inn,” where the hero and heroine hustle out. Royal Brown’s story appeared in McClure’s as “From Four to Eleven Three.

It consists of unimportant occurrences that don’t amount to a row of pins of themselves, but director Heffron has put them nicely together, done some judicious padding that holds the attention over the less conspicuous places, and has secured players that put forth their best efforts to make you like it.

Perhaps the majority will not notice it, but there will be some who expect to have the hero win his case by dancing. He lists the qualifications expected by the heroine and crosses them off, one by one, as he fails. She had mentioned “dancing” and when they arrive at “Hustle Inn” it is natural to expect that his dancing will win her over—but they fail to step the light fantastic and hero is left to win the wager by accident. He rescues a little child from an explosion.

Sheila was an artist and Brian an author. Brian wrote a story about a girl who was wooed and won in four hours. Sheila refused to illustrate it because it was impossible for such a thing to happen, she said. Brian wagered that he could make her kiss him within four hours. His first step towards success is getting Sheila to go with him to an orchard where he shows her some beautiful blossoms. The atmosphere has no effect and they are forced to speed away to escape Bertie, a would-be detective hired by Sheila’s fiancé to protect her. Sheila and Brian hide in a roadhouse, are followed and escape. Brian has five minutes to go to win the wager. He saves a child from death by an explosion and is rewarded with a kiss. Of course Sheila acquires a new fiancé.

Star’s Name and Some Exploitation Should Suffice

Box Office Analysis for the Exhibitor

Realart is offering you another good summer number in “A Kiss in Time,” Wanda Hawley’s most recent feature. You have a good title to work with and one which suggests plenty of ideas for exploiting the picture. Secure a press sheet distributed by the producer and make use of the many ideas contained in it. A good variety of tie-ups and advertising hints will help you put the picture over. Tell them it is light comedy entertainment, and show some stills of Miss Hawley in her bobbed hair and also pictures of T. Roy Barnes and Walter Hiers, both familiar personages in comedies.

An effective prologue is outlined in the paper provided by Realart. If you go in for teaser advertising the title can be used to advantage. Say: “Sheila was engaged to an old fogey but see what happened by ‘A Kiss in Time,’ or others along those lines. A recently popular song hit “I Never Knew What a Kiss Could Do,” could be rendered during the showing with someone singing off stage.
Drama Without Titles Would Be Better If Relieved of Some Footage

Hugo Ballin presents
"THE JOURNEY’S END"
Hugo Ballin Prod.—Hodkinson

DIRECTOR .................. Hugo Ballin
AUTHOR ..................... Sister Eileen
SCENARIO BY ................ Not credited
CAMERAMAN ................ J. Diamond

AS A WHOLE....... A sincere attempt to present a drama without words that would have proved successful minus considerable footage

STORY....... Quite beautifully suggested and well acted; has rather unusual twist at close

DIRECTION.......Effective except that he dwells too long on each phase of the theme

PHOTOGRAPHY .............. Excellent
LIGHTINGS .................... Good
CAMERA WORK ............... Very good

PLAYERS.......The best performance contributed by George Bancroft; Mabel Ballin makes a serious effort but lacks facial expression; Wyndham Standing’s opportunities limited

EXTERIORS .................. Very pretty
INTERIORS ................... Satisfactory
DETAIL......................... More than is required

CHARACTER OF STORY..... Mill hand’s wife leaves her husband and later marries the owner when husband is reported killed

LENGTH OF PRODUCTION..... About 7,000 feet

Hugo Ballin’s third production has been adapted from a story written by a Dominican nun and called “Ave Maria.” The producer has set out to present a drama minus the usual sub-titles required to explain the action. In the main he has succeeded nicely in keeping it comprehensive, employing close-ups of letters to define some of the events, while flashes of a calendar indicate the passing time. But the extreme footage consumed in telling the story detracts more than a little from the complete success which the production might have attained. And there are moments, too, when for quite a stretch the spectator cannot grasp what is going on and the old sub-titles are really needed. This is especially true in the sequence showing the iron worker employed on a construction job, where he changes identity with a man who is killed.

The production values are excellent and considerable effort has been expended along artistic lines. Many fine touches in the telling of the story, done by suggestion, offer really worthy moments in the feature. On the whole the theme is not strictly original—the iron worker’s wife who falls in love with her husband’s employer and the subsequent reported death of the husband which allows her to remarry. On the other hand, the ending is perhaps a bit new. The remarried wife finds her former husband alive and living the life of a monk. But the conclusion would have been much more effective if about half the present footage were used to present it. It loses much of its force by being so long.

Quite the best acting in the piece is done by George Bancroft as the mill hand. He certainly makes a very real laborer and has a role that offers many fine opportunities. His characterization is first class. Mabel Ballin, who has been featured in previous productions made by Mr. Ballin, is adequate in the part of the wife, but would have made a finer impression if she would register some change in her facial expression. Throughout the picture she maintains an almost piously sorrowful countenance with the exception of one or two smiles. Wyndham Standing has little to do.

When the iron worker learns that his wife has gone away alone and not with the mill owner, instead of doing the natural thing, search for her, he allows it to become known that he is dead. In reality he goes to Rome and becomes a monk, where he dies some time later after seeing his wife on her honeymoon with her former admirer.

You Can Promise a Careful Production and a Novelty

Box Office Analysis for the Exhibitor

“The Journey’s End” will not only benefit by but requires cutting to make it get over. At a pre-release showing it ran ninety-five minutes. Reduced to six reels or even less it will prove more worth while. You have a novelty to offer in the fact that it contains no written-in sub-titles, excepting, of course, those lines presented in the form of letters. You have Hugo Ballin’s two previous productions, “Pagan Love” and “East Lynne,” to mention in conjunction with the showing of “The Journey’s End.”

You might interest a certain majority by announcing that the story is by a nun and originally called “Ave Maria.” In this connection you have a well-known sacred number which should form the basis of your musical accompaniment. Catchlines based on the unusual musical accompaniment. Stills in the lobby and exploitation generally should get them in.
Some Short Reels

"Flaming Ice"—National Non-Theatrical Motion Pictures

Type of production ........................................ 1 reel adventure scenic

"Flaming Ice" is a scientific scenic that presents an element of danger. The camera in this is turned upon a glacier, and there are many beautiful and descriptive shots that illustrate in detail the giant mass of ice and its crushing downward movement. The explorers are well fitted for the adventure, and take some chances when they lower themselves down on a crevice to get specimens and the photographs. There are some very lovely night scenes lit by torches whose flames are reflected in the ice. The negative is very skillfully dyed and as a whole presents a very realistic effect. It could, however, be greatly improved by judicious cutting.

"The High Rollers"—Pathe

Type of production ........................................ 1 reel comedy

Most of the fun in this comedy is obtained in a skating rink and from two boys dressed to resemble gorillas, who frighten the skaters. The comedy as a whole presents little that is really new in the field of screen humor, but it nevertheless moves along at a good pace. The pair of monkeys arrive on a boat and make their escape. They steal two pair of roller skates and skate into the rink. The rest is easy to imagine. The action of this reel is swift, and it is certain to get several good laughs though as a whole it is not far above an average comedy.

"Movie Chats"—No 56—Kineto Co.

Type of production ........................................ 1 reel magazine

This number of Charles Urban's Movie Chats contains some interesting shots and is well balanced. It opens with some views of Strassberg, the capital of Alsace-Lorraine, and turns the camera on the streets, squares, and canal of that quaint city. Gutenberg place and the monument to the inventor of movable type are both shown in the first part of this magazine. Girls in overalls are next shown picking fruit in California, "the vineyard of the world." The nature section of this magazine is devoted to large birds. There are some beautiful shots of cranes, falcons, hawks and eagles. The birds are shown eating their prey. In the last part of this reel the camera is turned upon the world of Spain attending the official enrolment of the Crown Prince in the army. The little Prince himself is shown kissing the flag and sword, and the army is then reviewed from the royal box in the field. The entire reel is well photographed and full of interest.

"The City of Algiers"—Burton Holmes—Paramount

Type of production ........................................ 1 reel travel

This reel combines scenic and travel. The city of Algiers, where the East and West meet, is shown in all its sunlight and splendor. Burton Holmes arrives at the harbor of this African city which was taken over by the French in 1830 and held ever since. Fishermen, harbarmen and life about the docks are all shown. The graded streets that lead to the freight docks are photographed before the camera is turned on the town itself. There is a French aspect to the streets of Algiers and a continental appearance to the cafes. The Grand Mosque and the whitewashed Mosque of the Fishermen are both brought into focus. The lower city with its European buildings is contrasted against the upper city with its narrow streets and general Eastern aspect. There are one or two splendid bits of photography in this section of the reel. The picture closes with several shots of the veiled women of Algiers going about their various tasks through the winding streets and arches of this interesting town.

"Golf"—Cinal-Educational

Type of production ........................................ 1 reel sport

If your folks have any sporting blood in their veins they will enjoy this slow motion analysis of the strokes of the game. The ball is struck first as the naked eye would see it, and then the speed is reduced and every detail of the stroke caught by the ultra-speed camera. The twist of the wrists is shown, the club face, the ball stroke and many other tricks of the game are clearly shown. When the speed of the ball is greatly reduced it can be seen as it leaves the club at the moment of compact. For a long time some experts have argued the length of the ball for six or eight inches after the ball is struck. But slow motion photography has now proved this to be an error. The ball leaves the club at the moment of impact and this is clearly shown in the above shots. The golf fans in your audience would enjoy and appreciate this sport picture and would be sorry to miss it if you overlooked it.

"Your Own Home"—Pollard—Pathe

Type of production ........................................ 1 reel comedy

The joys of suburban life and the inconveniences of a modern bungalow are all shown in this comedy. Leaky roofs, paper walls, quarrelsome neighbors, and house pets that can become pests all go to make up the fun in this slapstick comedy. Wind and rain effects are very well photographed and a good deal of the humor is obtained by allowing the roof to cave in and pouring streams of water on to the beds and furniture of the rooms. In the end the home owners decide to go out and spend the night in the garden for fear they will catch cold in the house. Although this comedy presents nothing that is very new it nevertheless will get several good laughs and for that reason would make a good program filler. The sets are well done and a good deal of attention has been paid to detail. Some trick photography too is effectively used to make the house shimmery when the fat woman dances.

"Annette Kellerman in High Diving"—Cinal-Educational

Type of production ........................................ 1 reel slow motion

Annette Kellerman does some fancy diving before the camera which is reduced to slow motion and every detail and grace clearly shown. Besides the ordinary and fancy dives Miss Kellerman does some under water swimming which is also reduced in speed and makes a lovely effect. Unfortunately the camera is turned against the light and in many places the shots appear not very clear. As a slow motion picture this reel is not up to the average either in interest or photography. A good deal of footage in this reel is wasted in an introduction and an epilogue which has little or nothing to do with the subject of diving.

Pathe Review No. 109

Type of production ........................................ 1 reel magazine

The greater part of this magazine is devoted to showing how radium is extracted from its ore, The various chemical processes are illustrated and the final product shown in its glass container. Some remarks regarding the extraction of this most precious element and its uses are included. The camera is next turned upon the screen. This section of the magazine is called "The Door That Has No Lock." The remainder is devoted to color illustrations of Japanese lilies, and a slow motion dance called "Swish swish."
“Sneakers”—Christie—Educational
Type of production........................2 reel comedy

This is an average comedy production which holds the interest quite well, but presents little that is very new or very funny. A great many extras are used in the gambling house raid, which appears in the end of the first reel. The raid scenes are very effective and well done. The story is simple. Hubby receives a telephone call from the boys and tries to tell his wife that he must "stay up with Bill." His wife, however, keeps a card index and reminds hubby that according to his report a week ago Bill had died. Then she receives a phone call from one of her friends inviting her to visit a notorious gambling house and she steals out of the house. He too gets out, and they are both present when the house is raided but escape. After a good deal of difficulty they escape from the cops and steal back home, each believing that the other has remained in the house all night. In the end they discover that they have neglected the baby whom they fortunately find asleep with the dog. The action in this comedy is quite brisk and the interest well held throughout. The production as a whole is not much above the Christte average and certainly not up to his best.

“The Skylark”—Universal
Type of production........................1 reel comedy

This is an out-of-jail-and-run comedy. It presents nothing that is very new or original and the laughs are few and far between. The comedy is built on very old fashioned lines and runs through without a single surprise. The jail bird escapes at the very start of this reel, and the remainder of the footage is used up with the usual chase. Some trick photography is used and two or three street shots are registered. In the end an aeroplane chase is planted and the jail bird drops out and lands back into jail. A great many more laughs would have been obtained if the audience were not let into the secret of what the surprise is going to be. In almost every climax the trick leaks out and the thunder is lost before it gets the chance to develop.

“A Handy Husband”—Gayety—Educational
Type of production........................1 reel comedy

“A Handy Husband” is a single reel farce in which most of the fun is obtained from a pair of detachable mustaches. The story has been done so many times before that it is difficult to get a genuine laugh out of it. The young people run away from papa and are married in secret. Her brother arrives in town and the husband becomes very jealous, not knowing the relationship that exists between this man and his wife. The young husband then poses as the new butler using a pair of black mustaches to disguise his real identity. Sometimes the mustache is used for side whiskers and sometimes they become bushy eye brows. Each member of the household sees the butler looking differently until in the end the discovery is made. Henry Murdock, Teddy Samson and Thornton Edwards are featured in this single reel comedy. There are a few good exteriors in this reel, but the interiors, in which most of the action runs, are quite poorly put together.

“The Rim of the Desert”—Universal
Type of production........................2 reel western

For a western there is very little action in this one. The story too is not very convincing. Two young men are in love with the same girl, and in order to test their love, she says that she would marry the one who would first bring her a flower from the well in the center of the desert. Now such a test as this could prove woman’s endurance or a man’s willingness but hardly his love. It will be hard for an audience to swallow this pill. The two men start their ride across the desert for the flower, and during one night the bad man empties the other fellow’s canteen. The remainder of the story deals with the struggles of the hero in the desert. He looses his horse in a very realistic sand storm and chews up the earth as he lies dying of thirst. He is rescued by some mountain men and returns just as the bad man is about to claim the girl. Justice is then handed around—the hero gets the girl and the bad man receives a funeral. The director of this western certainly did not waste very much time with its production. Perhaps it could not have been helped very much anyway. The story is certainly not worthy of a better production.

“Man vs. Woman”—Christie—Educational
Type of production........................2 reel comedy

This is an average Christie comedy of the slap stick variety. It moves along quite rapidly and presents the usual amount of laughs. Although this comedy is not below the average Christie production, it is certainly not up to Christie’s best. The comedy is based on the cave-man theme. Jimmie, the hero, finds that his girl pays him little attention, and he proceeds to follow a tip and "treat 'em rough." Real cave-man sunglasses and a Great Ape are used, and the average audience is given a quick look at the origin of man. The story is not very complicated, and the comedy is quite good. The production of this reel is entirely above average and is comprised of very little footage, the sets are excellent, and the photography is very good. Perhaps a bit too many laughs are used but it is certainly worthy of the attention of the average audience. This is a very good comic production and one that is certainly worth the price of admission.

“Movie Chats”—No. 49—Kinetoscope
Type of production........................1 reel magazine

This opens with views of a new method of picking cranberries. No longer are they gathered one by one in a long tedious process, but are combed from the ground with a device that rakes and gathers the berries. The camera then goes back several years to record an event of history. The crowd in front of the opera house in Paris on Armitage day is shown dragging the trophies of war through the streets. The scientific section of this reel deals with the raising of turtles for the market, and the gathering of sap from maple trees in Vermont. A fly catching plant is shown in operation. The leaves are clamped shut and are provided with interlocking thistles. The leaves remain open and are lined with a sweet liquid to attract the fly. As soon as the fly enters it is certain to touch one or more of the three sensitive nerves and quickly as a flash the halves close tightly as a clamp. The body of the fly is absorbed in a remarkable digestive system possessed by the plant. This wonder of nature is certain to please and amuse any audience. Several oriental views are sandwiched into this magazine to round out the balance. Port Said, the Mediterranean entrance to the Suez Canal, is shown, and camel transportation in Egypt also appears in this.

“The Fox”—Pathé
Type of production........................1 reel adventure scenic

Bob and Bill appear in this red-blood outdoors scene, and demonstrate to the city folk how a trap for a fox is set. The trap is planted in a hole filled with clay, and to make sure that it springs fully it is wrapped in wax paper which protects the trap from the clay and is easily broken through by the foot of the unlucky animal. Before the trap catches its prey Bill and Bob decide to get as close to nature as they can; accordingly they discard their clothes and jump in for a swim. But the old farmer gives chase and in the end the dog recovers the clothes for the boys. Then they revisit the trap and find that it holds a grey fox. After a while they decide to give the beast its liberty and the frightened creature dashes off the screen. There are some very good locations caught in this adventure scene and some nice photography, and what is more important, it is clean and amusing.
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CENTURY
Warns America of a Campaign Against Film Export

(Continued from WID'S DAILY)

weekly hopes for a postponement of American exports against the importation of foreign films on a large scale, the editor is in part read: "Our own attitude in this matter is international free trade in films as in every other industry, and in any consideration of the problem it should not be forgotten that the first interest to be considered is not that of the producer public. It is even more important that British theaters should have a full selection of the best films as a protection for their country in 1916. It developed yesterday that the picture was made by the New York Motion Picture Corp., one of the "angels of Triangle and supervised by Thomas H. Ince. The picture, while in the working was called by its original title but the release title was "D'Artagnan." It was made in 1915 in California and released through Triangle in 1916. The picture is now to be reissued through the Film Distributors League, Inc., an organization of state right operators.

The new version is now being filmed by Fred Niblo with Douglas Fairbanks in the leading role. A version of the story was made in France and to date no announcement has been made of its presence in America.

R. & F. Buy Fight Picture
(Kansas City—The Richards & Flynn Film Co. has secured "The Fight of the Ages" from the Picture Trading Corp. of New York.

Wichita Studios

Studio and Producing Organization is Plan of M. L. Howe
Says He Has Site for Plant

Wichita, Kans.—This city will have a producing corporation, capitalized at $250,000, with studios and stars, according to M. L. Howe, who for several weeks has been here perfecting the organization. The company has been chartered at $60,000.

Milton Sills, Sidney Northrup, Harry Van Meter and Rosemunde Joyezelle are among those who will be brought to Wichita for the corporation, which will be known as the Sunflower Pictures Corp., Howe said. A 30-acre site has been acquired north of the city, it is said. When the studio is completed it will be known as "Sunflower City," Howe said.

C.C. McCollister, formerly connected with the Wichita here, and who now owns and manages the recently built Criterion theater of Oklahoma City, is president of the corporation, J. H. Elam, Wichita, is vice-president, L. C. Fenker, Wichita, secretary, Ray F. Foley, Wichita, treasurer, C. A. Matson, Wichita, attorney.

American Owned Pathe

Present American Stockholders and Management to Acquire Control of Pathe Company

In one of the most important motion picture transactions in recent history, American stockholders and management of Pathe Exchange, Inc., have just acquired control of the $7,000,000 Pathe company from Pathe Cinema, Ltd., of Paris.

Announcement to this effect was made in a cable from Paul Brunet, who has been arranging the details of the transaction with the officials of Pathe Cinema, Ltd., in Paris.

Charles Pathé retains a large share of stock in the American concern.

The transaction means that hereafter the American stockholders of Pathe Exchange, Inc., will direct the policies of the organization. There will be no change in the general policies, but there is indicated a broadening of its activities.

The policy rigidly adhered to since its inception of remaining out of the field of theater ownership will continue to be implicitly followed by Pathe Exchange, Inc.

Brunet was accompanied abroad by Edmund C. Lynch, of 120 Broadway, who heads the group of American stockholders taking over the majority interest in the Pathe American company, and Paul Fuller of Courbet Brothers, each of whom has been a member of the Board of Directors for five years. Mr. Lynch is associate, Charles Merrill, also has been a stockholder for five years. Bernard C. Wasser, vice-president of Pathe Exchange, Inc., is associated with Lynch and Merrill.

Brunet will leave France probably in a month from now, and on his arrival here is expected to give full particulars of the whole transaction. It is known that Brunet will continue as president.

It is understood that the employees of Pathe will have more voice in the actual direction of the affairs of Pathe Exchange, Inc., under the plans formulated by Mr. Brunet when he left for Paris with the idea of consummating the transaction just concluded.

Henne to Represent Conn.

M. A. Henne, president of the M. P. T. O. of Connecticut, is expected to represent his state on the finance committee of the F. I. L. M. Club. He attended the last meeting.

J. C. Bolte, vice-president of the British Cinematograph Association, represents his section on the committee.
In the South

Talladega, Ala.—The Palace, owned by M. D. Womack, E. W. Crawford, Joe Johnson and J. M. John, was opened last week. It seats 339. This gives Talladega two theaters.

Macon, Ga.—J. A. Fournoy, a successful business man, is taking a flying trip in the picture game. He is building a new theater. It is to be called the Criterion and will open within 60 days. Fournoy has secured a sub-franchise for First National pictures.

Manchester, Ga.—W. C. Moore, formerly of Opelika, Ala., has opened a new theater here called the Alpha.

Charleston, S. C.—The Pastime Amusement Co., headed by Albert Selling, has reopened a new theater, seating capacity to be 2,200, of which 1,800 will be on the main floor.

Mobile, Ala.—The new Bijou, owned by the Bijou Amusement Co., has opened. The house has undergone extensive changes since it was the Dauphin. There is one floor—and it seats 1,200.

Douglasville, Ga.—J. W. James and W. E. Hewitt have taken over the Strand, formerly operated by W. P. Asson.

Talladega, Ala.—T. F. Ware has relinquished the Elks. He will devote his time to the Star in Talladega, and the Star at Sylacauga, Ala., which he also owns and operates.

What’s Wrong

St. Louis Exhibitors Ask Why F. P.-L. Can't Show Own Pictures in Their Theaters

The following letter signed “the small exhibitors of St. Louis” has been received by this office:

“Open Eyes”

“We would like to find out what is wrong with Famous Players-Lasky pictures, why can’t they run their own make of pictures in their theaters instead of trying to show pictures a theater with a seating capacity of 2,000.

“We will appreciate an answer in one of our daily papers.”

John C. Flinn of Famous Players-Lasky, who has been rather actively identified with the operation of the company’s theaters in St. Louis, has sent this letter. He operated the theatre immediately when a complaint was made.

It has not been reviewed prior to exhibition by any officer of the Famous Players-Missouri Corp., but was booked on the representation that it had been favorably received elsewhere.

“Open Your Eyes” played at the theater several days, but no complaints were made against it. It was withdrawn immediately, however, by the local management as soon as the attitude of the National Association of the M. P. Industry toward this picture became known to the local management.

Neither of these pictures will be played in any other of the houses of the Famous Players-Missouri Corp.”

Markley Enters the Business

(Special to WID’S DAILY)

Harriusburg, Pa.—A new figure in the theater business here is W. D. Markley, a local contractor, who is understood to be the leading backer of the Broad St. Theater Co., recently organized, and which will soon open as a theater with a seating capacity of 800 at 1302-04 N. Third St.

THE SPICE OF THE PROGRAM

“Wolverine”

A Cliff Smith Production

featuring Helen Gibson

“Western Hearts”

featuring Helen Gibson

“Ghost City”

featuring Helen Gibson

THREE POSITIVE WINNERS—More to Follow

Associated Photo-Plays, Inc.

25 West 45th Street

New York City

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(Special to WID’S DAILY)

Atlanta—Ex-Senator Hoke Smith has entered the picture business. He has been elected president of the Belmont Building Co., which will begin the erection of the Belmont theater in Washington.

Smith was twice governor of Georgia, eight years in the U. S. Senate, and secretory of the Interior under Grover Clevel land.

Harriss Heads Kansas Censor

(Special to WID’S DAILY)

Kansas City, Kan.—Dwight Harriss has been appointed chairman of the Kansas State Board of Censors.

Modern Fully Equipped

STUDIO FOR RENT

By day, week or month

230 W. 38th St. New York

Fitzroy 4205

STUDIO FOR RENT

Excellent Fire Proof Studio with Car shop and desirable dressing rooms, all by 150 feet interior, and thirty minutes’ drive from New York. Under a five year lease property may be had $1,000 per month. Only responsible parties invited to write for appointment.

Address Box T-43, care WID’s Daily

President for Corp. Then W Antes

Well organized Motion Picture Corp., interested in productions and operations Motion Picture Theaters desires to negotiate with capable and experienced business man of the Motion Picture industry in a position to invest $10,000 or more and become President of the corporation under desirable contract for principals considered. For appointment Box B-353, care WID’s Daily

The difference between a Ritchey poster and an ordinary poster is about the same as the difference between a chicken that lays eggs and one that does not.

RITCHEY LITHO. CORP.

406 W. 31st St., N.Y. Phone Chelsea 8383
Watch the Fur
(Continued from Page 1)
Frank a chance. To lose more than usual. Betting on that
shall eleven. Of Tech. Say Pittsburgh. And watch the

COAST NOTES
Nobody workin. Ain’t it tuff. Stars losin’ their motor cars.
And homes. And more sob stuff. Just like it. Kinda hard.
It’s one question: What did they do with their’s? When it
is rollin’ in. Easy like. There’s an old adage. Somethin’
but layin’ up. For a rainy day.
But that’s so. It don’t rain much. Out Hollywood way.
Av it’s pourin’.

DOUG’S WORRIES
Outside of income tax. Told of in Collier’s. About his
nous smile. And his gymnastics. Says he started smilin’
had to keep on. “Measured by film length, I have smiled
20 miles,” sez he. And: “If I leaped upstairs via the
cony instead of going up the usual way the least worry any-
had was why I was doing it. What people wanted was to
me jump to a higher balcony.” Then he adds he is “free”
the smile. And the gymnastics.
Yes?

CLEVER LETTER
Written by Van Beuren. AJ. To Exhibitors. About
soap’s Fables. Out via Pathe. Have you got yours? If not
it. Snappy stuff. Familiar like. Like this. And the cut
the end! Clever! I’ll say so.

KID STUFF
Seems th’ fashion. Lots of showmen doing it. Fixing up
the kiddies. May attract grown ups. With the stunts.
Crandall started it. Washington. Brandt’s crowd
ing it here. But the daddy of ‘em all is Karl Hohltzelt.
y down in Dallas. How he did it. And why—. See Sun-
’s issue. Darn good stuff. With lot’s of ideas. Tippin’
a off. To a good thing. Don’t overlook it.

THAT COMMITTEE
Editorial. And otherwise. Of the National Association.
der what it’s gonna do with Pathe’s features? And Hod-
son’s? And Vit’a? Plus Universal’s. And a few others.
ose product will be out. When those distributors refuse
let the Committee commit? Betcha a nickel a fine row de-
rows? And being a sport we’ll make that two nickels.

COLLINS ON Highbrows
Frederick. Sure you remember him? Remember Petrova?
Satevpost. And it’s right interestin’. Sorta wallops Mister
thur. And tells him to come down to earth. Incidentally
this yarn:
“Some years ago, before the legitimate actor fell out of the
ive heaven—the annoying analogy between author and actor
l recur—a distinguished actress of great beauty and charm
ine a dinner to the men who controlled the fifty largest pic-
aters of the country. The dinner was a bubbling suc-
Wine flowed as wine could flow in those days, and the
ily smiled as only she could smile. Finally the hostess, who
that time was drawing a salary equal to an author’s ransom,
he a neat little speech, in which she asked for suggestions
at criticisms to help her in her picture work. She got them.
le Seattle man’s patrons did not like her walk; the Detroit
bic requires something a little more snappy in the wardrobe;
chicago objected to her always being photographed with her
side to camera; Boston found her cold; and finally the
itenman from Louisiana closed the meeting with a solemn
ning that his women patrons did not like her corsets! The
ress at that dinner never made another picture. Neither
ould you.”

DANNY.
GASNIER

is a short name
and easy to remember.

KEEP LOOKING

for it when you
want to find sure fire

MONEY MAKING

SPECIALS

On Broadway

Astor—"The Four Horsemen of the Apocalypse."
Broadway—"The Woman God Changed."
Brooklyn Strand—"The Woman God Changed."
Capitol—"Without Benefit of Clergy."
Criterion—"The Golem."
Central—"A Connecticut Yankee in King Arthur's Court."
44th St.—"Way Down East."
Hippodrome—"Twice Born Woman."
Loew's, New York—Today—Thomas Meighan in "White and Unmarried."

Tuesday—Mary Miles Minter in "Dont Call Me Little Girl."
Wednesday—Tom Mix in "The Riding Romancer."
Thursday—"The Voice in the Dark."
Friday—"Cold Steel," "Desperate Youth."
Saturday—Alice Brady in "The Land of Hope."
Sunday—Louise Glau in "I Am Guilty."

Lyric—"The Queen of Sheba."
Park—"Over the Hill."
Rialto—"Appearances."
Rivoli—"Life."
Strand—Anita Stewart in "Sowing the Wind."

Next Week

Broadway—Not yet determined.
Brooklyn Strand—Anita Stewart in "Sowing the Wind."
Capitol—Not yet determined.
Criterion—"The Golem."
Central—"A Connecticut Yankee in King Arthur's Court."
Lyric—"The Queen of Sheba."
Park—"Over the Hill."
Rialto—Not yet determined.
Rivoli—Not yet determined.
Strand—"Salvation Bell."

Linton Plans New House

(Special to WID'S DAILY)

Little Falls, N. Y. — W. H. Linton, of the Hippodrome and Linton, has bought the Joseph Mullen estate on East Main St., and will erect a new theater on the site.

Crocker To Build in Elgin

(Special to WID'S DAILY)

Elgin, Ill.—Ralph Crocker, of the Star, will erect a theater with a seating capacity of 2,000.

Plan Florida Theater Chain

(Special to WID’S DAILY)

West Palm Beach, Fla.—G. W. Bingham and associates are organizing the Lyric Syndicate to build a $200,000 theater here and secure a chain of houses along the Florida East Coast.

Ditman Plans Another

(Special to WID’S DAILY)

Frederick H. John Ditman, owner of the Strand, plans another house here.

Hamilton Co. To Build

(Special to WID’S DAILY)

St. Louis—The Hamilton Amusement Co. will erect a new house at Hamilton and Easton Sts. The new house will cost $200,000.

Talk of Portuguese Producer

Washington—"Commerce"

ports," issue of May 25, says:

"It appears from a report of the General Hollis, of Lisbon, Portugal, is soon to have a company producing Portuguese film for in that country and possibly Brazil. At present practically all the films imported and, for the most part, those which have met with success in Spain. There are nearly a dozen picture theaters in Lisbon, a majority of them being under the control of the Companhia Cinematografica de Portugal and using foreign names to capacity houses."

Add Two More

(Special to WID’S DAILY)

Dallas—Robb and Rowley, own-ers of a string of R. and R. theaters in Texas and Oklahoma, have bought two houses in Lubbock.

TRADITION

FACTS—No. 3

Marvelous is no word for it

STEREOS-MAT ELECTROS

I. RUBIN COMPANY

21 E. 4th St.

DIRECTOR

OF THE TRAD

RELIABLE GUIDE FOR
READY REFERENCE

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With or without crew.

TITLES

ARTHUR WEIL—Exploring the new

titles. TITLEGRAPH

220 W. 42nd St., Room 1807
Warns America
Weekly Hopes for Retaliation
Foreign Producers Are Prejudiced Against
(Special to WID’S DAILY, London—Kinematograph Weekly) Daily discusses the attitude of film people in America regarding the protection of American films against the importation of foreign films on a large scale. Publication which may be authoritative reflects the opinion of a large part of the British film industry that British theaters should show only films imported from countries which do not seek protection itself. It adds that America may expect retaliation for its own measures in favor of its own producers. —

ANCIENT HISTORY

BUSTIN’ INTO LIMELIGHT
Frank Freeman. Of the Lynch organization. Just been made president of Georgia Tech alumnus. Well, well. Gives

A ‘16 “Muskeeters”
Dumas Story Made for Triangle Being Reissued—Tom Ine Supervised It.
Old timers in the film business recall that an American version of Alexandre Dumas’ famous story, “The Three Musketeers,” was shown in this country in 1916.

It developed yesterday that the picture was made by the New York Motion Picture Corp., one of the “angels” of Triangle, as the Syndicated and, supervised by Thomas H. Ince. The picture, while in the working was called by its original title the release title was “D’Artagnan.” It was made in 1915 in California and released through Triangle in 1916.

The picture is now to be reissued through the Film Distributors League, Inc., an organization of state right operators.

The new version is now being filmed by Fred Niblo with Douglas Fairbanks in the leading role. A version of the story was made in France and to date no announcement has been made of its presence in America.

Wichita Studio
And Producing Organization is Plan of One M. L. Howe—Says He Has Site for Plant
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An Advertising Opportunity
Wid’s Daily Convention Editions
Printed in Minneapolis June 27-28-29-30
One Rate Covers Both Convention and Regular New York Editions
SPACE LIMITED

American Owned
Present American Stockholders and Management Acquire Control of Pathe Exchange, Inc.
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Announcement to this effect was made here from Paul Brunet, who has been arranging the details of the transaction with the officials of Pathe Cinema, Ltd., in Paris.
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Charleston, S. C.—The Pastime Amusement Co., headed by Albert Sottile, now has under construction a new theater, seating capacity to be 2,200, of which 1,800 will be on the main floor.

Mobile, Ala.—The new Bijou, owned by the Bijou Amusement Co., Inc., will shortly open its doors. The theater has undergone extensive changes since it was the Dauphin. There is one floor—and it seats 1,200.

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What's Wrong

St. Louis Exhibitors Ask Why F. P. L. Can't Show Own Pictures in Their Theaters

The following letter signed "the small exhibitors of St. Louis" has been received by this office:

"Enclosed you will find clipings which speak for themselves. Can you tell the exhibitors of St. Louis why one of the largest firms disregards the law? After they stopped them from showing 'Temptation' they put on another picture equally as bad, 'Open Your Eyes.'

"We would like to find out what is wrong with Famous Players-Lasky pictures, why can't they run their own make of pictures in their theaters instead of trying to show pictures that are immoral?"

"We will appreciate an answer in one of your daily papers."

John C. Finn of Famous Players-Lasky could not be reached after he had identified himself with the operation of the company's theaters in St. Louis, has sent this office the following wire: "Immediately on arrival here, I investigated the report of the booking of pictures called 'Temptation' and 'Open Your Eyes' in the Royal. 'Temptation' played St. Louis three years ago and was rebooked at the Royal, but withdrawn immediately when a complaint was made. It has not been reviewed prior to exhibiting by any officer of the Famous Players-Missouri Corp. It was booked on the representation that it had been favorably received elsewhere.

"Open Your Eyes' played at the theater several days, but no complaints were made against it. It was withdrawn immediately, however, by the local management as soon as the attitude of the National Association of the M. P. Industry toward this picture was made known to the local management. Neither of these pictures will be played in any other of the houses of the Famous Players-Missouri Corp."

Markley Enters the Business

Washington—Max Black of the Liberty Film Exchange has purchased "The Black Panther's Cub" from Equity for Virginia, Delaware, Maryland and District of Columbia.

Hoke Smith, Exhibitor

(Exclusive to WID'S DAILY)
Atlanta—Ex-Senator Hoke Smith, Atlanta exhibitor, has entered the picture business. He has been elected president of the Belmont Building Co., which will erect the existing Belmont theater in Washington.

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Kansas City, Kans.—Dwight Harris has been appointed chairman of the Kansas State Board of Censors.

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"The Wolverine" featuring Helen Gibson

Western Hearts" A Cliff Smith Production

"The Ghost City" featuring Helen Gibson

THREE POSITIVE WINNERS—More to Follow
Associated Photo-Plays, Inc.
25 West 45th Street
New York City

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But that's so. It don't rain much. Out Hollywood way. w it's pourin'.

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Outside of income tax. Told of in Collier's. About hisious smile. And his gymnastics. Says he started smilin'. Had to keep on. "Measured by film length, I have smiled ten twenty miles," sez he. And: "If I leaped upstairs via the cony instead of going up the usual way the least worry any- had was why I was doing it. What people wanted was to me jump to a higher balcony." Then he adds he is "free" the smile. And the gymnastics. Yes?

CLEVER LETTER


KID STUFF

Seems th' fashion. Lots of showmen doing it. Fixing up the kiddies. May attract grown ups. With the stunts. try Crandall started it. In Washington. Brandt's crowd ing it here. But the daddy of 'em all is Karl Hoblitzell. try down in Dallas. How he did it. And why. See Sun's issue. Darn good stuff. With lot's of ideas. Tippin' off. To a good thing. Don't overlook it.

THAT COMMITTEE

Editorial. And otherwise. Of the National Association. Under what is it going do with Pathe's features? And Hod- son's? And Vita's? Plus Universal's. And a few others. hose product will be out. When those distributors refuse let the Committee commit? Betcha a nickel a fine row dec- ops? And being a sport we'll make that two nickels.

COLLINS ON HIGHLBROWS

Frederick. Sure you remember him? Remember Petrova? Hyway. Collins writes on "Highbrow Hand-Me-Downs." Satep. And it's right interestin'. Sorta wallops Mister author. And tells him to come down to earth. Incidentally is this yawn:

"Some years ago, before the legitimate actor fell out of the vie heaven—the annoying analogy between author and actor recur—a distinguished actress of great beauty and charm re a dinner at the home of the men who controlled the fifty largest pic- theaters of the country. The dinner was a buzzing suc- c. Wine flowed as wine could flow in those days, and the ay smiled as only she could smile. Finally the hostess, who that time was drawing a salary equal to an author's ransom, ride a neat little speech, in which she asked for suggestions to criticisms to help her in her picture work. She got them. Seattle man's patrons did not like her walk; the Detroit lie requires something a little more snappy in the wardrobe; cago objected to her always being photographed with her side to camera; Boston found her cold; and finally the adman from Louisiana closed the meeting with a solemn diz that his women patrons did not like her controls! The ess at that dinner never made another picture. Neither did you."

DANNY.

$500,000 in Chicago House
(Special to WID'S DAILY)
Chicago—Purchase of 300 ft. front- age on Chicago Ave., extending through from Hermit- age Ave. to Wood St., has been con- cluded by Herman R. Misch, who will build a department store and thea- ter to cost $500,000.

Big House for St. Paul
(Special to WID'S DAILY)
St. Paul—A new theater to seat 1,200 on Wabasha St., the construc- tion of which will involve improve- ments aggregating $300,000, has been assured by transactions completed by the Friedman Brothers Holding Co.

Censors in Long Beach
(Special to WID'S DAILY)
Long Beach, Cal.—This city will have censorship shortly. The meas- ures has been approved by Commissi- oner of Public Safety Peck.

THE NEW JACKSONSTUDIO

The last word in modern studio and electrical equipment. Covers three blocks. Five stages. Direct current. Remote con- trol. 15 minutes from Times Sq. 50 dressing rooms and offices. All electrical apparatus and lamps complete. Ready to begin work at once.

Now ready for lease in whole or in part.

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W. H. Weissager, Pres.
Westchester, Forest and Jackson Aves.
Tel. Melrose 4365
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E. Davidow, Putnam Building

Non-Theatrical Sales Outlet
for Negatives and Prints

We can dispose of suitable product to the non-theatrical field.
To producers, distributors, and all owners of negative or prints, we offer a rapid, effi- cient, nation-wide sales service.
If you have idle negatives or prints which have lost their theatrical value, this is your opportunity to realize "velvet."
Look over your shelves. Clean house.
The time to act is NOW. The non-theat- rical field is preparing for the biggest year in its history.
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List your goods with us.

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On Broadway

Astor—"The Four Horsemen of the Apocalypse.
Broadway—"The Woman God Changed.
Brooklyn Strand—"The Woman God Changed.
Capitol—"Without Benefit of Clergy.
Criterion—"The Golem.
Central—"A Connecticut Yankee in King Arthur's Court.
4th St.—"Way Down East.
Hippodrome—"Twice Born Woman.
Loew's, New York—Today—Thomas Meighan in "White and Unmarried."

Tuesday—Mary Miles Minter in "Dont Call Me Little Girl."
Wednesday—Tom Mix in "Riding Romeo."
Thursday—"The Voice in the Dark."
Friday—"Cold Steel," "Desperate Youth."
Saturday—Alice Brady in "The Land of Hope."
Sunday—Louise Glauin in "I Am Guilty."
Lyric—"The Queen of Sheba."
Park—"Over the Hill."
Rialto—"Appearances."
Rivoli—"Life."
Strand—Anita Stewart in "Sowing the Wind."

Next Week

Broadway—Not yet determined.
Brooklyn Strand—Anita Stewart in "Sowing the Wind."
Capitol—Not yet determined.
Criterion—"The Golem."
Central—"A Connecticut Yankee in King Arthur's Court."
Lyric—"The Queen of Sheba."
Park—"Over the Hill."
Rialto—Not yet determined.
Rivoli—Not yet determined.
Strand—"Salvation Nell."

Linton Plans New House

(Special to WID'S DAILY)

Little Falls, N. Y.—W. H. Linton, of the Hippodrome and Linton, has bought the Joseph Mullen estate on East Main St., and will erect a new theater on the site.

Crocker To Build in Elgin

(Special to WID'S DAILY)

Elgin, Ill.—Ralph Crocker, of the Star, will erect a theater with a seating capacity of 2,000.

Plan Florida Theater Chain

(Special to WID'S DAILY)

West Palm Beach, Fla.—G. W. Bingham and associates are organizing the Lyric Syndicate to build a $200,000 theater here and secure a chain of houses along the Florida East Coast.

Ditman Plans Another

(Special to WID'S DAILY)

Ft. Myers, Ill.—John Ditman, owner of the Strand, plans another house here.

Hamilton Co. To Build

(Special to WID'S DAILY)

St. Louis—The Hamilton Amusement Co. will erect a new house at Hamilton and Easton Sts. The new house will cost $200,000.

Talk of Portugese Producer

Washingon — "Com merce Reports," issue of May 25, says:
"It appears from a report of Consul General Hollis, of Lisbon, that Portugal is soon to have a company producing Portuguese films for use in that country and possibly Brazil. At present practically all the films imported and, for the most part, a those which have met with success in Spain. There are nearly a dozen picture theaters in Lisbon, a majority of them being under the control of the Companhia Cinematograp phica de Portugal and usual show to capacity houses."

Add Two More

(Special to WID'S DAILY)

Dallas—Robb and Rowley, owners of a string of R. and R. theaters in Texas and Oklahoma, have bought two houses in Lubbock.

TRACTION

FACTS—No. 3

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TITLES

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tive Titles. PHONE 13

120 W. 42nd St., Room 1807.
Today's the Day
Interest center in the Astor is afternoon at the usual weekly O. C. Luncheon.
Adolph Zukor has been invited to tend, and as Sydney S. Cohen and motar Walker are also expected to attend, the program is expected to be interesting, in view of the diverging opinions held with regard to producer-exhibitor ideas.

The meeting of the membership is incidentally expected. Many responses from non-members have been received. All have been rejected.

Want to See Books
new's Oppose Application by Rivas of 'Frisco Claiming Confusion Will Result
Litigation in San Francisco between the Loew’s and Rivas, and Mr. and Mrs. Adolph Rivas over the sale by the latter of valuable interests on the Pacific Coast, has been transferred unexpectedly to New York through the signing here of an application by Mrs. Loew and Leopold Friedman, secretary of Loew’s, to vacate an order for the inspection of the books account of Loew’s, Inc., and of correspondence with the Rivas, to which the trial in San Francisco was fixed. It is understood that no evidence will be taken.

The facts of the case as stated in an affidavit of Mr. Friedman are that the Rivas are going out of business and, under the terms of a contract, are scheduled to sell in several weeks. It is expected that the Loew books will be examined.

The original consideration for the sale, the Rivas interests was $212,000.00, but the contract stipulated that $35,000 will be held until October 15, and the other $177,000 will be held in trust in the name of Mr. and Mrs. Rivas. The court has ordered that the Rivas assign to Loew’s, Inc., all their holdings in corporations operating theaters on the Pacific Coast, and half their stock in the Hippodrome at Los Angeles, in order to Loew’s to operate the Hippodrome.

The above mentioned offer was made to Mr. Friedman, the plaintiff. Mr. Friedman has the plaintiff’s attorney who will handle the case.

3 More For U. F. A.
And Then Pola Negri Can Start Work for the E. F. A.—American Trip Probably Off (Special to W.D.S. DAILY)
Berlin—Pola Negri is under contract with the E. F. A. until October and is said to be more pictures to make for that organization.

Upon completion of that obligation, she will, of course, start work in the United States. The recently formed Zukor producing unit.

It is commonly stated here that Negri’s return to America is planned, but will work in Germany.

Want Reduction in Operator’s Wages
(Want Reduction in Operator’s Wages
(Special to W.D.S. DAILY)
Philadelphia—At a meeting of the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware, the committee on Operators was instructed to put into effect a readjustment of operators’ wages and to notify Local 937, I. A. T. S. E. and M. P. O. of such an action. This reduction which would cut the minimum for matinee and nights from $40 to $35, and for nights and Saturday matinee from $35 to $30 is made necessary by the severe slump in business.

Jane Eyre to be Filmed
Hugo Ballin has started work on his fourth picture, Jane Eyre, which is based on the famous novel of the same name by Charlotte Bronte. Mabel Ballin and Norman Trevor will play the leading roles of this production which Hopkinskin will release.

Cheer for Kiddies
The Theater Owners’ Chamber of Commerce, Sophie Irene Leob of the Evening World and Mrs. Henry Moskowitz have convinced a scheme for the entertainment of some of the children of the Greater City during vacation time.

In theaters with a seating capacity of over 600, a block of 100 seats will be set aside on Monday, Wednesday and Friday, and in theaters of 600 or under, a block of 50 seats for the kids will be set aside. The kids will be invited to the theaters, and theatres will give them a small gift. The kids will be brought to the theaters, and will be kept off the streets, especially those in the congested sections of the city. The various theatres will supply refreshments to the children who may go to the theaters unaccompanied.

Producer Censor
Being Talked Of in Albany—Many Candidates for the Board of Censor
(Special to W.D.S. DAILY)
Albany—That there will be a producer among the moving picture censors to be named by Governor Miller is the prediction which now is being freely made in political circles here. The explanation in connection with this viewpoint is that in order that the work of censoring the films for production in this state be done efficiently and with expedition it will be necessary for the industry to have a technical knowledge of the motion picture industry.

It is the belief of the three persons who are to hold the silent drama in the hallowed of their hands, as it were, have been expected for weeks. The delay in selecting the appointees has been due to the large number of candidates and the determination of the Governor to pick a trio who will be able to advance the motion picture industry and to the public as well, it is pointed out.

Feinman With Reelcraft
A. L. Feinman has been appointed advertising and publicity director of Reelcraft Pictures Corp. to succeed Victor Nurnberg. Mr. Feinman’s work will be in collaboration with the work he is doing for Inter-Ocean.

Eva Novak With Fox
(Special to W.D.S. DAILY)
Los Angeles—Eva Novak has been signed by William Fox, her contract with Universal having expired. Miss Novak will play in the lead in "The Last Trail," a "Zane Grey" story. Emmett J. Flynn is now directing.

Al Christie Here
After an absence of five years Al Christie of the Christie organization arrived here from the coast on Saturday. Yesterday he was in conference with Earl H. Hammons of Educational relative to the Christie product schedule for the coming season and for the next 24 two-reelers, 26 two-reelers and a like number of Vanities comedies.

Stromberg Here
Hunt Stromberg, who, as recently noted, will be interested in a new production organization, arrived from the Coast Sunday.

Going Home
M. L. Finklestein of Finklestein & Ruben, Minneapolis, leaves today for home. Says he wants to get ready for the convention.

Tucker Dead
Producer of "The Miracle Man" succumbs to Long Illness (Special to W.D.S. DAILY)
Los Angeles—George Loane Tucker died here at 2:15 o’clock Monday morning.

George Loane Tucker had made a number of productions prior to "The Miracle Man" which, when released, immediately established him as one of the greatest director-producers of the day.

Metro Exchange Managers to Meet
Exchange managers of Metro, representing all districts in the United States and Canada, will meet in annual convention beginning July 5 at the Hotel Astor.

The convention, at its opening session, is to be addressed by Michael A. Rowland, president of Metro, and by Marcus Loew. After business sessions devoted to discussion of promotion methods, there will be a schedule of entertainment similar to that followed last year, including a theater party, a clam bake at which the annual baseball game will be played, and automobile tours about the city.

"Determination" Completed
The U. S. Moving Picture Corp. having completed "Determination," have started production on "The Threshold," an original story by Garfield Thompson and Van Huyler and will be directed by Joseph Leverting and Garfield Thompson.

Coogan Productions
Featuring Jackie to Be Financed by West Coast Theaters, Inc. (Special to W.D.S. DAILY)
Los Angeles—An announcement was made yesterday that the West Coast Theaters, Inc., controlled by G. B. Bros, Sol Lesser and Adolph Roish, will finance a series of pictures featuring Jackie Coogan, who made such a hit in "The Kid" and later in "Peck’s Bad Boy." Production will start at the Brantford lot about July 15. Sol Lesser is quoted as saying that the "West Coast Theaters, Inc., will be prepared to finance other large production units.

Newspaper Opinions
This feature, usually appearing in this issue, will be published tomorrow.
Two Omars
(Special to WID'S DAILY)

Hollywood—Rubaiyat, Inc., have leased space at the Hollywood Studios, and will start production at once on the picturization of "Omar Khayyam." Ferdinand Penny, Earle is president of this new organization. Frederick Warde will play the leading role. Guy Kates Post will start production at Brunton Studios on "Omar the Tent Maker." James Young will direct.

The New Film Syndicate, headed by R. A. Glasgow and Martin L. Anderson, both of St. Louis, will start production on or about July 1, and have signed Gladys Brockwell as their star. Phil Rosen will direct.

Base Ball League Being Organized
Eight have been definitely entered and several more to be heard from in the formation of a film base ball league.

Arthur James was elected Honorary President, C. L. Gartner, Honorary Treasurer, Harry Hollender of First National Vice-President, M. I. Bart, Starr of Fox Secretary, J. J. Van of Hopkins Treasurer and Walter F. Eberhart of Paramount publicity director.

Arrangements are being made to play every Saturday.

Fight Picture Publicity
"The Fight of the Age" was shown recently at a private screening to Georges Carpentier and the story was carried on the front page of two editions of the New York Journal. This clever publicity stunt was put over by G. A. Smith of the Picture Trading Corp.

Get Two Back Again
(Special to WID'S DAILY)

Des Moines, la.—Elbert and Getchel are again in possession of the Berrell and Princess theaters, as a result of an order issued by Frank Comfort, referee in bankruptcy. They were formerly operated by the Adams Theater Co., now in bankruptcy.

A Hit at the N. Y. Strand

Picture delights big crowds at Broadway House—praised by critics for excellent entertainment, tense drama, fine acting and direction

Read what the New York Morning Telegraph says:

"Excellent dramatic entertainment, tense dramatic scenes following one another rapidly. Melodrama all the way through except a slight touch of comedy here and there. It holds the interest with really fine scenes and acting that is decidedly praiseworthy. Miss Stewart does exceedingly well and there is a capable supporting cast and able direction."

Speaking of

Louis B. Mayer's presentation of the inimitable star

ANITA STEWART
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From the play by Sydney Grundy
Directed by John M. Stahl
Made by Anita Stewart Productions, Inc.

A First National Attraction
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"INFATUATION"

or "THE POLISH DANCER"

(FIVE REELS)

AND

"THE GOVERNESS"

(SIX REELS)

The negatives of these two features are hereby offered for sale for the territory of United States and Canada.

It can be unqualifyingly stated that this is the first time since the tremendous ovation given this incomparable screen artist that any production featuring Pola Negri has been offered to the independent National distributor.

What the magical name of Pola Negri means to the exhibitor needs no "sales arguments" nor expressions of creative imagination from the facile pen of the advertising writer.

Her nationally acclaimed work in "Passion" and "Gypsy Blood" heralds her a box office attraction second to none. (The exhibitor who disavows this is rare.)

The distributor will be able to purchase these two features at a price that will permit him to sell the territorial exchange man at a figure beyond any competition with any Pola Negri production distributed in the past or scheduled for release in the future.

The terms are cash, and negotiations will be conducted with principals only.

Screenings arranged for in order of application.

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Want to See Books
(Continued from Page 1)
man says that Loew's has only one
class of stock, the common stock, and
that it could not be delivered until
permission had been obtained from
the Stock Exchange to issue it. The
defendant sold the stock on as soon
as it could be issued, but the plain-
tiffs have failed to deposit their stock,
as agreed, Mr. Friedman said.
Mr. Friedman said that the purpose
of Mr. and Mrs. Ravich in obtaining
the order to examine the Loew books
here is to find out the value of the stock
and to ascertain all the corre-
spondence relating to the deal. He
said that the books of account have
no bearing on the value of the stock,
and that Loew's does a business of
$20,000,000 a year, and to compel it
to produce its books will cause need-
less confusion and interruption.
"Mr. Ravich is in a similar busi-
ness," said Mr. Friedman, "and by
his examination of the books he can
got information to further his inter-
ests outside of the action."

Pioneer's Next
"Out of the Depths," starring Violet
Mersereau and co-starring Edmund
Cobb, will be the next release of
Pioneer Film.

STUDIO FOR RENT
Excellent Fire Proof Studio with Carpenter
Shop and desirable dressing rooms, about 60
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center of New York City. Under one to
two year lease property may be had for
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Announcing a New Eastman Product

Eastman Positive Film
WITH TINTED BASE

The tint in the print is put there by the manu-
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Seven colors are now available—amber, blue, green,
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And there is no advance in price over regular Eastman
Positive Film.

All Eastman Film, tinted or untinted,
is identified by the words "Eastman"
"Kodak" stencilled in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Zukor Promises

To Change Conditions With Regard to Operations of Black and Others Involved in Difficulties With Small Exhibitors
—Will Go to Minneapolis—Debate Between President of Famous Players and Senator Walker Representing M. P. T. O. of A. With Marcus Loew Joining In

As the net result of a discussion which raged all yesterday afternoon at the Astor, Adolph Zukor promised to give his personal attention to change conditions as reported to him where Alfred S. Black and employees of Famous Players were operating in a manner to the detriment of the small exhibitors of this country. He also promised to attend the annual convention of the M. P. T. O. of America at Minneapolis next week.

The affair was staged by the T. O. C. C. and Senator James Walker, who has recently toured the country, and who, a week or so ago, made various charges affecting Famous Players, followed Mr. Zukor in the discussion. Before it was completed, however, Marcus Loew joined in. At the conclusion of the affair when asked if he intended going to Minneapolis Loew said: "Try and keep me away."

The general consensus of opinion was that the discussion had done much to clear the atmosphere, and it was predicted that there would be a great deal more cleared up in Minneapolis.

Standing room was at a premium and the largest attendance of the T. O. C. C. was recorded. Several out of town exhibitors were there, including Whitehurst of Baltimore, Anderson of Paterson, Linton of Utica, and just when the debate started, Marcus Loew arrived and was followed by Ben Moss.

From the moment President Brandt rapped for order things started. He explained how Mr. Zukor asked for an invitation to appear before the organization, and said that in the interests of fair play and after discussing the matter with several members the invitation was forwarded. Immediately Charles L. O'Reilly, president of the New York State League, asked for a point of information and wanted to know whether, instead of discussing the matter in the presence of the New York exhibitors, Mr. Zukor would say whether or not he intended going to Minneapolis, to the national convention.

To this Zukor arose and declared that he was a New York man and wanted to be set right in New York. Several members jumped to their feet, Louise Blumenthal appealing that Mr. Zukor be heard. In the midst of the discussion, Brandt rapped sharply and said, "Mr. Zukor will now speak." And Mr. Zukor spoke.

Zukor started by declaring that he had no axe to grind, and desired only to explain the motives that had prompted him since he had started in the motion picture business, declaring that from time to time his motives had been misconstrued.

"I want to place my motives before you," he said. "A lot has been printed and a lot said." From then on he traced the history of the picture business from the time he saw a "flickering" picture in Harry Davis' Penny Arcade in in Pittsburgh, and went into great length relative to the early days of the industry finally reaching the point where he said:

"A rival company made up of a number of exhibitors made all kinds of tempting offers to my stars." He said that Fox, Goldwyn and Rowland, and the brother with other producers were at a meeting in San Francisco, where (Continued on Page 2)
Zukor Promises
(Continued from Page 1)
they urged these exhibitors not to use results and that the following morning he found two of these exhibitors in a dressing room of Douglas Fairbanks. This was the first time he had ever heard of this and he declared: "I had worked hard. The only thing that I could do was to secure theaters to make sure that my product would be shown there."

"I never intended to or do not intend to run theaters for any purpose. I run theaters for one purpose and that is to insure the release of my product."

He declared that the statement made that he was seeking to "trustify," the business was a proposition.

"This statement was made with a purpose. He said, "What is the purpose of the men who are trying to malign me? They have called me a liar and a crook, and said that I have secret agents after theaters."

"I'm not seeking this business, but unless we can get together on legislation and see how we can protect our business, what is going to happen?"

When he reached the case of Mrs. Pauline Dodge, Zukor, with arms lifted, appealed for the appointment of a select committee to investigate the charges made with reference to methods being used to obtain theaters. He said that voice baying with emotion and with his arms apparently held before him, Zukor said, "Don't try to sacrifice me. I have spent the best years of my life building this business and I have my reputation at stake. I have my family to consider. Nobody has ever charged me before me crooning anyone. I am not a fit man to be in this business, then I will get out."

"I think too much of the picture industry. My record is clean, I will abide by the decision of any fair-minded committee."

Later he said with regard to the so-called "gang," after saying: "I can't believe the influence that Famous Players had with banks. "Banks are not played with like children. The fact that the studio is interested in making money is due to the fact that they are not interested in making money.

"These are a few of the factors that we want to do the best we can even as a matter of insurance to this business."

"The Public is bilingious on pictures. Next Fall business may not be better than it is now. We have got to make the very best pictures in the most economical way."

"The fact that we are keeping the studio open in this troublesome time is only another indication proving my faith. I have been here 18 years.

"In closing he declared that he was not trying to apologize to them, as he was trying to make the industry as receptive as possible.

"He reiterated the necessity for co-operation in the industry standing together, and then closed.

Leo Brocher, Senator Walker was asked to take the floor.

Walker Forceful
As usual he was forceful and dramatic. At the start he commanded applause by declaring that he was taking his place with the "continuance of the motion picture industry."

He said that his presence was practically demanded at the luncheon as much as he could not secure a postponement of the event until after the Minneapolis meeting, and this despite the obvious necessity for him to be present in view of an important hearing scheduled for a period of two weeks. He agreed with reference to tanks on theater roofs, affecting 14 theaters.

He said he had made no charges of specific wrong doing, but he declared would have made a success in any business he entered. "I have never heard such pleading, never have heard of such a good case out of a bad one as he has done," he said.

"And in a copy of "Progress-Advances," the Paramount house organ, dated Nov. 3, 1918, and declaring this fact couldn't be understated, he read from an article signed by Zukor, in which was expressed: "I don't think we have had any question of the good faith of the industry. This is the co-ordination of producers.

"It is the good cause of the last few days," declared Walker, "but it isn't always so good in these days." He said: "There is always some that exists today. Exists in Famous Players, declares that Zukor is short of $2,000,000 in the operation of the theaters."

Then he read from another article, which stated: "In a recent list of 135 theaters in the South, that Famous had loaned the money to operate which you may have felt to be a theater company—large sums; that Famous had loaned the theaters and the houses in the Black organization in New England."

"He returned to the question of why Zukor would not go to Minneapolis, instead of asking and trying to get a favorable demand to know: 'What fair play is he trying to have by being here in Minneapolis? You may truss the trade journals and the newspapers which you may have to look for my name,' said Walker, then went into details of the case of Mrs. Dodge. Reiterating the well known case and demanded at the finish: 'If you had to pick on someone out of the group, pick out a little widow woman who operated a house with 150 seats for 10 years and you pick out someone worthy of your size?'

Later he said: "Which can these men here represent? They represent a man who is not interested in the interest of the men. They represent a man who is not interested in the interest of the men. And, Mr. Zukor, you don't understand the purport of the words I have been using."

"One slogan is "injury to one is an injury to all. Don't forget Mr. Zukor, that while you had your graces, Mrs. Dodge is having hers now. Every one of you men here should go on every night and thank Sydney Cohen for what he has done for her, even at the sacrifice of his own affairs."

This brought tremendous applause. Following this Walker went into details of the Schwartz case and the Loew Opera House, General Manager of the Willamantic, Conn. where he charged that Alfred S. Black had succeeded in securing the lease and forced Schwartz out of business.

Walker, all through this portion of his speech, declared that he was not attempting to secure his charge, but as it is usual custom, interspersed his speech with remarks of his own. He continually stated that of all the charges Zukor could not hold Zukor as an individual responsible for all the occurrences. He said that Zukor's prestige and authority as president was the several theaters. His house was forced to purchase Metro to offset it.

At the conclusion of Walker's speech, Cohen spoke a few words and then said: "This is the last period of the association. Cohen had bought Paramount Pictures, and was to be seen in a direct competition with Mr. Zukor. He stated that Zukor's representatives included.

Mr. Zukor in his reply said: "I make a definite promise to the gentlemen, all that of these charges be investigated. Of a great many people know nothing, but of others entirely unfamiliar.

It is hereby announced all responsible members of the Famous Players Corp. I was promised you in this District do not want to make money at it."

Zukor's remarks were signaled by a statement made by Mr. Cohen. Brandt spoke a few words and then said: "We Cohen made a few remarks, stated that he was forced to purchase Metro to offset it. At the conclusion of Cohen's speech, Cohen spoke a few words and then said: "I am here of a plan advanced to Loew by Mr. Black to help the industry."

(Continued on Page 3)

RITCHETTY posters are
made with just one end in
view—ticket selling.
Zukor Promises
(Continued from Page 2)
theaters for a consolidated exhibitor if necessary.

Loew then spoke and said that he had entered production not to offset Famous shows, but all producers. He went into a full and frank exposition of the difficulties in extending the demand for films and how important it was for all producers to work for a solution of all problems.

"This is not a black plan," Loew said, "but when Black failed to do, something must be done. We are going to present a plan of our own." He then referred to the Black plan, said that Loew said he told Black "It couldn't be done. "Not with me," Loew said he told Black. Loew made some additional remarks about the situation, but all producers are in agreement that there is a need for a solution.

Cohen of New York, who was present at the meeting, said that Cohen told his representatives that they should be prepared to meet with the producers and work out a solution to the problems of the industry.

Cohen added that he hoped that the producers would continue to work together in order to find a solution to the problems of the industry.

New Editor for Chester Prod.
Bert Brown has joined the C. L. Chester Prod., Inc., as editor and titles.

Changes in Pittsburgh
(Continued from Page 1)

Again?
(Continued from Page 2)
St. Louis—Missouri is again threatened with censorship. The Legislation Committee of the Committee of 50, which worked out the censorship measure at the last session, has forwarded to Governor Hyde and the legislature a resolution calling upon the Governor to sign by special message the question of a state board of censors at the extra session now on at Jefferson City.

Levey Overworked
(Special to WID's DAILY)
Atlanta—Harry Levey is feeling the strain of hot weather and the pressure of work he has been doing. He is resting for a few days.

The New Jackson Studio
Is one of the largest, newest and best equipped studios in the world, 16,000 sq. ft. without a post. Covers three blocks. All safety devices, five stages. 50 dressing rooms and offices. Carpenter, painter and property rooms on main floor. The finest electrical equipment. Direct current—remote control. All electrical apparatus and lamps complete—ready to begin work at once.

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Downtown Office, E. Davidow,
W. H. Weissager
Putnam Building, N. Y.
Personally on the ground

Trade Announcement
Preparations have been started for an elaborate production of
"Where is My Wandering Boy Tonight"

To be directed by JAMES PATRICK HOGAN
WITH AN ALL STAR CAST
From the scenario by GERALD C. DUFFY
The story that smacks the soil and looks up to the sky.

STUDIO ADDRESS
KATHERINE MACDONALD STUDIOS
LOS ANGELES, CALIFORNIA
I Appreciate the Importance of keeping my trade mark
Reginald Barker PRODUCTIONS
at the highest possible standard

Loew Statement
The assets and liabilities of Loew's, Inc., as of May 8, 1921, are as follows:

Assets
Cash on hand and in bank ........................................ $1,686,180.73
Cash reserved for construction work ................................ 547,285.24
Subscriptions to capital stock — receivable on demand ........................................ 240,103.64
Accounts and notes receivable ................................. 691,561.76
Loans to employees (secured) .................................. 39,021.25
Advances to artists and employees — railroad areas, etc ................. 5,598.63
Deposits on leases and contracts ................................ 41,363.06
Advances to motion picture producers (secured) ....................... 508,155.98
Studio and theatre supplies and film advertising accessories .......... 12,259,001.12
Construction work in progress — investments in affiliated corporations not consolidated (less than 50% owned) .......... 613,147.67
Investments in affiliated corporations not consolidated (less than 50% owned) .......... 899,048.72
Advances to corporations less than 50% owned .............. 329,467.29
Other investments ............................................... 26,209.05
Deferred charges ................................................ 63,705.19
Total ......................... 137,293.59
Liabilities
Accounts payable — Current ................................ 394,315.41
Notes payable — Current ................................ 2,420,263.20
Long-term and current profits to Aug. 31, 1920, less than 50% owned .......... 425,187.64
Taxes on film rentals, theatre admissions and miscellaneous receipts ................. 213,090.85
Mortgages on real estate .................................... 6,311,710.02
Accounts payable — deferred — instalment ......................... 162,319.11
Accounts and notes payable — long term ......................... 755,057.76
Security from tenants .......................................... 95,517.67
Furniture, fixtures and equipment received in advance of services ................. 610,758.50
Other deferred credits ......................................... 137,293.59
Advances by co-operative interests .............................. 186,015.61
Taxes — estimated federal and state Sept. 1, 1920 to May 8, 1921 ......................... 730,713.98
Capital and surplus — Loew's, Inc., issued shares ........................ 1,043,484 shares
Subscribed .................................................. 16,912 shares
Total (with out par value) 1,060,780 shares $26,280,818.14
Surplus Sept. 1, 1920, less than 50% owned — stockholders contracts and goodwill ................. 810,792.50
Loew's, Inc., share profits Sept. 1, 1920, to May 8, 1921, after depreciation and Federal taxes .................. 1,425,704.93
$2,236,497.43
Dividends paid Sept. 1, 1920 ................................. 192,847.09

Two Houses for Flushing
A 1,600 seat theater is planned at the junction of Main St. and Broadway, Flushing, L. I., by the Long Island Theater Co. It will be called the Queens and will cost $150,000. Witter and Vincent have a theater planned on a site directly across the street.

Seena Owen Cast
Seena Owen, who made one of the biggest hits in recent months in "Tell Woman God Changed," has been cast for an important role in "Find a Woman," a new Cosmopolitan Picture, now in the making at the Asto Studio of the company.

Modern Fully Equipped STUDIO FOR RENT
By day, week or month
230 W. 38th St.
New York
Fitzroy 4205

TRADITION
FACTS—No. 5
Great men say there is none greater.

STEREOS-MATS ELECTROS I. RUBIN COMPANY 23 E. 4th St. SPRING 830

DIRECTORY OF THE TRADE
RELIABLE GUIDE FOR READY REFERENCE

ADVERTISING—PUBLICITY
MERRITT CRAWFORD
The Screen Bulletin
904 Fitzerald Bldg. Bryant 50

PRINTERS
PROSPECT PRESS
188 W. 4th St. Spring 29

BARNES PRINTING CO. Motion Picture Specialists
16 East 22d St. Phone Gramercy 9

STUDIOS
DOWNTOWN STUDIO
Fully equipped—Day—Week—Month
With or without crew. Phone Bryant 68

TITLES
ARTHUR WEIZ—Exploiting the new hit titles
220 W. 42nd St., Room 1807 Bryant 90
Organization
Only Answer to Bring Healthy Conditions About Is Marcus
Loew's Belief
Marcus Loew proved one of the heroes of the T. O. C. C. luncheon
Tuesday when Adolph Zukor and Senator Walter had their
oral debate, as noted in yes-

s's issue. When he told how
informed Albert S. Black that
black plan of acquiring 4,000 the
could not be worked with him,
spared a big laugh, Loew is one of the most popular
ities in the industry and the
hero present seemed unusually
ed with practically every state-
he made. He evoked an un-
heartly laugh when he referred
statement made by Walker in
Walker said "Metro makes
"I like to hear that,"
Loew declared that while producers
nists operating on a large
might not act in a hundred per-
that exhibitors were also
the loss which Metro has
"is, due to the com-
ions of exhibitors	on, when a lot of exhibitors get
what they can do to you
ful." He cited an instance of
which cost $250,000 and
was rated for a city of 300,
$1,200. "And then the
ors of this town got together
loved an offer of $500 for the
Now this is all wrong,
ially managed to get some
(Continued on Page 8)

Atanot" Released Sept. 26
"The Affairs of Anatol" will be re-
se by Paramount Sept. 26 and
be expected to play 200 first runs sim-
ultaneously. A circular letter being
sent to exhibitors states that higher
rentals will have to be paid because
of large production cost.

West Film for First National
Associated First National will dis-
trict "Nobody," a Roland West
Prod. starring Jewel Carmen.

Annex Mercy Theaters
(Special to WID'S DAILY)
Yakima, Wash.—Jensen & Von
Herberg's Pacific Northwest circuit
is expanding rapidly these days. A
little more than a week ago the new
State, now the Capitol, in Yakima
was taken over. Now by a new $200,-
000 deal just completed, two other
Yakima playhouses, the Majestic and
the Empire, come under the J. & V.
banner.

The news was disclosed in the filing
of articles of incorporation by the
Yakima Valley Theaters at Olympia.
The incorporators are named as J. C.
Von Herberg and Fred Mercy, who
has long operated the Majestic and
the Empire.

Meeting Helped
Says Brandt Relative to T. O. C.
C. Tuesday Luncheon Where
Zukor Spoke
Billy Brandt, president of the T.
O. C. C., the local exhibitor body,
said yesterday that he felt that a
geal of good had been accomplished
by the Tuesday luncheon when
Adolph Zukor and Senator James
Walker participated in a discussion
relative to Famous Players' theater
activities.

Brandt said that he believed the
atmosphere had been materially
closed and that he believed the
discussion had opened the way to the Min-
neapolis convention proceedings with
the regular routine of business,
spending a long time on the ques-
tion of Famous Players' theater
activities.

Reports were circulated before and
after the luncheon that efforts were
being made to prevent Zukor from
making any address whatsoever and
that marked pressure had
brought upon Brandt to bring this
about. Brandt refused to discuss this
report yesterday.

It is understood that Brandt will
not attend the convention.

Ingram Going Abroad?
(Special to WID'S DAILY)
Los Angeles—The Times quotes
Rex Ingram as saying:
"Just two more pictures, and then
I shall be on my way to Europe."

Further, that Ingram will return to
the Metro studio, where he is slated
to make a film version of "Turn to
the Right."

Metro disclaimed any knowledge
of the matter yesterday. Ingram was
in New Haven yesterday, where Yale
University conferred on him the de-
gree of bachelor of fine arts.

Another
(Special to WID'S DAILY)
Los Angeles—Carmel Myers' con-
tract with Universal has expired and
she is expected shortly to affiliate
with another concern. The same is
true of Edith Roberts and her Uni-
versal contract.

Admitted
Goldwyn is exceedingly frank about
"The Old Nest": It calls it "the
greatest picture Goldwyn ever made."

Through Allied
"Big 4" English Company to Handle
"Way Down East" and "Dream
Street" in Britain
(Special to WID'S DAILY)
London—It is reported here that
the Allied Artists Corp. will distri-
but "Way Down East" and "Dream
Street" in this country. Allied is the
United Artists English organization.

It is understood the above dispatch
is correct and that Mr. Griffith will
have direct supervision of the exhibi-
tion of his two productions in Eng-
lant. "Way Down East" is to be
given elaborate presentations,

Tippett Here
John D. Tippett of London is at
the Astor. He doesn't know whether
or not he will be able to make the
Minneapolis convention. Tippett has
with him a relic for which he says
J. P. Morgan once made an offer of
$250,000.

Plans Medical Films
(Special to WID'S DAILY)
Albany, N. Y.—The Surgical and
Medical Film Corp. has been formed
to manufacture films showing sur-
geal operations. Capital, $500.

Lowe Talks
Says Unless Allied "Lab." Members
Cease "Foolishness" They Will
Drive Brulatour Into Game
Albright T. Lowe, personal represen-
tative of J. E. Brulatour, recently
talked with the traffic men with ref-
erence to the laboratory situation.

After going over the situation and
referring to the Eastman Kodak
Company reduced price of raw stock
during the war, he took up various
other points of the controversy now
up.

He stated that he was absolutely
certain that Mr. Brulatour was not
at the present time connected in any
way with the laboratories anywhere.
He said that over a year ago he had
own stock in the Paragon, but the
Paragon was now controlled by
Wm. A. Brady.

He stated that it was his personal
belief that unless the laboratory men
stopped their "foolishness" that they
would drive Brulatour into the labo-
atory business.

He accused Republic and Crafts-
man of stirring up all the trouble
and said that it was easy because
those two and Ehrub in were the only
ones in the city that were making
money. He said the others were starv-
ing, and that they were willing to
fight on that account, and that
they would be eventually beaten and
the three big laboratories would get
their business. He prophesied that
in the fall when business picked
up that everyone would forget all
about it.

He said that the best reason to
show that Brulatour was not in the
laboratory business was the fact that
Mr. Brulatour never had anything
to do with anything that was not a
success, and that the G. M. plant
was a failure, that it had never made
a dollar profit since it was opened. He
showed the reports for the past five
weeks for the Paragon, which claimed
to show an indicated weekly loss
(Continued on Page 8)

Next Week
Ethel Clayton in "Wealth" will be
the feature at the Rialto beginning
Sunday.
A Thomas H. Ince production en-
titled "The Bronze Bell" will be the
feature at the Rivoli.

McCracken Heads Club
(Special to WID'S DAILY)
Kansas City—S. B. McCracken, lo-
cal Paramount manager, was elected
president of the Kansas City Film
Board of Trade at the regular meet-
ing. He succeeds F. P. Nine, who
resigned.
**Newspaper Opinions**

**The Golom—Controlled by Hugo Fox**

**HERALD**—In fact, it might be called a Babe Ruth among photoplays. In its growth the more or less similar, but even “fuzzier,” while it has some of the qualities that are characteristic of the old-style tales, it has none of the grimness and the realistic backgrounds that are the marks of the kind of story that a picture of this type is bound to attract. The story is a combination of exceptional acting and grotesque in this country.

**WORLD**—The great trick in the production, of course, is to make the grim rather than grotesque. He succeeds in this almost entirely, as the story, shot on an excellent set, becomes more like the big chief out of a tobacco ad. The supporting cast is consciously inferior.

**AMERICAN**—This is the most important “mon-” story I have ever sampled. Even poor old Frankenstein, the most quoted monster in the world, will make a box seat.

**TRIBUTE**—Paul Wegener directed the picture, and he played the title role and it is a marvellous piece of work. The story is beautifully photographed.

**GLOIRE**—Original in conception and stupendous in execution is the new foreign picture.

**MAIL**—It is not too much to say that “The Golom” is one of the most original and perfect pictures ever produced. The magic of the actors, the exciting story, the entirely new, has rarely been equalled and the entire production the work of an artist.

**SUN**—It is a screen masterpiece and should run many weeks at this Broadway picture single.

**JOURNAL**—The picture is legend and it should be seen now. The acting and the lighting and backgrounds are in fine accord with the story. One should see it.

**DAILY NEWS**—The recent release of rather restricted appeal, with more racial than universal significance; a series of highly unusual settings, and acting, mainly by Herr Wegener himself, that stands out in bold relief against the ordinary run.

**Penn Commission of Seven**

(Special to WID’S DAILY)

Harrisburg, Pa.—A commission of seven has been appointed to pass on the character of pictures to be shown in Pennsylvania. The Commission members are: the Rev. Daniel Marsh, D. D., of Pittsburgh; Louis Nusbaum, of Philadelphia; Charles C. McMahone, of Washington, D. C.; Dana Pierce, of New York; L. W. Driscoll, S. A. Kegley and M. C. Goodspeed, of Erie.

President Sees Seven Reeler

(Special to WID’S DAILY)

Washington—Acting Assistant Postmaster General of Christianity,” a seven reel picture tour of the entire Holy Land, was shown for the first time Friday evening in the room reserved for the members of the House to President and Mrs. Harding and their guests. Thomas McVeigh, Jr., of New York, who directed and filmed the picture, had charge of its presentation.

Plan Another in Quincy, Ill.

(Special to WID’S DAILY)

Quincy, Ill.—A site in Washington Square has been acquired by Pinkle and Cory, who will build a 1,500 seat theater there. They already own four houses here.

**TRADITION**

A royal treat in store for all.
More Negris

Howells Sales Has Two for Independent Market—J. A. Levinson Two More

The Howells Sales Co., Inc., has two Pola Negri pictures available for the independent market. They are, "Vendetta" and "Intrigue." The first was made in Corsica and the second is a story of Paris. D. P. Howells was instrumental in bringing "Passion" and "Gypsy Blood" to America.

With the release of these pictures the Howells Sales Co., Inc., has adopted a policy under which pictures will be offered to the independent buyer based entirely on the merits. The plan is to build a permanent states rights organization. They say they do not expect to make a fortune on each production which they handle, but merely a fair profit based on the actual cost of the picture to them.

In other words, if they are fortunate enough to obtain the rights to a big picture at a low price, they will in turn pass that low price on to the independent territorial buyer instead of putting a price on the production that is all the traffic will bear.

J. A. Levinson of 1600 Broadway also has two Negri pictures which he is offering for sale. They are "Infatuation," or the Polish Dancer" and "The Governess." The first is in five reels and the second in six.

Parker Buys Comedies

(Special to WID'S DAILY)

Dallas—Tom Parker announced the purchase of a series of Cissy Fitzgerald comedies.

Wilson and Schlank Here

New York—Morris R. Schlank is in the East to make arrangements with Arrow for the coming year.

Brownie Plans Series

Work is being completed on "Saving Marjorie," a five reel farce starring Margery Wilson, and directed by John S. Lopez. This is the second of a series of comedy features with the same star and director, being produced by Brownie Comedies, Inc. Work on the third picture, "The Smile Factory," begins in about two weeks in the Estee Studios on 125th Street.

We Recognized

the many splendid advertising angles in preparing the campaign for "Under Two Flags" for the R & R Sales Corporation.

We believe that it will be considered one of the outstanding features on the independent market.

"Advertising is half the battle"

C. J. Ver Halen and Staff
Advertising Engineers
844 Sixth Avenue, New York City
Telephone Bryant 9223

A Thought

 Writes Cruickshank of the Screen Sketching Service, 145 W. 45th St.:

"A suggestion—why don't some enterprising man in the motion picture field get together and organize an independent exchange for the marketing and releasing of animated cartoon products?

"The animated cartoon has been a neglected possibility and its ramifications have never yet been adequately exploited.

"The fat producer has done nothing to keep it on the program, while the exhibitor and the movie fan have continually howled for the pen-drawn picture.

"There are high class artists who can make up this brand of stuff, also animation studios fully equipped for producing purposes.

"Surely the time has arrived for a live exchange to handle this class of animated material. The animated cartoonist would then have a market place."

Big Canadian Deal Pending

Chicago—American Film has sold Canadian rights on four productions to the Merger Film Co. of Montreal. This group includes "Eve in Exile," "The Valley of Tomorrow," "The Light Woman" and "The Hellion." President Mercier Imile and General Manager Alfred J. Dusseault negotiated the deal and announce plans to expand the company's organization in the Canadian market.

"Man and Woman" the First

Owing to an unexpected delay in production of "The Amazing Lovers," "Man and Woman" will be the first release of the monthly offerings which Herman Jans will make in the independent field.

Buys "Supreme Passion"

A. W. Thornley of Hy-Art Prod., Dallas, has bought the rights to "The Supreme Passion" for Texas, Oklahoma, and Arkansas.

Greene President

Heads Newly Formed Pyramid Pictures, Inc.—Ray Smallwood Making the First

Walter E. Greene, formerly vice-president of Paramount, is the president of Pyramid Pictures, Inc. This announcement was made yesterday by Arthur N. Smallwood, president of Smallwood & Co., Inc., investment brokers of 150 W. 34th St., which concern is in charge of the financing of this new million dollar corporation.

The first meeting of the board of directors was held on Saturday and the policy of the company was outlined. Greene was tendered the presidency. He accepted and after a short business trip will assume the active leadership of the concern. Executive offices have been opened at 150 W. 34th St.

Burr Sells Franchise

Charles C. Burr, president of the Ohio and Kentucky franchise to Skirball Communications.

It is understood that the franchise includes the rights not only for the three productions already announced, but also for "Barn Em' Up Barney," "Lonely Heart" and "Sunshine Harbor," and a series of productions based upon the stories from the pen of a noted author of "North woods" romances, the late McManus-Doucane pen and ink cartoons and the Rollin Lester Dixon scenic poems.

The First

"Skipping the Pen" is the initial offering of the series of pen and ink cartoons by J. J. McManus and R. E. Doucane, to be distributed by Affiliated.

Stearns in Charge

Outlook Photoplays, Inc., has started the filming of Sinclair Lewis' "Main Street" for Fox. It is the first "free for all" on the Saturday Evening Post. Production will be in charge of Myron B. Stearns formerly director of the "Fox Below the Border."

"The Rider of the King Log," will direct. Stearns will have as assistants E. D. Venturini and George de Richelieu. Exterior scenes will be shot in Glacier National Park and along the automobile trail from St. Paul to Seattle.

Brandt's Idea

Joe Brandt declares that the sort of work Ben Amsterdam of Masterpiece, Harry Charnas of Standard and Joe Friedman of Warner are doing in the matter of exploitation is paving the way to real power for them and for others in the independent field.

Buys Two Six Reels

Two six reel specials, titles not yet announced, have been purchased by the Olympic Prod., Inc., for distribution in the independent field.

P. W. Lewis, formerly with Selznick, is now advertising and publicity manager of Olympic.
No Let-Up

Reelcraft Studios to Show No Sign of Abating—Mirth, Aladdin and Sarg Almanac

"Despite the intentions of a number of prominent producers and distributors to temporarily curtail their production plans during the summer months, we are happy to announce that we will continue the production of comedy vehicles with the same energy which has characterized our production efforts in the past."

Thus did R. C. Cropper, president of Reelcraft, yesterday set at rest unfounded rumors which have gained currency of the reported suspension of production activities of the three units now engaged in the production of Mirth, Sun-Life and Aladdin comedies.

"Our distributing schedule at the present time," said Cropper, "calls for the release of a single one-reel comedy and a two-reel comedy each week, making for a total of 104 releases a year. In order to be assured of a steady output we are at present more than two months ahead of our releasing schedule. In addition to this, our studio in Yonkers is operating with three different companies, and contrary to the usual summer policy, there will be no stoppage in production. Our orders at the studios have already been issued and they read, 'Full steam ahead.'"

Sun-Life comedies have added Boothe Burns and Jobyna Ralston to the company.

Sees Bright Future

The independent market faces the brightest prospects it has known in years, according to Nat Levine of Plymouth Pictures, Inc. He further predicts that if operators in the field take full advantage of the opportunities this situation provides, the market during the coming season is likely to regain a semblance of the power and prestige it enjoyed during the first years of its existence.

Plymouth Pictures, Inc., plan to release a minimum of six films before the close of the present year, three of which have already been acquired.

To Syndicate Story

"The Adventures of Tarzan" story now being made into a serial for the Adventure of Tarzan Serial Sales Corp., will be syndicated throughout the country. The film is based on the concluding chapters of "The Return of Tarzan."

Callahan Plans Ball

(Special to WID'S DAILY)

Atlantic City, N. J.—Jimmy Callahan has his plans all made for the opening of his new studio here with a ball. A number of people will be invited.

Peeblex Elected Secretary

(Special to WID'S DAILY)

Dallas—Harry Peeblex has been elected secretary-treasurer of the Lion Film Corp., succeeding Sam Bryant.

26 From Rialto

Minimum Schedule for Rogers' and Stebbins' Company—Handling

Rialto Prod., Inc., of 130 W. 46th St. promises a minimum of 26 productions a year. These will be two-reelers and a series of comedies is likewise promised.

The company of which Lou Rogers is president and N. J. Stebbins vice-president and general manager, is now handling the Tony Sarg Almanacs which have been booked to date at the Criterion.

The organization maintains a branch at 1333 Vine St. and a Washington branch in the Mather Bldg.

Opens Okla. City Office

(Special to WID'S DAILY)

Oklahoma City—The Independent Film Service Co. of Dallas has opened an exchange here at 106 S. Hudson St. Tal Richards is in charge.

Selected Buys Howells Serial

(Special to WID'S DAILY)

Chicago—Selected Films Exchange has purchased Illinois and Indiana rights on "The Hope Diamond Mystery."

Hirsh Returning Soon

A cablegram received from Nathan Hirsh of Ayvon states he has negotiated several deals, that he is leaving London July 6th on the Olympic and will arrive in New York on the 13th.

Lewis Buys From Tuttle

(Special to WID'S DAILY)

Dallas—The R. D. Lewis Film Co. has purchased the Oklahoma-Arkansas rights to "Up In Mary's Attic" from T. O. Tuttle of the Criterion Film Service.

The First by July 15

Hal Benedict, producing a series of two reels starring Claire Whitney and Robert Emmett Keane for Forward Film Distributors, Inc., will have the first ready for release July 15th. Work is under way at the Benedict studios at College Point.

Handling Non-Theatrical Films

(Special to WID'S DAILY)

Oklahoma City—H. O. Davis of the Emergency Film Service has taken over state distribution of school, church and other non-theatrical films for the Society of Visual Education, Inc. He reports a brisk business.

Has Larger Quarters

(Special to WID'S DAILY)

Cleveland—The Sterling Service and Amusement Co., with offices in Cincinnati, Cleveland and Detroit, has moved into the Film Exchange Bldg., where the quarters are larger than those previously occupied by the organization. Joseph Dierer is president and general manager of the company.

"Hoofs and Horns" is the working title of the first of the series with Pete Morrison by Cliff Smith.

R. & R. Series

"Under Two Flags" the first of a Group of Six—Max Roth General Manager

Under the guidance of Max Roth as general manager R. & R. Sales Corp. of 117 W. 46th St. has definitely launched into the independent market.

The first picture will be "Under Two Flags," and is announced as the first of six productions for the independent market. The other five have all been decided upon and will be released at stated intervals.

Argus Takes Over Chicago Unit

(Special to WID'S DAILY)

Chicago—Argus Enterprises, Inc., with general offices in Cleveland, has taken over the Simplex Cinema Equipment Co. at 906 S. Wabash Ave. Simplex was formerly operated by Edwin S. Porter of the Precision Machine Co. of New York.

Kelley Now Manager

New Orleans—R. A. Kelley is now manager of the Enterprises Distributing Corp. here.

Fidelity Features

There Will Be 12 in Series—26 Or Reel Comedies and Some Westerns Promised

Fidelity Pictures Co. of 117 W. 46th St. will present during the coming year 12 five-reel features. a series 26 one-reel "Cupid" comedies, the first of which will be released on Aug. 1st.

In addition to the above a number of two reel western subjects will be offered to the independent market. William G. Smith is at the helm.

Pioneer in Indianapolis

(Special to WID'S DAILY)

Indianapolis — Pioneer Film has been a leader in the marketing of films over the past two years. It is now planned to exchange with the pictures of the other companies that are now operating in the area.

Dave Somher, sales manager for Pioneer Co., will be in charge of the exchange.

Substitute for This Issue

(WID'S DAILY)

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IF NOT—WHY NOT

Subscribe to Wid's Daily NOW

Wid's Daily,
71 West 44th Street, New York City.

Kindly enter my subscription to WID'S for one year, starting immediately, to include:
WID'S DAILY—$13 issues—every day.
WID'S WEEKLY REVIEWS—$12 issues.
WID'S YEAR BOOK—Cloth Bound—$50 pages.
Subscription, $10. Foreign, $15.

Name

Theater

Address
JOHNNY HINES in C. C. Burr's first Affiliated feature, produced expressly for the Independents. "BURN 'EM UP BARNES" is an automobile race story of the type Wallace Reid and the Saturday Evening Post have made famous.

In the stellar cast are the following eminent "high lights" of the screen: George Fawcett, Edmund Breese, J. Barney Sherry, Betty Carpenter, Julia Swayne Gordon, and others equally well known.

AFFILIATED DISTRIBUTORS, Inc.
C. C. BURR, Pres.
133-135-137 West 44th Street
NEW YORK CITY, N. Y.
Territorial Sales

Arrow Film Corporation has sold its new serial, "The Blue Fox," to the Reliance Film Exchange, Washing- ton, D.C.; Allied Film Service, of Columbus and Virginia; and Independent Film Co., St. Louis, for Eastern Missouri and Southern Illinois.

Aycie Pictures

Aaron A. Corn, general manager of Aycie Pictures, has sold two recent western "Spur Series" as follows: Specialty Photography, Inc., for Greater New York and Northern N. Y.; S. E. & S. Film Co., for Western Penn.; N. J. Super Film Attractions, Inc., for Maryland, Delaware, Ohio, and Co.; Security Pictures, for Northern Illinois; United Film Service, for Southern Illinois and Eastern Missouri; Big Feature Rights Corp., for Kentucky; and Smith's Film Distributing, for Louisiana.

Herald Prod., Inc.

Herb Hayman of Herald Prod., Inc., reports sales on four Triangle Pictures, "Hit Parade Performance," "The Lyon's Mail," "Dobney and Son," and "Lady Windemere's Fan," as follows:

Distributive Film Service of Chicago, Northern Illinois and Northern Indiana; Producers' Feature Service, New Orleans, for Samwicke of New York City, New York City, and Northern New Jersey.

Meeker Closes Many Deals

George R. Meeker, general manager of "Tony Sarg's Almanac," has arranged a distribution of the series with the following territories:

Nashville—State of Tennessee; and Including Allen's, Ohio—State of Ohio; Dallas—Texas; and Into Colorado; Kansas City, Mo.; New York—New York State to but not including Allen's, Northern New Jersey and Long Island; Ok- lahoma City, Oklahoma; Philadelphia—Eastern Pennsylvania, Eastern New Jersey and Delaware; Chicago—Western Pennsylvania, Western Ohio, Western Indiana, Central Illinois, Indiana, Francisco, California; Nevada, Arizona, and Hawaii; Islands; Seattle—Washington; Arizona; District of Columbia, Maryland and Virginia; and all foreign countries except Canada and Hawaii.

The distributors are F. M. Zimmerman, VaArt Pictures; Skidmore Bros., Peacock Prod., Inc., Bull Van Film Corp., Riteo Prod., Inc., Columbia Film Service Co., and J. S. John, Co., for the Export Exchange, for all U. S. territory and the Export Exchange Film Co. and the Inter- state Film Corp.

Olympian Prod., Inc.

Olympian Prod., Inc., report the following sales:

The Southern Film Corp. of Texas has purchased the entire Southern territory, and the Western Film Corp. of Oregon has purchased the rights for the western territories, while the Capital Film Company of New York has purchased all four series for New York. The Al Hayman and Charlie Cohn series were purchased for New England by the Klein Distributing Corp., of Boston. The Hayman and Charlie Cohn series were purchased for Pennsylvania and Southern New Jersey by Bob Lynch of Philadelphia. The Charlie Cohn series were purchased for the north central states, and the Western series were purchased for nine other territories, including Indiana and Illinois by Rialto Prod., Inc., of New York.

In the Courts

The Muriel Ostriche Prod. has sued in the Supreme Court of Illinois for the Manchester Romper Co. for a balance of $7,372 due on a loan of $11,018.

The Equity Pictures Corp. has sued the Associated Screen News in the Supreme Court for $70,000, and a note for $50,000 and two for $10,000, given to L. A. Powers, which were transferred to Equity. Black, Varian & Powers are the attorneys.

Fanchon & Marco, who are producing "Sun Kiss," were sued in the Supreme Court by the Rainbow Film Corp. of California for $100,000 damages, on the ground that the name of the plaintiff appears in several of the incidents portrayed in the musical comedy purporting to show that the plaintiff is a "fake," and that the manner in which the plaintiff engages actresses is "salmacious." A copy of the program of the musical comedy was attached to the complaint.

In the suit by Jack Cohn against Lee Fox and Charles Panser for an injunction restraining them from exhibiting "The Wandering Jew," because they have broken an agreement to give him part of the proceeds, Justice Whittaker has vacated the temporary injunction obtained by Cohn on condition that the defendants give a bond for $30,000 that they will appear and answer when required of them in the judgment in the case when it is filed.

James H. White and Harry A. Lee, as owners of twenty shares of the Transatlantic Projectory Co., have filed suit in the Supreme Court against Jacques Chiragino, the Transatlantic Film Co., and the Jacques Cabrero Mfg. Co., for $30,000 damages upon the ground that Cabrero without legal authority had all the assets of the Projectory Company, worth $300,000, and when he was precip- itate, transferred to himself in satisfaction of pretense of indebtedness, then assigned them to the Jacques Cabrero Mfg. Co., and finally had the assets of the other corporation transferred to the Transatlantic Film Co.

Switch Releases

"The Stranger" is to be the next release on the Star Ranch Western series, instead of "Tangled Trails," as previously announced.

Kopfstein on Trip

Jakes Kopfstein, general manager of Dominant Pictures, Inc., left New York last week for a visit to mid-Western cities.

George Farwell has been added to the cast of "Burn 'Em Up Barnes."
We know that’s unusual in the motion picture business, but that is the policy we have adopted and we intend to stick to it. That’s why when we tell you that we are offering Pola Negri in two of her greatest pictures, Vendetta and Intrigue, we expect you to believe what we say and believing — act. These two pictures have greater dramatic value — greater audience value and show more of the ‘dynamic beauty of Pola Negri’ than anything yet seen. You will clean up on them and so will your exhibitors. We believe Pola Negri to be the greatest emotional actress in the world today and Vendetta and Intrigue prove our contention. We are offering these two pictures together for outright sale on terms that will surprise you, they will be snapped up like wildfire. We have set a price on them that represents our cost plus a reasonable profit, and if you offered ten times what we are asking, we would have the courage to refuse. We are in business for more than making money on one or two pictures — we intend to build a permanent states rights organization of stability and responsibility to both the states rights buyer and the independent producer. We have one price and it is the same price to everybody.

If you want the two box office cleanups of the season — come to New York quick —

Howells Sales Co., Inc.
729 Seventh Avenue New York

Tel. 7206 Bryan
Coast Brevities
(Special to WID'S DAILY)
Hollywood—William Duncan and Edith Johnson and their Vitagraph unit will soon leave for British Columbia for exteriors.

Russel Simpson has been added to the cast of "The Shulamite," Gloria Swanson's new vehicle for Paramount.

Irvin V. Willatt was slightly injured when some cartridges accidently exploded while taking scenes for his new production.

Margaret Armstrong, who has been playing the leading feminine role in Von Stroheim's "Foolish Wives," has just been given a long term contract by Universal.

Lucie K. Villa, Willard Louis, Ernest Shields and Peggy O'Neill have been engaged by Webster Colson for his second "Philo Gubb," "The Stolen Umbrella."

"Retribution" has been selected as the permanent name for the first picture of the John M. Stahl Production, and was made under the working title of "The Child Thou Gavest Me."

Isabelle Johnson, who did the scenario for "Peaceful Valley," and several Shirley Mason pictures, has joined the Oliver Morosco forces.

Eileen Sedgwick is now ready to resume work on "The Terror Trail," her latest serial production for Universal.

Bill Desmond has completed production on "Fighting Mad," and is proceeding with the cutting and editing of the picture.

Irving Thalberg, general manager of Universal City, has returned from his four weeks trip to New York.

"Assault and Flattery" is the title of a new Gayety Comedy on which director Frederic Sullivan is working.

Edward Jobson has been selected for an important role in Viola Dana's newest picture, "The Match Breaker."

King Young succeeds Jay Chapman as personal press representative for Benjamin B. Hampton.

Jackie Saunders, who is engaged for the new Metro film, will appear with Alice Lake.

Jean Havez has been added to Harold Lloyd's staff as scenario writer.

Betty Ross Clark will play opposite Harry Carey in his "Partners."

Clyde Fillmore has been engaged to play opposite Marie Prevost.

Louise Glau is home from Mexico City.

GAUSMAN.

Plan Another Dinner
The A. M. P. A. are discussing another dinner to be held sometime in the fall. It will be in the nature of an anniversary since the fifth year of the organization will shortly be rounded out.

New Grievance Committee
The F. I. L. M. Club has appointed a new grievance committee composed of Buchman of Famous Players, Abeles of Metro, Rosenzweig of the Big U, Marsh of Pathé, Levy of Alexander Film and Schwartz of Warner's Exchange.

New Members in Buffalo
(Special to WID'S DAILY)
Buffalo—The following have been admitted to membership in the F. I. L. M. Club of Buffalo: First National, Associated Producers and J. E. Kimberly of Vitagraph.

ASSURED SUCCESS
"The Wolverine" "Western Hearts" featuring Helen Gibson A Cliff Smith Production featuring Helen Holmes

ASSURED SUCCESS
"The Ghost City" The Most Reliable of Exchanges, Will Handle Our Product

Associated Photo-Plays, Inc.
25 West 45th Street
New York City

"PHILO GUBB" SERIES
SECOND RELEASE
"The Stolen Umbrella"
A laugh with every one of the three hundred umbrellas that PHILO GUBB opens in this production

CLEVER COMEDIES
Webster Cullison Productions
6040 Sunset Blvd., Los Angeles Options Available
Uran Challenges Offers S. R. Kent His Mattoon Theaters as a Price Test—Kent Delers Answering
(Special to WID’S DAILY)
Mattoon, Ill.—B. F. Uran, manager of the Grand and “K” theaters who is involved with Famous Players over the policy of that organization with regard to the rentals and the advertising of Paramount Pictures here, as he saw WID’S DAILY’s reply to the answer made by Sidney R. Kent to the original charges. Uran issues a challenge to Famous Players to ascertain whether or not he can pay the rental price asked for by the organization.

His reply in full follows: “I believe I am entitled to reply to a statement of perverted ‘facts’ made by Mr. Kent of Famous Players in WID’S DAILY of June 17, with reference to the ‘Mattoon case.’

‘With reference to the attempt made by Gerald Akers, Paramount’s St. Louis manager (now assistant general manager), to buy controlling interest in my theaters, it is a matter for exhibitors to ponder whether or not Paramount’s hirings are buying theaters unassisted by Paramount.

“My grievance against Paramount has been and is based upon the spurious advertising campaign they are carrying on in Mattoon in order to force me to buy their pictures at prices that I cannot afford to pay. 

“Who ever told Mr. Kent that $400 was not demanded for ‘Hello’ (Continued on Page 4)

Cohen Has Checks Says M. P. T. O. May Not Accept Zukor Tender—Minneapolis
Sydney S. Cohen, of the M. P. T. O., said yesterday before leaving for Minneapolis, that his organization was in receipt of two checks for $5,016.53, drawn on behalf of Mrs. Pauline Dodge and H. Schwartz, who had drawn them to cover the damages Mrs. Pauline Dodge and H. Schwartz had estimated was caused them by Famous Players—Lasky and Alfreid S. Black. He added that the tender made by Zukor may not be accepted by the organization, and said the matter will be discussed at Minneapolis by the executive committee and perhaps, the exhibitor body as well.

It was first announced that Zukor had sent the checks direct to Mrs. Dodge at Morrisville, Vt., and to Schwartz at Wilimantic, but Cohen said yesterday they were drawn on behalf of the M. P. T. O. and were in payment.

The check to Mrs. Dodge’s claims was for $5,016.53 divided as follows: for less of theater $2,000 and for expenses incurred in fighting the case, $3,016.53; to Schwartz, $3,000 for the loss of the theater and $500 for legal fees.

15% Raw Stock Tax And 30% on Foreign Films is Schedule Decided Upon by Ways
(Special to WID’S DAILY)
Washington—The House Ways and Means Committee reached a decision regarding the tax schedule on imported raw stock and foreign films.

Imported raw stock is to be taxed 15% and foreign positive films 40%.

Positive of films coming in without titles and which are to be finished in this country.

The figures determined upon are lower than those originally reported. It was first reported that the tax on foreign pictures would be 60% and on raw stock, from 25% to 30%.

“Municipal Studios Bankrupt”
The Municipal Studios, Inc., of 1451 Broadway, have filed a petition in bankruptcy in the District Court giving liabilities in excess of $130,664 and assets of undetermined value, including 10 parcels of real estate subject to mortgages held by secured creditors whose claims amount to $124,564. The principal creditors are Barbara Paul $10,000; August E. Ehlein, $53,914 and Lowery Brunetti, $40,000. The company originally planned a studio on Long Island.

Two Big Ones 1st Nat'l-Tully Deal Closed for “The Masquerader” and “Omar The Tentmaker”

Omar the Tentmaker” and “The Masquerader,” the two Richard Walton Tully plays in which Guy Bates Post has scored unbroken success for almost a decade, are to be produced for Associated First National. The deal between Tully, and First National has been completed and work on "Omar the Tentmaker," which will be the first to be released is already under way.

Guy Bates Post will be starred in both productions, which will be made by James Young with the personal assistance of Mr. Tully, who wrote and directed the plays for the legitimate stage.

These productions will mark the advent of Tully, who also wrote "The First National," and that of Post as screen star.

New Arc Lamp 40 Percent Increase in Light Gained by New Device Using Less Amperage
The new arc lamp, made for Powers by the General Electric Company, threatens to replace all other known devices and eliminate many arc problems.

The new lights have now been working for over a week in the projection booth of the Central where "A Connecticut Yankee" is being shown. About a 40 per cent increase in light is effected by the use of this new lamp. This results in a clearer and sharper picture on the screen, and entirely does away with that black haze called the "ghost."

The new lamp uses pencil carbons of the regular type only it rotates the carbon with the crater at a uniform speed. This is accomplished by a separate worm drive motor secured under the self feeding device. In this manner the shape of the crater is preserved throughout the entire length of the carbon. Not only has a stronger light been obtained, but a saving in “juice” has also been found to result. While the lights placed in the above theater continued from 90 to 100 amperes the new Powers-G. E. uses but 70.

The operators at the Central, T. Ridder and M. Smith, are very enthusiastic regarding this new device that they are using in their machines.

What’s Blackton’s Deal? Reports from London have it that Commodore Blackton has consummated an important deal covering the future activities of J. Stuart Blackton, the company he formed when he left this country to start work on the first of the Lady Diana Manners pictures.

Vidor at Ince Plant (Special to WID’S DAILY)
Los Angeles—King Vidor is to work at the Ince studios, making use of the plant for at least one picture.

Lloyd Hughes has been loaned to Vidor by Ince to play the lead in this picture.

ON TO MINNEAPOLIS
Good bye, Nick
The Gang’s leaving to-day
The trip is pleasant
Minneapolis is delightful
History will be made
We’ll be there

What more could tempt you to attend the greatest M. P. T. O. convention ever held.
Incorporations


Dover, Del.—Eureka Cinema Corp., Capital, $600,000. Incorporators: Cottland F. Luce, Frederic Landa and Edward N. Bement of Hartford.

Dover, Del.—Mayflower Photoplay Corp., Capital, $15,000,000. Incorporators: John W. McKay, Brooklyn; K. A. Morrissey, New York; and Pierce D. Doucet, Orodel, N. J., Attorneys, Delaware Registration and Incorporators Co.


Albany, N. Y.—Triumph Pictures. Capital, $1,000,000. Attorney, American Guaranty and Trust Co., Wilmingt-

In the Courts

The fact that Abraham L. Eulner and Marc Klaw have come to an agreement by which their right to produce "Ben Hur" has been eliminated from the accounting suit between them now pending in the courts was made known in the Supreme Court recently when Justice Whittaker on the application of both parties signed a stipulation that Mr. Klaw's allegations as to his interest in the film were withdrawn from his answer to Eulner's suit.

An affidavit by the parties to the suit stated that they had made an agreement with the estate of Lew Wallace, and Harper & Bros., concerning the picture rights to "Ben Hur." This agreement was necessary before the film rights to the famous play could be sold.

F. U. Nash has written this office as follows:

"Regarding an article appearing in your paper in the early part of May, of Nash vs. Cameron in the courts, allow me to state that this action was started by me on information which has since been proven to me as misleading and untrue, and naturally I have withdrawn the case. I am offering this to you to vindicate Mr. Cameron in this matter, and in justice to him would ask you to publish this matter."

A suit for $400,000 damages has been filed in the Bronx Supreme Court by Mr. Morrissey against N. Sohmer and Daniel Morris against the Wardin Co., Inc., relative to the lease on the open air theater and stores at 107th St. and Webster Ave.

In the suit of Vario Films against Arthur F. Beck and Sidney Garrett a demurrer has been filed in the Supreme Court by counsel for Beck alleging that the complaint does not state a cause of action against him.

The suit brought against the American Cinema Corp. by the Ritchey Lithographing Corp. through a mis-understanding has been satisfactorily adjusted.

The U. S. Court of Appeals has handed down a decision in the case of Samuel Lumiere against Pathé Exchange, Inc., giving the right of a new action in the case.

New Theater Company (Special to WID'S DAILY)

Albany, N. Y.—The Broadway-Hamilton Place Corp., has been formed here for a capitalization of $10,000. The incorporators are D. V. Lewis, V. Grimes and L. Reich. Attorneys, Strauss, Reich and Royer, 141 Broadway, New York.

This company is to build a picture theater at Hamilton Place and Broadway, 138th St. and 139th St. The project will cost about $600,000.

Theater Activity in Northwest (Special to WID'S DAILY)

Seattle, Wash.—W. F. Code's suburban theater in the Green Lake district is nearing completion.

Would Ban Smoking in Theater

St. Louis—Fire Chief Willi Panzer, who has launched a campaign against carelessness as a cause of fires, stated that part of his drive against carelessness as a cause of fires is to press smoking in the balcony and gallery of the theaters.

St. Louis Bill May Pass

(Special to WID'S DAILY)

St. Louis—The Board of Aldermen is shortly expected to pass Alderman Ralph Elters' ammuniition license bill, increasing the annual license fees. The measure was reported out favorably by the aldermanic legislation committee last week.

To Make Westerns

(Special to WID'S DAILY)

Los Angeles—E. F. Huniker is making a series of westerns at a Brumton studios. Sig Schlagon, former photographer for Parker Read, is associated with Huniker, who controls the "Bill Fortune" stories.

Takes Over Hazelton House

(Special to WID'S DAILY)

Hazelton, Pa.—Hugh L. Campbell has secured a lease on the Diamond house which was leased by Martin F. Meyers, sr., at Harris and Third street. He also operates the Campbell.
Closing of the Mails

WID’S DAILY will publish weekly a chart of the sailings of vessels for foreign ports and the hour at which the mails close for the benefit of those interested in markets abroad.

Crispin Hyman's 'Comrades' has been nominated for an Oscar, making him the first Canadian to be so honored.

The Best Hot Weather Picture You Can Get

—Detroit Free Press

Critics Tell How Crowds at Madison Theatre, Detroit, Rock With Laughter Over Hilarious Situations

ROCK WITH LAUGHTER

"Jackie Coogan's pranks provide the fun in this hilarious comedy. The crowds at the Madison theatre rocked with laughter throughout the 70 minutes. As a hot weather picture this is hard to beat. The titles, the work of Irvin S. Cobb, the well known humorist, add greatly to the enjoyment."—Detroit Free Press.

THE BEST ONE YET

"I assert flatly that Jackie Coogan in 'Peck's Bad Boy' is the most refreshing young person I have ever encountered. Aged 6, he puts to shame some 15 comedians whose combined ages total 600. His artlessness is art—his mischievousness is masterly. If you have youth, celebrate it now. If you had youth, wander back through the years for an hour or so and prank with Jackie."—Detroit Journal.

EVERYONE LIKES HIM

"It adds to the merriment of the world. The offering is undeniably amusing and made so by the unconscious artistry of Jackie. He plays his part with the poise and dexterity of a matured actor. His face is pleasing in the extreme and he just naturally reaches across the screen and claims the affections of the spectators. He is so good natured, so unaffected, and so earnest that he does not for a moment convey the impression that he is acting. The story is full of action and amusing. There is an excellent supporting cast."—Detroit News.

Speaking of Irving Lester’s presentation of

JACKIE COOGAN

"The Kid" in

"PECK’S BAD BOY"

1921 model

By arrangement with Warner Bros.
Written and directed by Sam Wood

A First National Attraction
Uran Challenges

(Continued from Page 1)

troop in Mattoon lied to him, as I have the original list of prices before me, as given by Paramount's representative. I do not know where the $500 quotation on Forbidden Bloom came from, as the one I refer to me on this picture was the same as on 'Hello, Dolly.' It is true that these prices were somewhat reduced after a month spent by Paramount in displaying all its bag of bluffing, bull- dozing, threatening and coercive tricks and after I had considered all the pictures I needed from other sources.

"Mr. Kent further states that the prices quoted me were not higher than those which I had paid under the preceding contract. As a matter of fact the list of prices above referred to, as compared to the preceding contract, shows an increase of more than 75%. Even the final figures quoted me were considerably higher than the preceding group. (This in the face of figures which I had given them showing a loss under the preceding contract.)

"I further states that they offered to put in a number of pictures at my price, providing the results on these pictures would be the basis on which would be sold future pictures, or the balance of the block of pictures. This statement is untrue in every respect.

"He states that I refused to show Paramount representatives my books. I will have to plead guilty to this crime, and if I owe Paramount an apology for it I am afraid I shall always be in their debt. I had had previous experience in this respect wherein I had opened by books to three or four of their representatives, one after the other, without getting anywhere.

"He also states that they offered to play all of these pictures at fair percentages, without asking me to pay one dollar in advance for them. This statement is absolutely untrue. The only percentage proposition ever made me was on a basis of an assured rental with a division of the receipts over a certain amount. This percentage plan I never do and will never accept.

"If Mr. Kent wants a real test of what any theaters are doing, and of what prices I can afford to pay, I challenge him to accept the following proposition:

"'I will turn over both of my houses to Paramount for a period of one month.'

"Paramount to pay all running expenses and to pay me the rental prices which they demanded on all Paramount pictures shown.

"'My admission prices must not be reduced or anything done that would injure the business after it is turned back to me.'

"At least two-thirds of the pictures exhibited must be Paramount pictures.

"'This will give him an opportunity to make precisely the same picture with their proposition would permit me to make and they can call in their experts and go to it.'

"However, it seems to me that all this is beside the case and simply clouds the issue. So far as I am concerned it is perfectly legitimate for Paramount to charge a rental price of $400 or $4,000 per day in Mattoon, but when they resort to harrassing, and coercive local advertising to force their terms it is time for every exhibitor who contemplates putting on a Paramount program to know what he is going to buck up against later on.'

Mr. Kent was shown Mr. Uran's statement, but declined to comment on it further than to say that he would prepare an answer.

Off for Convention

(Continued from Page 1)

Mrs. Pauline Dodge, around whose Morrisville, Vt., theater has centered the greater portion of the agitation over Famous Players' theater activities, will meet the special at Albany at 4:30 tonight.

Arthur Brillant, of Associated Producers, Inc., left last night. Al Lichtman, general manager, and J. J. Unger, special New York representative, are going today. Educational will send a representative out, but his name has not been decided upon.

I. E. Chadwick is to represent the F. and P. Club of New York. Adolph Zukor of Famous Players will probably leave tomorrow. Several other Paramount officials are going but will not travel out together. They include Sidney R. Kent, H. G. Ballance, Harry B. Busbaum, all of New York; W. E. Smith, district manager with headquarters in Philadelphia; R. C. Libau, district manager with headquarters in Kansas City; J. W. Joy, district manager with headquarters in Chicago, and H. A. Ross, district manager with headquarters in Detroit. Harry O. Schwab and Earl J. Hudson will represent Associated First National.

Fox will hold his own convention in New York beginning Monday, and for that reason all officials will be present.

A. S. Aaronson, vice-president and manager of sales for Goldwyn will represent his company. John P. Robinson's Middle Western supervisor, will attend and of course, J. E. Rosen, Minneapolis manager, will be one from the home office who will go.

Marcus Loew will attend as the guiding spirit of Loew's, Inc., and Metro, W. E. S. Hammer, E. M. Sanders and T. J. Connors, general manager, sales manager and assistant sales manager respectively, of the home office, will be in charge of the sessions.

Pate is not sending anyone from New York, but district manager Schuler will be left in on behalf of Pathe and Associated Exhibitors, Inc.

John S. Woody, general manager of Krellart, will be on hand.

Charles R. Rogers, general manager and E. C. Jensen, special sales representative of the home office will go to the convention. Newton Levi, coast supervisor and F. B. Rogers, Southern supervisor, will likewise be in charge of the sessions.

Sam E. Morris, general manager of Selznick Enterprises, leaves today. Lewis J. Selznick may go but that is not definite at present.

United Artists will not have any representative present.

Harry M. Berman, general manager of Universal exchanges, is to represent his company.

Vitagraph does not expect to send anyone from New York, but several members of the field force will attend the convention.

Harry M. Warner of Warner Bros. left last night, for Youngstown and Cleveland for Minneapolis. His brother Abe and Marion H. Kohn leave today.

H. J. Yates, of Republic Laboratory and Tom Evans, of the Evans Laboratory will represent the Allied Film Laboratories Associated on the convention floor. They leave today.

The following members of the board of directors of the National Association of Commerce are going on the special: Joe Selden, M. Silverman, Charles Mox, Joe Stern, Bernard Grobe, Max Gold, Hyman Rachmil, Charles Steiner, Benjamin Knodle, Fred Wilson, Sam Simon, the latter the chairman of the finance committee of the organization, and Messrs. Sum, Berg, Vitale and Schwartz.

The Federated Party

Abe Warner, "Bobby" North, Marion H. Kohn, and Ben Amsterdam leave today to attend the Federation of Commerce which runs one day and date with the M. P. T. O. affair in Minneapolis.

After Convention

(Special to MID'S DAILY)

Washington — The District of Columbia Exhibitors Association, of which Harry M. Candler is president, is making arrangements for the 1922 convention of the M. P. T. O. for this city.

A letter has been sent to the secretaries of the various M. P. T. O. leagues urging upon them the advantages of holding the convention in the Capitol City.

Beulah Livingstone is now on way to Europe to tell folks over there what they don't already know the Talmond girls.

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Files Open

R. Kent Willing to Show Famous Players-Matthau-Uran Corp.

Sidney R. Kent, general manager of distribution of Famous Players--Lasky, yesterday issued a terse reply to a statement made by B. F. Urann, chairman of Grand and "K" theaters, Matton, and president of the Paramount advertising and price scale in the Illinois. He said:

Mr. Urann’s statement is not a refutation of the facts given by me this past week.

The records in the case speak for themselves. I have no desire to enter a dispute with Mr. Urann. I am only concerned with the in the case open to any interested parties, both as to prices and terms conditions surrounding our business.

Bill Dies in Illinois

The Nafl Association has been advised by the Allied Amusements Association of Chicago, that the Illinois legislature has adjourned without taking any action on the two screening bills which are pending.

Another for R-C.

Thomas B. Walsh, the director, has issued a notice that the Leid Castle is to be re-entered "Worldly Goods," in which the films were released.

New Community Co.

Corporation to Handle Domestic Business of Bureau—Considerable Activity Abroad

The Community M. P. Bureau has announced its new organization on which it has been working for more than a year.

The growth and complexity of the business in America and overseas demanded a separation between the two. Consequently, Community organized under the laws of the State of New York the Societe du Service Cinematographique, Inc., to take over all foreign business. It has now organized Community M. P. Service, Inc., under the laws of New York, which has taken over the domestic business.

Society has in Europe three branch corporations, Community Service Ltd., of Great Britain, La Societe Anonyme Francaise de Cinematographie, and Societa Anonima di Representazione e Commercio di Pelletti Nord-Americani of Italy.

95 from Paramount

That’s the Outside Limit, Although

There May Be Less—Original Estimate Was 104

Famous Players-Lasky will have from 90 to 95 productions for the 1921-1922 season, according to an official announcement made by Sidney R. Kent, general manager of distribution. Recently it was reported from usually reliable resources that the company would release as many as 104.

Kent, in speaking of the plans, said:

“We shall schedule our pictures only 30 days in advance. We shall have a representative of the sales department stationed continually at the studios to give us advance information on productions.

“The idea of the school, which is now holding its third class, will continue its sessions regularly, feeding the distribution department with men better trained in the Paramount idea of increased service to exhibitors. We shall hold a bookers’ class once a year and also will soon start a class for office managers.

“We will increase our service to exhibitors in small towns we plan to enlarge our exploitation force by the addition of 30 men.”

Will Sign Bill

Illinois to Have Deposit Law Segregating Money by Counties—Exchanges Disturbed

(Special to WID’S DAILY)

Chicago — Information reaching here from Springfield has it that Governor Small will sign the bill segregating deposits in a few days.

The bill calls for the setting apart of deposits in the county in which the contract is signed.

Local exchanges here say it will work considerable hardship, since a copy of the contract must be filed with each deposit in whatever county the deposit is placed.

Ignore Missouri Law

(Special to WID’S DAILY)

St. Louis: The Penzel Deposit Bill went into effect on Monday and is now the law of the state until repealed or set aside by a decision of the Supreme Court.

It has been learned that the major counties, if not all, of the managers of St. Louis exchanges have received orders to ignore the bill and continue to exact deposits on contracts for films by night past.

A show-down of the law is expected in September when the leading exhibitors sign their yearly contracts for films. It is expected that the legal controversy will be carried to the State Supreme Court, regardless of the decision of any lower courts.

The measure requires that deposits must be put in a bank and in the county in which the exhibitor resides, to be held in trust for the exhibitor for the same time as the contract is fulfilled.

F. & R. Get “U” Exchange

An agreement has been consummated by H. M. Berman, general manager of the Universal exchanges, whereby the Universal exchange of Minneapolis comes under the management for a period of years of the Finkelstein & Ruben interests. This move has been under discussion for several weeks.

By this arrangement Universal, which has been kept out of many of the first runs in the Minneapolis territory, is said to secure the desired entrée into a number of first-run theaters in Minneapolis, North Dakota, South Dakota and Minnesota. The person who managed the exchange for Universal will remain in Minneapolis.

Indp’ts Organizing

J. J. Goldberg Fostering Idea for Co-operative Body—Two Meetings Scheduled

What bids fair to be an organization embracing a considerable number of independent producers and distributors in a co-operative body was discussed at a luncheon at the Astor on Thursday, at which were present about 30 independents or their representatives.

The luncheon met at the suggestion of J. J. Goldberg, who is now affiliated with Imperial Prod., Inc. Gold- burg sent the notices out for the luncheon and made known his plan when the independents had gathered. The idea took immediate hold and a by-laws committee was formed. Goldberg has arranged for a meeting on Monday night in the office of Joe Schnitzer and on Thursday there will be another meeting at the Astor to continue the work.

The aims of the organization will be:

To eliminate from the field the fly-by-night independent.

To establish state right percentages along definite and concrete lines. It is of importance to determine where ideas for the good of the market can be interchanged.

Among those who attended the luncheon were:

S. J. Rollo of Clark-Cornell Corp.; Marion H. Kohn, Consolidated Film Corp. of San Francisco; Sidney Asher, Asher Prod.; Joseph Schnitzer, of Equity; Joe Brandt of C. B. C.; Jesse J. Goldberg of Imperial Prod.; Max Adler of Tarzan Sales Corp.; Victor B. Fisher, of Associated Photoplay, Inc.; J. Weinberg of Canyon Pictures; William G. Smith of Fidelity Pictures; Joseph Sameth of Forward Film Distributors, Inc.; Robert W. Priest of the Film Market, Inc.; Harry J. Shegad of Ketron Co. of America; Don Carlos Ellis of Harry Levey Service Corp.; Nat Getz of the Phone Exchange; Mr. Getz’s wife now manages the exchange for Universal, will remain in Minneapolis.

Tucker Laid to Rest

(Special to WID’S DAILY)

Los Angeles — The funeral of George Loane Tucker, who died last Monday morning, was held on Wednesday with the family of the immediate family attending.

A memorial service will be held at the Robert Brunton studios on Sunday, and invitations have been sent to only a few friends. "The Miracle Man" will be shown.

ALL EYES ARE ON MINNEAPOLIS

We’re on the job and you’ll get a complete report of the big doings every morning next week in WID’S DAILY
At Broadway Theaters

**Capitol**

The orchestral introduction consists of a Victor Cycle, "Pan Americana," "Yester-Year," "March of the Toys." In the second number a pantomime is presented by the Gordon Coburn Company in "March of the Toys." Alexander Urmasyankoff and Thelma Lujan. *Pan News* is followed, by the Murecere from "I Trovatore," sung by Mario Samson and Josephine Spoon. A half dozen and a half remaining acts are ranged from ar- ticulated lighted setting is used. A Kinetoscope makes an excellent San-Francisco, showing Animations in which Krick Bye sings "Eastern Romance" and "Dona Lucia." A return to Pathé's production of Rudyard Kipling's "The Jungle Book." Arthur's ren- eniment of Asachia Jacobson, the violinist, is another feature of the program, which has a mask of a Masque comedy, "Astron from the Steerage."

**Criterion**

The criterion program changes this with the first number, "Saturday Night," another favorite number, as the last feature. The opera is "La Comtesse," followed by a Prima color picture, "Beauty" and scenes of Old Prage. An excellent prologue is presented by the London Symphony Orchestra, in which is "Tales of Wonder," by Sadler's Wells. This picture is of a favorite in a series, "The excluded," by Sadler's Wells. The actual performance was "Romeo," played by Sadler's Wells. The film is the original of the film. In the latter story.

**Rialto**


**Rivoli**


Big House for Troy

Troy, N. Y.—A 1,500 seat theater is planned for this city by Joseph and Edward Murphy of Troy and Frank P. Dohan of Albany. The plan is under construction and will probably start this summer.

Newport News Olympic Closes

Newport News, Va.—E. T. Crail has closed the Olympic to repair the theater, which closed today. The Strand, two blocks north of the Olympic and now manages the Olympic, Strand, Rialto, Imperial and Onyx here.

Old Baltimore House Sold

Baltimore—The People's Theater Co. plans to spend $50,000 in improving Lubin's theater, one of the oldest in Baltimore. The house was bought by the Baltimore Thea- ter Co. for the People's company, which is a subsidiary.

The Goldwyn Plans

Regarding Goldwyn's fall plans: The organization thinks so highly of "The Old Nest" and "Dangerous Curve Ahead" that they have purchased the right in an individual connection with which they will be shown simultaneously in 150 first runs.

The extensive advertising campaign planned is to be carried out in 30 magazines, which the statement says, have a total circulation of 16,225,000.

The company has purchased the right to "His Back Against the Wall," a comedy, by John Frederick.

Hamiton Renewes Contract

(Special to WID’S DAILY)

Los Angeles—Clifton Hamilton has renewed, for a period of one year, his contract with the Goldwyn editorial department. He has obtained a further lease of the Columbia. Where he has been an agent in the drama.

Alice Duer Miller has finished the adaptation of "The Woman Who Hated Politics," followed by "What She Wanted," and the writing of her first original scenario, "The Man With Two Mothers." Mrs. Miller has been selected to direct the latter story.

To Build in Petaluma, Calif.

(Special to WID’S DAILY)

Petaluma, Calif.—A $90,000 theater will be built here by the T. and D. Junior Circuit.

**Cuts and Flashes**

Arrow Film's first James Old Carwood production will be "Go, Country and the Law."

Lewis Sargent, who has been a peering in Cosmopolitan Prod. in East, is en route to Los Angeles.

Miriam Battista, the child actress, will be under the management of Edgar Long for the next three years.

Winston Westover, has finished Life Worth Living? in support Eugene O'Neil and assumes place as Conway Treadle's lead woman.

Theodore Wharton has scored George Rigas to play the leading role in the Zenith Features offer "The Besetting Sin."

Thelma Wood has signed a contract through the offices of Geo. L. Clarke to play the lead in a feature to be made by the Shiller at Yonkers.

Jane Thomas and Warren Re have been engaged for a special role being made at the local Fox Studio. Tyrone Power has completed work in a new Fox production made up to the working title "Footfalls."


Mlle. Narcita, formerly with Royal Cinema Corp., Ltd., of London, has been engaged to represent a group of French Spanish capitalists, of whom M. Nalpas, the French director, and Mlle. Narcita, of Nice, France, is to be the leading spirit.

For some things there are no satisfactory substitutes.

**RITCHIEY LITHO. CORP.**

406 W. 31st St., N.Y. Phone Chita 8398

**Saturday, June 25, 1921**
Coast Brevities

(Hollywood—Dick Sherri is now preparing script for the Wash Ming Proli, which will produce at the Boyle studio. The part is a sympathetic role, and producer will be all Chinese.

Lionel Belmore has been engaged for Marie Prevost's initial production at Universal City.

Universal announces the purchase of Jackson Gregory's novel, "Man to Man," for Harry Carey. This story will probably follow his first Universal production "Partners.

Mildred Davis has signed a long-term contract with Hal Roach providing for her appearance as a leading lady in comedy roles.

Huguie Mack has been engaged by Webster Collection of Clever Comedies for a role in "The Disappearance of Mysy Jane," the third of the series of Steve White comedies with Harold Lloyd. Then Miss Davis will be starred in the five-reel dramatic productions.

Director Wesley Ruggles of the Oliver Morosco company has gone to New Orleans and Natchez to make the exteriors of "Slippy McGee." The majority of the scenes will be shot in the vicinity of Natchez. Wheeler Oakman and Colleen Moore will play the leads.

Grace Darmond has signed a contract whereby she is to play the lead in a new John Stahl Prod. to be made at the Mayer studio.

Jack Cunningham, recently scenio editor for Robertson-Cole and a widely known screen writer, has been added to the scenario staff at Universal City by Lucien Hubbard.

Alice Terry, who has completed the principal feminine role in Rex Ingram's "The Conquering Power," has refused to accept a similar part in a forthcoming production to be filmed in New York in order to work in a Metro picture soon to be filmed.

Preparations are being made at Universal City for "The White Peacock Feather," a story which has been screen tested as the first starring vehicle for Marguerite Armstrong.

Allan Holubar's picture, "Man-Woman—Marriage," may be put on the stage.

Hoot Gibson is ready to get into action on "The Sheriff of Cimarran," a Peter B. Kyne story which has been purchased for him by Universal. Reaves Eason will direct from the continuity by Harvey Gates.

The Universal publicity department is being reorganized to function along the lines of a metropolitan newspaper. Harold H. Hurley has been engaged as its chief. Herbert A. E. Levy, who has been the reporter staff of the San Francisco Bulletin to join the force.

Alice Lake will have a strong supporting cast in "The Imposing Miss Revell," which Dallas Fitzgerald is directing. Ester Williams, Colleen Moore, Sig Ruman and May Garaci all have been engaged for parts.

Viola Dana has been acclaimed queen of the Reno Round-up, a picturesque western event to be staged July 2, 3, 4 and 5.

Buster Keaton is back again, and working at his studios. His pictures will be released through Associated First National.

Geo. D. Baker has assembled a strong cast for "Guns of Truth," a new production to be filmed by S-L Pictures for Metro. Heading the cast are Garth Hughes, who will star in this story.

The cast of "From the Ground Up," a starring vehicle for Tom Moore, has completed last week at the Goldwyn studio. Helene Chadwick again plays opposite the star. Others in the cast are DeWitt Jennings, Grace Burke, Harold Kardian and Darrell Ross. Rupert Hughes wrote the story especially for Moore. E. L. M. War is directing.

GAUSMAN.

Top News

The Appellate Division has affirmed an order permitting the withdrawal of a juror and a new trial in a suit of Jennie W. Babcock against Lawrence Weber, Joseph W. Engle, James Barone, Joseph Zerners, Harry J. Cohn and Joseph H. Tuoker to recover $16,294 on a claim against George B. Dreyfuss, Inc., of the defendants were officers. Mrs. Dunlop alleges that the defendant firm, organized recently, is the successor to the New York Film Co., in which the defendants were officers.

A default judgment for $2,253 has been filed in the Supreme Court by Benjamin Berk against the Union Pictures Corp., on behalf of Samuel A. Rezau for salary due as Eastern representative of the film company and for $810 and a note for $550 against George R. Sherri, who was his assistant.

The Southamption Amusement Co., owner of the Garden and Crescent theaters at Southampton, L. I., was sued in the Supreme Court by Frederick L. Mehl for $2,875 commission on a lease which he-lessed to Sam Bleyer for five years for $37,500.

A default judgment for $2,719 has been filed in the Supreme Court by Gail Kane against the P. W. Pictures for salary due for appearing in "A Good Woman." WANTS EVANSTON OUT (Special to WID'S DAILY) Springfield, Ill.—Evanston would censor its own films, if an amendment to the pending censorship bill sponsored by Evanston goes through. The town evidently thinks the censor board will not be severe enough in its judgment, and therefore the reason wants to reserve the right to supplement the state board's actions.

Must Show Flag in Penn. (Special to WID'S DAILY) Harrisburg, Pa.—Every theater in Pennsylvania, under the terms of an act signed by Governor Sprout, will be required to display the American flag on the face of the buildings at all times when performances are being given within.

Theater to Replace Airdrome (Special to WID'S DAILY) St. Louis—Alfred A. Ebert has organized the new Airdrome Corp., McCausland Ave. and Clayton Road, Richmond Heights. In the fall a theater will be erected on the site of the airdrome.

Davidson To Build (Special to WID'S DAILY) Kansas City—H. S. "Shake" Davidson, who operates the Kansas City Lyric, is building a new $50,000 theater,
12 Favor "Chest"

Important Companies Agree to Aid in C. C. Pettijohn's Idea—The Plan in Detail

Charles C. Pettijohn, who it will be recalled, presented a plan for the creation of a film "war chest" at the recent annual meeting of the National Association, states that 12 of the larger companies have approved the idea and that they have all accepted. The companies are: First National, Metro, Educational, Selznick Bros., Klaw-Eaton-Coli, Realart, Famous Players, Triangle, Universal, Goldwyn and Associated Producers.

Pettijohn plans to present the idea to all of the other companies just as fast as it is possible to do so, including the independent distributors in various states.

Under the terms of the plan, the distributors are called upon to supply Motion Picture Day rentals. The idea has created considerable interest in certain film quar- terly publications. To increase its importance, the plan, as developed by Pettijohn, is printed in full:

**Plan**

In order to further the cooperative handling of the industry's problems and to do away with the frequent solicitation of relief organizations in motion picture theaters, it is proposed to designate one day each year to be known as Motion Picture Day.

**I.** All producers and distributors of motion pictures to furnish gratis their film service to the theaters which participate in the plan.

**II.** All exhibitors who receive such film service to donate 50% of their gross receipts on Motion Picture Day. The specific percentage which such exhibitors will be asked to donate is:

I. To finance the necessary cooperative work for the protection of the motion picture industry.

II. To contribute to worthy charities and humanitarian relief funds, thus avoiding, as far as possible, the solicitations for such purposes in motion picture theaters.

For the present year, Thursday, August 25 has been designated as Motion Picture Day.

**Organizational Plan**

The organization plan provides for the appointment in each state of a Motion Picture Protective Committee to be composed of 12 members, 9 of whom are to be exhibitors and 3 of whom are representatives of the companies representing participating producing and distributing companies in such state. If it is found desirable in certain states to decrease or increase the size of such state committee, the ratio of exhibitor and exchange representatives will be changed.

For the purpose of contact and communication, each state Motion Picture Protective Committee to designate a point person, who will present the committee in all matters pertaining to Motion Picture Day in that state.

**Administration**

On the day immediately following Motion Picture Day, each exhibitor participating in this movement, will report to the office of the exchange which has furnished his feature picture for the Motion Picture Day performances, all checks representing such gross receipts for Motion Picture Day, less admissions tax. This check will be made payable to the Motion Picture Protective Committee Chairman in his state. The exchange manager, upon receipt of the check, will immediately deliver it to the Motion Picture Protective Committee Chairman and the latter will acknowledge its receipt in duplicate, to the exhibitor and the exchange manager.

Exhibitors who do not voluntarily run matinees on this date are urged to open theaters earlier than usual and to give the greatest possible number of performances.

In some instances where film has been paid for in advance by an exhibitor, a credit memorandum for the Motion Picture Day rental will be issued by the exchange to the exhibitor.

Fifty per cent of the gross receipts for all performances given on Motion Picture Day, less admissions tax, may be accounted for to the state chairman.

One third of the funds thus raised in each state to be remitted by the respective state chairmen to the Chairman of the Motion Picture Protective Committee in New York (representing the participating producers and distributors) for the specific purposes set forth in this plan.

Two thirds of the funds raised in each state to be remitted by the Motion Picture Protective Committee of that state, to be expedited for the specific purposes hereinafter mentioned, for the Motion Picture Protective Committee for disposition in each state.

**Callahan Injured**

(Special to WID'S DAILY)

Atlantic City, N. J.—Jimmy Callahan, who is producing a series of comedies here, met with an accident while working a stunt in an aerial plane. Several fingers of his left hand were severed at the first joint. His injuries, while painful, are not very serious.

**Hayakawa Here**

Sessue Hayakawa and Tsuru Aoki, his wife, arrived in New York last Tuesday from the coast. They are at the Biltmore.

**Gladys Hulette in Dick's Support**

Inspiration Pictures, Inc., has signed Gladys Hulette to play opposite Dick Barthelmess in "To'able Dav.

**New Community (Continued from page 1)**

The French company has recently purchased the French rights to "Kid," the Hodkinson production, French agency for the Powers machine, and for the Delco. The British company, in association with English Ltd., Ltd., publishers of a series of film texts covering the curriculum of English-speaking schools, Community is supplying the entire European News cannabis for Kinograms.

**Community M. P. Bureau, Inc.**

is representing the British Information Film Co. It has organized the service corporation to extend business. The new company has same personnel as the bureau, will confine itself exclusively to non-theatrical field. Comm Prod., Inc., will continue the theatrical producing for the Community companies.

Waldo G. Morse, 37 Wall St., is general president of Community Inc. Warren Dunham, Foster and others, have been elected president of Community M. P. Service, Inc., and continues as chairman of the Community companies. Howard Cote continues as director over.

**TRADITION**

Watch For Details

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BUSTER KEATON

in THE HIGH SIGN

A comic of a weird secret society which will turn Your Theatre into a merry lodge of mirth

Written and Directed by Buster Keaton
and Eddie Cline for Joseph M. Schenck

Exclusive METRO Distributors
Youth—summer—
moonlight—the witchery
of an Arizona night—
the penetrating scent of
honeysuckle.

Two young people on the
eve of parting. The girl
could see only the beck-
oning gleam of the capitol
dome, the dazzling round
of Washington social
gaiety which would en-
velop a senator’s daughter.

The boy saw only the
lonely plains—bleak and
cheerless without sunny-
haired Judith scampering
over them on her pony.

But no one could be
unhappy long, much less
the hero, in this rippling
comedy of youth and love
and mischief and moon-
light.

From the play by George
Scarborough. Directed
by Joseph Henabery.
Scenario by Barbara Kent.

REALART
PICTURES CORPORATION
469 FIFTH AVENUE—NEW YORK
News of the Week in Headlines

Monday


Film Distributors' League reissuing "Three Musketeers" made for Triangle.

Studio and producing unit planned for Wichita, Kans.

Tuesday

George Loane Tucker succumbs to long illness.

West Coast Theaters, Inc., to star Jackie Coogan.

Pola Negri to make three more for German U. F. A.

State censor board may include a producer.

Two versions of "Omar, the Tentmaker," to be made.

Wednesday

Adolph Zukor and Senator J. J. Walker in lengthy discussion at Astor. Zukor promises to adjust exhibitor difficulties of Famous Players.

Goldwyn announces fall plans. To sell franchises and start season with 25 productions.

Thursday

A. L. Lowe, J. E. Brulatour's representative, says talk from "lab" men may drive Brulatour into business.

Allied Artists of England to handle "Way Down East" and "Dream Street."

Marcus Loew believes in organization to bring about healthy conditions.

Four new Pola Negri films offered for sale.

Friday

Vanguard of film men leave for Minneapolis.

B. F. Uran of Mattoon, Ill., answers S. R. Kent and issues challenge to Paramount.

House committee recommends 15% raw stock tax and 30% tax on foreign films.

First National to release "Omar" and "The Masque-

raed" starring Guy Bates Post.


Saturday

Illinois may have deposit bill.

S. R. Kent to leave Mattoon case to be adjusted by any fair-minded committee.

Pardoning the bad is injuring the good"—Benjamin Franklin.
Novelty of Theme and Production in Latest from Foreign Studios

Hugo Riesenfeld presents
"THE GOLEM"

DIRECTOR ......................... Paul Wegener
AUTHOR .......................... Not credited
SCENARIO BY ........................ Not credited
CAMERAMAN ........................ Not credited
AS A WHOLE...... Another distinct and unusual creation from the foreign studios
STORY...... Has considerable racial appeal, but this
should not detract from general consumption
value
DIRECTION...... Has retained a perspective through-
out and shows real care in composition
PHOTOGRAPHY ......................... Good
LIGHTINGS .......................... Very good
CAMERA WORK ......................... Effective
PLAYERS...... Paul Wegener gives remarkable per-
formance in the title role; types well chosen
and all do creditable work
EXTERIORS ......................... Many extraordinary sets
INTERIORS ......................... Not the usual thing
DETAIL ......................... Apparently adequate
CHARACTER OF STORY...... Ancient Jewish tra-
dition based on the theory of a Rabbi who
trolled a miracle image
LENGTH OF PRODUCTION...... About 5,000 feet

Added to the previous successful productions con-
tributed to the American market by foreign producers,
comes “The Golem,” at the Criterion for an indefinite
run, dependent apparently on the way the picture is
received. Like “The Cabinet of Dr. Caligari,” Paul
Wegener offers a distinct novelty but one which pre-
sents a genuine contrast to the latter. While the
settings seen in “The Golem” are not the regulation
affairs, they are unlike the futuristic or cubist de-
signs of “Caligari.” Wegener’s sets all maintain
some manner of perspective without the zig-zag
shadows distorting the general appearance. The main
difference is the unfamiliar construction and architec-
tural form.

Paul Wegener displays a distinct creative ability
in his production of “The Golem” and he tells the story
in a comprehensive fashion, wastes no time with pad-
ding and builds toward the climaxes with a deft force-
fulness that cannot be mistaken. There are really
several climaxes but each gathers a new interest, and
perhaps it may seem strange that the interest can be
evenly maintained in a development of this sort, but
there are no obvious slumps. The producer also ap-
pears in the title role, that of the image which lives
or ceases to live at the will of Rabbi Loew. A rather
uncanny makeup is required but certainly, both in
appearance and ability, the actor holds the center of
attention.

The story has a powerful racial appeal and regard-
less of that phase of it will, in all probability, prove
universally interesting because of the production
values and the atmosphere of magic and novelty which
it contains. It is based on the theory or legend which
is told of the Rabbi Loew who created an image
called “The Golem” which he could will to live or die.
The Golem became the servant of the persecuted
Jews in Prague, whose ruler sought to drive them from
the Ghetto of the city. While pleading before the
King, Rabbi Loew foretold misfortune if the throng
scroffed him. They did and as a consequence the walls
began to fall. The Golem upheld the falling beams
and for this act the King ceased persecution. A short
romance between the Rabbi’s daughter and the King’s
attendant is also told. At the close, a little child
removes the magic star from the breast of The Golem
and the image lives no more.

Another One Which Exhibitors Should Judge for Themselves

Box Office Analysis for the Exhibitor

The booking of “The Golem” confronts the exhibi-
tor with the much discussed situation of the so-called
foreign “invasion,” and as with the others, this is an-
other case of using your own judgment. If you think
the picture will make money for you, you can prob-
ably secure a showing although no distribution plans
have as yet been announced. Perhaps if you played
“The Cabinet of Dr. Caligari” you will be better able
to judge whether or not you can put over “The
Golem.” If they liked the former, they will be in-
terested in this; and on the other hand, if they did not
like Caligari you can promise them a different novelty
in “The Golem.”

The picture has not played long enough at this
writing to judge its New York success, but this is al-
most certain—that its religious appeal is genuine and
should be well received by those whose forefathers’
legend it tells. The novelty angle should appeal to all.
Plenty of Atmosphere In Undramatic Story

Rudyard Kipling's

"WITHOUT BENEFIT OF CLERGY"

Pathe

DIRECTOR ..................... James Young
AUTHOR ........................ Rudyard Kipling
SCENARIO BY ................... Rudyard Kipling
CAMERAMAN .................... Jack Okey
AS A WHOLE...... Atmosphere of India and love theme artistically presented in story without plot or drama

STORY...... Faithful rendering of Kipling's text, but lacking in dramatic screen values

DIRECTION ..................... Satisfactory
PHOTOGRAPHY .................. Good
LIGHTINGS ........................ Fair
CAMERA WORK ................... Good
PLAYERS...... Virginia Faire well suited to part and does nice work. Thomas Holding a little stiff, but does well in difficult role

SUPPORT ........................ Adequate
EXTERIORS ........................ Good
INTERIORS ........................ Excellent
DETAIL ............................ Fair

CHARACTER OF STORY...... English engineer in India loves native girl who bears him a son. Child dies of fever and mother falls victim of Cholera plague

LENGTH OF PRODUCTION...... About 5,300 feet

Although "Without Benefit of Clergy" is undoubtedly one of the world's greatest stories the same cannot be said for the screen version. This is another case where a great story does not make a great picture. The reason for this is plain; the story lacks dramatic screen values. The effect of unavoidable tragedy is presented at the start and carried out to the finish in this production that adds another name to the small list of "unhappy-ending" pictures.

Mr. Kipling could certainly have made a better choice for the screen. There are many of his stories, while perhaps not quite as perfect technically as "Without Benefit of Clergy," would nevertheless, be better for the screen. There is a vast difference between short story technique and screen technique and "Without Benefit of Clergy" proves it. Even "The Light that Failed," although screened about five years ago, could have been presented again with greater advantage than this one.

This production is a picture composed almost entirely of atmosphere, produced not so much through characterization as through scenic effects. These are very well registered and many of the sets artistically done. While it is necessary to have a great many titles in a production lacking self-explanatory action, still they could have been shortened to advantage in this.

There is very little to the story. A young Englishman in India falls in love with a native girl and they live together very happily until their baby dies. Later she dies of the plague. In the first part of the production the continuity showing the buying of the girl from her mother is a little garbled, perhaps purposely, for instead is inserted a native wedding scene. Mr. Kipling certainly has been careful to leave out any mention of this in his story.

A good deal of the detail is not fully explained, as the breaking of the dagger on the floor, and the child taking cold on the roof.

Virginia Brown Faire plays Ameera, the native girl, with girlish charm. Thomas Holding takes the part of the English engineer and does good work in a difficult role. His acting is a bit stiff and angular, and his characterization more American than English. Evelyn Selbie does good character work as the mother, though the character is not in keeping with the hard mother penned by Kipling.

The photography, lighting and camera work all stand out as being well and thoughtfully done. The melancholy strain that runs through this unhappy story was done with a good deal of artistic feeling. The production as a whole is quite a faithful rendering of Kipling's text, but is more literary than cinematographic.

Success of The Classical Story Depends Upon Audience

Box Office Analysis for the Exhibitor

Kipling's name is worth a good deal as a box office asset and the title of the story too is very well known. You can promise your people a good wholesome production with plenty of atmosphere. Lay stress on this rather than upon the theme of the story. Also mention the realistic plague scenes that appear in the last reel of this production.

In presenting this use a prologue with some of Kipling's songs and give it an oriental atmosphere. If there is any doubt in your mind whether the unhappy ending will get over with your audience look this over before presenting it. If your audience is highbrow and like artistic productions and stories with more atmosphere than action, they will probably like this one. Kipling's name should be a drawing card if well advertised.
The Hell-Fire Battalion

F. B. Warren Corporation now announces to the exhibitors of the country the operating personnel of its nation-wide sales organization. The men who comprise our corporate family are the best paid resident managers who have ever operated a distributing company in the history of the motion picture industry.

The stars opposite the names of these capable and resourceful aides indicate the number of years that each one has been identified and associated with the head of this company. All of us learned a long while ago to like each other; to play the game by the same rules; to make friends of our exhibitor-customers and to go through hell for each other, whenever occasion demanded it.

Every manager of an F. B. Warren Corporation office has a partnership bonus earning interest in the gross receipts of his office and, based upon careful operation, every employe in every office will also have a participating interest in the earnings of the office.

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F. B. WARREN CORPORATION
1540 Broadway  New York City
Shipwreck-Desert Island Story; Different Only Perhaps in Ending

Edith Storey in
“BEACH OF DREAMS”
Haworth Pictures—Robertson-Cole
DIRECTOR .................. William Parke
AUTHOR ..................... H. De Vere Stacpoole
SCENARIO BY ............ E. Richard Schayer and Nan Blair
CAMERAMAN ................. Felix Schoedsack
AS A WHOLE ...... Interest slightly below par because of hackneyed situations that have been presented time and again
STORY ...... No new twists to lift it; desert island formula with which picture goers are quite familiar
DIRECTION ...... Production values are adequate and presents good island atmosphere
PHOTOGRAPHY ................ Very good
LIGHTINGS ..................... Good
CAMERA WORK ................ Good
PLAYERS ...... Edith Storey does satisfactory work but the role does not tax her ability; Noah Beery as a hero instead of his usual villainous part; others suitable
EXTERIORS ................... Pretty coast shots
INTERIORS ..................... Sufficient
DETAIL ......................... Fair
CHARACTER OF STORY ...... French aristocrat shipwrecked on an island, falls in love with rescuer, but racial differences prevent marriage
LENGTH OF PRODUCTION .... 5,005 feet

Edith Storey’s appearance in the Haworth production “Beach of Dreams,” recalls a picture which she made some years ago for Vitagraph when she was co-starring with Antonio Moreno, called “The Island of Regeneration” and which was probably the first, or among the first of the desert island pictures to be offered the public. That was several years ago and the same formula has been popular with producers ever since at regular intervals.

The only appeal which can be found in “Beach of Dreams” is the location and general atmosphere of the sea. The choice of locations and background selected for the story’s enactment are attractive and there are numerous beautiful coast shots. Other than this the feature cannot boast of being quite up to the entertainment mark. The theme contains no new twists to distinguish it from its predecessors. One or two mildly thrilling incidents occur which can be commended. A death in quicksand which also threatens the life of the heroine; a fight on a cliff in which the heroine stabs her assailant and his subsequent fall from the cliff, and finally the battle with Chinese poachers, are the biggest moments.

The actual telling of the story covers considerable time and space but the sub-titles do most of the indicating. The latter are numerous and contain many flowery speeches. They are not usually in good taste.

Miss Storey is pleasing but the part doesn’t call for much display of her acting ability. Noah Beery will surprise his followers by playing hero instead of villain. The ending is perhaps not what the spectator will expect as it is not the usual happy one. On the contrary, it leaves the characters just where they were in the beginning.

Cleo de Bromsart, a French aristocrat, refuses to marry any of the noble gentlemen who seek her hand. She accepts the invitation of Prince Selm and goes for a cruise on his yacht, promising Chenet, a suitor, she will give her final answer upon her return. The yacht is wrecked and Cleo cast upon a desert island with only two uncouth sailors as her companions. One meets death in quicksand and the other she kills when he attacks her. Cleo is almost dead when Raft, a common sailor, discovers her. He takes care of her and gradually the girl falls in love with him. Finally they make their way back to Paris where the girl’s parents are shocked at her mingling with a common person. Cleo wants to marry Raft but thinking it would not be a happy union, bids him good-bye, and tells Chenet she will never marry.

All Right If You Think Your Audience Will Approve

Box Office Analysis for the Exhibitor

The title will give them a pretty good idea what to expect if their senses are keen, and they are quick to judge. You know pretty well what your folks want, and if this type of story has proven popular in the past and you think they will accept another, give them “Beach of Dreams” and they’ll probably be satisfied. Perhaps they would be interested in knowing some of the incidents, in which case you might enumerate the incidents mentioned above.

You can use the names of the principal players. Both Miss Storey and Noah Beery are probably familiar to your patrons, and if you have recently played any production in which either of them appeared, it would be well to mention the title. Catch-lines might catch the eye. “Is caste a barrier to happiness? Or should it be? It makes up the main situation in ‘Beach of Dreams.’” Others similar can be arranged.
There are two ways
to crush Independents
in this Industry

One is to 'gobble up all the theatres you Independent Exhibitors have built up by hard labor and money. That will give the Big Interests control of the screen. If successful, practically every Exhibitor of Pictures is under control.

The other way is to close the Independent Laboratories which have been built up also by hard labor and money. That will give a certain few men, who are allied with the Big Interests, control of the Developing and Printing of Motion Pictures.

There you have the network—control of exhibition by taking your house from you and control of Developing and Printing by closing up the Independent Laboratories.

Independent Exhibitors, Independent Laboratories and Independent Producers have a common interest. They must support each other.

Wouldn't it be easy for Jules E. Brulatour, who controls the distribution of Eastman raw film and is reported to control three great Laboratories, the Paragon, G. M., and San Jac, to combine and use that control so that no Independent Laboratory can supply you?

Jules E. Brulatour is a director of Famous Players-Lasky Corp. Are they competing with you? Placed in full control of the Laboratories of the country and distributing Eastman raw film, whom do you suppose Mr. Brulatour would give the preference in film supply and laboratory work—the company in which he is a director or the Independent Producers?

Mr. Exhibitor, you can come to but one conclusion, whole heartedly support the Independent Producers' product from the Independent Laboratories.

ALLIED FILM LABORATORIES ASSOCIATION.
Fine Development and Clever Crook Story in O'Brien Picture

Eugene O'Brien in
"THE LAST DOOR"
Selznick—Select
DIRECTOR .................................. William P. S. Earle
AUTHORS ................................ W. B. Foster and Ralph Ince
SCENARIO BY .............................. Edward Montague
CAMERAMAN ............................. Jules Cronjager
AS A WHOLE...... A good bit of entertainment
and a good vehicle for the star
STORY...... Clever crook story with good surprise
twist and unusual ending
DIRECTION...... First rate; keeps the spectator
ignorant of what is to come; development good
throughout
PHOTOGRAPHY .............................. Satisfactory
LIGHTINGS ................................. Usually all right
CAMERA WORK ............................ Average
STAR...... Has a good role and makes the most of it
SUPPORT...... Martha Mansfield pleasing leading
lady; others adequate
EXTERIORS ................................. Few pretty snow scenes
INTERIORS ................................. Correct
DETAIL ................................. All right
CHARACTER OF STORY...... Crook posing as
notable falls in love with society girl but
doesn't marry her
LENGTH OF PRODUCTION...... About 6,000 feet

Stories dealing with society crooks have been popular
with producers for the past few months, and now
Selznick comes forth with one presenting Eugene
O'Brien as "The Magnet," a notorious criminal. But
"The Last Door" is different from any of its pre-
decessors in that it has a really clever surprise twist,
and you don't even know it is to deal with crooks
until it is well under way, and then comes the dis-
closure that the hero is not a nobleman but a thief.

The development of the story is what makes it
unusual, and the audience is kept guessing continually
as to what will happen next. The director never al-
 lows it to become obvious, and least of all do you
expect the ending to be as it is, and after all it is well
received if for no other reason than that it is out of
the ordinary. The hero does not marry the heroine
and there is no fade-out showing them wandering
arm in arm down the primrose path. When the
theme develops into a genuine crook story, they
get in some good business in "The Magnet's" home
where he makes use of various "disappearing" devices
in eluding the police—a stairway that conceals an
exit and pool with a trap door.

There are too many guests in the society home of
the heroine. Every time the host moves from one
room or part of the room, the guests follow up like
a lot of chickens after the mother hen. This isn't any
serious fault but makes the "extras" conspicuous when
they shouldn't be. Eugene O'Brien does good work
in a thoroughly suitable part, and Martha Mansfield
again appears opposite him. The other members of
the cast are not given credit.

Mrs. Hamilton Rogers entertains, among others,
Somerset Carroll, noted for his chivalry. A convict
has escaped from a nearby prison. The guests decide
to join in the hunt but Carroll remains at home and
is surprised when the escaped girl comes into the
house and begs him to hide her. He does to the
extent of escorting her. After some mishaps he gets
her safely to his home where the girl confesses she
is Helen Rogers and that it was all a joke. Carroll
then returns the surprise and discloses his true
identity, that of "The Magnet." He keeps the girl
a prisoner, and returns to the Rogers' to secure the
ruby he went after. Just as he decides not to take
it, Helen appears but doesn't expose him. The girl
later risks her reputation to warn "The Magnet"
that the police are after him, and even though they
love each other, they part.

You Can Give Them This and They'll Like It
Box Office Analysis for the Exhibitor

Selznick is offering you a really worth while fea-
ture in Eugene O'Brien's latest. You can tell your
folks it is a crook story full of surprises and unusual
twists that hold the attention from beginning to end.
You'll find it hard to please them at all if they don't
like this one. In case you have played the recent
O'Brien pictures, among them "Gilded Lies" and
"Worlds Apart," you can tell them that "The Last
Door" is even better.

Play up the story with catchlines along the order of:
"He might have gone free and married the girl
he loved but at 'The Last Door' he turned back and
faced the law." Or, "Does the heroine always marry
the hero? 'The Last Door' is different. See Eugene
O'Brien in a novel crook story, his latest Selznick
release." The feature should prove worthy of ex-
ploration and the receipts worth while any advertising
expense.
There never was anything surer than the overwhelming national popularity of this marvelously clever dog. Featured always in clean, bright snappy comedies that suit every audience, BROWNIE, the CENTURY WONDER-DOG, has come to be one of the sure-fire attractions of the screen. It is of this wonderful little pup that TURNER & DAHNKEN say through Manager Castelle of San Francisco; “BROWNIE is the best animal comedian in pictures.”

See him—show him in “PLAYMATES” and “PALS” with BABY PEGGY MONTGOMERY, both recent releases. Play him in his latest release “SOCIETY DOGS,” of which M. P. World says; “An exhibitor showing this picture will be performing a service to his patrons.” Watch for “THREE WISE BOOBS,” soon to be released. The biggest house in the land can’t do any better than to show these Century Comedies featuring BROWNIE, the Wonder-dog—a whole show in himself.

RELEASED THROUGH UNIVERSAL
A Good Follow-Up for MacLean's Last One

Douglas MacLean in
"ONE A MINUTE"
Thos. H Ince Prod.—Paramount
DIRECTOR .................... Jack Nelson
AUTHOR ..................... Fred Jackson
SCENARIO BY ................ Joseph F. Poland
CAMERAMAN ................. Bert Cann
AS A WHOLE......Moments of genuine comedy 
that go over great but others that haven't much humor
STORY......Has many laughs that might have 
been better distributed; will please the majority
DIRECTION......Good for the most part; always 
gives an attractive introduction
PHOTOGRAPHY ................ Very good
LIGHTINGS .................. All right
CAMERA WORK ............... Good
STAR ................. Pleading as usual
SUPPORT.....Victor Potel offers good assistance;
others all suitable
EXTERIORS ................. Satisfactory
INTERIORS ................. Sufficient
DETAIL ................... Seems to be about right
CHARACTER OF STORY......Small town drug 
store proprietor becomes famous for cure-all 
patent medicine which makes him rich
LENGTH OF PRODUCTION .... 4,510 feet

Jack Nelson has a faculty for giving Douglas Mac-
Lean an interesting introduction to his audience.
This is noticeable in the recent pictures directed by
him. In "One a Minute" the opening shots are aboard 
a moving train, and there's no fake about it either.
Fred Jackson's story, while not sparkling with orig-
inality, offers a good role for Mac Lean, and at the
same time has a quality of humor that will probably
satisfy the majority.

There's just one slip-up—the laughs are not well
distributed. You'll find a first rate bit of comedy busi-
ness that goes over fine and then it settles down to 
a sober stretch that threatens the interest until they
pick up the humorous vein again. At the Rialto they 
seemed to get a lot of enjoyment out of the 
situations presented. One especially good bit that 
they appeared to like was the hero's own surprise 
when he found out that his patent medicine really 
effected a cure. Again when he is being tried for 
vio1ating the pure food act, a Chinaman's testimony, 
of some length, is translated as "Yes." This is an 
old one, but they liked it.

Douglas MacLean puts a lot of life into the picture 
by his own performance, and Victor Potel, a familiar 
figure in short reel comedies of the past, contributes 
some fun of his own accord. Marian De Beck, ap-
parently a newcomer, is the leading lady. Others 
are Frances Raymond, Andrew Robson and Graham 
Pettie.

Jimmy Knight returns to Centerville from the city 
to run the little drug store left to him by his dead 
father. A syndicate, headed by S. P. Rogers, is about 
to open a modern store across the street, which threat-
ten to put him out of business. They offer to buy out 
Jimmy but he decides to fight them. Jimmy reads 
P. T. Barnum's famous motto about a fool being born 
every minute, and gets out a patent medicine which 
his father had worked upon for many years—a pan-
acea for all ills. The medicine contains four ingredi-
ents which can be analyzed and a fifth which is un-
known to all save Jimmy. "Knight's 99" is a success. 
The syndicate reports Jimmy's activities to the Pure 
Food committee which causes his arrest for violation. 
He proves himself innocent, makes plenty of money 
and also wins the heart of Rogers' daughter and then 
is elected mayor of the town.

Light Comedy That Should Please Them
Box Office Analysis for the Exhibitor

You can please a good majority of your folks with 
Douglas MacLean's latest comedy, and if he is well 
liked and they look forward to his picture, it should 
be only necessary to announce his name and tell them 
he has another good story in "One a Minute." Other 
than using the star's name, it would be well to run 
catchlines in your program giving an idea of what 
it is all about. Say: "Are you ill? Try 'Knight's 
99.' It cures anything as Douglas MacLean will 
prove to you in 'One a Minute,' his latest Paramount 
comedy."

The press sheet which Paramount will provide 
contains some effective suggestions for exploitation 
which can be employed to get them interested in the 
showing. If you played MacLean's last picture, 
"Chickens," you might recall that title in case some 
of your patrons might have forgotten his name.
Delightful views of Majesticland showing why the kiddies love it
Why Dallas Kiddies Love “Picshures”

From all over the country reports are reaching New York of ambitious efforts being made by exhibitors to interest the kiddies.

Perhaps this is due to the unusual condition of affairs or it may be just the usual summer desire of showmen to stimulate business by making their houses attractive for the little ones.

There isn’t anything in the world better for business generally than to please the kiddies.

Can you remember the time when you believed in Fairies? When the biggest and most powerful of them was called Woo?

Can you remember that your dearest wish was to commission Woo to provide you with a vast playground that held monkey cages, and wiggling snakes—and gold fish and singing birds? A playground where there would be a Merry-Go-Round that you could ride on all day without paying a nickle? And toys—a million of them would be putting the estimate too low?

Of course you do. And so did Karl Hoblitzelle, president of the Interstate Amusement Company, when he planned the wonderful $2,000,000 New Majestic Theater for Dallas, Texas.

For down in the basement of this palatial playhouse Hoblitzelle has fulfilled the magic of Woo. He has built a playground called Majesticland that is all of 90 feet long by 60 feet deep.

It is a veritable land of make-believe. Down its center street stand old fashioned postern lamps that light the way to the Doll’s house, where Tea is served throughout every vaudeville performance—where story books are read, and happy children rock their dollies to sleep.

No words can adequately describe Majesticland.

For who would dream of a Merry-Go-Round that never stops—who would think of monkey cages, and squirrel cages, and prairie dog cages, and cages full of 100 singing canaries?

Who would think of a fountain—a beautiful replica of the fountain found in the Vatican at Rome—a fountain filled with swiftly swimming goldfish—with growing water hyacinths to give them seclusion when eager childish eyes become too monotonous.

There’s a wonderful old woman’s shoe that forms a slide. High enough to be thrilling—and low enough to be perfectly safe.

There is an electric city, too—a perfect little jewel of a model city that has electrically lighted streets and houses—that shows running street cars—and yes—a really truly vaudeville theater with sign all ablaze. How you’d love to live there?

In one corner of Majesticland is a wonderful Cinderella coach—all red and gold. Two coachmen in all their splendor of satin coats and trousers—silk hose and three cornered hats as they sit stiffly on the box. Stepping daintily into the waiting coach is Cinderella, all dressed up in lustrous satin. And just as the fairy tale tells, she has lost her glass

(Continued on Page 20)
ROBERTSON-COLE

Timely Bookings for Quick Returns During the Summer Months

Show these four intensely dramatic photoplays in the hot months of July and August and the box-office will show cold-weather results in dull business months. There are no better box-office attractions available for your summer program.

SESSUE HAYAKAWA in

"BLACK ROSES"

By E. RICHARD SCHAYER

"Black Roses" is a crook story in which the craftiness of a Japanese gardener is pitted against a couple of blackmailers. Has many dramatic incidents and holds the interest of the audience by reason of being forcefully acted and well staged. Sessue Hayakawa, the star, has won an enviable position as an actor in the silent drama. He is ably supported in "Black Roses" by Tsuii Aoki, his wife, Myrtle Stedman and a notable cast directed by Colin Campbell. The photography is excellent. This is a production that will please your audience and increase your box-office receipts.

"WHAT'S A WIFE WORTH"

Written and Directed by William Christy Cabanne

"What's a Wife Worth," a leaf from a woman's soul reaches tremendous heights of drama and romance and withal has that underlying current of philosophy and truth that makes the productions of this prominent author-director, William Christy Cabanne, so distinctive. Mr. Cabanne has chosen his cast with the greatest care. The two principal roles are played by that capable juvenile lead Casson Ferguson and the sweet faced and clever Ruth Renick. Beautiful Virginia Caldwell, lovable Cora Drew, and others equally well known among the lovers of the screen drama, complete the cast. Your audience will like this photoplay.

"BEACH OF DREAMS"

Produced by HAWORTH with an all-star cast

By H. DE VERE STACPOOLE

Adapted from one of the best adventure novels of a decade, the "Beach of Dreams" is the thrilling picturization of the problems of a rich young society woman who is cast away on an island where her only companions are three ordinary sailors.

J. N. Naulty and Gardner Hunting Present

"IF WOMEN ONLY KNEW"

Based on Balzac's Meditations on Marriage

"If Women Only Knew" is a story full of action, emotion and laughter, splendidly directed and beautifully photographed. It is an unusual production through its realistic conception of human characters who are neither heroes nor villains, in the fictional sense, but draw their attractiveness from the fact that they are types met in every day life. "If Women Only Knew" is an American story although based on a French classic. The characters are all American. Carefully cast and directed by E. H. Griffith "If Women Only Knew" gives opportunities that seldom come to most screen actors and actresses. Exhibitors will find this an excellent summer box-office attraction.

All four productions have excellent entertainment and educational values, beautiful scenes, splendid action. Wonderful photographic effects, artistic direction.

Book these Superior Motion Pictures at nearest Branch Exchange.

ROBERTSON-COLE

BRANCHES

ATLANTA
BOSTON
BUFFALO
CHICAGO
CINCINNATI
CLEVELAND
DALLAS
DENVER
DETROIT
INDIANAPOLIS
KANSAS CITY
LOS ANGELES

MILWAUKEE
MINNEAPOLIS
NEW ORLEANS
NEW YORK
OKLAHOMA CITY
OMAHA

PHILADELPHIA
PITTSBURGH
SAN FRANCISCO
ST. LOUIS
SEATTLE
WASHINGTON
Some Fair Amusement But Not Enough of It

Mary Miles Minter in
"DON'T CALL ME LITTLE GIRL"
Reallart

DIRECTOR ..................... Joseph Henabery
AUTHOR ........................ Catherine C. Cushing
SCENARIO BY ................. Edith Kennedy
CAMERAMAN ................... Faxon Dean
AS A WHOLE........ Meek sort of comedy offering with a few amusing situations, but slumps noticeably between times
STORY........ Of the girl-mischief-maker variety; fairly interesting but quite improbable
DIRECTION...... Satisfactory; found it a bit difficult to keep the story moving as there isn't much to it
PHOTOGRAPHY ................ All right
LIGHTINGS ..................... Usual thing
CAMERA WORK .............. Average
STAR..... Romps around in a pleasing fashion though a bit overgrown for a little girl
SUPPORT ........ Thoroughly suitable cast
EXTERIORS ................... Few
INTERIORS .................. Look real
DETAIL .................... Suffices
CHARACTER OF STORY..... Girl in love with aunt's fiance finally "lands" him for herself
LENGTH OF PRODUCTION ...... 5,214 feet

In "Don't Call Me Little Girl," Mary Miles Minter's current Reallart release, she virtually steals a part away from Constance Talmadge, inasmuch as it requires a strenuous series of vampings in which the heroine steals her aunt's fiance—a part usually associated with the bob-haired comedienne. Miss Minter is pleasing as the mischief-maker even if she does appear a bit overgrown as the "little girl." Probably that's why she insists upon not being called that.

Catherine C. Cushing's story served as a stage vehicle for Billie Burke and played under the title of "Jerry." It might have been an entertaining play, but there aren't sufficient real situations to carry it over as a five reel picture. There are a few good incidents that draw some laughs, but between times the interest lags badly and you wait for something to happen. The director has made an effort to pad it out, but the lapses are too long and the good bits too few and far apart. This is especially noticeable in the "in and out" business, of which there is too much.

One feature of the development which might be considered effective is the manner in which the conclusion is kept dark. While you probably expect the girl to win the fiance for herself, still various occurrences lead you off the track and you don't know just how it will turn out. Those who appear in support of the star are well suited to their roles.

Mrs. Doubleday and her young daughter, Jerry, come to visit Aunt Joan who is finally to be married to Monty Wade after an engagement of ten years. Jerry is a firm believer in love at first sight and Monty is her victim. Then follow a series of strenuous efforts in which Jerry vamps Monty over to her side, and at the same time she induces Peter Flagg, an old admirer of Joan's, to push his case. As a last resort Jerry pulls a fake suicide and Monty admits he loves her, while Aunt Joan seems perfectly satisfied with Peter.

"GEVAERT"
RAW FILM STOCK
Positive—Negative—Colored Positive
(U. S. Pat.)

United States Distributor
THE GEVAERT COMPANY
OF AMERICA, Inc.
HOOVEN BUILDING
117 West 46th St., N. Y. City

Manufactured by
L. GEVAERT & CO.
ANTWERP, BELGIUM
Offers Some Effective Exploitation Possibilities
Box Office Analysis for the Exhibitor

Mary Miles Minter in
"DON'T CALL ME LITTLE GIRL"
Realart

You can have lots of fun and cause a good deal of excitement with exploitation and stunt advertising if you care to go to a little trouble to get them interested in "Don't Call Me Little Girl." Realart’s publicity department has thought up some good ones which you can obtain from the press sheet. If your folks don’t mind the little waits between laughs, you can probably satisfy them with the feature.

Where Mary Miles Minter is popular it shouldn’t be necessary to resort to advertising. Just use her name in your announcements. Or if you want catchlines say: “See Mary Miles Minter’s latest picture, a story with a moral: Marry your fiance before your niece vamps him.” Or, “No wonder she said ‘Don’t Call Me Little Girl.’ She wasn’t. See Mary Miles Minter’s latest and you’ll know why.” You might recall the play.

WILLIS & INGLIS
Wright & Callender Building
Los Angeles California

Beg To Announce That on July First
They Will Discontinue Their Agency and Booking Department

∥ Their future activities will be confined to production, management, financing and exploitation, and,

∥ They will continue to act in an advisory capacity between producers and distributors.

∥ Their book and play department will be retained and its activities doubled.
Sunday, June 26, 1921

Carey Has a Good Story in His Most Recent Universal

Harry Carey in
"DESPERATE TRAILS"

Universal

DIRECTOR ................ Jack Ford
AUTHOR .................. Courtney Ryley Cooper
SCENARIO BY ............... E. J. Clawson
CAMERAMAN .................. Harry Fowler
AS A WHOLE ...... Well sustained interest and some good live action; has entertaining quality
STORY ........ From a magazine short story that made interesting reading
DIRECTION .... Very good; tells the story smoothly and logically; builds to first rate climax
PHOTOGRAPHY .............. Good throughout
LIGHTINGS ................ Some night stuff good
CAMERA WORK ............... Satisfactory
STAR ...... Has a fine part and makes the most of the opportunities it offers
SUPPORT ...... Irene Rich pleasing in a small part; Barbara La Mar not especially well suited; others adequate
EXTERIORS ............. Few pretty snow scenes
INTERIORS .................. Requisite
DETAIL .................. All that is necessary
CHARACTER OF STORY ...... Man goes to jail to save man he believes is brother of girl he loves
LENGTH OF PRODUCTION ...... 4,577 feet

Universal has selected Courtney Ryley Cooper’s story which appeared in the Red Book Magazine under the title of “Christmas Eve at Pilot Butte” for Harry Carey’s latest vehicle. At the time the story appeared in magazine form it’s more than likely that a good many readers realized in it suitable screen material for one of the portrayals of western, good-bad men parts and perhaps more than a few thought of it in connection with Bill Hart. But it was cornered by Universal and it remained for Jack Ford and Harry Carey to show what they could do with it.

The result of their efforts is a picture with a well sustained interest, a smoothly and logically unfolded tale and enough good action to satisfy anyone, together with a first rate climax that is quite effective. The scenario writer has stuck closely to the original and provided an unbroken continuity. There is but one difference which is recalled and that is the fact that in the original Bart Carson did not meet the heroine until he sought refuge in her cabin on Christmas Eve. For the sake, perhaps, of rounding out the romance and permitting a happy ending, in the screen version Carson is in love with the woman at the outset and the conclusion finds him free to marry her.

Production values are all excellent and the latter reels contain some pretty snow backgrounds that lend an atmosphere desirable, since it is Christmas Eve. The story contains a rather unusual twist in the surprise finish where the escaped prisoner makes the son of the woman he loves his captor in order that he may claim the reward for the sake of the money they need so badly. The action taking place aboard the train is just a bit confusing owing to most of it being night stuff which nevertheless is well done. Carey gives his usual satisfactory performance.

Carson believes himself in love with Lou and even goes to jail to save Walker, a man she says is her brother but who, in reality, is the husband who deserted his wife and two children. Carson breaks jail when he learns the truth and trails Walker, who falls off a train trying to escape. Then Carson seeks refuge in the cabin of Mrs. Walker, where he is captured, but the officials have learned the truth and a pardon is promised.

They Should Accept This Both for Story and Production

Box Office Analysis for the Exhibitor

You can assure them they will be satisfied with Carey’s most recent Universal offering, and by means of catchlines and a fair amount of exploitation and advertising should have no trouble in convincing them they’ll like it if they come in. Where the star is a favorite you should merely have to mention his name in your previous announcements, and tell them that “Desperate Trails” has been adapted from Courtney Ryley Cooper’s story “Christmas Eve at Pilot Butte,” for the benefit of those who may have read the story in the Red Book.

In case you want lines to attract their attention you might try: “He went to jail to save a man his sweetheart claimed as her brother, but even a prison couldn’t hold him when he learned the truth. It happens in Harry Carey’s latest Universal feature. See ‘Desperate Trails’ at the blank theater.”
Star and Production Good If Familiar Plot Is No Objection

Edith Storey in
“The Greater Profit”
Robertson-Cole

DIRECTOR .................. William Worthington
AUTHORS ............... Clifford Howard and Burke Jenkins
SCENARIO BY ............. Bennett Ray Cohen
CAMERAMAN ................ Eddie Geller

As a whole..... Will be favorably received if several of its kind have not already preceded it

Story....... Crook story that isn’t very different but satisfactory portrayals and adequate production help

Direction..... Not unusual though sufficient for the material he had to work with; might have made ending less obvious

Photography ............... All right
Lightings .................. Satisfactory
Camera Work ............... Straight stuff

Star...... Hasn’t much emotional opportunity but is pleasing in straight playing

Support..... Pell Trenton leading man with others in crook roles capable

Exteriors ............. One or two pretty estates
Interiors ............... Sufficient
Detail .................. Appears sufficient

Character of Story....... Girl crook falls in love with ex-Army captain who finally marries her regardless of her past

Length of Production ....... 4,220 feet

There is considerable rivalry among three very popular plots to see which one will be used the most. At any rate it would appear that way from the frequent use of all three. First there’s the eternal triangle, then the shipwreck and desert island formula, and finally the crook story, for which “The Greater Profit” casts another vote. Edith Storey’s latest feature is a thoroughly satisfactory picture, although the theme is not original.

Like other girl crooks, the heroine wants to reform when she falls in love, and here is where “The Greater Profit” is like many of the others. The ending is what you expect it to be. For a time you are led to believe that something original will turn up when the hero and heroine separate and she returns to her old life. But the misunderstanding is cleared away and they live happy ever after.

The direction is quite satisfactory and good judgment is shown in keeping an uninteresting political feature in the background, except where it is directly brought into play and then no time is wasted on it. No excessive footage is used in reaching the conclusion which might, however, have been made a little less obvious.

Edith Storey has but one emotional opportunity in the picture, but is thoroughly pleasing as Maury, the shoplifter. Perhaps some of her feminine admirers will wonder at her rather passe costumes, since the part doesn’t call for them. Dorothy Wood, Pell Trenton, Lillian Rambeau, Lloyd Bacon and others appear in support.

Mrs. Hardage becomes interested in Maury and brings her into her home, where Maury meets Captain Ransom. Rhoda Hardage sees to it that Maury leaves the house when she realizes that Ransom is in love with Maury and not herself. Maury returns to the old life but one day goes to Ransom’s home to warn him against the spurious financial schemes of Hardage, his associate. Finally, the misunderstanding is cleared away and they are married.

Will Go All Right Unless They Are Fed Up On Crook Subjects

Box Office Analysis for the Exhibitor

The best advice is to use your own judgment, not that you are likely to displease them with the actual picture, but with regard to the familiar theme. If you have given them most of the recent crook theme pictures which have been on the market, then they may not want another. On the other hand if you haven’t had one recently, you ought to please them with “The Greater Profit.”

Edith Storey’s name can be used, unless you know that your patrons are not familiar with her. In that event, play up the story with catchlines such as: “Do you believe in the reformation of crooks? If you do, don’t bring a girl shoplifter into your home. See what happened in ‘The Greater Profit,’ and you’ll understand why.” Or, “Which is ‘The Greater Profit’? Honesty or dishonesty? The answer will be found at the blank theater in one of Robertson-Cole’s recent productions.”
Familiar Story Material and Obvious Development Detract

Grace Darmond in
"THE BEAUTIFUL GAMBLER"
Universal

DIRECTOR .................... William Worthington
AUTHOR ........................ Peter B. Kyne
SCENARIO BY .................... Hope Loring
CAMERAMAN .................... George Barnes
AS A WHOLE .............. Action good if you don't mind it a bit rough; will go where they like bar-room westerns
STORY .............. All hackneyed situations without an original twist; you always know what will happen next
DIRECTION ............ Piles the fights on thick; otherwise fair
PHOTOGRAPHY ................. All right
LIGHTINGS ....................... Adequate
CAMERA WORK .................... Average
STAR .......... Photographs well and is pleasing to look at; has a sympathetic part
SUPPORT .......... Jack Mower leading man, Harry Van Meter a typical villain; others adequate
EXTERIORS ...................... Not many
INTERIORS ....................... Satisfactory
DETAIL ................... Appears correct
CHARACTER OF STORY .... Girl forced to marry mortgage holder later finds happiness with reformed rich man
LENGTH OF PRODUCTION ....... 4,458 feet

Perhaps Peter B. Kyne’s story made good reading matter, but it doesn’t reproduce as very good entertainment for the screen. It will go all right with those who like the typical western bar-room sort of story with roulette wheels, the proprietor who chews on a cigar, and the frequent fist fights incidental to the routine of such establishments. But folks who like their entertainment in less boisterous atmosphere won’t be likely to favor “The Beautiful Gambler.”

The story is a very old formula and develops towards its climax in such obvious fashion that you have nothing to expect. The spectator is always a lap ahead of the action. The minute the gambling hall owner proposes to Molly you know he holds the mortgage on her father’s home. And then the instant the hero appears on the scene you know he’ll rescue Molly from her “life of bondage,” and that somehow or other the unwelcome husband will exit.

Molly Hanlon marries Lee Kirk, owner of a western gambling house, to save her father’s home. The father commits suicide and Molly takes up her new life, obeying Kirk, wearing the clothes he buys for her and assisting at the roulette wheel. Miles Rand, a rich fellow whose father had turned him out because of his dissipation, comes to Kirk’s place. He observes that Molly is unhappy and a mutual friendship between them is formed. Kirk orders his man Devlin to get back a roll which Rand won at the roulette wheel and when Devlin fails Kirk throws him out. Devlin sets the place on fire and then denounces Kirk. Two years pass and Molly marries Rand, believing Kirk dead. But he appears and there’s a fight between Rand and Kirk, during which Kirk is killed by a shot. Rand is accused but at the last minute Devlin confesses to having fired the shot through the window. Rand’s father forgives him.

President for Corporation Wanted

Well organized Motion Picture Corporation interested in productions and operation of Motion Picture Theatres desires to open up negotiations with capable and experienced business man of the Picture industry who is in a position to invest ten thousand dollars or more and become President of the Corporation under desirable contract. Only principals considered. For appointment write

Box B-333, care Wid’s Daily
Use Your Own Judgment on This One

Box Office Analysis for the Exhibitor

Grace Darmond in
"THE BEAUTIFUL GAMBLER"
Universal

This is one on which you'll have to use your own judgment pretty much. You know best just how this type of picture goes with your audience and can act accordingly. It's one of those "if they like this sort of thing, they'll like this." Houses in business sections catering mostly to men may find that it will go over in their particular theater. It isn't the kind of a feature suitable to the so-called family trade. Not that there's anything very offensive, but just the fact that the bar-room atmosphere makes it a bit rough.

Universal is starring Grace Darmond in this picture so if your folks have come to like her in her supporting capacities they will be glad to see her starred. Stills of Miss Darmond in the lobby will attract attention, and catchlines can be used to good advantage if you decide to show them "The Beautiful Gambler." The title isn't a very alluring one. Sort of reminds you of "Mabel the Cloak Model" and the like.

ANNOUNCEMENT

The Palmer Photoplay Corporation announces the consolidation of the play brokerage agency of ALFRED A. COHN with its Photoplay Sales Department.

With the merging of these two interests Mr. Cohen becomes Director of Sales of the Photoplay Sales Department of the Palmer Photoplay Corporation.

Kate Corbaley, for the past two years in charge of reading and sales for this institution, continues as Department Manager.

Palmer Photoplay Corporation
"Story Headquarters"
LOS ANGELES
Some Short Reels

"The Policeman and the Baby"—Selig-Rork-Educational

Type of production.............................................2 reel drama

This two reel drama marks a departure in the short reel field. It has all the earmarks of a feature picture inasmuch as the story, cast and direction are all of feature standards, only the padding is reduced. The idea behind this new Selig-Rork series, which is to be released through Educational, is a good one. Photoplay rights have already been secured for stories from well known authors. The list includes such names as James Oliver Curwood, Mary Roberts Rinehart, E. Phillips Oppenheim, Orie Read, Leo Tolstoi, Montague Glass, and many others.

The first of this series "The Policeman and the Baby," is adapted from a story by Clarence C. Cullen and was directed by Bertram Bracken. It deals with a policeman, baby, crook and $1,000 reward. The crook returns home to find his mother dead and about to be buried in Potters Field. This prompts him to go out upon a "job" so that he may secure money to give his mother a funeral. In the meantime the policeman's wife has left her baby in a department store and the child was handed over to the chief crook to care for.

The policeman did not recognize his own baby, and while on the way to the station he ran into the robbery. The crook, however, jumped into the policeman's taxi and found the baby on the seat. A chase takes place that ends in a smash-up. The crook saved the baby from the flames of the burning car, and only later does the policeman discover that it was his own child.

The cast of this two reel drama includes Wm. Desmond, Elinor Fair and Wallace Berry. The direction and photography are both excellent and the action swift. There is very little padding in any of this series.

This departure in the short reel field promises to fill a long felt want. There are many people who would rather see two short reel dramas with the padding left out, than a feature longer than this. Many of the background drawings could have been improved, and the preaching endings might well have been toned down to advantage. However, your people are certain to laugh when they see these.

The first of the series is called "Mice in Council." The mice come out of their hole and fish the cheese out of the trap. Mr. Cat walks up and down policing the kitchen. The mice have a meeting and carry banners that read "Down with the Cat," and "Freedom of the Cheese." The moral is brought down to every day life and a street agitator is shown in the concluding feet of this reel.

"The Goose that Laid the Golden Egg" is another of this series. The farmer and his wife kill the goose that has laid the 18 karat egg. The parallel drawn at the conclusion of this represents labor and capital in a cartoon killing the goose that laid the profits.

The third of this series which will be issued weekly deals with "The Rooster and the Eagle." The rooster and the duck engage in a very funny fight. The defeated duck is counted out and the rooster thinks himself a hero. The eagle, however, has been watching all this from his lofty peak and swoops down upon the rooster. There are quite a few laughs in this new series.

"Watering the Elephants"—Mutt and Jeff—Fox

Type of production.............................................1 reel animated cartoon

Mutt and Jeff have done better than they do in this. They have gone through more amusing situations and have produced more laughs than this will ever get.

"Who's Who"—Sunshine Fox

Type of production.............................................2 reel comedy

There is something really new in this Sunshine comedy. It is an effect obtained by double exposure. The funny hero and his girl are being pursued in the Canadian wilds when they run into a raging storm. Suddenly they find themselves in the middle of a typical Indian battle. They run, get washed away, the ground to the sky, the blinding blizzard blows. Both sets are produced and are shown in a single frame. A good deal more could have been made out of this effect. The lovers could have stopped to pick bananas while the search party on the other side of the picture became lost in the snow storm. This part of the story, however, is only incidental to the main theme of the comedy which deals with a trial in court. The story told by the defence leads up to the North woods and satires, the Canadian melo-drama. In the end the chairman of the jury and the State's attorney turn out to be the real criminals. There is new stuff in this comedy which is certain to get quite a few laughs from your audience.

"How She Lied"—Vanity Comedy, Educational

Type of production.............................................1 reel comedy

This story has been done many times before in almost exactly the same situation. Mary tells her brother that she is married and the brother assumes the wrong man. She sends for a minister, marries the right fellow and they clinch just as the brother returns. It takes them a very long time to explain and in the end all is well. Not very much time was spent in the making of this production.
slipper as she enters the coach. You should see those champing steeds drawing that wonderful coach. Four Shetland ponies, milk white, gaily comparisoned.

But above are only a few of the wonders of Majesticland. Another corner has been set aside for Robert Louis Stevenson’s Treasure Island in miniature. My—how fiercely Dick Silver glares at you. How weighty the treasure chest looks. It’s all one can do not to drag it away from Dick Silver’s ruffians, to see how many jewels it contains.

You’d think that this was enough. But that’s because you don’t know Majesticland. There is a Doll Home, too, completely furnished. All along the huge posts that support the building Alice in Wonderland panels have been painted—and ’tis said that Alice, herself, and the Mad Hatter, and the White March Hare often visit Majesticland.

Truly the Babies—the wee tiny ones asleep in Sandmanland’s have heard Alice sing them to sleep. For you know even Alice couldn’t pass up Sandmanlands’ anymore than you could. There are all of a dozen snowy cribs in Sandmanlands, and every one is filled at every performance with a wee one.

Even the grown-ups visit it every day. They say it’s the most wonderful place in the world. Take care tho; for you may get lost. Every wall is painted—a wonderful country. Fair—far reaching forests, and it looks big—Oh, a thousand times bigger than a mere 90 feet.

But if you’ll knock at Dr. Toots’ house he may direct you—that is if he’s in. If not just do like thousands of happy children, wander round and round and round, for it’s a sure thing that just as you think you’ve seen all the wonders of Majesticland, you suddenly discover a big horse—the most obliging, gentle creature that rides you on springs exactly like a real horsey—and never, never throws you off, or tires of your shouts of glee.

Oh, Majesticland is indescribable. And of course it couldn’t have happened if there hadn’t been the fairies and Woo—for if you ask one of the little visitors they’ll tell you Woo is responsible, for of course he told Karl Hoblitzelle to do it.

And who wouldn’t obey Woo. So Hoblitzelle obeyed Woo—and gave Dallas’ children the most wonderful playground in the world—Majesticland.
The Independents Meet Every Thursday in Wid’s Daily

All the News for Buyer and Exhibitor

and

Maximum Advertising Value at Minimum Cost

For the

INDEPENDENT PRODUCER

AND DISTRIBUTOR
Does the hand reveal what the heart conceals?

He read her hand and knew her fate.

It was to forestall that very thing that they had made their compact—"no fair falling in love."

But it is as easy to stop Niagara as to keep a woman from loving the man of her choice. One was to be hurt; one was to suffer; and as usual the woman paid.

Palmistry, spiritualism, romance and Bohemianism combine in this heart-tugging story.
Conditions Better

Distributors Erecting Own Exchanges—21 New Ones Built in Last Year

Housing conditions of film exchanges throughout the country have greatly improved during the last 12 months, according to the annual report of the Fire Prevention Regulation and Insurance Committee of the National Association.

In a large number of cities exchanges have recently moved into one or two story buildings and many, once quarters of a similar type are under construction. The distributors are rapidly abandoning the old buildings.

In 14 cities, 21 new and four remodelled buildings have been occupied during the year by 111 exchanges, an average of slightly over 10 exchanges to a building.

Inspection of exchanges throughout the country indicate a general improvement in their housing and in the installation of additional fire protection equipment. In fact, these conditions are said to have so greatly improved that recently a high official in one of the large insurance companies sought information which might be used as a basis toward the limiting of fire.

The following exchange buildings have been completed and occupied during the year:

- Oakland, 2 new buildings, housing 7 exchanges;
- Buffalo, 2 new buildings, housing 8 exchanges;
- Chicago, 1 new building, housing 1 exchange;
- Cincinnati, 1 remodeled, housing 1 exchange;
- Cleveland, 1 new building, housing 1 exchange;
- Kansas City, 1 new building, housing 1 exchange;
- Dallas, 1 new building, housing 2 exchanges;
- Los Angeles, 2 new buildings, housing 2 exchanges;
- Montreal, 1 new building, housing 1 exchange.

Films at “Hip” Permanently?

The Herald on Saturday reported that the Hippodrome may continue to show films as a permanent thing because of the difficulties with the running spectacular productions.


Want “Expo”

North Carolina Exhibitors Favor Move—H. B. Varner Heads Minneapolis Delegation

(Continued to WID'S DAILY)

Wilmington, N. C.—The North Carolina Motion Picture Theater Owners are to launch a move for a mammoth inter-Southern exposition to be held in Charlotte. N. C., the (Continued on page 8)

Golden Greatness of Exhibitors in History of Industry at Minneapolis—Executive Committee in Session Yesterday Planning Routine Movements—Washington Wants Next Convention—Cohen Re-election Seen

(Staff Correspondence)

Minneapolis—On the eve of the opening of the second annual convention of the M. P. T. O. of America there is every indication that this will be a “humdinger.”

The West and Radisson Hotels are already crowded to capacity, and while it is too early to forecast with any degree of accuracy the number of exhibitors who will attend the convention which opens this morning, there is every likelihood that there will be 1200 or more. In addition there will probably be 100 or more exchange men, salesmen, accessory representatives and others who usually frequent exhibitor gatherings.

The Maryland, Virginia and District of Columbia delegates here will make a strong fight to have the next convention held in Washington. It is expected that in view of the excellent work which the executive committee put through in Washington recently this may act in a very favorable way toward having the next gathering at the national capital.

From all indications Sydney S. Cohen will have no opposition for the presidency.

The slogan of the convention will be the fight against producers invading the exhibitor field. There will be a number of pertinent developments with regard to this. In addition, a number of other important matters will be taken up, including the fight against the payment of music tax. In connection with this the report is being spread here that members of the Society of Music Publishers are using all tax money paid by exhibitors for the purpose of having other exhibitors pay this tax. It is fully expected that the Convention will adopt means to take this matter through the courts.

An effort will be made to show Congress that the five per cent film rental tax should be abolished. Then (Continued on Page 8)
Vancouver Theater Changes Hands
(Special to WID’S DAILY)
Vancouver, B.C.—The Royal, on Hastings St., will be taken over on the first of September by Barney Groves and Robert Scott. The house will probably reopen with a combination of vaudeville and pictures.

Texas Theater Changes Hands
(Special to WID’S DAILY)
McKinney, Texas—The Queen has changed hands. K. D. Deaton, of Denison, Texas, is the new owner and is planning to install several improvements.

Quotations

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<td>Famous Players</td>
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*Quotations by H. Content & Co., These quotations are as of Friday.*

Pittsburgh Salesmen Form Club
(Special to WID’S DAILY)
Pittsburgh—Thirty local salesmen have formed the Motion Picture Salesmen’s Association. The organization will work in conjunction with the Pittsburgh F. I. L. M. Club in adjusting disputes with exhibitors.

The officers are E. M. Stuve, of Paramount, president; J. D. Smith, of Pathé, vice-president; A. Suzener of Universal, secretary, and George Collins, of Metro, treasurer.

You golfers. Here’s your party. And you who don’t golf. To stimulate you. To get you thinking right. Working right. Playing on the square. All the time. Ima Bug has nothing on me. When it gets to golf. I’m Ima’s brother. So, to set you right here’s the chance: WID’S DAILY will offer a cup. Solid silver. Nice and pretty. Good stuff for any collection. For the best score turned in by January one, next. For 18 holes. Open to all film golfers. Anywhere in this country. Or Canada. Shoot in your score. With your club handicap. And if you haven’t a handicap get yourself one. Had to put in the handicap. Otherwise Tom Moore might walk away. With the mug. He has a roomful now.

Just to set this right. Abe Warner stands up. And offers another cup. For the best score turned in. From the Manhattan district.

Clear the course. Let’s go.

MAYBE A CHAMPIONSHIP


GATHERING


CAUSE WHY

Dodo sells billboard space. Ask Ellijay. If you don’t believe it. So Dodo tells Fred Warren. He has a great sign location. Just for him. For his new distributing firm. And FB listens. And says “yes” But not until after a struggle.

(Continued on Page 6)

No Plans

Relative to the west coast report that he intended going to Europe, Rex Ingram states no definite plans covering a European trip have been made.

From Kansas City to Europe
(Special to WID’S DAILY)
Kansas City, Mo.—N. J. Flynn, of Richards and Flynn, is preparing for his annual trip to Europe.

To Change Programs on Saturdays
(Special to WID’S DAILY)
Indianapolis—The programs in the Circle will be changed on Saturdays instead of Sundays. This change is made to stimulate Saturday box office receipts.

Al Cohn With Palmer Photoplay
(Special to WID’S DAILY)
Los Angeles—Al A. Cohn, well known here, has joined the Palmer Photoplay Corp.

John Carlson and Co. are moving from 729 7th Ave. to Room 1007 Times Bldg.

A disappointed audience often asks itself why it went to see the show that failed to please. A RITCHEY POSTER furnishes the usual reason.

RITCHEY
LITHO. CORP.
406 W. 31st St., N.Y. Phone Chelsea 8388
Cutting down?

Hell, no!

we are going ahead!

See tomorrow's Wid's

UNIVERSAL
On Broadway

Astor—"The Old Nest."
Brooklyn Strand—Anita Stewart in "Sowing the Wind."
Capitol—"Carnival."
Criterion—"The Golem."
Central—"A Connecticut Yankee in King Arthur's Court."
Hippodrome—"The Twice Born Woman."
Loew's (New York) Today—Louise Glanu in "I Am Guilty."
Tuesday—Constance Binney in "Such a Little Queen."
Wednesday—"The Whirl."
Thursday—Leah Baird in "The Heart Line."
Friday—"The Kiss" and "The Raiders."
Saturday—"Fine Feathers."
Sunday—Wallace Reid in "Too Much Speed."
Lyric—"The Queen of Sheba."
Park—"Over the Hill."
Rialto—Ethel Clayton in "Wealth."
Strand—"Salvation Nell."

Next Week

Astor—"The Old Nest."
Brooklyn Strand—"Salvation Nell."
Capitol—Short reel week headed by Harold Lloyd in "Among Those Present."
Criterion—"The Golem."
Central—"A Connecticut Yankee in King Arthur's Court."
Hippodrome—"The Twice Born Woman."
Lyric—"The Queen of Sheba."
Park—"Over the Hill."
Rialto—Not yet determined.
Strand—Not yet determined.

Frank Losee Engaged

Frank Losee, who recently finished work in "Deraveli" with George Arliss, has been engaged by David W. Griffith to portray the role of Comte DeLiniere in "The Two Orphans."

Using Sun-Light Arc

Sun Light Arcs are being used to illuminate the Madison Square swimming pool. Twelve lights of 125,000 candle power each are being operated.

100% MORE LIGHT for 50% LESS MONEY

A Revolutionary Improvement

Powers—G. E. High Intensity Arc Lamp on Exhibition

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Convention Week June 27th - 29th 1921

EXTRA A BIG ATTRACTION EXTRA

"THE GHOST CITY"

featuring

Helen Holmes

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THE Photoplay Magazine Medal of Honor

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The way to surpass the photoplays of every invader on earth is to make every American motion picture devotee realize the truth—that America does lead the world on the screen—that we are making, in these United States, photoplays which have more humor, more romance, more thrill, more reflection of real life than any photoplays subtitled in any language.

PHOTOPLAY MAGAZINE’S Annual Medal of Honor has been established to testify to and proclaim this fact—to institute a serious search for the producer worthy of most signal honor—to acclaim the best screen work of Americans.

The PHOTOPLAY MAGAZINE MEDAL OF HONOR has been permanently established as an award of merit to the producer—not to the director unless he happens to be a director producer; not to an actor or author unless he is also the producer, for it is the producer who is ultimately responsible. It is he whose foresight makes him venture his money, his reputation and his position in the industry in the selection of story plus director plus cast.

The verdict will be given by the public through a nation-wide ballot of the 2,500,000 intelligent and interested devotees of pictures who read Photoplay Magazine.

JAMES R. QUIRK, Publisher and Editor.
The Exhibitors Liberty Bond
is a First National Franchise

First National does not build theatres in competition with its Franchise Holders

Cut-throat Competition Can't Harm the Theatre That Owns

A FIRST NATIONAL FRANCHISE

It Holds You Safe

There'll be a Franchise everywhere
In the Courts

A default judgment for $1,267 has been filed in the Supreme Court against Clare Whitney Kane, film actress, in a suit of Frances M. Johnston to recover for moneys spent for her benefit.

The Fox Film Corp. has filed an answer in the Supreme Court to the action of Alexander J. Gordin for an accounting of the proceeds of the "Queen of Sheba" play. It is alleged that after he had completed the scenario he refused to send it to J. Gordon Edwards at Hollywood, Calif., as directed, and that the defendant had to employ some one else at $1,000 to do the work. For this reason he was discharged. A counterclaim for this sum is made on the ground that Gordin received $700 on the rate of $70 a week, for what he did.

A judgment for $973 was filed in the City Court against the Community Motion Picture Bureau by Dudley Murphy in a suit to recover $300 for services and $450 expenses in producing films.

The Community Motion Picture Bureau sued in the Supreme Court by the Bay City Film Corp. for $6,160 as the value of 137 prints from which the defendant got 2,000 feet of film which could be used.

Clearing the Atmosphere

I. E. Chadwick, president of the F. I. L. M. Slubs, feels that there is some doubt as to the attitude of his organization over uniform contracts, because the text of the M. P. T. O. standard contract was followed by another article last week telling of the resolution passed by the F. I. L. M. Club on the same subject. Chadwick says:

"The coincidence of publishing the two articles on successive days, has led in some quarters to the misconception that the F. I. L. M. Club, by its resolution, approved and urged the adoption of the standard form of contract submitted by the M. P. T. O. This is not a fact, and I write to ask you to correct the apparent misunderstanding due to a heading used by you in your issue of June 15th. The F. I. L. M. Club did not and does not approve the principle that a standard form of contract be adopted without passing on the merits or demerits of any specific contract proposed.

"The F. I. L. M. Club deems it the province of the National Association and not that of the F. I. L. M. Club, to adopt such a contract."

Oklahoma House Destroyed

(Special to WID'S DAILY)

Miami, Okla.—The Grand was destroyed last week by fire. The damage is estimated at $12,000.

Fore!

(Continued from Page 2)

'Cause he's hard to sell. Then Dodo is all swelled up. God day's work. Then what happens. When they start to pan the board they make a discovery. The building is torn dow and there ain't no sign.

EVAN'S LITTLE AXE

John Evans. Of Philly. Fightin' the Stanley crow 'Cause they've cut admissions. To 9 cents. Issues two pages. (mimeo. Ag'in it. Says so. In tuff words. Addressed to July And Boyd. And McGuirk. Says the cut is injurin' five oth houses. Surrounding the Casino. Where the cut was mad As an "experiment." According to the Stanley folk. Evan wants to know: What the experiment is for?—And ends I saying, "Because you can't make a dollar don't stop the oth fellow by a ruinous policy that will hurt you and everyone else And he winds up. By telling them to do like "other re red-blooded and game men—run at a loss at regular prices, close for the summer."

Them's red blooded words, John.

DANN

Six (6) New

ALLENE RAY

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W. H. Weissager
Personally on ground
 Paramount Has Never Failed You—
 Paramount Will Not Fail You Now!

PARAMOUNT will continue to supply to exhibitors a steady, dependable flow of the highest class of money-making pictures. Here are some of the releases for the new season. Most of these are already completed; many more are already in work.


“Beside the Bonnie Brier Bush,” Donald Crisp’s production of Ian MacLaren’s famous novel. Filmed on the original locations. Donald Crisp plays the leading male role.


Thomas Meighan in “A PRINCE THERE WAS,” George M. Cohan’s great comedy success.


Betty Compson in “AT THE END OF THE WORLD,” directed by Penrhyn Stanlaws. From the play by Ernest Klein.

William S. Hart in “THREE WORD BRAND,” a Hart production directed by Lambert Hillyer.

Gloria Swanson in “BEYOND THE ROCKS,” by Elinor Glyn.


Ethel Clayton in a new play, by Henry Arthur Jones.


Gloria Swanson in “UNDER THE LASH,” by Edward Knoblock.

William S. Hart in “TRAVELING ON,” a Hart production, directed by Lambert Hillyer.

Roscoe “Fatty” Arbuckle in “SHOULD A MAN MARRY?” by Sarah Y. Mason. Cast includes Harriet Hammond and Mary Thurman.

Gloria Swanson in “THE ORDEAL,” by Somerset Maugham.
CROWDS GATHER FOR CONVENTION

Meeting On
(Continued from Page 1)
there will be a discussion favoring the shipping of film through parcel post, this obviating express charges, and a number of other matters will also come in for attention.

It would not be surprising if representative from the important producing and distributing organizations presented to the Convention suggested the purchasing of a more definite line-up with the exhibitor body in the effort to fight the producer-distributor who has entered the exhibition field.

The fight being made by the Allied Laboratories to prevent the "control" of the laboratory field in the East may also reach the Convention Room on the ground that with laboratory work controlled, the independent producer may find it impossible to have prints made and thus block his distribution.

Steffes Active
W. A. Steffes, president of the Wisconsin Exchange, has enough work on hand looking after the various details of the Convention, the handling of the delegates, members and visitors and the planning of arrangements for the visiting ladies to keep him working 24 hours a day. He expects to get a good night's sleep maybe once a month next week, but until then he will be on the job about twenty-four hours a day.

H. J. Linton, of Milwaukee, is helping out a lot. Charlie O'Reilly is also working here lining things up, with Sam Berman not far behind. Berman has secured a supply of busses to keep his throat clear. He wants to be heard every time he starts during the next three days.

Fed Exchanges
The Federated Film Exchanges of America are holding a meeting here and practically every territory is represented. While the work of the organization is handled by the various members are not overlooking any opportunity to tell the exhibitors present all about Federated products.

DANNY

The Oklahoma Crowd
(Special to WID'S DAILY)
Tulsa, Okla.—Ralph Talbot says that he does not have a complete list of the names of those going to the convention, but submits this probable list: Harry Castle and William Smith, of Tulsa; W. L. Brophy, of Muskogee; J. E. Clayton, of Bartlesville; Tom Edison, Morris Lowenstein, of Oklahoma City; Art Hanley, of Paul's Valley, and Walter Billings, of Enid.

The Committees
The entire Convention, so far as details are concerned, will be in the hands of the following committees:

1. Committee on Arrangements:
   W. A. Steffes, Minneapolis, Minneapolis, New York, Los Angeles, Chicago, St. Louis, Boston, Detroit, Buffalo, Columbus, San Francisco, Portland, Seattle, San Diego, Rochester, N. Y., Cleveland, St. Paul, Milwaukee, Cincinnati, Baltimore, New Orleans, Chicago, Ill.

2. Committee on Taxation:
   C. Ritter, Detroit; W. W. Davis, Milwaukee; John Evans, Kansas City, Kan.; C. L. O'Reilly, Chicago; E. H. Bingham, Indianapolis.

3. Committee on Music License Fee:
   E. T. Peters, Denver; E. F. Camp, St. Paul; W. C. Gates, Milwaukee; Gray, New York, Ill., and Missouri.

4. Committee on Uniform Contract:
   E. W. Fairman, Chicago; D. C. Gray, Portland; C. H. Burkey, Kansas City; E. H. Bingham.

5. Committee on Exchange of Parcel Post System:

6. Committee on Business Relotions:

7. Advisory Committee to President:
   M. C. Kellogg, Los Angeles; C. G. Griffith, Oakland, Calif.; C. H. Burkey, Kansas City; E. H. Bingham.

8. Committee on Credentials at National Convention:
   Entire Executive Committee of Organization, Committee on Advertising Committee on Publicity and Committee on Transportation to be appointed.

From Arrow
Arrow Film will be strongly represented at the convention and the exhibitors from the convention will be able to see the new film being produced by the exhibitors from the convention.

From St. Louis
(Special to WID'S DAILY)
St. Louis.—Joe Mogler, president of the St. Louis M. P. Exhibitors Committee, will attend the convention. A special car has left with local exhibitors.

Samuel Werner, of the United Film Exchange, has been selected to represent the Federated Film Exchanges at the convention. He will attend the Federation meeting.

Off to Convention
(Special to WID'S DAILY)
Philadelphia.—Lorson Konor, one of the oldest independent distributors in Philadelphia, has left to attend the convention, the archives, and the special meeting of Federated Film Exchanges in Minneapolis.

WANT "EXPO" (Continued from Page 1)
week of Dec. 5. This was discussed at the two-day convention of the organization which was held here.

H. B. Varner, who has been re-elected secretary of the organization, has gone to Minneapolis as the chair of the Minnesota delegation. He has been instructed to vote for Washington as the city in which to hold the next convention.

The organization adopted resolutions condemning the continued invasion of producers in the exhibiting field, and the showing of salacious pictures.

Percy W. Wells was re-elected president and Varner secretary. E. F. Dardine of Charlotte was elected vice-president.

From the Southwest
(Daily to WID'S DAILY)
Dallas.—A party of exhibitors left for Minneapolis on Tuesday and T. Among those who went were: H. H. Hoke and wife, of Taylor; E. O. Bott and wife, of Dallas; J. C. Quinn, of El Paso; S. G. Howell and Wm. G. Underwood, of Dallas; E. L. Byar passed through here a few days ago by this way to the convention, driving over land in his car.

Conditions Better
(Continued from Page 1)
18 exchanges, St. Louis, new building, housing 8 exchanges; New Orleans, 1 new building, housing 1 exchange; 2 remodelled; housing 2 exchanges; Portland, Ore., 1 new building, housing 1 exchange; San Francisco, 3 new buildings, housing 8 exchanges; Seattle, 1 new building, housing 1 exchange.

New exchange buildings are now under construction in Chicago, Kansas City, Los Angeles, Oklahoma City, St. Louis, Minneapolis, Denver, and Minneapolis. Negotiations are under way also for the erection of other buildings in Nashville, St. Louis, Omaha, Kansas City, Buffalo and New York.

Through an arrangement with the Eastman Kodak Co. Thomas H. Butler has been assigned to the New York headquarters of the National Association during the year and has been in direct charge of matters pertaining to the housing of exchanges.

Eucatell's Own Home in "Frisco" 
(Special to WID'S DAILY)
San Francisco.—Eucatell Film Exchange, Inc., has taken over the lease on a two-story building to be erected on Turk St. near Leavenworth.

Special Prologue From Edwards
San Francis—East Coast Show, will exhibit a prologue to the film version that Warner Bros. are producing with Wesley Barry in the leading role. It is headed by William Nigh and Harry Rapin, and is back from Delaware Water Gap, where they have been shooting exteriors.

Gray in handling the eastern exploitation for "Peck's Bad Boy," will also direct the exploitation

EDUCATIONAL CONFERENCES

Heads of All Offices to Meet in Chicago July 18 for Three-Day Session—To Introduce Producers

The first annual convention of educational managers will be held in Chicago on Monday, Tuesday and Wednesday, July 18, 19 and 20. Educational's first fiscal year national distributing organization closes June 30.

The Congress Hotel has been chosen as the meeting place.

Our unique feature of the convention will be "Producers' Afternoon," Wednesday afternoon being set aside for the introduction producers and their reprints.

It is expected that many if not all the producers who release educational will attend. All Christ will be among those present.

Fox Convention

The Fox managers will convene the convention morning for the first of a series of business sessions that will last a week.

All of the branch managers and possibly some of the their managers. An entertainment program has been arranged out in connection with the business.

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TITLES

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alive Titles, TITLEGRAPH

220 W. 42nd St., Room 1807
Bryant 69
5,000,000 For Production

In Reviews Work of Organization in Lengthy Session—Suggests Number of Improvements—Reviews Famous Players Theater Activities in Detail.

(Staff Correspondence)

Minneapolis—The entire first session of the convention was up by the report of President Sydney S. Cohen, who gave the activities of the M. P. T. O. in the past year.

Here were over 600 delegates and about 300 additional members present when the gavel was raised for order. Convention is being held in the West Hotel and the room session yesterday was crowded to capacity. Hot weather was in order. Coats were shed and collars removed. The heat was intense.

Cohen was given an ovation when he mounted the platform. Among the outstanding features of his lengthy address were:

That exhibitors should be the judges of the product to be shown, and that they should not be influenced by motives or operations of producers-distributors.

These are the principles that should control the exhibitors' own screens.

At the exhibitor body should be permanent representatives from each state capitol, and that this committee represent the national capital, Washington. This will be the function of a statistical bureau established and that a card index be kept of each legislator.

(Continued on Page 4)

Convention News

Additional reports of yesterday's session at the M. P. T. O. convention will be found on Page 4.

At Of Censors?

Hasn't Learned of Governor's Choice as Yet—Many Applications Made (Editorial to WID'S DAILY)

N. Y.—Nothing has leaked out concerning whose name the Governor will appoint to the censor board. The applications for appointment have been received in the hundreds, and it is felt that the name will be announced soon. (Continued on Page 14)

Johnny Hines in C. C. Burr's first Affiliated feature "Burn 'Em Up Barnes," made expressly for the Independents. The supporting cast includes Betty Carpenter, George Fawcett, Edmund Breese, J. Barney Sherry, Julia Swayne Gorden, etc.—Advt.


(Staff Correspondence)

Minneapolis—It is learned here that the M. P. T. O. is seriously considering the formation of a $5,000,000 fund to finance production and that the move is being considered as part of a plan, whereby the exhibitor organization may be in a position to make or release their own productions and offset the possibility of producers and distributors invading the exhibitor field.

While nothing official can be obtained at this time relative to this proposition, it is understood that the plan calls for a bond issued on the amount involved with bonds ranging from $100 up. These bonds will be sold to exhibitors on a profit-sharing basis to be later worked out.

It is understood that several different propositions have been made to the officers and executive committee from independent producers, and that the most important of all was a co-operative proposition advanced on Sunday night to the executive committee by leading officials of the Motion Picture Directors' Association, represented by James Vincent of the New York Lodge, Sargent of the Los Angeles Lodge and an attorney named Simpson. Their discussion lasted for a considerable period.

Details of that conference are not available but in a general sense, it is learned, this developed: All members of the M. P. D. A., including some of the most noted directors of America, are to finance their own productions and make them for release through the exhibitor body. (Continued on Page 4)

More Product

First National Buys Foreign Productions—W. F. Alder To Supply Four Pictures

Associated First National will distribute two foreign-made productions, according to an announcement made in an advertisement published last week.

One is "Alf's Button," produced by Hepworth in England, and the other "The Sentimental Bloke," made in Australia. (Continued on Page 14)
**Ready Soon**

(Special to WID'S DAILY)

Los Angeles—Reginald Barker expects to launch his own producing organization in about five weeks. He is now engaged in the final editing of "The Poverty of Riches," his 17th and last production for Goldwyn. Space at one of the large Hollywood studios will be used. Barker now has a representative in New York looking for stories.

**World M. P. Creditors to Meet**

The creditors and stockholders of the World M. P. Corp. will hold a meeting at 2 o'clock today in the offices of Otterburg, Stein and Houston at 200 5th Ave.

**Vielle to Direct Lytell**

(Special to WID'S DAILY)

Los Angeles—Bayard Vielle is to direct Bert Lytell in "Lady Fingers" for Metro release.

**New Version of "Exodus"**

(Special to WID'S DAILY)

Chicago—The Lyceum Film Bureau, 118 N. La Salle St., has available a three reeler called "Out of the House of Bondage," advertised as "a new film version of the 'Exodus.'" The bureau is booking it in Minnesota, N. and South Dakota and Wisconsin itself and intends selling the rest of the country.

**To Build**

(Special to WID'S DAILY)

Harrissburg—Three prominent real estate men have announced that they will erect a half million dollar theater at Second and Chestnut Sts.

**Take Over Harrisburg House**

(Special to WID'S DAILY)

Harrissburg—Samuel Katzman, part owner of the Senate Hotel, and O. B. Felder, house manager of the Colonial, have taken over the new neighborhood theater at 1304 N. Third St.

**Opening in Fall**

(Special to WID'S DAILY)

Bethlehem, Pa.—The new Kurtz, which although finished two years ago was never opened to the public, is now being redecorated and will be opened in the fall under the management of H. E. Helberger. The house has a seating capacity of 1,600.
Hello Boys:-

Still Independent!

Lewis J. Selznick
Gigantic Producing Unit Talked of at Convention

May Produce

(Continued from Page 1)

If this plan is adopted, part of the financing of the productions will come from the $2,000,000 trust fund. This would also mean that a new distribution system would be put into effect covering the entire plan. If it is possible, it is the intention of the producer to perfect the idea and organization so as to be able to release productions for the season starting in September.

DANNY

Central Distribution

Is L. Selznick's Plan To Cut Expense—E. H. Hampton Talks

Along the Same Lines

(Staff Correspondence)

Minneapolis—Lewis J. Selznick and Benjamin B. Hampton were in conference with the executive committee of the M. P. T. O. on Saturday to plan for the formation of one central distributing company through the amalgamation of existing branches in order to effect a big saving in distribution costs. Representative of the Motion Pictures Directors' Association conferred with the committee and the same lines. Elsewhere in this issue will be found details of the M. P. T. O. plan.

Hampton made the suggestion that the M. P. T. O. broaden its activities so as to include independent distributors and producers. Under Hampton's plan, the distributors are to be admitted as allies of the exhibitors. He, like Selznick, advocated the formation of a central distributing organization to handle all releases and the raising of a fund, up to $2,000,000, to develop the business of the independent exhibitors, distributors and producers.

Dinner Tonight

Some Weighty Discussion To Be Indulged In—General Air of All Business, No Fun

(Staff Correspondence)

Minneapolis—The high light of the M. P. T. O. convention today is expected to be the dinner which will be given at the West Hotel tonight. A number of prominent film men are slated to attend and it seems likely that all of them will speak.

From the present outlook the brunt of the argument will be borne by Senator 'Jimmy' Walker, national counsel for the M. P. T. O.; Sydney S. Cohen, national president, William H. Buxbaum, Rudolph Finkelson and Governor J. A. O. Preus.

Adolph Zukor, Marcus Loew, J. Selznick, Benjamin B. Hampton, and Al Lichtman are only a few of the well known film men who are to attend. Senator Owen of Oklahoma, and Senator Kenyon, of Iowa, will likewise be guests.

There seems to be a serious-minded discussion at the convention this year. The general attitude seems to be one of all business and no fun.

This state of affairs is apparently emphasized by the fact that practically no entertainment for the male members has been mapped out. The women are the only party having luncheons and bus rides to entertain them while the men settle down for the business of the convention.

Resume By Cohe

(Continued from Page 1)

That a fund be established to carry the message of the national organization to the exhibitor body has been much in evidence. What a slat he took at Stanley before coming to Minneapolis. It was along the catering lines. Evans one of the strongest M. P. T. O. supporters. A fighter, too.

H. B. Varner of Charlotte, N. C., around-much. Varner just had a convention down in home before coming here. Southern crowd crazy to get next convention for Washington. Varner to vote that way when the question is put. So are a lot of them.

Among the stars here or expected to-day are Ann Little, Eddie Lyons and Ben Wilson.

There are so many palm beach suits in evidence that the convention hall looks like a South Dakota wheat field.

There are several candidates for President and Sidney Cohen is all of them.

Among the several forms of amusement going on in the New York special was a "Put and Take" tournament. After the smoke had cleared away a prominent magnet from 729 renamed the game to "Put and Put." The officials of the convention will be here to-day and the Radisson hotel yesterday. Not at the same table.

Looks like Washington will be the next convention city. Hope so. Maybe we can get the Senate and House to move out for a few days.

What a difference just a few short months make. Now the official drink of the convention is vanilla ice cream soda. And to make it worse the boys walk brazenly into any "silly" emporium no matter how public.

By Way of Pleasure

Women Who Will Spend Time—Sightseeing Tours and Luncheons Galore

(Staff Correspondence)

Minneapolis—Work for the men fun for the women. That, briefly, the program for the convention.

The women will be busy but while in Minneapolis. A "acquainted" luncheon is to be held them in the West Hotel today 12:30. There they will come in contact with the Minneapolis women who have constituted themselves committee to make them feel at home, introduce them to the city (Continued on Page 14)
POLA NEGRI

THE GREATEST EMOTIONAL ACTRESS IN THE WORLD IN
HER TWO LATEST PICTURES

VENDETTA
and
INTRIGUE

WE told you last Thursday in our square deal straight from th. shoulder talk how we were going to put these two pictures out.

Since that time, we have closed some of the biggest territories and this is just a reminder that if you want to get in on the two Biggest Box Office Clean Ups of the Year you must act quick. This is one of those propositions where words mean little and Actions mean Everything.

And the kind of action that Counts is the kind that puts you on the first train for New York that you can catch. We make this statement because we know that when you see the pictures, hear the price we are asking, and the terms we are offering, you will not be able to get your check book out quick enough for fear they will get away from you.

FIRST RUN PICTURES
A BIG BOX OFFICE STAR
AT A PRICE YOU CAN
AFFORD TO PAY

HOWELLS SALES CO., Inc.
729 SEVENTH AVENUE
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TELEPHONE BRYANT 7206
Who said "retrenchment?" Not Universal! At just exactly the time when other producers are crying hard times, Universal is pleased to announce the biggest year's program in its whole wonderful history.

At just exactly the time when exhibitors are wondering where they'll get enough independent pictures to make up a program, Universal notifies them that they can secure all they need of every type of picture right from this one organization.

Who said "too many goods on the shelf"?

Not Universal!

Although Universal is always producing, yet Universal has no goods on the shelf.

Why?

Because people like 'em!

Why do people like 'em?

Because Universal pictures are good pictures and because they're reasonably priced.

If you searched the whole trade through you couldn't find better proof of the salability of Universal pictures than the simple fact that while other producers are shutting down Universal is selling everything it makes in greater volume than ever before. And, furthermore, is increasing its output—meanwhile, spending more cash money on a single one of its super-productions than any competitors ever had the nerve to claim as spent, even when they lied about it.

Read every word in the announcements on the opposite page. They'll tell you exactly where to get your pictures—all you want—of every kind—at prices that will net profit you more than any others on the market today.
We're going ahead!

Read what UNIVERSAL gives you this year

52 UNIVERSAL SPECIAL ATTRACTIONS
The finest weekly features that genius direction in the best equipped studios in the whole world can turn out, featuring national screen figures.

12 JEWEL SUPER-PRODUCTIONS
Priscilla Dean Jewels—Harry Carey Jewels—Von Stroheim Jewels. The very last word in Star, Story and Luxury of Production.

20 UNIVERSAL JEWEL COMEDIES
Lee Moran Jewel Comedies—Joe Martin Jewel Comedies—there is no cleaner fun half so perfectly presented.

52 CENTURY COMEDIES
Eighteen with BROWNIE, the Wonder-dog, the cleverest performing animal in pictures—Eighteen with HARRY SWEET, the popular new Comic—Sixteen with CHARLES DORETY, sparkling and clean.

6 SUPER-SERIALS EXTRAORDINARY
Eddie Polo, hero of the American boy. Eileen Sedgwick, most beautiful of all women serial stars. Art Acord, the King of the Cowpunchers.

52 TWO-REEL WESTERN DRAMAS
One every week—the two reeers that have become known thru the trade as "Action Westerns." Nationally popular players in every one, splendidly supported.

12 TWO-REEL SERIAL STAR DRAMAS
Two-reeers in series—all of Universal's greatest serial stars. Every story complete in itself.

52 STAR COMEDIES
One-reeers that will put life and snap and pep into any program. With all Universal City's marvelous resources in players and settings.

104 INTERNATIONAL NEWS ISSUES
The world before your eyes—always first with the biggest events at no extra cost.

362 IS THIS ENOUGH FOR YOU?

GALA WEEK
See your Moving Picture Weekly out June 25th, and subsequent issues, for our smashing offer on Laemmle-Universal Anniversary Week. Make one week in July or August UNIVERSAL WEEK. Free Banner, free Herald, free Posters, free Lobby, free Slides, free Mats—your biggest net-profit week of the year. See your Universal Exchange today.

"REPUTATION"
With all the trade papers, all the critics, all the big houses of the country, tumbling over themselves to go on record as stating that PRISCILLA DEAN in "REPUTATION" is the season's greatest money-getting attraction, it is only a mighty short-sighted exhibitor who will pass up this biggest of all melodramas.

CAREY JEWELS
HARRY CAREY, greatest of all Western character portrayers, in the first of a series of JEWEL PRODUCTIONS which will be incomparably the finest Western dramas in the history of screen entertainment. Meanwhile, see his newest Special Attraction, "DESPERATE TRAILS," at your Universal Exchange. It's a wonder!

NEW STARS
In Universal Special Attractions, in addition to those national figures, FRANK MAYO and GLADYS WALTON, Universal will shortly offer you not less than four new stars. HERBERT RAWLINSON, famous for some of the greatest Special Attractions ever made—MARIE PREVOST, long known as one of the most charming figures on the screen—HOOB GIBSON, a whirlwind of action and a wonderful personality—MISS DU PONT, said to be the most beautiful woman in pictures.

SUMMER OFFERS
See your Universal Exchange and watch every number of your Moving Picture Weekly for Summer Offers of Serials, Short Subjects and the Great Combination Offer on Nine proven, certified Jewel Productions. Low tide figures on every one. Investigate this today.

"FOOLISH WIVES"
In the early Fall, look for the only real million-dollar picture ever made in America—Carl Laemmle's crowning achievement, directed by Von Stroheim. A photodrama whose artistic finish and dramatic intensity will not be equalled in this generation—a picture certain to be the sensation of the world.

Special Features

UNIVERSAL Your whole Program
A Clever Ad
That Comes from England May Contain an Idea for Someone Here

Just to give the tired advertising fireetor an idea, here is something that is part of a full page used in "Kino," issue of May 26.

It starts off with a cut in italics: "Conferences of a Screen. What a Life," and then goes on to say:

"Some silly things think it awfully nice to be a screen. They've got a crazy notion that it must be fun to have thousands of eyes staring at you day and night, and to be used for all kinds of shows. First you are in China, and then, maybe, you are whisked off to Peru. And next day you are back again in Bethnal Green. * * * And then the excitement. To have motor cars racing across your face, and murders taking place in every inch of you, and lovers kissing all around you! My! The sights I do see! * *

"Yes, but what about the things I have to put up with? What about my sufferings? The duds that crawl on me for two solid hours, one after another, and I have nothing to say, being part of the 'silent drama.'

"Sometimes, just when I think they ought to laugh, they cry, and just when I expect them to cry, they laugh! What agonies! And then some of them have the sauce to turn round and say it's all my fault—I'm a 'bad screen.' * * *

"No one pities me! Sometimes I wish all we screens could get together, like some other things, and go on strike.

"Why won't someone throw a bomb at me—or even an orange, or an egg, so that I could fade out and stop this torture for ever. * * *

"But then, just as things seem at their worst, I catch the words 'Ideal Picture,' or I hear a whisper about a Denison Clift production or Milton Rosmer, and then I begin to feel better."

From here on it tells about productions of Ideal Films.

Kansas City to Have New Theater
(Special to WID'S DAILY)

Kansas City—Pantages' new theater is being rapidly completed. The opening is planned for the fall.

1st Nat'l. and Educational Expand
(Special to WID'S DAILY)

Kansas City—First National and Educational now occupy the entire fifth floor of the Film Building. This expansion was made possible through the removal of the Crescent Film Company.

Whitebeck Returning to Scranton
(Special to WID'S DAILY)

Scranton, Pa.—Frank Whitebeck, widely known through his exploitation of the Poli, Strand and other houses in and about Scranton, is to return from California to assume the position of head of the new staff that will handle the C. H. Miles Theaters.

 "BACK TO GOD'S COUNTRY"
 "NOMADS OF THE NORTH"
 "THE SKY PILOT"
 "CAMERON OF THE ROYAL MOUNTED"
 "THE FOREIGNER"
 "LAVENDER AND OLD LACE"
 "KING SPRUCE"
 "THE TIGER'S COAT"
 "TARZAN OF THE APES"
 "ROMANCE OF TARZAN"

Some of the above have already grossed over $500,000—one has passed $700,000, while the later releases are showing speed that promises most satisfactory returns to all concerned.

Future Productions
on which no releasing arrangements have been made, include

5 INDEPENDENT CALIFORNIA PRODUCTIONS
4 INDEPENDENT EASTERN PRODUCTIONS
4 INDEPENDENT CANADIAN PRODUCTIONS
4 PINA MENICHELLI (Italy) PRODUCTIONS
(Yearly)
4 "ULTRA" (Rome, Italy) PRODUCTIONS
(Yearly)
3 RALPH CONNOR PRODUCTIONS

and others yet to be announced

Some of these may be sold outright, some will be placed on a profit-sharing basis with a moderate advance, and some on straight percentage.

Now ready to do business for next season.

NEW YORK OFFICE
17 WEST 44th STREET
VANDERBILT 7296
CABLE "ERNSHIP"

ErnestShipman
INDEPENDENT PRODUCER

Announcing a New Eastman Product

Eastman Positive Film
WITH TINTED BASE

The tint in the print is put there by the manufacturer—the film base is impregnated with color.

Seven colors are now available—amber, blue, green, orange, pink, red and yellow.

And there is no advance in price over regular Eastman Positive Film.

All Eastman Film, tinted or untinted, is identified by the words "Eastman" and "Kodak" stencilled in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
To the Motion Picture Theatre Owners of America

In your successful convention there will be—and for months there has been—much talk about domination or control of this industry by one or two factors.

There is natural and proper complaint about excessive film rentals; complaint that there are no fixed price standards; that exhibitors never know in advance what rentals they are to pay; that exhibitors are subject to circuiting and differing standards with each picture and by each individual company.

I wish to tell your organization and all other exhibitors that the F. B. Warren Corporation has done exactly what the Motion Picture Theatre Owners of America have discussed and planned to do.

We have established a price rating system for every theatre in America; a rate per theatre of so many dollars per $100,000 of the national quota of a picture. We can tell any exhibitor now what his rate is and our national quotas are not revised upward after a picture has had a few "test showings."

More than a million dollars is being invested in the formation of the F. B. Warren Corporation, with exchanges in 22 cities and the intention of increasing rapidly to 32 exchanges.

Not a dollar of exhibitor money is being invested in production and the producers who release through our organization are financing their pictures in full through legitimate financial channels. F. B. Warren Corporation is the only organization of its kind in the world without a dollar of investment in production.

We are not now—nor will we be—in the position where we will have to release to you weak or inferior product because we have an investment therein that must be gotten out. We have no such investment.

You have all the benefits of a just and fair rating system devised by a man who has always kept his reputation in the motion picture industry clean—a rating system available to you without your being asked to buy a "franchise." Our rates are adjustable, based upon the actual trade conditions existing in your town.

Lightman Building
(Special to WID’S DAILY)
Atlanta—M. L. Lightman is bringing his interests nearer Atlanta. He has sold one of his theaters, located at Florence, Ala., and is building a new one at Madison, Ga.

Lightman’s major interests are in Little Rock, where his Princess and Plaza are located and in El Dorado, Ark., where he owns the Airdome.

Incorporations


Dover, Del.—Shamrock Producing Co., Capital $10,000. Incor- porators: Bert C. Fassie, Lester A. Rein, and Abraham Kowol.


Dover, Del.—Outdoor M. P. Corp., Capital, $100,000. Attorneys: Colonial Star Co., Wilmington.
New Theaters

(Special to WID’S DAILY)

Baltimore—The Rialto theater Co. will build a theater here.

Baltimore, Md.—The Eastern Construction Co. will build a big theater here.

Baltimore, Md.—A new theater will be built here.

Burl Oak, Kas.—A new theater will be built here.

Cambridge City, Pa.—Cambridge City, Pa.—A new theater will be built here.

Downs, Kas.—Downs, Kas.—W. H. Harpole will build the Pastime here. He owns the Cozy at Pratt.

Eldorado, Mo.—Eldorado, Mo.—The New Eldorado will be opened here shortly.

Elgin, Ill.—Elgin, Ill.—The Rialto, seating 1500, has been opened on the site of the Grand.

Elgin, Ill.—Elgin, Ill.—Ralph W. Croker will build a theater here to seat 2,000. Croker has the Grove and the Rialto.

Hill City, Kas.—Hill City, Kas.—John Welty & Son have opened the Midway, which seats 700.

Independence, Mo.—Independence, Mo.—A theater costing $100,000 and seating 1300 will be built here.

Kansas City, Mo.—Kansas City, Mo.—A big theater may be built at 39th and Main Sts.

Kansas City, Mo.—Kansas City, Mo.—The West Side, an airdrome at 20th and Madison Sts., will be opened shortly.

Kewanee, Ill.—Kewanee, Ill.—A new theater costing $125,000 will be built here.

Kingsbury, Cal.—A theater has been opened here.

Lyons, Mo.—Lyons, Mo.—Harryman Bros. will convert a building into a motion picture theater. It will be called the Cozy.

Malone, N. Y.—Malone, N. Y.—The Malone Grand Theater Co. will build a theater costing $75,000 and seating 1,000.

Mercer, Pa.—Mercer, Pa.—The Liberty has been opened.

Nemacolin, Pa.—Nemacolin, Pa.—The Buckeye Cost Co. will build a theater costing $75,000 and seating 550.

Oklahoma City, Okla.—Oklahoma City, Okla.—The Capitol, seating 1,000, will be built on the site of the old Dreamland here.

Osawatomie, Kas.—Osawatomie, Kas.—W. H. Carson, who has the Empress here and the Peoples and Royal at Garnett, Kas., will build a new theater here.

Paterson, N. J.—Paterson, N. J.—Colonial Amusement Co. will build a new theater in the Riverside section. It will cost $65,000 and seat 1,500.

Portsmouth, N. H.—Portsmouth, N. H.—The Strand will be built here.

Rushville, Ind.—Rushville, Ind.—Michael and Geo. Katsaros have bought a site on E. 3rd St. where they will build a theater.

Santa Barbara, Cal.—Santa Barbara, Cal.—G. A. LeBlanc will build a theater costing $70,000.

Scranton, Pa.—Scranton, Pa.—A new Miles theater will be built here. It will cost $250,000 and seat 2,500.

Sidney, N. Y.—Sidney, N. Y.—David Melnick will build a small theater at Delhi.

Sioux City, Ia.—Sioux City, Ia.—A. D. Blank, of Des Moines, will build a theater costing $140,000, next to the National Fidelity Building.

Tampa, Fla.—Tampa, Fla.—Henry T. Titus of Dayton will build a $70,000 theater here. It will seat 1,000 and will be one of a chain of theaters run by the Crystal Amusement Co., which has the Crystal, the New Dayton, the Lyric, the Dayton Beach and the Seabreeze.

Temple, Tex.—Temple, Tex.—The city’s third theater will be built shortly.

Visalia, Cal.—Visalia, Cal.—An airdrome will be built at Court and Aquia Sts.

Waiverly, Kans.—Waiverly, Kans.—The New Bailey will cost $20,000 and seat 450.

Westline, Mo.—Westline, Mo.—A 250 seat theater has been opened here.

Winter Haven, Fla.—Winter Haven, Fla.—A theater costing $20,000 is being built here.

PARAMOUNT Pictures have always been a vital factor in the success of the exhibitor.

Today they are more so than ever.

The assurance of a continued and uninterrupted flow of pictures, the calibre of which may be judged from the list of new productions announced yesterday, is an assurance that means much to the exhibitor today.

Paramount is striving harder than ever for better pictures.

The entire weight of the great organization behind Paramount Pictures is being concentrated on three things—the making of still better pictures, the continuance of an uninterrupted flow of money making productions day after day and week after week, and the continued bettering of Paramount service to the exhibitor in every way the word “service” applies.
Against Tariff

Milwaukee Exhibitors Fear Monopoly Resulting in Increased Theater Admissions

(Special to WID'S DAILY)

MILWAUKEE, Wis.—Action has been taken by Milwaukee and Wisconsin managers against the bill now before Congress which provides for an 11 cent tax on film stock. Many telegrams have been sent to Congressmen protesting the passage of the bill.

The bill has been recommended by Special Means Committee of the Senate Finance Committee, and if placed in the hands of one company in this country an admission price of 50 cents would ultimately raise the price of stock films to such an extent that the additional cost of film would be borne by exhibitors. At least, that is the attitude of F. Bauman, secretary of the Wisconsin Exhibitors’ Association, which represents 500 theaters in the 14 districts of Milwaukee, and believes that the tax will be passed by Congress.

Saxo, president of the Saxe Mission Co., Leo. A. Landau of Chicago, and E. C. Bostick of Saxo’s have all voiced opinions in the passage of the bill as drawn which might ultimately mean increased admissions.

Pittsburgh Survey of Cincinnati Films

(Special to WID'S DAILY)

CINCINNATI — The Russell Sage Association has requested Cincinnati Churches to make a survey of the picture conditions in that city.

Sold to Sam Grand

(Special to WID'S DAILY)


Signs for Series

(Special to WID'S DAILY)

PITTSBURGH—Rubye de Remer has scored for a series of pictures produced by Frothingham Prod., Associated Producers’ release.

Saves Over Two Houses

(Special to WID’S DAILY)

PITTSBURGH—J. E. Brown, of Columbus, is the head of a new division which will operate Picture Shows.

First acquisitions of the Brown Co., as it is known, are the Opera House at Kaitnelling, Ohio, John Wick, and Lou Hepburn, opera house at Clarion. Both houses will be under control of new management on July 1st, the latter being prepared for the installation of a balcony at Clarion.

Tom Mix, Fox star, is in town to attend the fight.

Batterfield Remodeling

(Special to WID’S DAILY)

Battle Creek, Mich.—The Batterfield interests are now concentrating on remodeling and improving the theaters during the summer season, and many improvements will be made in their several theaters. They control 25 in pictures, vaudeville, dramatic and stock and road attractions, and have a compact circuit of 10 towns.

The Bijou in Lansing will be remodelled and will open the latter part of August as the Regent. First National pictures will form the nucleus of the program.

The Orpheum, in Jackson, is to be remodelled and re-decorated, and opened Sept. 1st.

The Bijou, in Battle Creek, will also be remodelled and upgraded, and is expected to open on Sept. 1st.

The Majestic and Family, at Port Huron, recently acquired, will be equipped.

Returning

(Special to WID’S DAILY)

Philadelphia—C. G. Powell and Pete Glenn, two veteran film men who recently turned over the releases of the Keystone Distributing Co. to Harry Smith of the Consolidated Exchange, will very shortly make an announcement regarding their new affiliations.

Charge Sunday Violations

(Special to WID’S DAILY)

Springfield, O. — Six affidavits, charging violation of the Sunday closing law have been filed in police courts here. The Clark County Ministerial Association intends pushing the fight to have the theaters closed on the Sabbath.

Tom Mix, Fox star, is in town to attend the fight.

Columbus Co. In Receiver’s Hands

(Special to WID’S DAILY)

Columbus, O.—The James Co., which operates the new $1,000,000 house here has been placed in the hands of a receiver, in order, it is stated, to observe assets.

Crane Back in Detroit

(Special to WID’S DAILY)

Detroit—Edward Crane is back in town, this time as local manager for Associated Exhibitors, Inc. He was formerly with Associated Producers, Inc.

Bays Another

(Special to WID’S DAILY)

Baltimore—The Maryland Theatres Corp. has purchased the Ecco theater, 214 East Ave., from B. C. Rosebauer. The same company recently purchased the Plaza.

Spokane Firm Buys New One

(Special to WID’S DAILY)

Spokane, Wash.—The new Liberty, now under construction in Dayton, has been purchased by J. W. Allen, Inc., who owns seven theaters in and around Spokane.

Out of Autos; Into Films

(Special to WID’S DAILY)

Chicago, Ill.—W. F. Corrington & Son have decided to sell their garage business and convert their building into a theater. The house will seat 1,000 and is expected to open next December.

New House for Fayetteville, N. C.

(Special to WID’S DAILY)

Fayetteville, N. C.—A theater will be erected by Dr. A. McKethan. Stiles Dixon, of this city, has been selected as the architect and construction will begin shortly.

Negri in “La Tosca”

To Be One of Her Last Productions for U. F. A.—Some Comment Here

(Special to WID’S DAILY)

Berlin—One of Vittorio De’Ugoloni’s last productions under her contract with the U. F. A. will be “La Tosca.”

The part is to be made in an elaborate manner.

Film men who were advised of the proposed Negri film said that her work in “Passion” and “Gypsy Blood” were of the opinion that Negri would make “some picture.”

Rumor Denied

(Special to WID’S DAILY)

New Orleans—The Louisiana Panorama theater has closed its doors for the Summer. The rumor that the house was to be closed permanently was definitely denied by Arthur R. Leopold, the manager.

Holmes With Orient Pictures

Los Angeles—E. S. Holmes, who has been appointed business manager of the Orient Pictures Corp., a company recently formed by A. A. Woollacott and a number of Los Angeles business men for the purpose of distributing pictures in the Orient, has stated that the company has completed arrangements whereby they will distribute films under the new production methods that exist in the United States. Exchanges are being opened at the present time which will be in charge of experienced American and foreign representatives.

Oil City Houses Closed

(Special to WID’S DAILY)

Oil City, Pa.—The picture houses here have all closed their doors for an indefinite period. Oil City has a population of 22,000, who were served by six houses. The reasons given for this drastic change were the large increase of film service, warm weather attendance, and the refusal of employees to accept a wage reduction. Several other towns in Western Pennsylvania have closed, as are considering similar action.

Pat Price Production

(Special to WID’S DAILY)

Pittsburgh, Pa.—Following the example set by the Olympic Amusement Co., who have reduced their price of admission from 55 cents to 33 cents, other houses in this city are considering a similar action.

Hamilton, Ont., Managers Organize

(Special to WID’S DAILY)

Hamilton, Ont.—A meeting was recently held of the managers of local theater managers to organize into a district association. The following officers were elected: President, Frederic Guest, Queen’s theater; vice-president, Hal Morgan, Temple theater; secretary-treasurer, L. E. Osier, Savoy theater.

Montreal Managers Form Association

(Special to WID’S DAILY)

Montreal—House managers have formed an organization to be known as the Montreal Theatrical Managers’ Protective Association. Howard Conover, manager of the Imperial, has been elected president.
Peter in New Company
(Special to WIDS DAILY)
Austin, Tex.-A charter has been
issued to the South Texas Theater
Co. with F. T. Peter, Mrs. Eleanor
N. Peter and Joe M. Estes as in-
corporators. The company operates
theaters in Cuero, Victoria and York-
town.

Orpheum (Okla. City) Dark
(Special to WIDS DAILY)
Oklahoma City - The Orpheum has
closed its doors last week and will
remain dark for an indefinite period.
Vauville and pictures have played at
the Orpheum since opening date.

Putting It Over

Here is how a brother exhibi-
tor put his show over. Send
along your ideas. Let the other
fellows know how you cleaned
up.

The Brooklyn Mark Strand isn’t
suggesting to its patrons that warm
summer days are here and that the
Mark Strand is the proverbial
“coolest spot in town.” Instead the
theater is getting the jump by fea-
turing novelties into which every artis-
tic endeavor, musical and scenic, are
being utilized to create the impres-
sion of cool weather.

Wherever possible Managing Di-
rector Hyman is using scenic sets for
his novelties wherein there are
mechanical waterfalls, rippling water
effects, etc. Hyman demonstrated
this in the violin-dance number he
put on recently, wherein a swan-like
dancer in fluffy white ballet costume
danced languorously before a rural
drop of sheep. Blue lights were on
the floor and the dancer was in a
blue spot from overhead. John
Sevely, violinist, played Saint-Saens’
“The Swan” from the pit while
Ermie Mathews, danseuse, emu-
lated that graceful water fowl in a
dance.

Des Moines, Ia.—J. Helmt, man-
ager of the Strand, devised an orig-
inal idea when putting on “Now or
Never,” a Harold Lloyd comedy.
It announced a “Perfect Impersonation Contest” amongst
the inhabitants of the town and had no
trouble in getting the daily papers
to publish the photos of the six best
contestants, who after having been
given three minutes on the stage to
show their antics, had been adjudged
best by the audience. Local optical
shop took up the idea and advertised
spectacles with “Look like Harold
Lloyd.”

The winners were given prizes in
cash, ranging from $10 downwars and
tickets. Helmt secured promi-
ience on the front page of the “Des Moines Capital” the
most important paper of the town for
the entire week during which the pic-
ture was shown.

Sandusky, Ohio — Playing cards
were used to good effect in exploit-
ing “Without Limit,” during its show-
ing at the Schade.

The Schade management used
playing cards as throwaways. The
back of each card had the following
white insert:

“We’re playing ‘Without Limit’ at
the Schade. Sunday, Monday, Tues-
day. And the police have promised
not to raid the house.” This idea
was embodied in exploitation stunts
contained in Metro’s advertising
and exploitation press book for the
picture.

Consolidation
(Special to WIDS DAILY)
Slick, Okla.—T. A. Clemmons of
the Majestic and R. B. Campbell, of
the Empress, have consolidated their
houses. This leaves but one theater
here until the new house now under
construction is completed.

The Photoplay Magazine
Medal of Honor

TO BE AWARDED TO THE [BEST] PRODUCTION
OF 1920 AND ANNUALLY THEREAFTER TO THE
BEST PICTURE OF EACH YEAR

The way to surpass the photoplays of every
inverter on earth is to make every American
motion picture devotee realize the truth—
that America does lead the world on the screen—
that we are making, in these United States, photo-
plays which have more humor, more romance, more
thrill, more reflection of real life than any photo-
plays subtitled in any language.

PHOTOPLAY MAGAZINE’S Annual Medal of Honor
has been established to testify to and pro-
claim this fact—to institute a serious search for the
producer worthy of most signal honor—to ac-
claim the best screen work of Americans.

The PHOTOPLAY MAGAZINE MEDAL OF
Honor has been permanently established as an
award of merit to the producer—not to the director
unless he happens to be a director producer; not
to an actor or author unless he is also the producer,
for it is the producer who is ultimately responsible.
It is he whose foresight makes him venture his
money, his reputation and his position in the indus-
try in the selection of story plus director plus cast.

The verdict will be given by the public through a
nation-wide ballot of the 2,500,000 intelligent and
interested devotees of pictures who read Photoplay
Magazine.

JAMES R. QUIRK,
Publisher and Editor.
Belasco's Civil War Romance Given Splendid Production

Tom Terriss production
"THE HEART OF MARYLAND"
Vitagraph

DIRECTOR .................. Tom Terriss
AUTHOR .................. David Belasco
SCENARIO BY ............... William B. Courtney
CAMERAMAN ................. Tom Malloy

AS A WHOLE...Thoroughly appreciable adaptation of favorite stage play; delightful Southern atmosphere

STORY...Provided with a first rate scenario and given realistic and interesting production

DIRECTION...Keeps his story moving toward the conclusion all the time; wastes no footage on battle scenes

PHOTOGRAPHY ............... Very good
LIGHTINGS .................. Some pretty effects
CAMERA WORK ............... Well judged

PLAYERS......Catherine Calvert splendid type for leading role; Crane Wilbur does good work; cast well suited all through

EXTERIORS .................. Always pretty
INTERIORS .................. Good
DETAIL .................. All right

CHARACTER OF STORY......A romance of Civil War period in which Southern girl chooses between duty to the South and love of her Northern sweetheart

LENGTH OF PRODUCTION...About 6,000 feet

David Belasco's play of the Civil War has been a favorite for so long that a picture bearing the title "The Heart of Maryland," it is enough to attract attention. But that is not all. Tom Terriss has made a thoroughly fine picture that will bear comparison favorably with several of the so-called specials that are being released, although his production is not claiming such prominence. William Courtney's scenario was well prepared in the first place, but it remained for director Terriss to make it a reality. He has retained Belasco's original story, and presented it with a deftness that makes the picture first class entertainment.

First of all a delightful Southern atmosphere and real Southern backgrounds are to be found, the old colonial mansion, the costumes and general air characteristic of the people, all add to its realism. The general production values are all splendid. The story moves along smoothly and surely, to a definite conclusion. There are no interruptions to break the well sustained interest. There are no long battle sequences to bore, only an acceptable number of short flashes, and then no actual bloody combats are used.

Catherine Calvert typifies excellently the character of Maryland Calvert, and her work throughout is interesting. Crane Wilbur, as her Northern sweetheart, plays with sincerity and good discretion. The minor characters are all suitable and do good work. The player impersonating Lincoln bears little resemblance to the Emancipator, and one or two other soldier make-ups might have been improved upon.

Alan Kendrick, at the outbreak of the Civil War, an officer in the U. S. Army, is forced to choose between serving the North or remaining true to his Southern sweetheart, Maryland Calvert. Alan chooses to serve the North, and the engagement is broken. Alan is captured by the Confederates and held prisoner in a church near Maryland's home. When Maryland learns that Alan's life is endangered she risks her life to save him and when the bell which announces Alan's death does not ring Maryland is found hanging to the clapper to prevent the sound. The girl is arrested and condemned as a traitor. In the meantime she assists Alan to escape.

Major Thorpe, a traitor to both the North and the South, holds Maryland a prisoner until Alan returns with evidence which causes Thorpe's arrest and gives Maryland back to her lover.

Should Make Your Box Office Feel Good

Box Office Analysis for the Exhibitor

If you want to show a really worth while feature, secure "The Heart of Maryland," and you will be sure to satisfy your folks with it. The fact that it is a war romance should not detract from its appeal since the romance is the prominent feature, with the actual war scenes few and not numerous enough to displease even those who balk at war pictures. You have a genuine Box Office title that shouldn't require further exploitation to get them interested.

Tell them they'll be well pleased with Tom Terriss' adaptation of David Belasco's stage play, and you can promise them a fine piece of entertainment. For those who may suspect long battle sequence be sure to tell them there are but few war scenes, and above all, no long shots of actual combat. Advertise the showing well in advance with large posters bearing the title.

(ADVERTISEMENT)
More Product
(Continued from Page 1)

W. F. Alder, described as an independent producer with headquarters on the coast, will supply a series of four productions. The announcement also lists six Buster Keaton productions. Other release for next year are:


Richard Barthelemy in "Tell'le David" and three others.

Oliver Morosco's "The Hall Breed" and three others.

Two Holmber Prod. starring Dorothy Phillips.

"Serenade" and "Kindred of the Dust" from R. A. Walsh. Miriam Cooper to be starred.

"Omar the Tentmaker" and "The Masquerader" from Richard Walton Tallis. Guy Bates to star.

Constance Talmadge in "Woman's Place," "Good-for-Nothing," four more this season and six to follow.

"Stark" in Hobart Henley Prod. with Hope Hampton.

"Salvation Nell" and "Suspicion" for Whitman Bennett.

"Rettubication" and two others from John M. Stahl.

Charles Ray in "A Midnight Bell." "Two Minutes to Go," "R. S. V. P.", and two others.

Buster Keaton in six productions.


James Oliver Curwood's "The Golden Snare."

Four productions from W. F. Alder.

"Alf's Button." "Miss Hall's "Bites of Life."

"Penrod" and two others.

Charles Chaplin in "Vanity Fair."

The circuit holds contracts for two others.

Katherine MacDonald in "Her Social Value," "Peachie," four more this season and six to follow.

The De Havens in "My Lady Friends."

"Nobodyssey," a Roland West Prod.

"The Sentimental Bloke."

By Way of Pleasure
(Continued from Page 4)

of the city and show them anything they want to see.

Arrangements have been made with the Twin City Bus Line to provide as many vehicles as are necessary to ride the women around the Twin Cities. The first half of the trip will start this morning at 10:30 a.m., sharp, start to be made from the West Hotel.

The first day's trail will lead through the parks of St. Paul to the State Capitol building, where there will be a 15-minute stopover. Lunch will be served in the St. Paul Athletic club. From the athletic club the visitors will be taken to Minnehaha Falls, the celebrated fish hatcheries of Minnesota, where a half an hour will be allowed for inspection.

The run will then continue along Summit Ave., the picturesque and residence section of St. Paul to the River Boulevard to Minnesota Falls, then along the Minnehaha Boulevard to Lake Harriet, back to the West Hotel, arriving there about 6 p.m.

Tomorrow morning at 10:30 o'clock, the buses will again call for the women and carry them along Superior Boulevard to Wyzatza, around the famous Minnetonka, both upper and lower lakes, to Excelsior, where a fish dinner will be served.

After dinner there will be a two-hour boat ride. The return trip will be made over the Tonka Boulevard, Kenwood Drive around the Lake Calhoun and Lake of the Isles, returning to the West Hotel at 6 p.m.

What Of Censors?
(Continued from Page 1)

That the Governor has had a difficult task making selections. He has been asked several times regarding various phases of the subject, but his replies were invariably evasive and no real information was obtained.

After permitting the showing of the production of "The Cave Girl" at the Governor's home last Saturday, it was believed that the Governor was about ready to announce the appointment of the censorship committee, but he left town without doing so.

Although several weeks ago he said that he intended to name one woman on the commission, it is now reported that the Governor is not so keen to have a woman on the commission.

The whole thing is up in the air, and there is no intimation as to the individuals whom he is considering for the positions.

Stebbins a Dad

Arthur W. Stebbins, vice-president of Reuben Samuels, inc., insurance specialists to a number of film concerns, is the father of a boy. It all happened the other day and the arrival weighs eight and a half pounds.

To Test Blue Laws
(Special to WID'S DAILY)

Trenton, N. J.—William Keegan, manager of the White City Park, and Albert Parker, operator, allowed themselves to undergo arrest in order to test the Hamilton Township "blue laws." They are out under $200 bail.

Going to Washington

P. H. Cromelin, P. H. Silson and F. H. Elliott, of the Nat'l Association, have left for Washington today to confer with Postmaster General Will H. Hays and George H. Ashworth, chief of the division of customs regarding changes in the parcel post regulations as affecting shipments of films.

Harry "Snavl" Pollard has begun production on his eightieth comedy.

1,000 Sq. Ft. in the New Loew Building

1542 Broadway

To protect ourselves for future expansion, we leased additional space in the New Loew State Theatre building with the right to sub-lease.

We have two large offices, facing each other, each containing 524 square feet of space. We will sub-lease these to an exceptional select tenant. Firebrick partitions completed, also painting and plastering. Can give possession under lease beginning July 1. Space is highly desirable.

Address: LESSEE, Care WID'S DAILY, 71 W. 44th Street.

What have you in Foreign Rights?

We are in the market for Foreign Rights on American-made productions. Only those of unquestioned superiority will be considered, but on these we will give you quick action. Write, wire or telephone for appointment.

EXPORT DEPT
Geo. E. Kamm
1600 BROADWAY

What Of Censors?
(Continued from Page 1)

Going to Fight

"Bill" Fox created a stir at an opening session of the Fox am

vention at the Commodore yesterday afternoon when he announced that he would take the entire forces, about 70 all told, to the boat on Saturday. Further that he would hire a special boat to see them out of the crush.

Last night the visitors went to Aeolian Hall to see some specials for next year's release. Day there will be two sessions at hotel and tomorrow the same.

morrow night the men will see Queen of Sheba." Thursday, two sessions and "Over the Hill," Friday and still more sessions. On Thursday there will be a beefsteak at Munro's.

Breaks "Humoresque" Record

"The Golcan" has smashed the record established by "Humoresque," an opening week and equalled the largest week's record in the history of the Criterion.

TRADITION

The Facts

Have Been

Proven

Universal
Why We Should Have Exhibitors Support

The R-C Pictures Corporation (Robertson-Cole) are foremost of the independent motion picture producers and distributors. The organization neither owns nor controls any theatre. It is not an exhibitor and has no financial interest in any exhibiting unit or organization. Although only two years old as a producing company, there are now available to Exhibitors 102 photoplays, including dramas, comedy dramas, comedies and such notable successes and productions as Otis Skinner's "Kismet," series of pictures with Pauline Frederick; series of pictures with Sessue Hayakawa; Georges Carpentier in "The Wonder Man;" George Beban in "One Man in a Million;" Max Linder in "7 Years Bad Luck;" William Christy Cabanne and L. J. Gasnier specials including a score or more of equally notable screen successes.

AT LEAST 26 NEW PICTURES THIS YEAR

Our Hollywood studios, considered the most complete and up-to-date in existence, will produce at least a minimum of twenty-six pictures for distribution during the next 12 months. These will include unusual motion picture features, a series with Pauline Frederick, a series with Sessue Hayakawa, and a directors' series by William Christy Cabanne, L. J. Gasnier and other equally known directors. Negotiations are pending for new stars and directors. All departments have been strengthened and we will give exhibitors the best product obtainable in photoplays.

EXHIBITORS CAN MAKE POSSIBLE MORE, BIGGER AND BETTER PICTURES

We are concentrating on the most advanced and serviceable methods of service to exhibitors, to provide methods by which they can attract larger patronage to their theatres when they show R-C Pictures; and to aid them in building larger permanent patronage.

It is only by booking the output of such independent producers and distributors as R-C Pictures Corporation that increased production, bigger and better pictures for your patrons can be made possible—productions that can be booked at reasonable rental, backed by advertising, publicity and exploitation, insuring adequate box-office receipts.

R-C Pictures, adequately advertised and exploited and properly presented will make your theatre the most popular place of entertainment and amusement in your community.

R-C. PICTURES CORPORATION
(ROBERTSON-COLE)

EXCHANGE BRANCHES:

ATLANTA  BOSTON  BUFFALO  CHICAGO  CINCINNATI  CLEVELAND

DALLAS  DENVER  DETROIT  INDIANAPOLIS  KANSAS CITY  LOS ANGELES

MILWAUKEE  MINNEAPOLIS  NEW ORLEANS  NEW YORK  OKLAHOMA CITY  OMAHA

PHILADELPHIA  PITTSBURGH  SAN FRANCISCO  ST. LOUIS  SEATTLE  WASHINGTON


"Tarzan Serials Are Great Money Getters

But

The Brand New Tarzan 15 Episode Serial

"ADVENTURES of TARZAN"

Starring ELMO LINCOLN

Directed by Robert F. Hill
From concluding chapters of "The Return of Tarzan" by Edgar Rice Burroughs

Is

The Greatest Money Getter of Them All

For State Rights

APPLY NOW TO

Adventures of Tarzan Serial Sales Corporation

Suite 908

1540 Broadway, New York

Produced by

Great Western Producing Co.

for WEISS BROTHERS

Numa Pictures Corporation

Paul Bros. Amusement Company

Marvel Theatre

Carithenlle Illinois. June 14, 1931.

Adventures of Tarzan Serial Sales Corp.,
Suite 908, 1540 Broadway, New York City.

Gentlemen:

Note by the Moving Picture World you
have announced a State Right Market for your big
"Adventures of Tarzan" Serial.

Would appreciate your notifying us
what exchange buys it for our territory.

All Tarzan serials are big money
getters and there is no doubt but what you will
have "Adventures of Tarzan" sold for all terri-
tories soon. Here's hoping so.

Yours very truly,

P. S. Son of Tarzan doubled our business on Sundays.
ZUKOR UNDER FIRE

Talk Of $5,000,000 Fund For Production Stirs Convention—Exhibitors Divided on Subject—Methods of Financing M. P. T. O. Discussed At Length

(Staff Correspondence)

Minneapolis—Nothing has proven so important a question in the history of the Motion Picture Theater Owners of America, as the proposed fund of five million for the purpose of distributing pictures. And if necessary the producing of pictures for use among exhibitors identified with the organization. This was the chief topic of discussion in Minneapolis yesterday.

The chief difficulty of the proposed measure is the fear on the part of a number of the larger exhibitors that if this plan is put into effect they will be driven out of business before it can be effectively inaugurated. They point out that it will take at least two years to perfect a producing and distributing plant which can provide for the needs of 8,000 exhibitors, the number now said to be included in the national organization.

Before the plan has been effectively put together they say the important producing companies now in business would cut off their product and this would compel them to close.

Another interesting view was presented by an important exhibitor of one of the key cities, who was active in the formation of the Chicago gathering a year ago which paved the way for the present national body.

His man, who does not wish to be named, said that the executive committee of the organization had recommended that the group be limited to five persons, and that no nominations for the position of chairman should be made.

The committee finally reached the decision to place the matter before the actual convention for decision. (Continued on Page 3)

Talk of Finance

Several Interesting Plans Advanced To Raise Funds for Operative Purposes

(Staff Correspondence)

Minneapolis—Financing of the national organization is being discussed at length here.

Several interesting plans have been proposed and others will be before the question is finally solved. One of the most interesting suggestions advanced is to have the exhibitors set aside one day a year on which films of their own will be secured without cost to the producers. All receipts are to be turned into a general fund of $50,000. Two thirds is to be retained by the state organization and one third is to be divided equally among the exhibitors.

Each state treasurer is to be bonded, assuming there are 8,000 members. The average receipts of this (Continued on Page 3)

Head of Famous Spends Grilling Three Hours Before M. P. T. O.—Told Promises Cannot Be Relied Upon—Matter Goes Before Convention Today

(Staff Correspondence)

Minneapolis—Adolph Zukor spent a grilling three hours and longer before the executive committee of the Motion Picture Theater Owners of America yesterday. At the conference the entire situation with regard to the policy of Famous Players-Lasky as chiefly affecting the operation of the smaller exhibitor throughout the country was gone over. It is understood that Mr. Zukor made a definite promise that from now on such incidents as the case of Mrs. Pauline Dodge of Morrisville, Vt., that of B. F. Uran of Mattoon, Ill., and that of H. Schwartz of Willimantic, Conn., would not again occur.

He was told bluntly by the members of the executive committee that his word could not be given serious consideration inasmuch as his written pledge had been broken.

He was further told that there was no reason to assume that future promises would be kept.

Convention News

Additional reports of developments at the M. P. T. O. convention will be found on pages 3 and 10.

Many At Dinner

Executives and prominent exhibitors of America attended the dinner at the West Hotel last night at which a number of important problems were discussed.

Among those present were Sydney S. Cohen, Senator James J. Walker, Sam Berman, Charles O'Reilly, John S. Evans, E. F. Peter, Adolph Zukor, A. H. Lichtman, L. J. Selznick, Benjamin B. Hampton, J. L. Friedman, Senators Owen and Kenyon and a host of others.

The dinner broke up at a rather late hour. Details of the various speeches made will be published in tomorrow's issue.

Johnny Hines in C. C. Burr's first Affiliated feature "Burn 'Em Up Barnes," made expressly for the Independents. The supporting cast includes Betty Carpenter, George Fawcett, Edmund Breese, J. Barney Sherry, Julia Swayne Gordon, etc.—Advt.
Three German Units
Zukor’s Teuton Organization Being Developed Rapidly—Four Stars Under Contract
(Special to WID’S DAILY)
Berlin—Adolph Zukor’s European Film Alliance is being rounded out rapidly. Three distinct producing units have been formed and four stars placed under contract.

The producing units are the E. L. J. M. Film and the Max Reinhardt Films. The first is formed to make Ernst Lubitsch productions, and the second to make pictures by Joe May. The stars under contract are Pola Negri, Emil Jannings, Dagney Saerves and Harry Liedtke. George Jacoby will be another producer.

In addition there are three other E. F. A. companies: the E. F. A. Films, the E. F. A. Studio Co., and the E. F. A. Theater Co. Albert Rachmann has been placed in general charge of all three companies.

The board of directors is composed of Carl Bratz, Max Davidsohn, and councillor Wethauer. Jacob Karol is managing director of the commercial department and will be in general charge of distribution of Famous Players product for all of Central Europe. He was formerly the Unione Cinematografica Italiane.

The first film is already under way. Ernst Lubitsch is making it. He has secured a plot of ground 105,000 yards in area and on it is being build an Egyptian village. The story is called “Pharaoh’s Wife,” and in the cast will be Emil Jannings, Harry Liedtke and Dagney Saerves. Max Reinhardt is getting ready to film “Paradise Lost,” and Joe May, “The Indian’s Tomb.”

Blumenthal Sails Today
Ben Blumenthal sails for Europe today. He will first go to Paris and then to Berlin.

Stromberg Leaves
Hunt Stromberg, former director of publicity for Thomas H. Ince, leaves today for the coast. It is understood he has closed a deal for a series of pictures with one of the important distributing companies.

A poster may have artistic strength and advertising power. The RITCHEY POSTER has both.

**RITCHEY LITHO. CORP.**
406 W. 31st St., N.Y. Phone Chelsea 8388
'Round the Convention Hall

‘Lab’ Men Active

May Address Convention on How They Are Trying to Avoid Monopoly in New York

(Staff Correspondence)

Minneapolis—H. J. Yates of the Republic Laboratories and Major Tom Evans of the Evans Laboratories of New York are here as a special delegation representing the Allied Film Laboratories of New York. They are preparing a letter to the exhibitor body.

An effort will be made to secure the privilege of the convention floor to tell the assembled exhibitors the story of how they are trying to avoid the creation of a monopoly in the New York laboratory situation.

Voting By States

Convention Being Operated on New Basis—As Many Delegates as Representatives in Congress

(Staff Correspondence)

Minneapolis—The convention is being operated along somewhat new lines. Each state has its own delegation, selected on the basis of Congressional representation. Thus each state has as many convention votes as it has representatives in Congress. This naturally will hold down the actual number of delegates. A large number of exhibitors who have no representation are here, however.

Divided Over Idea

(Continued from page 1)

quoted, in discussing the proposed fund said:

“The Chicago and later the Cleveland convention was called for the specific purpose of protecting ourselves against the possible invasion into the exhibiting field of the Duponts who were in Goldwyn, of Famous Players, and other producers who had ideas of becoming exhibitors. This proposed move on our part seems to me to be turning things completely around. We are now proposing to do the very things that we opposed a year ago, that is, enter the field of the other fellow.

“If it was wrong for the producers to become exhibitors, then it is equally as wrong for us exhibitors to become producers or distributors. I can see much trouble ahead if we go in on any such plan.”

One of the leading exhibitors of the Middle West who controls one of the largest chains in that territory, declared that the plan was proposed was all wrong.

“If we want to do anything,” he said, “let us guarantee some independent distributor that we will take a certain number of productions annually. Then let us perfect a percentage system in which we would be protected and interested. This would assure us product and we could go ahead safely. Otherwise I fear that any exhibitor owning more than one or two houses would be placing himself at the mercy of the existing producers and distributors, and I hate to think of what they would do to us.”

DANNY

Side Lights

(Staff Correspondence)

Minneapolis—Charlie Rogers, the genial “G. M.” of Robertson-Cole, is feeling right cheery these days. Telling the world of the 26 pictures R.-C. will have next year; how good they are going to be and stuff like that.

Dwight S. Perrin, vice-president of the F. B. Warren Corp., managed to squeeze in Minneapolis. Dwight’s making a long-winded trip for Fred Warren. Living in Pullmans these days. Can’t understand why there should be such a thing as summer—and railroad trains. He’s quite substantial—close on to 200 lbs. of it.

Talk of Finance

(Continued from Page 1)

fund day would reach $200,000, of which a third would go to the national organization, the remainder to be held by individual states.

This would furnish a great deal more than could be used under normal conditions, but would provide a great war chest for any emergency.
WHY PLAY "DEAD ONES"!

READ SID GRAUMAN'S TELEGRAM. EVERYONE KNOWS HE DOESN'T HAND OUT BUNK TELEGRAMS--HE'S A "STRAIGHT SHOOTER".

WHY PLAY "DEAD ONES"!

READ SID GRAUMAN'S TELEGRAM. EVERYONE KNOWS HE DOESN'T HAND OUT BUNK TELEGRAMS--HE'S A "STRAIGHT SHOOTER".

COSMOPOLITAN PRODUCTIONS 127TH ST ON 2ND AVE NEW YORK NY

THE COSMOPOLITAN PRODUCTION THE WOMAN GOD CHANGED IS IN MY OPINION A ONE HUNDRED PERCENT PICTURE AND A BOX OFFICE ATTRACTION FROM EVERY ANGLE STOP IT HAS A TREMENDOUS APPEAL TO BOTH MEN AND WOMEN STOP I HAVE BOOKED THE WOMAN GOD CHANGED FOR AN INDEFINITE RUN AT GRAUMAN'S RIALTO STOP THE MOUTH TO MOUTH ADVERTISING IS FILLING ALL PERFORMANCES TO CAPACITY STOP EXHIBITORS BOOKING THIS PRODUCTION NEED NOT WORRY ABOUT BOX OFFICE RETURNS

SID GRAUMAN. (Grauman's Rialto)

Follow Sid Grauman's Judgment And Put

"The Woman God Changed"

IN YOUR HOUSE NOW

Story by Donn Byrne—a million people read it in Hearst's Magazine.

Scenery and settings by the famous Cosmopolitan Scenic Staff under the direction of Joseph Urban.

Scenario by Doty Hobart.

Directed by Robert G. Vignola.

Cast headed by Seena Owen and E. K. Lincoln.

It's A Paramount Picture

Presented by Famous Players-Lasky Corporation
WHY PLAY "DEAD ONES"!

249,000 PEOPLE SEE THIS "LIVE ONE"
IN NINE NEW YORK KEITH PROCTOR MOSS HIGH PRICED RESERVED SEAT THEATRES THIS WEEK

And remember this sensational divorce problem picture had previously drawn

$24,961.20

in New York, at the Rialto, a 1929 seat house, in one week—in summer weather, competing with baseball, bathing, amusement parks and all other outdoor attractions.

Don't "throw up the sponge," if your business is off—don't say to yourself—"Well, it's summer. Do what the big New York showmen—those who have a really big "house nut" do. Stage a Cosmopolitan Production Week. Play "Live Ones." Play "The Wild Goose"

Story by Gouverneur Morris—read by a million people in Hearst’s Magazine
Scenario by Donnah Darrell.
Directed by Albert Capellani, who directed "The Inside of the Cup."
Scenery and settings by the famous Cosmopolitan Scenic Staff under the direction of Joseph Urban.

It's A Paramount Picture

Presented by Famous Players-Lasky Corporation
A Message to the Gentlemen

THE MAN BEHIND

A group of men got together back in 1776. They made up their minds that what was their's WAS THEIR'S. They were willing to fight for it. They won. They made history. We are they.

Descendants of that determined group are now gathered in Minneapolis and let's hope that they will make up their minds to fight for what's their's. They are better equipped in every way than the patriots of '76 for Law and Order promises square dealing—if they decide to have what's their's. We are they.

Independent Exhibitors, Distributors and Producers own what they have bought with the sweat of their brows. No Bull or Bear from Wall Street produce their money for pleasant smiles or "blocks of common stock." It was earned.

By right of honest toil their theatres and productions are coming into their own—that's proven by the fact that the crowd from Wall Street desires to crush. Wall Street has never feared a dead one—therefore we must be alive. It's going to be suicide, murder or a happy prosperous life—which shall it be?

Don't let's sit back to "let George do it" for George has a funny knack of passing the buck around—and it's never done. Let us all do it. Do now. Do it well.

Let's show Mr. Wall Street that our pictures are wanted by intelligent audiences—that our theatres house discerning patrons. Let's sho...
him how little he really is, by making ourselves so much bigger. He is not the bad, bad bogeyman he would have us believe—not by a long shot. His theatres are not better than ours nor are his pictures. All he really has is MONEY—and that is dwindling so fast that he has had to practically turn Highwayman.

He is only standing behind the microscope of advertising, and if you'll peek behind you will find that he is not near as big as we—and KNOWS IT! But he doesn't know that we know it, so let's show him!

Let's hold our ground, hold our theatres, hold our producing units and the first thing you know he'll be asking us to let him play in our yard. We have pictures and theatres—thousands and the best. We have the ability and desire to satisfy the Public's wish for clean and human photoplays. Let's give it to them and forget all about the MAN BEHIND THE MICROSCOPE.

I sure would like to be with you fellows out there in Minneapolis, but I feel that I am where I can do US the most good. I am opening "THE TWICE BORN WOMAN" at the New York Hippodrome. You will read more about it later in this paper. Mr. Wall Street could probably tell you how many pictures of his were turned down to let this feature run.

That's my first shot—let's lay down a barrage and pretty soon the MAN BEHIND THE MICROSCOPE will be "irised" to fadeout size.

Signed (JULIUS SINGER)
INDEPENDENCE Day, this year, will mark a significant event in the history of motion pictures—the first anniversary of the birth of Associated Producers Incorporated.

Coming into existence on this Great Day, we feel justly proud in proclaiming the fact and in announcing a progressive policy and program for the ensuing months.

Associated Producers Inc. is a cooperative organization and as its birthday signifies, is free and independent of all outside alliances. The production and distribution of quality motion pictures is the sole business of this concern.

We hold ourselves accountable to the Exhibitors of the World only and if our methods and product meet with their approval we believe we have accomplished much.

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE. NEW YORK CITY

AL. LICHTMAN GEN. MGR.
Some of the Good Things First National Has to Offer for the Coming Season

NORMA TALMADGE
"The Wonderful Thing"
"Smilin' Through"
Two More This Season and Eleven to Follow.

RICHARD BARTHELMESS
"To'lble David"
Joseph Hegersheimer's Famous Story.
And Three Other Productions.

RICHARD WALTON TULLY
Presents
"Omar the Tentmaker"
"The Masquerader"
Directed by James Young.
Starring Guy Bates Post.

CONSTANCE TALMADGE
"Woman's Place"
"Good for Nothing"
Four More This Season and Six to Follow.

HOBART HENLEY
Presents
"Stardust"
From Fannie Hurst's Famous Story.
And Two Other Productions.

WHITMAN BENNETT
Presents
"Salvation Nell"
"Suspicion"

A JOHN M. STAHL PRODUCTION
"Retribution"
And Two Other Productions.

MARSHALL NEILAN
Presents
"Bits of Life"
"Penrod"
With Wesley Barry
And Two Other Productions.

CHARLES CHAPLIN
"Vanity Fair" and Two Others.

KATHERINE MacDONALD
"Her Social Value"
"Peachie"
Four More This Season and Six to Follow.

Mr. and Mrs. CARTER DE HAVEN
"My Lady Friends"

CHARLES RAY
"A Midnight Bell"
"Two Minutes to Go"
"R. S. V. P."
And Two Other Productions.

BUSTER KEATON
Six Productions.

ANITA STEWART
"The Invisible Fear"
"The Price of Happiness"
"A Question of Honor"

JAMES OLIVER CURWOOD
Presents
"The Golden Snare"

ALLAN HOLUBAR
Presents
Two Special Productions
Starring Dorothy Phillips

R. A. WALSH PRODUCTIONS
"Serenade"
"Kindred of the Dust"
Starring Miriam Cooper.

ROLAND WEST
Presents
"Nobody"

W. F. ALDER
Presents
Four Productions.

"THE SENTIMENTAL BLOKE"
A Special Production.

Competition Cannot Rob Franchise Holders Of First National Attractions
With the Convention

Prominent Executives Make Plea for Centralized Distribution of Pictures

B. B. Hampton and Lewis J. Selznick Present Concrete Plan—Latter Places Waste at $30,000,000 Yearly

(Staff Correspondence)

Minneapolis—A plea for centralized distribution of pictures and a complete control of production and exhibition by exhibitors was the keynote of the Monday afternoon session, at which Lewis J. Selznick, J. J. Friedman, President of the Federated Film Exchanges of America; Dr. Francis Holly, in charge of the Bureau of Commercial Economics at Washington, and Benjamin B. Hampton were the principal speakers.

Mr. Hampton, whose talk carried word to the convention from M. H. Flint, president of one of the leading banks of Los Angeles, to the effect that his financial unit was prepared and willing to finance the independent producer,

"I am informed," said Hampton, "that production this year is only about 19 per cent of the 1920 production, and of this 19 per cent the biggest share is in the hands of Famous Players-Lasky. The production of the independents is about 95 or 96 per cent off from last year."

Hampton proposes centralized distribution, governed by a board which shall pass on all questions between producer and exhibitor. Selznick had previously expressed the opinion that about $30,000,000 was being wasted each year through the existence of too many exchanges in the distributing zones. In this Hampton heartily concurred.

"You are paying the cost of this," said Hampton. "There isn't any reason why one or two exchanges should not handle all the business that is to be transacted in each zone."

Hampton paused to pay tribute to the organization powers and ability of Adolph Zukor. He, however, did not eulogize the methods of Mr. Zukor or Famous Players, using Zukor's personality only as a means of pointing out the basic principle which must govern the deliberations of the M. P. T. O.

Selznick declared his willingness to join any organization that would seek to govern the amount of annual production, and to step aside as an exhibitor.

"If you tell me," said Selznick, "that 24 or 18 or 10 pictures are all you want from me, that is all I will give you. Such a barometer will help me to control the salaries that are now being paid to actors and actresses and authors. The vexatious problems confronting the exhibitors today must be solved, either by the exhibitor himself, the producer or Wall Street. Wall Street has proven itself unfit. I believe that centralized distribution is the only solution, at least it is the starting point. I would like to see exchanges started in 30 zones which would tell the producer what his output is to be. In this way, and in this way only, the producer and exhibitor brought the session to a close.

(Continued on Page 11)

WARNER BROTHERS

are pleased to announce

THE EARLY RELEASE OF THEIR SUPER-PRODUCTION

"Why Girls Leave Home"

From the famous stage success of the same name

with Anna Q. Nilsson

Directed by William Nigh Produced by Harry Rapf

Coming Soon

THE SURPRISE OF THE SEASON

Gus Edwards' Famous Classic

"SCHOOL DAYS"

with WESLEY BARRY

(By arrangement with MARSHALL NEILAN)

Supported by an all star cast and Gus Edwards' famous "SCHOOL DAYS" KIDS

Directed by William Nigh Produced by Harry Rapf

Convention Figures

So reflects Charles O'Reilly of New York

YES, SIR! WE WANT THINGS RIGHT DOWN IN TEXAS

E. T. Peter evidently means business too
Do You Know How Big “The Independents” Are In This Business?

No one has to write a speech for Sydney Cohen or Jimmie Walker to deliver to the Motion Picture Theatre Owners of America at the Minneapolis Convention. There is some highly important data that they can and will give the delegates and the most important data available to all of them comprises the following information:

The total aggregate of well-made and powerful pictures made by independent producers and released by independent distributors for the season of 1921-1922 is greater in volume (by 3 to 1) than the aggregate of the rest of the industry.

F. B. Warren Corporation, absolutely independent of all affiliations with any other company, will release 30 productions. William Hodkinson will release 30 or more. First National announces 40 or 45. Robertson-Cole announces approximately 30. William Fox will release probably 52 and Universal approximately the same number. Goldwyn’s output will be around 30. Who does any exhibitor in the United States have to be afraid of with this much, and a great deal more, product available for his theatre or theatres?

F. B. Warren Corporation has no bed-fellows in the motion picture industry. We are alone and wholly without allies. Our place in the industry will be established by the value of the pictures we distribute and the cleanliness of our business relations with the nation’s theatre-owners who buy pictures from us.

We are definitely no part of the feuds and politics of this industry. We do not belong to the National Association of the Motion Picture Industry nor will we be committed at any time to any pool agreements affecting relations with exhibitors.

We know that the season of 1921-1922 will be the biggest “independent year” ever known in the motion picture industry. We think we can prove to you by titles of pictures and by names of directors that the biggest productions of the year—the greatest number of big pictures—are coming to you from these sources.

F. B. Warren Corporation sells its pictures to exhibitors under a price rating system, fairly made, and has no franchises to sell of any kind or character.

To Cut Overhead

(Continued from Page 10)

Dr. Holly outlined to the convention the circumstances which brought about the founding of the Bureau of Commercial Economics. He suggested that all exhibitors open their theatres each Saturday from 9 A.M. to noon for the junior and senior classes of the nation’s high schools for the study of the educational films. A promise to come before the convention or the executive committee the theater owners with a solution of the problems confronting exhibitors was made in a brief talk by J. L. Liedman.

After Exteriors

The Richard Barthelmess comedy, under guidance of Henry King, will leave for the Virginia mountains to secure exteriors for “Tolstoy David.” The company will be on the road for three weeks.

Meeting Tony

Tom Mix says he wants local newspapermen to meet his horse, Tony, so he has arranged through William Fox to have a dinner at the Astor at six o’clock on Friday at which the introductions will be made.

1st Nat'l Men Here

A. H. Blank and Sam Katz are in town to attend a meeting of First National’s executive committee.
Double Feature for "Hip"

"Tradition," the second of the releases of Sonora Film, will open at the Hippodrome tomorrow in conjunction with "The Twice Born Woman." The show will be continued.

In addition to the double feature there will be a Sonora comedy and a Sonora news reel.

"Tradition" was produced in Europe.

To Ignore Ass'n

Review Board To Continue Its Work Despite Creation of 'Editorial Committee' of N. A. M. I.

The National Board of Review, in a form letter addressed to all of its correspondents throughout the country, has taken the stand that it will ignore its decisions ever decisions will be decided upon by the recently created "Editorial Committee" of the National Association, and that it will continue to review according to its own standards.

The letter says, in part:

"At the request of motion picture producers made two years ago, the National Board adopted a special edition of its code of standards for the guidance of producing companies. Since that time the board has repeatedly warned producers that these requirements must be rigidly adhered to. They have now been paraphrased in 'thirteen points,' by the producers as their own production standards.

"We wish to emphasize that no matter what interpretation the so-called 'editorial committee,' or producers may make of the 'thirteen points' adopted from the board's standards, the National Board will base its decisions exclusively on its own interpretation of its standards. Without any regard whatsoever to the 'editorial committee's' opinion of the questions involved. In other words, the National Board will reach its decisions entirely independently of any opinion or action of the producers' committee and only the National Board's own judgments will appear on the bulletin.

"Our correspondents will no doubt recognize that owning to the highly competitive nature of the motion picture industry together with the fact that many companies who are not members of the producers' association will not take part in this proposed trade censorship for various reasons, makes it important that the National Board continues its vigilance to safeguard the public against the production of objectionable pictures. The board realizes that, however well intentioned, the motion picture industry as a whole is not developed sufficiently to merit public confidence without some check on its activities by representatives of the public themselves. This position of the National Board is concerned in leading independent producers and exhibitors, as well as by the motion picture theater owners, who are dependent upon the producers for their daily programs.

Levy Going Abroad

Col. Fred Levy, franchise holder of First National in Kentucky and Tennessee, leaves for Europe on July 5, accompanied by his wife and daughter. It is Levy's first trip abroad and he is looking forward to the journey with great expectations.

Change Corporate Name

(Special to WID'S DAILY)

Dover, Del.—The corporate name of Associated First National Pictures of Virginia has been changed to Associated First National Pictures of the South, with headquarters at East Charlotte, N. C.

Independent Productions

Pictures produced or exploited by me must stand and sell on their screen merits. In the past, success has been made certain by following the Blazed Trail (the published story) of the popular author. Some box office successes are:

James Oliver Curwood

"Back to God's Country"

"Nomads of the North"

(The author's greatest successes)

(First National release)

Ralph Connor

"Cameron of the Royal Mounted"

"The Sky Pilot"

(First National release)

"The Foreigner"

(W. W. Hodkinson release)

Edward Rice Burrows

"Tarzan of the Apes"

"The Romance of Tarzan"

(The Daddies of all "Tarzan" Pictures)

(First National releases)

Myrtle Reed

"Lavender and Old Lace"

(W. W. Hodkinson release)

Holman Day

"King Spruce"

(W. W. Hodkinson release)

Elizabeth Dejeans

"The Tiger's Coat"

(W. W. Hodkinson release)

FUTURE PRODUCTIONS

No Market Specified!

Emile Zola

"A Page of Love"

(A Pina Menichelli Production—Italy)

Arthur Wing Pinero

"The Second Mrs. Tanqueray"

(A Pina Menichelli Production—Italy)

(4 Independent productions per year)

"Ultra" Productions (Rome, Italy)

"Don Carlos"

(4 Independent productions per year)

Ralph Connor

"The Prospector"

"The Man from Glengarry"

"The Patrol of the Sundance Trail"

(3 Independent productions per year)

State Rights Buyers, Exchange Men and Exhibitors

Watch for the "Blazed Trail" Cooperation on Present and Future Productions

Ernest Shiffman
COHEN RE-ELECTED

Convention To Enter Upon Second Agreement with Zukor Regarding Theater Operations—Dodge and Schwartz Checks Accepted

(Staff Correspondence)

Minneapolis—Shortly before adjourning for lunch yesterday, the convention unanimously agreed to permit the drawing up of a second agreement between the M. P. T. O. and Adolph Zukor with regard to the latter's promise to protect exhibitors from the sort of treatment meted out to Mrs. Pauline Dodge of Morrisville, Vt., and H. Schwartz of Willimantic, Conn.

The checks drawn by Famous Players on behalf of Mrs. Dodge and Mr. Schwartz will be turned over to them with deductions for expenses incurred by the M. P. T. O. in bringing both matters to a successful termination.

This move was not decided upon except after a lengthy discussion in which Cohen told the convention that Zukor had promised that the the coercive advertising such as was used in Mattoon, Ill., would be stopped. At one point Cohen said:

"They've threatened me."

The convention generally took this as a reference to Famous Players and then said Cohen:

"I told them to go to it and I'd give them a receipted bill."

This occasioned tremendous cheering. Cohen declared there was a lot of propaganda being circulated by companies other than Famous Players at the convention.

One of the interesting happenings at the session was the appeal made by Marcus Loew on behalf of Zukor. Loew declared it took a damned big man to apologize as Zukor had done. He added that Zukor, if talked to in the proper vein, would further the distribution plan of the M. P. T. O., but insisted that if an effort was made to drive the heel of Famous Players, Zukor would rebel.

A number of other exhibitors made pleas on the floor that Cohen's suggestion for another agreement be adopted. Then Mrs. Dodge and Schwartz gave thanks to the organization for the efforts made on their behalf. This practically settled the matter and the convention then agreed to be a party to a second agreement.

(Continued on Page 5)

Again Heads M. P. T. O.—Given Tremendous Ovation—Committees Submit Reports—Many Resolutions Adopted

(Staff Correspondence)

Minneapolis—Sydney S. Cohen was unanimously re-elected president of the Motion Picture Theater Owners of America at yesterday afternoon's session.

Mr. Cohen was given a tremendous ovation on the convention floor: an ovation that all but overwhelmed him.

The resolution covering the selection of the next convention city was amended yesterday to place the power of selection in the hands of the executive committee, the committee to be governed largely by the nature of conditions as they exist at the time the choice is to be made.

Yesterday's sessions were marked almost entirely by the reports of various committees and the passing of a number of resolutions.

John Harris of Pittsburgh, was spokesman for the committee which recommended the appointment of a committee of five to confer with producers relative to the plan of the members of the M. P. T. O. to organize a distributing company. The committee recommended the plan as outlined at the Tuesday session. This report was unanimously adopted.

Glenn Harper of Los Angeles, reported for the committee on resolutions. The principal resolutions offered and later unanimously adopted were as follows:

That the month of September be set aside as Independence Month when exhibitors are asked to play as many independent productions as possible.

That the convention pledges its support to the independent laboratories to the end that independence in every branch of the industry be maintained.

That the theater owners strive for an equitable and standard form of contract.

That the theater owners strive for the abolishment of the deposit system.

That the theater owners confer with their representatives in Washington in an effort to pro-

(Continued on Page 5)
Dempsey Serial
Jack Dempsey will be starring in a new serial to be called "The Scarlet Rider."
Fred C. Quimby, producer of the official motion pictures for the Dempsey-Carpentiere Fight for Tex Rickard will produce the new serial.
Work will start on "The Scarlet Rider" on August 1st, at the Bronston Studios in Los Angeles. It will constitute 15 chapters and will be released by Vitagraph, the backers.
Quimby has produced Dempsey's screen productions for several years. Daredevil Jack," Dempsey's last serial was also made by Quimby.

Vitagraph publicity department hadn't heard about the new serial yesterday afternoon.

Goldwyn Leaves for Coast
Samuel Goldwyn left on Tuesday for the studios, where he will confer regarding some of the corporation's fifth year productions.

Name Changed to Chicago
(Special to WID'S DAILY)
Chicago—The new Balaban & Katz theater being built at State and Lake Sts. will be called the Chicago instead of the Ambassador, as was first planned.

Oswego House Planned
(Special to WID'S DAILY)
Oswego, N.Y.—While nothing definite has been decided regarding the building of the proposed theater here the plan is still under consideration. J. M. Schine of Gloversville, N. Y., and several representatives of New York picture interests recently paid a visit here.

Canadian Managers' New Officers
(Special to WID'S DAILY)
Edmonton, Alta.—The Edmonton Theater Managers held a meeting recently and the following officers were elected for the coming season: President, S. A. Buehman, the Allen; vice-president, E. J. Wolfe, the Empire; secretary-treasurer, E. Woollman, the Empress; directors, A. Entwistle, G. C. Shaw, S. J. Keating and J. K. Reith, Rialto.

Warfield Film
(Special to WID'S DAILY)
Minneapolis—A local newspaper quotes Marcus Loew as saying that David Warfield will appear in a film version of "The Mystic Master," one of his great stage successes.
It has been variously reported that Warfield would make screen versions of his well known plays, Loew and Warfield are very warm personal friends, and because of that friendship whenever the report is revised Metro is mentioned as the distributor.

DeGrasse Production
The W. H. Hodkinson Corp. has signed a contract with William J. Atkinson for a series of productions. The productions will be directed by Joseph DeGrasse.

Bern to Direct Moore
(Special to WID'S DAILY)
Los Angeles—Paul Bern is to direct Tom Moore in his next picture for Goldwyn. It will be "The Man with Two Mothers," by Alice Duer Miller.

Ingraham On His Own
(Special to WID'S DAILY)
Los Angeles—Lloyd Ingraham is reported about to launch his own producing organization. He has made a number of features with the De Havens in recent months.

De Havens Coming East
(Special to WID'S DAILY)
Los Angeles—The De Havens are to start for the East shortly on a vacation trip. They will be away a month and when they reach Los Angeles again will start work on a new picture.

Hamon Film Ready Soon
(Special to WID'S DAILY)
Los Angeles—"Fate," the picture dealing with the life of Mrs. Clara Hamon Smith, will soon be completed despite the efforts of film folk here to prevent its completion. John E. Ince is directing and likewise playing the role of Jake L. Hamon. Production is at the Warner Bros. studio.
Independents Band Together To Unify Territorial Percentages and Contracts

 Independents Band Together To Unify Territorial Percentages and Contracts (Continued from Page 1) 

finance productions of members of the organization. It is stated that the members of the financing group which is headed by a New York bank are ready to go ahead with the proposition once they are shown that the independent field as represented by the new organization is of sufficient stability to warrant the investing of large sums of money in it. The announced motives of the association are as follows:

To co-operate for the purpose of driving the irresponsible and "fly-by-night" from the field.

To establish a credit bureau which will investigate the past and present business status of exchanges with whom the members have to transact business.

To launch a national education campaign the purpose of which will be to inform the public that the independents are the basis of the success of the picture industry and not the members of the big corporations backed by unlimited financial power.

To standardize contracts.

To standardize the percentage ratios of various territories.

To standardize the division of territories.

To adjust grievances that may arise between exhibitors and distributors.

To adjust grievances that may arise between producer members and distributor members.

Mr. Goldberg, in speaking of the plans of the organization, said yesterday:

“We really mean to make this organization one of a lasting nature. Under the by-laws a member must be confined to either the distributing end of the business or the producing end. A producer member cannot also be a distributor and vice versa. There will be a board of eight directors to govern the affairs of the organization, four from the producing ranks and four from the distributing ranks. We now have 34 members and expect to line up more. There will be a paid secretary to manage the details and executive headquarters will be maintained in New York City.

“I have twice before attempted to launch an organization of this character, but at each attempt various men thought the plan was not feasible. Now we are going through it.

“The idea in itself is not a particularly new one with me, but in recent weeks the absolute necessity of forming some kind of a national co-operative organization of independents was brought home to me in the course of carrying out certain financial negotiations.

“Certain men asked me whether it was not true that Adolph Zukor was for all practical purposes dominating the industry. I replied in the negative and added that I thought he had a strangle hold on it.

“They later inquired whether or not the independents had any sort of an organization through which an effort could be made to secure a market for meritorious product. I was forced to reply that they had not. I was told that it the independents could point out specifically that they could work together harmoniously and agreeably that the necessary financing would come through. That's one reason why this organization has come into being.”

Weis Nails Rumors

In order to set at rest various rumors which have been circulated since the announcement of the "Adventures of Tarzan" serial starring Elmo Lincoln, Louis Weiss of the Adventures of Tarzan Serial Sales Corp. yesterday issued the following statement:

“I wish to point out now that ‘Adventures of Tarzan’ is brand new. It is being produced at the present time at the coast by the Great Western Producing Co., with the direction in the hands of Robert F. Hill. It stars Elmo Lincoln and is being made from the concluding chapters of ‘The Return of Tarzan.’”

Northwest Men Ally

Minneapolis Exchangers Form Co-operative Organization—Pledge Fair Play to Exhibitor (special to SID’S DAILY)

Minneapolis—Fifteen prominent local independent exchanges have gotten together and formed the Independent Distributors Association of the Northwest because they “realized that the future of the independent field is at stake.”

The organization pledges itself to observe the following:

· Specially selected high class productions at a price you can afford to pay and make a profit, sold on an individual basis eliminating the lemon.

· Distributed by experienced exchangers who know you personally and who are familiar with conditions in your town.

· No long term contracts.

· Contracts approved in your territory and not in New York by swivel chair officials.

· The opportunity to book pictures consistent with your immediate needs.

· Legitimate business methods always.

· The members of the organization are as follows:

· Masterpiece Film Co., Carl Michael and Guy Dawson; Manktze Film Co., Frank Manktze; Monarch Film Co., R. Kuhn and Nelson; W. R. Frank Film Co., W. R. Frank; De Luxe Feature Film Co., H. Rothner; B. N. Judell, Inc., B. N. Judell; First Film, Hersh. & Blake, Owners’ Corp., L. H. Coen; Greater Features Corp., M. H. Conheim; Tri-State Film Exchange, E. Tonnstall; Elliott Corp., F. York Elliott; Merit Film Corp., Albert Wunderlich; Friedman Film Corp., Benjamin Friedman; Midland Films, Inc., Tom Rink and Globe Film Co., H. Wirpel.

Mary Anderson at Work

(Special to W/D’S DAILY)

Los Angeles—Work has started on the first of a series of comedy dramas starring Mary Anderson. The story was written by Florence Bolles and will be produced under the working title of “Oh What A Time.” Scenery Dunlap will direct.

Summers Leaves for Coast

Irv Cummings has left for California after a several days’ visit in New York, having made a trip here to confer with executives of the Producers’ Security Corp. and to show them two of his newly completed subjects, “Patsy’s Jim” and “The Pope’s End.” They are three and four of the series of Northwest Mounted stories. His fifth will be “Corporal Campbell’s Ward.”

Independents Organize

All those interested in the independent field will find an interesting article starting on page 4 relative to the formation of the Independent Producers’ and Distributors’ Protective Association.

Something New

in the way of press books has been evolved by us that represents novelty, efficiency and at the same time economy. It was built with the idea of keeping the cost down and the quality up.

Ask us about it

“Advertising is half the battle”

C. J. Ver Halen and Staff

Advertising Engineers

844 Sixth Avenue, New York City

TELEPHONE BRYANT 9223

Independents Organize

All those interested in the independent field will find an interesting article starting on page 4 relative to the formation of the Independent Producers’ and Distributors’ Protective Association.

Claire Whitney and Robert Emmett Keane

in Filmmom’s latest surprise.

A two cent stamp will bring a reply from Forward Film Distributors, Inc.

J. Joseph Sameth, Pres.

110 West 40th St. New York City
Hoffman Out
No Longer General Manager of Pioneer—A. E. Lefcourt Takes Over Duties
A. E. Lefcourt, president of Pioneer, announces that M. H. Hoffman is no longer connected with the company as its general manager. Mr. Lefcourt will direct the managerial affairs of Pioneer until further notice.
The plans of the Pioneer Film Corp. for the new season are perfected to a detail.

The Cameo Process of pictures in relief is shown daily, on request, at the projection rooms of Arcanum Attractions, Inc., 330 W. 42nd St., New York.

"We'll Get You Yet" is the title given the seventh of the Federated Hallroom Boys comedies, featuring Sid Smith. This comedy will follow "We Should Worry" on the release schedule.

26 Scenics
Burlington Pictures to Go Through Merit Film—For National Distribution
I. E. Chadwick, president of the Merit Film Corp., announces a series of 26 Burlington adventure pictures for release on the independent market. The first of the series is titled "The Wild Man of Borneo," and is ready for screening at the Merit exchanges at New York, Albany or Buffalo.
Territories are open on this series and the distribution of them will be handled by Merit for the entire country.

Baer Making Titles
The first picture starring Claire Whitney and Robert Emmett Keane to be released by Forward Film Distributors, Inc., has been completed so far as production is concerned and is being titled by "Bugs" Baer.

"The Man Worth While"
A
Romaine Fielding Production

WAS SOLD TO
First National Exchanges (WITH FEW EXCEPTIONS)
In U. S. and Canada
WITHIN

14 DAYS

Russell Clark Sales Syn., Inc.
1204 Loew Building - 45th Street and Broadway
Phone Bryant 7285

PRODUCERS—We are in the Market for Productions That Will Gross $200,000 or Better
Zukor and M. P. T. O. Make Second Agreement

Settlement Reached
(Continued from page 1)
A committee will be appointed, on which will be Cohen and Senator J. Walker. This committee will meet with Zukor and his counsel of a new agreement drafted.
At one point when an exhibitor sought to have Zukor’s agreement ended, he was voted down.
Mr. Zukor, when reached by ID’S DAILY at his hotel and informed of the willingness of the M. P. T. O. to draft a new agreement said: “I am glad that my offer has been accepted. I am sure there will be no further difficulties such as had occurred.”

DANNY.

Sidelights
(Staff Correspondence)
Minneapolis—Cleveland delegation appeared with its home name stuck roundly on their hats. Looked usual.

Harry C. Tandall was on hand leading the District of Columbia delegation which is fighting for the next convention. Only real opposition is Atlantic City. That is, so far. Convention may not decide the next here, but may leave it to the executive committee. But the Washington group is busy with banners, pencils and other stunt to land the convention.

Handy fans were being distributed by the Friedman Film Corp., who are distributing Curwood’s “God Country and the Law” in this territory. The heat made the fans popular.

Senator Hartford of Pawtucket, R., who has an argument on with Fawson about booking pictures, was on hand. Convention is expected to take his case.

(Continued on page 8)

Some Discussion
(Staff Correspondence)
Minneapolis—W. D. Burford of Aurora, Ill., started something in the corridor of the West Hotel when he met Adolph Zukor. They began to discuss the question of the small theater and the policy of Famous Players. Before anyone knew it about 300 visitors were gathered about them, and there was another repetition of the various events with regard to Paramount policy. It was interesting only to those who had not heard the discussion before.

The Sacrifice
(Staff Correspondence)
Minneapolis—When Harry H. Buxbaum, district manager for Famous Players in New York, entered the convention he was accompanied by a little dinge all dressed up. “That’s the delegate from Honolulu,” said “Bux.”

“Oh,” said somebody, “I thought it was the sacrifice that Zukor was going to make to the exhibitors.”

Closing Confabs
(Staff Correspondence)
Minneapolis—With the election of Sydney S. Cohen as president and the delivery of the reports of the various sub-committees the M. P. T. O. convention reached its closing stages yesterday afternoon.

As is usually the case, however, the executive committee still has a considerable number of matters to thresh out before the convention can really terminate. These matters of business will be taken up in executive session, however, and represent a portion of convention business on which the various state delegations have no direct bearing.

All around the hotels are heard expressions of satisfaction over the manner in which the convention was held. There is a feeling that the business scheduled to be transacted has really been attended to, and that the atmosphere of indifference which has characterized conventions in former years was noticeably absent at this one.

Cohen Re-elected
(Continued from Page 1) note the best interests of the bill amending the present copyright laws as they relate to music taxation.
That censorship is distinctly un-American.
That the exhibitors pledge their support for the elimination of all unwholesome pictures.
That producers who strive for clean, educational entertainment be favored by the theater owners.
That all “blue law” propaganda be condemned.

That exhibitors pledge their support to the Americanization of the foreign-born, and that a committee be appointed to aid in the preparation of suitable scenarios with the Americanization idea in mind.

That exhibitors go on record as opposing the appearance on the screen of anyone whose sole claim to fame is unsavory publicity.

Col. W. B. Butterfield of Battle Creek, Mich., reported the result of his conferences with officials in Washington, relative to taxation. He stated that while there was good prospect of the film tax being repealed, the repeal of all other tax measures was highly improbable, inasmuch as the country is badly in need of funds, and inasmuch as the 1921 tax returns promise the nation but scant financial relief.

DANNY.

Over 1,000 in Minneapolis
(Staff Correspondence)
Minneapolis—The registration of delegates and visiting exhibitors has now reached over 1,000.
The intense heat has caused the meetings to be changed from the West Hotel to the Shubert theater.

Familiar Figures At The M. P. T. O. Sessions

Edward M. Fay of Rhode Island
A. J. Bethancourt of Louisiana
A. R. Pramer of Nebraska
L. M. Rubens of Illinois
Indecision over Production Idea

Evenly Divided

Distribution Idea Causes Considerable Discussion—Some Exhibitors Pledge Money
(Staff Correspondence)

Minneapolis—The question whether or not the M. P. T. O. should sponsor the distribution of its own pictures was one of the most important topics under discussion yesterday.

From the moment the report was before the convention the discussion raged. Sentiment seemed evenly divided in favor of and against the proposed plan, the chief idea being not to hurry into anything of this size without due consideration.

Marcus Loew spoke at length relative to his experiences as a producer and wound up by saying that if the convention had confidence in its committee then the committee should be appointed to proceed with the plans for the distributing company.

"Where there's a will there's a way," he said.

Joe Mogler, of St. Louis, offered $5,000 personally to the plan and when Edward Fay, of Providence, said the exhibitors had offers from five or six producers to join with the exhibitors in the plan someone asked who they were.

Cohen replied naming Hodkinson and Selznick, "together with others." He also said he had received a wire from Tom Ince regarding the distribution idea.

Mr. Griffith, California, said 100 producers wanted to market their pictures through the exhibitors, but John Harris, of Pittsburgh, warned the exhibitors they were starting the very thing they had told the producers not to do.

Julian Brylawski, of Washington, also advised caution in the proceedings. Tom Goldwyn, of New York, was not afraid of it. The financial interests of Wall Street with their interest in Famous Players, Goldwyn, and Loew's, all are drifting in the same direction. But that doesn't frighten me. It is too big a proposition, too big for Wall Street to attempt. I have told my associates that if that time ever came when a trust was attempted that there would spring up over night producing companies making product just as good as that made by the producers in a trust and I have told them let it come."

This brought a tremendous cheer.

"Your organization has a value that most people in the industry don't see," he said. "I know the question of censorship he held the producers to blame, exonerating the exhibitor by saying that the pictures were usually bought in bulk upon the claims and promises of the producer, and that the exhibitor did not know what was coming to him."

"But," he said, "when you show these pictures to your audiences they don't know that and they naturally hold you to blame."

A set of handsomely prepared resolutions was tendered through W. Stephen Bush to Dr. Francis Holly of the Bureau of Commercial Economics, and in expressing his thanks for them Dr. Holly made one of the most interesting addresses of the evening. He suggested an international organization of exhibitors to control the screens of the world.

The banquet was not over until very late and then the executive committee and the special committee handling the distribution problem went into session. Both were at work until after three o'clock yesterday morning.

The name GASNIER will never appear on any production that does not measure up to the highest standards of the motion picture loving public of America!

GASNIER—Director of Specials

Hamm Against It

Northwest Exhibitor Official Thinks Idea Is Wrong—Talk Highlight of Dinner
(Staff Correspondence)

Minneapolis—There was one outstanding feature of the banquet tendered to the delegates at the Radisson Hotel by the United Theatrical Protective League of Minnesota, and that was the address of William Hamm, of Pinkielein and Ruben. Hamm is a wealthy brewer who entered the theatrical firm when the Volstead Act became effective. He is immensely wealthy and an excellent type of the "big league" business man.

Introduced by Senator Walker as the "Ham that am," he evoked considerable applause when he said, "I say to producers; if I was in the producing business I would make the road of the small exhibitor as easy as I possibly could."

Later he declared that it would be a grave mistake for the exhibitors to get into the production game.

"It would lead you to complications that would pull you down," he said, "but the distribution idea can be worked out."

Teaching upon the so-called trustification of the industry he said:

"I have no fear of trustification. I am not afraid of it. The financial interests of Wall Street with their interest in Famous Players, Goldwyn, and Loew's, all are drifting in the same direction. But that doesn't frighten me. It is too big a proposition, too big for Wall Street to attempt. I have told my associates that if that time ever came when a trust was attempted that there would spring up over night producing companies making product just as good as that made by the producers in a trust and I have told them let it come."

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Dorothy Farnum to Write Special

Dorothy Farnum has been engaged by the Pine Tree Film Co., which is now making a series of pictures for independent distribution from some of the stories by James Oliver Curwood, to prepare an adaptation of "Jacqueline."
Lesser Buys Burr Franchise
C. C. Burr, president of Affiliated Distributors, Inc., has completed negotiations with the Los Angeles firm of independent exchange operators. The All-Star Feature Distributors, Inc., of which Louis Hyman is general manager, whereby that organization will distribute the Affiliated product on the Coast under a franchise plan.

Mildred Rosenfeld represented her principal, Sol Lesser, in the negotiations.

Booked 100% The Fox and Loew Circuits have booked the entire feature output thus far of the Federated Film Exchange of America, Inc.

Among the films now playing on these circuits are: "Hearts and Masks," "Penny of the Hill Trail," and "Dangerous Toys."

Making Westerns (SPECIAL TO WID'S DAILY)
Los Angeles. The Russell-Coverdale-Russell Studios announce that they have in production two 32-reel outdoor westerns which will feature Frank Braidwood.

Kane Sails In the interests of Adolph N. Dunham-Edward L. Klein, 1664 Broadway, Michael Kane has gone to Europe. His first stop will be Paris, and from France he will visit Berlin, Rome, London and other important European film centers.

Kane is also taking over to the other side several American productions. He will visit the London and Paris offices of Dunham-Klein and will complete arrangements for agencies in Berlin, Rome, Prague and other cities.

Review Sold to Peacock Shadowland Screen Review, released by Storey Pictures, Inc., has been sold to Peacock Prod. Inc. of Kansas City, Denver, St. Louis and Oklahoma City for Texas, Oklahoma, Arkansas, Kansas, Missouri and Southern Illinois.

This reel is produced in co-operation with the Brewster publications: "Shadowland," "Motion Picture Magazine" and "Motion Picture Classic."

Another Foreign Sale "The Adventures of Tarzan" serial has been sold by Adventures of Tarzan Serial Sales Corp. for Germany and Austria-Hungary to the Heminger Film Co., with headquarters in Berlin. The negotiations for the sale were handled by Louis Weiss, acting in behalf of the Tarzan organization.

THE NEW JACKSON STUDIO The last word in modern studio and electrical equipment. Covers three blocks. Five stage sets. Complete direct current. Remote control. 15 minutes from Times Sq. 50 dressing rooms and offices. All electrical apparatus and lamps complete. Ready to begin work at once.

Now ready for lease in whole or in part.

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W. H. Weissager

Personally on ground

Studio Bulletin

NEWCOMB CARLSTON, P resident GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

12 JI 2NL DOBBSFERRY NY JUNE 24 1921

HIRAM ABRAMS, PRESIDENT

UNITED ARTISTS 729 SEVENTH AVE NEW YORK NY

PART OF MY COMPANY HAS RETURNED FROM ALASKA WITH THE MOST REMARKABLE ICE SCENES EVER SECURED STOP THE IRON TRAIL OUR FIRST PICTURE FOR UNITED ARTISTS WILL BE A STUPENDOUS THRILLING DRAMA AND THIS ALASKA MATERIAL WE HAVE SECURED IS THE REAL THING STOP PRODUCTION IS GOING ALONG SPLendidLY AND YOU CAN GIVE ANY ASSURANCES YOU DESIRE THAT YOU WILL GET A REMARKABLE PICTURE AS YOUR FIRST RELEASE FROM US STOP BEST WISHES TO YOU REX BEACH
Indecision over Production Idea

Hamm Against It
Northwest Exhibitor Official Thinks Idea Is Wrong—Talk Highlight of Dinner

(Staff Correspondence)

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Introducing Senator Walker as the "Hamm that am," he evoked considerable applause when he said, "I say to producers; if I was in the producing business I would make the road of the small exhibitor as easy as I possibly could."

Later he declared that it would be a grave mistake for the exhibitors to get into the production game.

"It would lead you to complications that would pull you down," he said, "but the distribution idea can be worked out."

Touching upon the so-called trustification of the industry he said:

"I have no fear of trustification. I am not afraid of it. The financial interests of Wall Street with their interest in Famous Players, Goldwyn, and Loew's, all are drifting in the same direction. But that doesn't frighten me. It is too big a proposition, too big even for Wall Street to attempt. I have told my associates that if that time ever came when a trust was attempted that there would spring up over night producing companies making product just as good as that made by the producers in a trust and I have told them let it come."

This brought a tremendous cheer.

"Your organization has a value that most people in the industry don't see," he said. Touching upon the question of censorship he held the producers to blame, exonerating the exhibitor by saying that the pictures were usually bought in bulk upon the claims and promises of the producer, and that the exhibitor did not know what was coming to him.

"But," he said, "when you show these pictures to your audiences they don't know that and they naturally hold you to blame."

A set of handsomely prepared resolutions was tendered through W. Stephen Bush to Dr. Francis Holly of the Bureau of Commercial Economics, and in expressing his thanks for them Dr. Holly made one of the most interesting addresses of the evening. He suggested an international organization of exhibitors to control the screen of the world.

The banquet was not over until very late and then the executive committee and the special committee handling the distribution problem went into session. Both were at work until after three o'clock yesterday morning.

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The name GASNIER will never appear on any production that does not measure up to the highest standards of the motion picture loving public of America

GASNIER—Director of Specials
Latest Developments In The Independent Field

Mistaken Idea
Robert Priest Helps Clear Up Norfolk Man’s Disputes over Monopolies

Some interesting correspondence has passed between Robert W. Priest, president of the Film Market, in New York, and A. C. Hathaway of the Real Estate Investments, 310-213 Dickson St., Norfolk, Va.

Mr. Hathaway originally sent a letter to Priest, the contents of which appear below:

An owner of a property 58 by 206 ft. extending from Granby St., our principal thoroughfare, to Monticello Ave. in the rear.

This I consider the best location in the city for a motion picture house.

I told that the Wells-Wilser-Clancy Corp. has accumulated a number of films that can be shown in Norfolk. We judge that the market comes here.

The theater is growing rapidly and during the next ten years will be the fastest growing city in the United States.

If you are in position to make a contract for first class films in Norfolk, please advise me of your company.

Mr. Priest’s reply, in part, follows:

Lewis Sails for Europe

I have read with great interest the contents of your letter of June 23, while I am not directly interested in theater property I will take this opportunity to advise you that Wells-Wilser-Clancy Corp. or any other existing theatrical enterprise or corporation has no contracts on the motion picture output of America, Inc., helicopters, “Penny of Top Hill Trail,” and “Dangerous Toys.”

Making Westerns
(Special to WID’S DAILY)
Los Angeles—The Russell-Dowd-Russell Studds announces that they have in production 26 real outdoor westerns which will feature Frank Braidwood.

Booked 100%

The Fox and Loew Circuits have booked the entire feature output thus far of the Federated Film Exchanges of America, Inc.

Among the films now playing those circuits are, “Hearts and Masks,” “Penny of Top Hill Trail,” and “Dangerous Toys.”

Kane Sails

In the interests of Adolph N. Dumahault-Edward L. Klein, 1664 Broadway, Michael Kane has gone to Europe. His first stop will be Paris, from thence he will visit Berlin, Rome, London and other important European film centers.

Kane is also taking over to the West several American productions. He will visit the London and Paris offices of Dumahault-Klein and will complete arrangements for a showing in Berlin, Rome, Prague and other cities.

Review Sold to Peacock

Shadowland Screen Review, released by Storcy Pictures, Inc., has been sold to Peacock Prod. Inc., of Kansas City, Dallas, St. Louis and Oklahoma City for Texas, Oklahoma, Arkansas, Kansas, Missouri and Southern Illinois.

This reel is produced in co-operation with the Brewer publications: “Shadowland,” “Motion Picture Magazine” and “Motion Picture Classic.”

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The last word in modern studio and electrical equipment. Covers three blocks. Direct current. Remote control. 15 minutes from Times Sq. 50 dressing rooms and offices. All electrical apparatus and lamps complete. Ready to begin work at once.

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Studio Bulletin

12 JU 2NL DOBBSFERRY NY
HIRAM ABRAMS
Hiram Abrams President
UNITED ARTISTS 729 SEVENTH AVE NEW YORK NY
PART OF MY COMPANY HAS RETURNED FROM ALASKA WITH THE MOST REMARKABLE ICE SCENES EVER SECURED STOP THE IRON TRAIL OUR FIRST PICTURE FOR UNITED ARTISTS WILL BE A STUPENDOUS THRILLING DRAMA AND THIS ALASKA MATERIAL WE HAVE SECURED IS THE REAL THING STOP PRODUCTION IS GOING ALONG SPLENDIDLY AND YOU CAN GIVE ANY ASSURANCES YOU DESIRE THAT YOU WILL GET A REMARKABLE PICTURE AS YOUR FIRST RELEASE FROM US STOP BEST WISHES TO YOU
REX BEACH

Another Foreign Sale

"The Adventures of Tarzan" serial has been sold by Adventures of Tarzan Serial Sales Corp. for Germany and Austria-Hungary to the Heminger Film Co., with headquarters in Berlin. The negotiations for the sale were handled by Louis Weiss, acting in behalf of the Tarzan organization.

Open for Your Inspection
Our Branch Shop at Hotel Ambassador

LOS ANGELES

RICHARDSON’S

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DAILY

THE WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

JUNE 24 1921